PRIDE AND PREJUDICE

By Jane Austen



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Pride and Prejudice By Jane Austen

PRIDE and PREJUDICE

ALSO BY SHAWN COYNE

The Story Grid: What Good Editors Know

The Ones Who Hit the Hardest: The Steelers, the Cowboys, the '70s and the Fight for America's Soul (with Chad Millman)

JANE AUSTEN



PRIDE and PREJUDICE

Story Grid Edition

Annotated by Shawn Coyne





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COVER AND INTERIOR DESIGN
BY SPRING HOTELING DESIGNS

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FIRST BLACK IRISH ENTERTAINMENT EDITION
MAY 2017

FOR INFORMATION ABOUT SPECIAL DISCOUNTS FOR BULK
PURCHASES, PLEASE VISIT WWW.BLACKIRISHBOOKS.COM

ISBN: 978-1-936891-52-8
EBOOK ISBN: 978-1-936891-53-5

PRINTED IN THE UNITED STATES OF AMERICA
1 2 3 4 5 6 7 8 9 10

For *Bibb, Bleecker,*
Waverly and *Crosby*

How to Read *The Story Grid* Edition of Jane Austen's *Pride and Prejudice*

There are two ways to read this book.

1. Enjoy the novel without worrying about any of *The Story Grid* stuff.
2. Read each chapter thinking about *The Story Grid* principles.
   a.) The bolded words in each chapter correspond to a particular element that Story Gridders would include on their Story Grid Spreadsheet. To see the entire Story Grid Spreadsheet for *Pride and Prejudice* (it's far too long and detailed to include in this book) visit http://www.storygrid.com/resources/story-grid-spreadsheet-pride-and-prejudice.

   Please note that there are bolded sections that are not part of the Story Grid Spreadsheet. The reason I've highlighted them was to point out a particular telling passage from the book.

   b.) Occasionally, you'll see an italicized notation alongside the text. They are there to indicate a particular creative choice Austen made or to pinpoint a particular storytelling technique. Her choice of Free Indirect Style is highlighted in this way.

   c.) At the conclusion of each chapter, I've included an additional section entitled *Analyzing the Scene*. By answering four simple questions, I'll walk you through how to determine the critical information for the Story Grid Spreadsheet—*Story Event* and *Value Shift*.

   d.) Another section I've included at the end of each chapter/scene is "How the Scene Abides the Five Commandments of Storytelling."

   For each and every scene in *Pride and Prejudice*, I indicate the **Inciting Incident, Progressive Complication, Crisis, Climax** and **Resolution.**

   For those unfamiliar with the Five Commandments of Storytelling, you can read about them in the book *The Story Grid*: *What Good Editors Know* or you can read numerous articles about them for free at www.storygrid.com. Just access the "articles" section of the website and read at your leisure.

   e) In addition to The Story Grid Spreadsheet for *Pride and Prejudice,* you can view the Foolscap Global Story Grid and the actual *Story Grid* for *Pride and Prejudice* in the "Resources" section of www.storygrid.com.

INTRODUCTION

Love Story Reigns Supreme

What if tomorrow you forgot everything you've learned about storytelling?

What would you do?

Where would you begin to relearn your craft?

For those of us who spend a considerable amount of our conscious hours inside our heads, the likelihood of this happening is pretty slim. Barring some highly improbable blunt force trauma to our noggins, we're not going to lose everything we know about story structure overnight.

But is it not instructive to use our imaginations to consider what we would do if a storyteller's worst catastrophic fantasy were to actually happen?

For anyone who has played competitive sports, this idea of having to start all over again is not exceptional. And the longer you play, the more likely it is to occur.

The soccer player who blows out one of her knees' anterior cruciate ligament on the field on a Friday faces unavoidable surgery on Monday. And that unnerving and ethereal experience is soon followed by one of the most painful words in the English language… Rehab.

Rehab is a process of managing pain in the service of regaining fundamental skills. It doesn't just require an acceptance of intense discomfort (my old physical therapist's softer phrase for torture), it requires the abandonment of a taken-for-granted reliance on previous mastery.

You literally have to relearn how to stand up before you can walk. You have to relearn how to walk before you can jog. And you must jog before you can run in a straight line. Then you have to relearn what muscles must be rebuilt to best change directions. That's when the real pain begins…when you're 90 percent back to form.

It's a humbling process, but it's not a baffling series of steps.

You simply do what you need to do to stand. You do what you need to do to walk. You do what you need to do to jog. You do what you need to do to run. You do what you need to do to change directions. Repeat. Those are the five stages of rebuilding a knee.

Which begs the question…

What would be the equivalent series of intellectual steps to learn or refresh our understanding of storytelling?

What must we do to "stand" as storytellers?

Good old Roman Emperor and Philosopher Marcus Aurelius recommends we peel back the onion layers of a skill, which is a good place to start. Aurelius suggests, *"Of each particular thing ask: what is it in itself? What is its nature?"*

Those who've read anything I've written about story structure in the past will not be surprised by my go-to starting point to figure out what story is in itself…

I'm going to begin by looking at Genre.

What I mean by Genre is simply the way we divide or classify kinds of stories. What kinds of boxes we put them in.

There are a slew of Genres. For those of you unfamiliar with my five-part categorization of Genre, visit www.storygrid.com/Five-Leaf-Genre-Clover-Infographic.

Let's take a giant step backward and ask ourselves a simple question…did all of those Genres come from some primal place?

Was there something fundamental that human beings desired or required to survive a hostile environment all of those thousands of years ago when *Homo sapiens* first began to thrive on Earth? And could that want or need be fulfilled by simply following the behavioral prescriptions or cautions inherent in a compelling story?

What I mean by "behavioral prescriptions or cautions" isn't as complicated as the phrase may seem. Just think of asking someone for advice.

What does the experienced person do?

He tells you a story.

He'll begin his tale with: "When I first set out to learn how to _____, I _____" and off he'll go with a step-by-step description of how his ambition to learn a skill faced roadblocks, but ultimately triumphed or failed.

The success story he may tell you will serve as a prescription for your behavior on your journey to achieve what he's already achieved. On the other hand, a story of failure will serve as a cautionary tale for avoiding the behavior that lead to his failure.

We use stories as models of behavior.

So what was the first story?

Action stories were probably first. They concern overcoming an external life threatening force, like avoiding a pack of hungry wolves or surviving a

snowstorm. The stakes for action stories involve life and death. Ancient cave drawings prove how important these stories were to our loincloth-clad forebears. Getting our water, food and shelter are mucho importante, and the behavioral prescriptions to get those things are crucial to our day-by-day survival. So those were probably high on the story evolutionary hierarchy.

War stories are primal too. They lent direction when human forces intent on our destruction marched into our private valley. So stories about how to outmaneuver and survive an invasion sit alongside environmental Action stories as a primary genre.

But wait, let's back up even more…is there a need within us all that is even more fundamental than water, food, and shelter?

There is.

It's love.

Without love, we're dead.

If Mom doesn't love us enough to take care of us as infants, we die. Simple fact.

None of us can make it alone. Not even Donald J. Trump.

When the state wants to destroy a person, they put him in solitary confinement. Sentenced to 365/24/7 with only our internal voices is torture. It's not just better to connect with others…it's life-saving.

Love is the force that not only binds us to the rest of humanity…it's the very thing that preserves our species. To fail to love, therefore, is not only an external threat to our own private lives; a love breakdown across humanity will take down our entire life-form.

So, sure the short-term primal genres (Action, Horror, War, Thriller) concern the concrete foundation of Maslow's Hierarchy of Needs…how to survive today.

But the Love Story is the long-term mother of all Genres.

It's not just about how to survive today; it's about how to last a lifetime… and even how to gain a measure of immortality by co-creating offspring.

Love Story is the structure that instructs us on how to discover the meaning of our existence, both as individuals and as flesh-and-blood particles that bump into one another in a complex action and reaction comprising the human collective unconscious.

So if we want to refresh, or even begin to acquire our storytelling craft, what better Genre is there to examine than the Love Story?

And if the primal metaphysical argument about Love Story's preeminent place amongst Genres isn't enough, a mere glance at the commercial realities of Love Story's Genre dominance settles all doubt.

According to Data Guy at www.authorearnings.com, Love Stories accounted for 271,500,000 units out of 992,500,000 fiction book units sold in the United States in 2015. That's 27.3% of the entire fiction market. Every single day, 75,000 love stories are sold in the US.

For more details about just how dominant the Love Story Genre is in the book publishing industry, visit http://authorearnings.com/2016-rwa-pan-presentation/.

So for those writers just beginning their exploration of story structure as well as old pros interested in honing their craft and/or adding another Genre to their fiction arsenal, understanding and executing a Love Story is highly recommended.

Not only do global love stories have the best possible chance of being read by a wide readership, but when they serve as subplots or as one half of a mixed genre combination, they have the potential to become cultural phenomena. Consider the Horror/Love Story mix of the *Twilight* Series, or the classic Crime/Love Story combination of *The Thin Man* series by Dashiell Hammett, or the Legal Thriller/Love Story *Presumed Innocent* by Scott Turow. Using a Love Story as the costar genre with another external genre is a great way of expanding your audience.

What Kind of Love Is at Stake in the Love Story Genre?

The first thing we need to define before we get too deep into the mechanics of the controlling idea/themes, subgenres, conventions, and obligatory scenes of the Love Story is the kind of love that forms the core of Love Stories.

There's the love between mother and child.

There's the love between brothers.

There's the love between friends.

There's the love of country.

There's the love between business colleagues.

There's the love of Apple computer products.

There's the love of pizza.

None of the above is our concern.

Other story genres explore those kinds of love either directly (the domestic drama for familial love, the performance genre for companionate love, the buddy salvation subgenre of crime story, etc.) or indirectly as one of a slew of characteristics of a particular player in the story.

What we're talking about when discussing the Love Story Genre is the love between two people that involves the possibility of sex.

The story does not have to be a traditional male/female Love Story, like the Rosetta Stone of Love Story, Jane Austen's classic, *Pride and Prejudice*, which I've annotated using Story Grid principles in the pages that follow.

It can be male/male (*Brokeback Mountain*) or female/female (*Carol*) or male/transgender person (*The Crying Game*).

So that's the very first thing we must understand.

The Love Story Genre concerns stories about people (or anthropomorphic beings) who fall into a romantic relationship, with the possibility of sex.

You'll notice I stuck the word *romantic* in there.

Now before I dive into the three subgenres of Love Story and the satisfaction or dissatisfaction of emotional needs that each examine (desire, commitment and intimacy), we should take a short detour to review where our notions of "love" derived.

Our understanding of what love is…isn't all that old.

The Age of Chivalry (twelfth century) put forth a set of romantic ideals that to this day retain tremendous power. A French writer of the era, Chrétien de Troyes, was perhaps most responsible for planting the flag for the modern romantic ethos.

Like many of his contemporaries, Chrétien wrote narrative poems that featured the legend of King Arthur and the Knights of the Round Table. But he was the first to introduce the exciting idea that Lancelot and Arthur's wife Guinevere had a deeper form of attachment than the king would approve.

Chrétien innovated the age-old epic action adventure story (who will pull the sword out of the rock?) by moving away from action tropes and throwing in something subversive…an attraction between a queen and one of the king's most trusted brothers-in-arms.

In Chrétien's popular story, Lancelot, the Knight of the Cart, the pivotal Love Story notion of a "proof of love" comes to the fore.

And that proof of love element proved so cathartic for his audience that it became the must-have for every Love Story that followed…yes, even that cheesy movie-of-the-week rerun you saw on Lifetime last night had a proof of love scene.

Guinevere is ashamed of her attachment to Lancelot after he rescues her from being held hostage in another kingdom. In the climactic rescue scene, Lancelot cuts himself as he breaks through the castle's door and spills blood on Guinevere's bed sheets. Overcome with guilt about her feelings, Guinevere asks Lancelot to lose in an upcoming knight tournament so that their alliance will remain undiscovered.

Lancelot agrees even though losing the tournament will mean his certain death.

Lancelot's chivalrous act (to die in order to protect his beloved's reputation) of self-sacrifice moves Guinevere all the more. Which leads her to renounce her request when it becomes clear that he will surely die in the fight. She goes on to root him on to victory.

At the end of the tournament, they share a chaste embrace. The End.

And from there, the Love Story evolved.

Great debts are owed to the unknown poets, minstrels and songwriters of the age too. In addition to Chrétien's "proof of love" obligatory love scene, traveling performers told stories and sang songs that put forth five general love principles that make up the foundation for our deeply ingrained ideas about the romantic ethos.

So let's review the five principles of the Romantic Ethos.

1. The first is the notion that one plus one doesn't equal two. Love between two people is actually a third thing in and of itself. Once two people fall in love, they come together to form a third mystical union, often called "our love" or "us."

They say our love won't pay the rent… Sonny and Cher
Our love is here to stay… George Gershwin
Don't give up on us, baby… David Soul
Two hearts beat as one… U2

2. When we fall in love, we become better people than the slobs we were before. To be in a relationship is to live on a higher moral plane.

"You make me want to be a better man."
—Jack Nicholson to Helen Hunt in *As Good as It Gets*

3. There's a rulebook. You can't break the rules or you'll betray the love contract. No flirting with anyone but your beloved! Don't watch episodes of our TV show without me.
4. Love has rituals. You better follow the procedures that were established early on when one plus one first equaled three…or you're in danger of violating principle three.
5. Love is a powerful drug, filled with longing and desire, but it's best not to ruin it with sex. If you indulge in the physical act, chances are you'll end up destroying the mystical and unsullied union that keeps you enraptured.

From this fertile ground, all love stories grow.

Love Story's Subgenres

When you come right down to it, life breaks down into just two states of being.

1. Alone
2. Not Alone

We're either alone, with someone else, or we're a member of a group of three or more.

That's our essential state of social interaction.

If we're alone all of the time, we're enduring torture. Solitary confinement can literally drive you crazy. It's the primary tactic of interrogation and coercion.

So if being along all the time results in serious psychological damage, it's safe to assume we are genetically programmed to be social.

Which makes sense. If we didn't cooperate two hundred thousand years ago as a species, we would have vanished.

That evolutionary need to be social is all about forming varying levels of connection with others. There will be times when we just won't be able to survive alone, so we better damn well learn how to get along with others.

You don't have to be Sigmund Freud to understand that the social connection begins with our mothers and soon extends to the other members of our nuclear family. And as anyone with multiple children only a few years apart

will tell you, those first connections outside of mom/child and then dad/child prove confrontational and dramatic.

As the bickering about inconsequential things with our siblings (he won't give me a turn!) extends to our peer group (Sally talks behind my back!), we slowly learn how to manage irreconcilable goods and make the best bad choices. What's good for me may not be so great for you, so growing up is a process by which I learn how to take other beings into consideration when I'm pressing my own agenda. Managing brotherly and sisterly connection/love prepares us for even deeper connections later on. When we learn how to get along with sister, it prepares us to get along with others outside of the nuclear family.

By the time we reach puberty, though, romantic love and its physical component knocks us way out of our comfort zone.

How do we separate the simmering stew of emotions and feelings inherent with romantic love?

How do we approach romance?

What do we expect?

When is the right time to express romantic feelings?

This is where love stories come in.

Few of us ever feel comfortable talking with Mom or Dad about romantic love. Just learning the mechanics of baby making from them was enough to send us running into the hills. Those conversations are embarrassing because the sex act is so primal and loaded with so much religious history and cultural baggage that we are at a loss to understand where our biological drives kick in versus when our conditioned psychological/social triggers are firing.

Do I like red hair because of my DNA or because of that L'Oréal commercial from 1973?

Nor do we want to get into how to talk to Peggy Sue with the guys on the football team, or with our fellow mathletes, or with members of the brass section of the marching band. Being vulnerable in a pubescent peer group is a sure fire way to ridicule. Speaking of desire, in any way, shape or form is a one-way trip to weirdo-ville.

Best to keep cool and not show your cards.

So where do we get our strategies and tactics to land our dream companions?

Love stories give us prescriptive (positive) and cautionary (negative) tales

to navigate love's emotional minefield. They give us tools to try out to attract a mate and behaviors to avoid.

Because these stories are responsible for nothing less than the continuation of humanity, they are hugely important. And the best ones are rewarded with cultural immortality. *Tristan and Isolde. Guinevere and Lancelot. Romeo and Juliet.*

But best of all…love stories deliver the emotional feelings of romantic love to the reader or viewer or listener…from a safe distance.

Would you rather put yourself in deep emotional peril by expressing your adoration for another human being without having any clue about how that other person feels about you? Or would you rather read a novel about someone else doing that beforehand and take notes about how it went well and how it turned horribly wrong?

Stories allow us to prepare for what we might be in for.

So of course we read the novels and we watch the movies and we subscribe to Lifetime cable network. We consume love stories like honey-roasted peanuts. Beyond the vicarious thrills of falling in love without risk of rejection, we're studying them for pointers.

We don't have to be vulnerable in real life when we can experience the joys and darkness of love in stories. There are millions of lonely hearts out there that find that this Love Story consumption experience is even better than the real thing. In fact, that's a trope of many love stories too (*Romancing the Stone*).

This is why love stories are in such demand and why a writer who can master the form will find themselves driving fancy cars and having multiple vacation homes.

So if we go to love stories for answers to our questions about how to connect with others romantically, how are love stories divided? How do they break down in terms of the "connection" value?

Is there a hierarchy of connection?

Of course there is.

We all have levels of connection with people.

There's the friendly smile and "how you doin'?" we give to the guy on the corner who sells us our morning coffee. And there's the knock-down, drag-out fights we have with our spouse or significant other…the ones that push us to the edge of our connection and force us to confront things about the other person (and especially ourselves) that we'd really rather not.

We don't have the kind of relationship with the guy on the corner to ever have to plumb the depths of his soul. Which is as it should be.

But for someone we've decided to spend the rest of our lives with…that kind of plumbing is an inevitable progression to deeper and deeper intimate knowledge of the other's and one's own internal self.

So the "connection" value in love has many levels.

Here's one continuum to consider:

Acquaintanceship to Friendship to Committed Friendship to Intimate Friendship to Romantic Desire to Romantic Commitment to Romantic Intimacy

I won't get into the first three levels of love because the Love Story external genre concerns romantic love, which is love with the possibility of sex. I will note that *When Harry Met Sally*, Nora Ephron's great Love Story, plays on all of the above continuum masterfully, but it also absolutely abides one of the subgenres.

Those last three levels—Romantic Desire, Romantic Commitment and Romantic Intimacy—divide the big Love Story category.

There are three kinds of subgenres of Love Story that result

1. Obsession
2. Courtship
3. Marriage

And these three levels of love, the depth of connection between the two lovers, correspond to the progression of meaning derived from the love experience. The deeper one goes…the more meaningful the relationship.

That is…

The Obsession Love Story concerns physical **Desire**. This is the first level of love, thinking someone is cute and wanting to be with them in the biblical sense.

The Courtship Love Story concerns **Commitment**. These stories concern the monogamous binding of two people to form a third metaphysical being…the "love between the two." This is a far deeper level of love than an obsession story…committing to fidelity and honesty and servitude to one above all others.

The last on the spectrum is the Marriage Love Story, which concerns **Intimacy**. This is the deepest level of love.

Now that the two have committed to one another…will they courageously choose to go even deeper?

Will they confront and accept the inner angels and demons of the other?

To accept the light and the dark and continue to nurse and feed that mystical third metaphysical thing they've created, their "love"?

Or will they build an emotional wall between one another and maintain the appearances of commitment but internally live another secret life, unshared with the other?

Guess which subgenre performs best in the marketplace? Let's walk through their progressions and see.

The Obsession Story is traditionally a cautionary tale. It concerns two people who just can't help themselves. They're so attracted to one another that they ignore the rest of society and do what's necessary to be together… There's no deeper connection between them than the physical and/or psychological necessity of coupling.

You can guess how these stories usually end…tragically. Loving a lie doesn't end well. There are two kinds of Obsession Stories—dramas and comedies. The dramas are tragedies and the comedies are sex farces…literally comedy about people just trying to get into bed together.

The Gatsby/Daisy Love Story in *The Great Gatsby* is an example of an obsessive Love Story. At no point does the reader think Gatsby loves the "real" Daisy. In fact, it's hard to imagine that there really is anything beneath the surface of Daisy (or Gatsby for that matter) than just longing and desire to be longed and desired.

Gatsby can't help himself. He's obsessed with Daisy. Even though it's not an outward carnal obsession (although that's certainly part of it in the subtext), Gatsby wants to possess Daisy because she represents the final cherry on the top of the American Dream—the beautiful blonde rich girl. When the rich girl picks a poor boy out of the ash heap and makes him her own, the poor boy gets to learn the secret handshake and hang with the swells. He's becomes "one of us" instead of "beneath us."

Daisy is validation personified…more than money itself. If she takes his hand, Gatsby's reached the pinnacle of American society. This blind, obsessive love for her ends up killing him.

The Great Gatsby bombed when it was published. Very few readers went for it because of the theme and the cultural tide of the era. It was published in 1925, four years before the stock market crash of 1929, when to be rich and fabulous was not just a destination, but an ending.

To this day, despite ourselves, we all still believe in Gatsby's dream.

F. Scott Fitzgerald wisely chose to describe the obsessive Love Story from a distance, through the eyes of Nick Carraway, so as to temper the depth of despair in his audience. And he added Nick's Disillusionment plot too (as well as a domestic drama) to balance out Gatsby's sad end.

The Great Gatsby was just too well constructed—too well executed—and it too convincingly conveyed its controlling idea for it to die after initial publication. Then again, many believe World War II saved it from oblivion…it being one of the novels donated to soldiers abroad and widely read by men with undivided attention.

So betting on an Obsession Love Story to rocket up bestseller lists isn't the best idea. (There are exceptions, of course, but these usually combine another genre in their recipe…*Gone Girl*'s Thriller co-plot being the perfect example)

By far the best bet for commercial success is to tell a well-conceived Courtship Love Story. These are the ones that we all absolutely adore. They usually end with the lovers committing to marriage or at least committing to one another.

Examples of these are plentiful, and there are also two varieties. The dramatic Courtship Love Story is played mostly straight. The archetype is *Pride and Prejudice* by Jane Austen. Written in 1813, it ushered in the romance novel. And romance is still the biggest selling category in the book business. It continues to sell approximately four hundred thousand copies a year, just in the English language.

And then there is the Romantic Comedy, which is a mainstay of Hollywood. *Four Weddings and a Funeral* is a great example of that form. The two lovers end up together at the end, but their commitment to "not marry" helps seal the deal for them.

Lastly, there is the Marriage Love Story, which has dramatic and comedic subsets too.

The marriage Love Story concerns two committed people trying to or running away from intimacy. Jonathan Franzen's *The Corrections* features two Marriage Dramas in its many skeins of domestic drama plot. And there's always the horrifying *Who's Afraid of Virginia Woolf?* By Edward Albee to give you a very cold plunge into the marriage drama world. *The War of the Roses* is a good example of the marriage Love Story as black comedy.

So, to break it all down again:

Love Story has three Subgenres:

Obsession

a. Drama (usually ends hugely negatively)
b. Comedy (usually ends positively)

Courtship

a. Drama (usually ends positively)
b. Comedy (usually ends positively)

Marriage

a. Drama (usually ends positively)
b. Comedy (usually ends positively)

Love Story's Controlling Idea

If there is one question I get more than any other it's this:

"Could you tell me what the controlling ideas/themes, obligatory scenes and conventions are for Genre X?"

Well, I could.

But come on…part of being a writer is exploring the story universe you wish to enter all by your lonesome. And there's no better way than reading a whole bunch of your favorite novels from a particular genre and then compiling a list of what they all have in common.

That's a lot of work. I know. I've done it. You should too.

Getting the answers to the test so you don't have to study is rather lame, but I get it.

Just like the next guy or gal, I like to know that something is worth learning before I book a long trip into the autodidact's lonely intellectual desert for an extended stay.

So what follows are the major components of the Love Story Genre…the must-haves that Jane Austen so clearly and brilliantly delivered in her flawless novel *Pride and Prejudice*.

What's the global value at stake in Love Story?

The value at stake in a Love Story is…duh…love.

But what spectrum of love are we talking about here?

Here is a nine-level list of the varieties of romantic love from the most positive love to the most negative.

Intimacy ++++

Commitment +++

Passion ++
Attraction+
Ignorance ~
Repulsion -
Hate --
Indifference ---
Hate masquerading as love ----

(Hate masquerading as love is when someone tells you how much she cares and loves you, but really she can't stand you. Behind your back she does everything in her power to make you miserable. See *Gaslight* and *Gone Girl*.)

So when you set out to write a Love Story, you'll need to make a big decision about where you will begin on the love value spectrum (hint…ignorance is a good place to start…that is when the lovers haven't met yet) and where you'll end up.

Here are the three Love Story subgenres with the movement along the value spectrum from beginning to end indicated.

Obsession (Moves from Ignorance to Passionate Desire and usually ends negatively)

1. Drama (usually ends hugely negatively or at most ironically (positive and negative))
2. Comedy (usually ends positively)

Courtship (Moves from Ignorance to Commitment, or lack of Commitment)

1. Drama (usually ends positively or ironically (positive and negative))
2. Comedy (usually ends positively or ironically (positive and negative))

Marriage (Moves from Commitment to Intimacy, or sinks beneath Commitment negatively.)

1. Drama (usually ends positively or ironically (positive and negative))
2. Comedy (usually ends positively or ironically (positive and negative))

I'll also restate that the most commercially viable love subgenre is the Courtship drama and/or comedy that ends positively with a concrete commitment made between the two lovers.

Controlling Idea of the Love Story (often referred to as Theme):

Obviously, the controlling idea (theme) is crucial to the telling and commercial success of a Love Story.

If you decide to end your Courtship Story negatively (the lovers do not end up together) you better have a damn good reason (and a sequel planned to bring them back together).

Remember that the controlling idea is about answering the how and why life has changed.

Have I mentioned before that **All Stories Are About Change**?

The controlling idea is a simple sentence that explains how the core value of your story fared by the ending payoff.

What caused the move from one place on the value's spectrum to another?

So let's take *Pride and Prejudice* as the overarching case study.

To see and/or download the entire Foolscap Global Story Grid for *Pride and Prejudice,* go to www.storygrid.com/Foolscap-Global-Story-Grid-Pride-And-Prejudice. To see and/or download the Story Grid for *Pride and Prejudice*, go to www.storygrid.com/Story-Grid-Pride-And-Prejudice.

First of all, how does *Pride and Prejudice* end?

It ends positively. The three love stories in the novel result in three marriage commitments.

So let's begin our controlling idea to reflect that positive ending.

LOVE TRIUMPHS

Great. So now we need to add the "how it changed element" to the sentence.

So how did the love value change in *Pride and Prejudice*?

It moved from Ignorance (none of the lovers have met at the beginning of the novel) to Commitment. Right, of course, but let's be more specific than that.

I'm going to focus on the primary Love Story of the three love stories featured…the one between Elizabeth Bennet and Fitzwilliam Darcy.

How did Mr. Darcy change?

How did Elizabeth change?

What were the causes of their being able to finally come together and commit with authenticity?

Mr. Darcy had to temper his pride and dispel his prejudice, right? He had to internally move from a negative worldview to a positive worldview.

At the beginning of the story, Darcy finds England's country folk leave much to be desired. They're, according to his myopic vision, provincial and

ignorant with suspect character and generally untrustworthy. By the end, though, he sees them as having particular charms and deems them worthy of getting to know.

Elizabeth had to have a worldview correction too, right? She had to shed her reverse prejudice and temper her pride in being above the pragmatism of her era's mating rituals. Interesting that Darcy and Elizabeth are so similar, isn't it?

Elizabeth had to internally move from someone who finds all wealthy people ridiculous and abhorrent to someone who has a far better grasp of humanity. She has to mature into someone who knows that all social classes have all different kinds of people. And that class does not determine character. Even rich guys can be morally weighty and capable of romantic feeling.

Her family, which she sees as delightful and charming at the beginning of the story, end up being far less admirable in her eyes by the end.

And the snooty upper class group as represented by Darcy and his confidants, which she sees as nasty and negative at the beginning? She ends up actually joining that class by the end. She comes to understand that like her own tribe, the rich are made up of all sorts of different people. The rich can be like you and me.

The cause of LOVE TRIUMPHING is in the personal shifting of attitudes/worldviews by the central players involved.

So the Controlling Idea is something like:

LOVE TRIUMPHS WHEN LOVERS DISPEL THEIR IGNOBLE ATTITUDES AND EMBRACE THE VIBRANT MIX OF HUMANITY WITHIN ALL SOCIAL CLASSES.

The "Why" of the change is embodied and answered by the phrase "the vibrant mix of humanity within all social classes." Change is possible when there are differences in people—freethinking and moral individuals who denounce vanity in favor of authentic expression. And love is the force that will cure society, moving people from one class to another until class distinctions are no longer impediments to romantic engagement.

The "How" of the change is embodied by the phrase "Dispel their ignoble attitudes and embrace." So that's how Darcy and Elizabeth changed personally. Those internal changes enabled them to find their true selves and thus fall in love. If neither changed their worldview, they'd never end up together.

Pride and Prejudice has a wonderful controlling idea. It's far ahead of its time and as moving today as it was two hundred odd years ago.

To love with integrity requires personal worldview transformation.

Indeed.

The Obligatory Scenes of the Love Story

What scenes must be in every Love Story?

While the following list may seem obvious, you'd be surprised how many amateur writers fail to deliver these essential must-haves. Or if they do deliver them, they toss them off with an uninspired *let's get this over with* sensibility, thus disappointing readers looking for something singular and magical.

1. Lovers Meet Scene

In order to tell a Love Story well, we need to bring the two people together.

But what if you decided to write a Love Story in which the lovers don't actually meet face to face?

Could you do that?

Would it work?

84, Charing Cross Road by Helene Hanff, published in 1970 before our crazy social networking world, worked. The two lovers never met. It's a memoir/Love Story with a devastating climax. But it abides the lovers meet scene nevertheless.

You see, the two lovers meet via the UK and US post offices. And their chaste metaphysical connection is absolutely irresistible. The book was so heart wrenching and delivered such an innovative form of Love Story that it had very successful stage, television and feature film adaptations.

The movie with Anne Bancroft and Anthony Hopkins is a guaranteed rainy day delight. Especially for us sentimental book nerds who yearn for the days when Manhattan had a used book store just a few doors down from our favorite independent movie theater. There was one in every neighborhood. This was where we'd meet our dates twenty minutes before the Sunday Double Indemnity/Maltese Falcon double feature.

2. Confession of Love Scene

This is the scene when one of the lovers declares that he/she is in love with the

other. Hey, we've all been in that scene ourselves, right? Gets your stomach churning just thinking about it.

You don't want to mess up this scene. And no, they don't literally have to say, "I Love YOU!" Remember that actions are far more compelling than cheesy declarations of love.

Where do you put this scene in your global structure?

Well, where you choose to put it will inform the rest of the story…just like where you choose to put the "Lovers Meet" or any of the others that follow.

A lot of writers decide this scene is best in the middle build. Jane Austen did that with *Pride and Prejudice* and she made out pretty well.

A movie that placed this scene as the ending payoff climax in one of its eight! mini-plot love stories is *Love Actually*, written by Richard Curtis. Two of those, though, were not "love with the possibility of sex" as I've been defining Love Story (the bromance story between the singer and his manager and the child crush subplot). I'm referring to the unrequited Love Story between the best friend of the groom who marries Keira Knightley at the beginning of the movie.

3. First Kiss/Intimate Connection Scene

What many call the "first kiss" scene, I add "intimate connection" to further clarify. The reason being that many great love stories never have the lovers kiss in the narrative. *Pride and Prejudice* is a perfect example. No one ever kisses in the novel and it's delightful that they never do. Check our Lawrence Kasdan's film *Body Heat* (Film Noir Crime/Obsession Love Story) for a killer first kiss scene if you really want a literal interpretation.

So barring a kiss as the driving climax of this scene, an intimate connection works just as well. The intimate connection scene in *Pride and Prejudice* is when Mr. Darcy and Elizabeth Bennet discover the facile wit and intelligence the other possesses. This connection occurs in chapter 6 when Elizabeth, noticing Mr. Darcy's "satirical eye," gooses him by confronting him for listening in to her conversation with another man…

> "Did you not think, Mr. Darcy, that I expressed myself uncommonly well just now, when I was teasing Colonel Forster to give us a ball at Meryton?"

"With great energy; but it is always a subject which makes a lady energetic."

"You are severe on us."

Is there any doubt that these two are meant for each other?

Their verbal teasing is the stuff of intimate connection, which becomes a ritual between them (a convention of Love Story), and is as delightful for the reader to experience as it must have been for Austen to write.

Austen's "First Kiss" scene is so much better in my opinion than them stealing a kiss in the moonlight after too much champagne. Mr. Darcy and Ms. Bennet would never be so stupid as to drink too much champagne.

4. Lovers Break Up

This scene is the one where many writers pull their punches.

It's the equivalent to mystery/crime/thriller writers who don't go to the end of the line with their "perfect crime" scenarios. Amateur crime writers bake in solutions to their crimes so that they know how their protagonist/hero will come to figure out the criminal before they begin writing. That's a big mistake. The big work to explore before you write a crime story is to create the perfect crime. And then challenge yourself to mastermind a way to solve it. You must wear both hats. And the antagonist's hat in the crime story is even more important than the protagonist's.

Similarly, the tendency for Love Story writers is to avoid breaking up the lovers too definitively. They want to leave some wiggle room for them to get back together. They do this so that they'll know how to solve the inevitable "Lovers Reunite Scene," which is the final resolution of a courtship drama no matter if the lovers commit or part. More on that later.

That's a mistake (leaving the easy possibility of them getting back together) because you'll inevitably telegraph how they'll reconcile to the reader long before it happens. Remember that the "how they reconcile" is the fuel that gets us to the ending payoff. And readers hate it when they figure out how your ending payoff will pay off.

The trick to this scene is to remember that the lovers need to have an internal change before they'll be capable of coming back together.

Elizabeth Bennet and Mr. Darcy both have to change their world-views before either of them will be capable of authentic commitment. Both must examine their "pride" and "prejudice," and actively commit to a change of behavior guided by their enlightened point of view.

So when the lovers break up in *Pride and Prejudice,* they do so in an extraordinary way. Austen combines the "Confession of Love" scene with the "Lovers Break Up" scene in a tour de force.

After Mr. Darcy confesses that despite his better judgment, he can't stop himself from wishing to add Elizabeth Bennet to his possessions and thus he's decided to make her dreams come true and accept her as his wife…Elizabeth hits him with double barrels of vitriol.

Not only does she decline his proposal because of his arrogant pride, she attacks him and his social class with fury. She essentially tells him he's the last man on earth she would ever love.

This happens just about in the middle of the middle build of the novel (chapter 34 of a 61-chapter novel).

The choice was just perfect.

5. Proof of Love Scene

This is the most important scene for the Love Story. Without a satisfying Proof of Love Scene, your Love Story will not work.

Like the "Hero at the mercy of the villain" scene for a thriller or the "Exposure of the criminal scene" in a crime story or "The big event" scene in a performance story, the Proof of Love Scene is the thing every reader is subconsciously waiting for. This scene will turn the entire story from negative to positive or positive to negative.

It's the core event of the Love Story…the thing that will push the characters into committing themselves until death. Or not.

The key component in the Proof of Love scene is that one of the lovers must **sacrifice** for the other's happiness **without hope that the sacrificial act will do them any good whatsoever**. Loving someone and acting on that love by personally suffering—all the while knowing your sacrifice will not change the other's mind—is the proof of authentic love.

Authentic love does not require reciprocity. That's a tough nut to accept, but until you do, you'll be incapable of living the romantic dream. Remember that this notion is part of the romantic myth, which has evolved from the Age of Chivalry to the present.

So how does Jane Austen handle this high task?

She beautifully and gracefully allows Mr. Darcy to prove his love…off the page. That is, we don't actually witness his proof of love…we are informed of it by secondary players.

This choice was incredibly courageous (not having him make some grand *on the page* gesture could have really backfired), but this decision is the thing (well one of them) that makes *Pride and Prejudice* a masterpiece.

Why? Because having Darcy prove his love behind the scenes is perfectly in character.

Austen decided that Mr. Darcy would arrange to solve the Bennet family's impossible situation (it is suggested that death would be preferable to the predicament they face) without fanfare. She does not show us the particulars or negotiations he must accomplish to succeed at this task. Rather she has third parties inform Elizabeth about his actions. And their betrayal of his confidence is in character too. These actions provide yet more proof of the fallibility of the average person and the necessity of forgiveness, something Elizabeth and Mr. Darcy have had to painfully learn throughout the novel.

When Elizabeth thanks Mr. Darcy for his efforts, he quickly changes the subject. It's not to be discussed. He did it simply because he is enlightened now and knows that love is more important than pride, even in the service of unreciprocated love. His actions are merely those of a proper gentleman.

What Darcy sacrifices is part of his fortune and his pride in order to save his beloved. And he does it without hesitation, too.

Mr. Darcy's proof of love turns the global story and convinces Elizabeth to devote herself to him without reservation. By the way, Elizabeth proves her love for Darcy in an earlier scene (the confrontation with Lady Catherine). That one, though, is on the page. As it should be. Elizabeth is the central protagonist after all.

6. The Lovers Reunite Scene

This is usually the resolution scene of the entire Love Story, most especially the courtship drama or comedy. That is, the lovers get back together and agree to commit to one another. Or decide it's best that they part ways.

SPOILER ALERT

The recent film, *Manchester by the Sea* (a very courageous work of writing supported by impeccable performances) used a subplot Love Story to girder its global Redemption Plot.

The Lovers Reunite Scene in this case does not result in the two lovers getting back together. In fact, it serves as impetus for a heartbreaking negative outcome that turns the global plot irreversibly.

What makes this choice so courageous is that the writer and director Kenneth Lonergan decided that he had to be truthful to the realism of the world he created on the page.

When he was writing, let alone when he was directing, Lonergan had to know that ending his story with a dark negative would really hurt the movie's chances commercially. But he did it anyway. He didn't put in a feel good ending. I doubt he ever considered it. Even though redemption relief is what we all want when we watch it…sometimes we just can't get what we want.

Because the characters he created would not end well.

Contrast this dark decision to another realistic film, *Good Will Hunting*, a story that explores a similar blue-collar world as *Manchester by the Sea*. I really enjoyed it and thought it was very well done, but anyone who truly understood the characters in that film knows deep down that it would not have ended with a worldview shift.

The self-hatred the protagonist was consumed by in *Good Will Hunting* would not have been slayed after one cathartic therapy session…or even a thousand. But that key scene left audiences smiling when they walked out of the theater and pushed the film to a 225-million-dollar box office.

Manchester by the Sea won't come close to *Good Will Hunting* numbers. By design. It's not because it's not truthful to the characters or to the worlds those characters represent. It's because it is truthful.

To be fair, I think when we're younger (Ben Affleck and Matt Damon were in their twenties when they wrote *Good Will Hunting*) we tend to think lightning bolt catharsis moments are possible. We think one good cry will prime us to move forward. It will get us into our metaphorical life journey cars and we'll never look back.

A decade or two down the road, though, that kind of magical thinking proves tenuous.

The truth is that our deeply negative experiences refuse our prepared place for them in the rear view mirror. Cry a river. Talk yourself silly. No matter. Some just won't budge from the shotgun seat, their methamphetamine chatter inflicting an inescapable ambient torment. Their sounds tend to rise above our better angels' counter-programming reminders coming from the back seat. For whatever evolutionary reason, loss and regret argue better than gain and satisfaction.

Some things we don't beat. We simply endure them.

I think it's interesting that Matt Damon was a key driver behind the making of *Manchester by the Sea*. In many ways it's what could have happened to poor Will Hunting further on down the road.

The Conventions of Love Story

The final topic to cover is the conventions of Love Story.

Conventions differ from obligatory scenes in that they are not formalized *beginning, middle and end* units of story. Instead they are the milieu of a particular content genre, distinct add-on elements that give the story context.

A convention for a lawn mower is to have a pull cord to get the engine started. You can certainly change that convention to an on/off switch, but whatever choice you make to abide the convention (a force is necessary to begin a chain reaction) you'll need something to get the engine started. If you don't have an on/off mechanism, you'll have little chance of cutting the yard.

What's critical to remember is that readers intuitively expect story conventions to be present without formally checking to see that they are. That is, readers don't know they're supposed to be there. They just know something's off when they're not. The story just doesn't "feel" right. And thus, readers don't emotionally connect to it in the way they'd anticipated when conventions are not abided.

In Donald Rumsfeld-ian terms, story conventions are ***Unknown Knowns***.

The reasons why stories don't "feel right" when they do not abide the genre's conventions is that they are the key ingredients that combine to deliver the core emotion of a particular genre. Without clues and red herrings, there will be no sense of intrigue in a mystery story. Likewise, without the ten conventions inherent in Love Stories, the reader will not be spellbound by romantic feelings for the protagonist/s.

Again, it's worth repeating that the conventions of a particular content genre are crucial to delivering the emotional experience a reader is expecting from the genre itself. If I tell you to write a story that will make readers feel romantic (meaning they get the same butterflies in the stomach they do when they find another person attractive), how would you go about doing that?

The answer is that you would work diligently to deliver the conventions of a Love Story in an innovative way. And like magic, if you nail the ten conventions as well as the obligatory scenes, that romantic emotional response from your reader will become a reality.

Conventions are not static. They evolve over time—like a pull cord to an on/off switch for a lawnmower. Some are added and some discarded from a content genre depending upon the culture.

One Love Story convention that's been shape shifting since its introduction back in the days of Chivalry is the necessity for clearly defined gender roles—traditional female and male characteristics played by the male and female players, respectively.

In contemporary storytelling, the two players can have both the traditional male (emotionally guarded and more obsessed with consummating the relationship than connecting emotionally) and traditional female (looking for a deeper connection before physical connection) sensibilities. That is men can have the traditional female sensibility while the female can have the traditional male sensibility.

The film *Four Weddings and a Funeral* written by Richard Curtis is a great example of the male lead, played by Hugh Grant, having female sensibilities and the female lead, played by Andie MacDowell, having male qualities. There's also a terrific series on Netflix called *Love* created by Judd Apatow, Lesley Arfin and Paul Rust that plays with this convention very well. The man is more "female" and the female is more "male." It's perfectly in tune with our culture today.

But note that the convention of having both male and female gender sensibilities clearly defined is still being abided by contemporary love stories.

That great Ang Lee movie *Brokeback Mountain* (screenplay by Larry McMurtry and Diana Ossana based on a short story by Annie Proulx) does a terrific job abiding the convention too. Even though the Love Story is between two men, there are distinct gender roles played. Watch it and see if you can pinpoint what I mean.

As conventions are the ways storytellers deliver emotional experiences to their readers, they are also the means to the ending emotional effect. So to best understand conventions we need to examine what emotional experience a particular story genre promises.

Crime stories concern justice as their core value and the core emotion is intrigue. We become fascinated with discovering the how, who, what, where and why of the fictional crime as we follow an investigator from beginning to middle to end. And that emotional experience, intrigue, keeps us coming back for more and more.

Similarly, action stories, which revolve around the life/death value, deliver excitement as their emotional experience. Excitement is best described as the "tiger in a cage" phenomenon. We witness a very dangerous thing but from the safety of having it confined at a safe distance. We won't get bitten, but we can watch the tiger bite something else inside the cage.

This is a similar emotional experience we get from love stories.

We get to fall in love when we read or watch a Love Story and experience all of the Sturm und Drang of love…but at a safe distance. We don't actually have to put ourselves in any vulnerable position. We get to vicariously experience love without risk.

How great is that?

For some people that's the only kind of love they're interested in.

Why do you think two hundred million units of Love Story are sold every year (that's five hundred thousand copies every single day!) in the United States?

Love Story makes up 45 percent of Amazon.com's entire book market.

Check out this incredible presentation from "Data Guy," (http://authorearnings.com/2016-rwa-pan-presentation/) to see the hidden sales details of the dominant story genre of our time (and probably of all time!).

If we actually experience the feeling of romance when we enjoy a Love Story—the butterfly in the stomach churn when we are attracted to another person—how do writers ensure they're delivering this emotional catharsis?

By making sure they have these ten conventions in their love stories, writers give the reader the best possible environment to fall in love with their lead characters. It's incredibly effective. Literary alchemy.

1. **The Rival**: There must be a competing force for the affections of one or both characters. Without rivals, there is no possibility for Crisis (if

there is no alternative choice how do you have a best bad one? or an irreconcilable good one?) Sometimes a Rival isn't flesh and blood. Check out Alfred Hitchcock's *Notorious*. One major Rival for Ingrid Bergman's affections is her dependence on booze. Will she choose booze or Cary Grant? Which brings up another major convention of the Love Story.

2. **Moral Weight:** This is the baked-in Internal Genre present for Love Stories. The idea is this… If the lovers cannot elevate themselves morally, they will not be able to find authentic love. That is, they must have a worldview shift that raises their moral fiber. In *Pride and Prejudice*, as you may guess from the perfect title, if the two central lovers do not overcome their pride and prejudice, they won't be able to properly love one another. This is why the book works so well. It clearly tells us that Love requires self-reflection and change. Sweet talk and roses mean nothing without moral elevation.
3. **Helpers:** There are those in favor of the love match who help the two come together.
4. **Hinderers:** There are those who are not in favor of the love match who work to destroy the match.
5. **Gender Divide**: Distinct differences in the ways the two lovers view love (a mixture of traditional male and female attitudes toward love) must be in play.
6. **External Need**: One or both of the lovers must have external pressures on them to find a mate quickly. There's a great movie called *A New Leaf* with Walter Matthau and Elaine May. A perfect example of external need. *Pride and Prejudice* is perfect too.
7. **Forces at Play beyond the Couple's Control**: Social convention often fits the bill here. The woman, or the man, is from the other side of the tracks and thus marrying the better bred is frowned upon.
8. **Forces at Play in the Couple's Control:** This usually goes hand in hand with the moral weight convention. One or both of the lovers has to get out of their own way to change their behavior and worldview before they'll be rewarded with authentic love.
9. **Rituals:** The lovers develop little things that they only do with one another. In *Pride and Prejudice* Elizabeth Bennet and Fitzwilliam

Darcy tease one another exclusively. That is, they don't do that to any other character in the story. In *The Apartment* Jack Lemmon and Shirley MacLaine play gin rummy together.

And last but not least, there must be:

10. **Secrets:** There are four varieties:

a.) Secrets society keeps from the couple

The most devastating example of this kind of secret is from George Orwell's 1984. The "Ministry of Love," which is part of the totalitarian regime that controls all aspects of society, is well aware of the love affair between Winston and Julia. It allows the two to form a deep bond and attachment, which they both come to trust, is unbreakable. And then they're arrested and tortured to the point where they betray one another to serve as a cautionary tale for the rest of society. Absolutely horrifying!

Other examples rely on plot twists where family members conspire to bring two people together without their knowledge they've been set up.

b. Secrets the couple keeps from society

Sam Shepard's play Fool for Love is about the love between a half-brother and sister. They keep their relationship hidden from the rest of society for obvious reasons.

c. Secrets the couple keeps from one another

Graham Greene's The End of the Affair has a doozy of a secret. One of the lovers prays to God to save the other and pledges to break off their affair if her beloved survives a bombing. He survives so she dumps him without explanation…until he discovers the truth in the ending payoff.

d. Secrets one of the couple keeps from himself/herself.

These kinds of secrets are the ones that most often drive the baked-in Internal Genre within the Love Story. That is, they concern the lovers discovering some truth about themselves they hadn't previously considered. Once they recognize this secret moral failing, they change their worldview for the better and are thus capable of a having an authentic love relationship.

Elizabeth Bennet in Pride and Prejudice lies to herself about her general magnanimity until she is confronted by the truth of her prejudicial attitudes toward high society.

Failing to deliver story conventions with innovative verve will alienate your audience. It will make them feel as if something was missing in the telling (*Unknown Knowns*) and for that very reason the story won't release the emotional oomph they'd hoped for when they gave your story a chance. And we all know what happens when a story fails to meet expectations…it does not spread. One does not tell another about it and soon it fades into oblivion.

Take the time to work up some dazzling satisfactions of these conventions…and you'll find that you'll be well on your way to solving the rest of the riddles of your global Love Story.

Chapter 1

It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife. *(Third Person Omniscient)*

However little known the feelings or views of such a man may be on his first entering a neighbourhood, this truth is so well fixed in the minds of the surrounding families, that he is considered the rightful property of some one or other of their daughters.

"My dear **Mr. Bennet**," said **his lady** to him one day, "have you heard that **Netherfield Park** is let at last?"

Mr. Bennet replied that he had not.

"But it is," returned she; "for **Mrs. Long** has just been here, and she told me all about it."

Mr. Bennet made no answer.

"Do you not want to know who has taken it?" cried his wife impatiently.

"*You* want to tell me, and I have no objection to hearing it."

This was invitation enough.

"Why, my dear, you must know, Mrs. Long says that Netherfield is taken by **a young man of large fortune from the north of England**; that he came down **on Monday** in a chaise and four to see the place, and was so much delighted with it, that he agreed with **Mr. Morris** immediately; that he is to take possession **before Michaelmas**, and **some of his servants** are to be in the house by the end of next week."

"What is his name?"

"Bingley."

"Is he married or single?"

"Oh! Single, my dear, to be sure! A single man of large fortune; four or five thousand a year. What a fine thing for **our girls**!"

"How so? How can it affect them?"

"My dear Mr. Bennet," replied his wife, "how can you be so tiresome! You must know that I am thinking of his marrying one of them."

"Is that his design in settling here?"

"Design! Nonsense, how can you talk so! But it is very likely that he *may* fall in love with one of them, and therefore you must visit him as soon as he comes."

"I see no occasion for that. You and the girls may go, or you may send them by themselves, which perhaps will be still better, for as you are as handsome as any of them, Mr. Bingley may like you the best of the party."

"My dear, you flatter me. I certainly *have* had my share of beauty, but I do not pretend to be anything extraordinary now. When a woman has **five grown-up daughters**, she ought to give over thinking of her own beauty."

"In such cases, a woman has not often much beauty to think of."

"But, my dear, you must indeed go and see Mr. Bingley when he comes into the neighbourhood."

"It is more than I engage for, I assure you."

"But consider your daughters. Only think what an establishment it would be for one of them. **Sir William** and **Lady Lucas** are determined to go, merely on that account, for in general, you know, they visit no newcomers. Indeed you must go, for it will be impossible for *us* to visit him if you do not."

"You are over-scrupulous, surely. I dare say Mr. Bingley will be very glad to see you; and I will send a few lines by you to assure him of my hearty consent to his marrying whichever he chooses of the girls; though I must throw in a good word for my little **Lizzy**."

"I desire you will do no such thing. Lizzy is not a bit better than the others; and I am sure she is not half so handsome as **Jane**, nor half so good-humoured as **Lydia**. But you are always giving *her* the preference."

"They have none of them much to recommend them," replied he; "they are all silly and ignorant like other girls; but Lizzy has something more of quickness than her sisters."

"Mr. Bennet, how *can* you abuse your own children in such a way? You take delight in vexing me. You have no compassion for my poor nerves."

"You mistake me, my dear. I have a high respect for your nerves. They are my old friends. I have heard you mention them with consideration **these last twenty years at least.**"

"Ah, you do not know what I suffer."

"But I hope you will get over it, and live to see **many young men of four thousand a year** come into the neighbourhood."

"It will be no use to us, if twenty such should come, since you will not visit them."

"Depend upon it, my dear, that when there are twenty, I will visit them all."

Mr. Bennet was so odd a mixture of quick parts, sarcastic humour, reserve,

and caprice, that the experience of **three-and-twenty years** had been insufficient to make his wife understand his character. *Her* mind was less difficult to develop. She was a woman of mean understanding, little information, and uncertain temper. When she was discontented, she fancied herself nervous. The business of her life was to get her daughters married; its solace was visiting and news.

• ANALYZING THE SCENE •

A STORY EVENT is an active change of life value for one or more characters as a result of conflict (one character's desires clash with another's).

A WORKING SCENE contains at least one Story Event.

To determine a Scene's Story Event, answer these four questions:

1. **What are the characters literally doing?**

   Mrs. Bennet shares the latest news from the neighborhood with her husband.

2. **What is the essential action of what the characters are doing in this scene?**

   Mrs. Bennet asks her husband to visit the new arrival to the community, Mr. Bingley.

   Mr. Bennet refuses her request.

   Mr. Bennet refuses to visit a rich eligible bachelor is the Story Event.

3. **What life value has changed for one or more of the characters in the scene?**

   Mrs. Bennet's hope that she can get one of her daughters married turns to despair when her husband refuses to visit an attractive prospective son-in-law.

   Hope to Despair.

   Mr. Bennet's enjoyment needling his wife turns into annoyance that he is responsible for bringing his daughters to the attention of an attractive prospective son-in-law.

Enjoyment to Annoyance.

4. **Which life value should I highlight on my Story Grid Spreadsheet?**

   Highlight the value that best tracks the scene-by-scene progress of the global value at stake. As the global story is a love story, we'll track Hope to Despair. Mrs. Bennet is a helper (and soon-to-be hinderer) for the unions of all of her daughters to proper gentlemen and especially the focal coupling of Pride and Prejudice, Elizabeth Bennet and Mr. Darcy.

HOW THE SCENE ABIDES THE FIVE COMMANDMENTS OF STORYTELLING

Inciting Incident: A bachelor has rented a nearby manor.

Progressive Complication: Social convention requires that the family must be formally introduced.

Crisis: Irreconcilable goods. Mr. Bennet wishes to not be bothered with paternal duty so that he can continue to enjoy his private time. Mrs. Bennet won't feel secure until her daughters are married.

Climax: Mr. Bennet refuses to visit the new bachelor.

Resolution: The Bennet girls shall remain without prospects.

NOTES

- Do you see how Austen sets us in time with her reference to Michaelmas, which is September 29 each year? Michaelmas connotes the unofficial beginning of the fall and is one of the "quarter days" on the UK calendar, which also include Christmas Day, Lady Day, and Midsummer Day.

- So our story begins at the end of summer, with a fresh fall and the traditional rebirth of the social year.

- Do you notice Austen only references three of the Bennet girls in this first chapter?

- The first girl mentioned is Lizzy (Elizabeth, the protagonist…the only character besides Mr. Darcy who arcs/changes from the beginning of the story until the end). In addition to being the apple of her father's eye (foreshadowing her immature subconscious desire to stay close to home and remain the favored one) she serves as the surrogate self for all of us vicarious thrill seeking readers. Elizabeth's maturation story is the heart and soul of *Pride and Prejudice*. It serves as the prescriptive guide for internal change to make one more embracing of external love's opportunities.

- The second Bennet daughter mentioned is Jane, whose love story with Mr. Bingley serves as the inciting incident to Elizabeth's and is also a courtship drama, although one far less in-depth than Elizabeth's. Jane and Bingley's courting ends well and serves as a prescriptive story. Jane and Bingley follow polite society's conventions, and while their love is frowned upon in certain circles, their purity and goodness of heart overcome society's negative influence.

- The third Bennet daughter, Lydia, is also mentioned. Her love story with Mr. Wickham is a love story obsession sub-genre, one in which passion is the only driving force of the relationship.

- Lastly, Mr. and Mrs. Bennet (as well as the other married couples throughout the story) serve as the ghosts of future love…mini-marriage love stories that turn on the idea of intimacy. Mr. and Mrs. Bennet are a cautionary tale—father and mother who don't know one another all that well and instead of growing closer to one another as time passes, they grow further and further apart after an initial attraction. The Bennet marriage foreshadows what Lydia has in store for herself.

Chapter 2

Mr. Bennet was among the earliest of those who waited on **Mr. Bingley**. *(Third Person Omniscient)* He had always intended to visit him, though to the last always assuring **his wife** that he should not go; and till the evening after the visit was paid she had no knowledge of it. It was then disclosed in the following manner. Observing **his second daughter** employed in trimming a hat, he suddenly addressed her with:

"I hope Mr. Bingley will like it, **Lizzy**."

"We are not in a way to know *what* Mr. Bingley likes," said her mother resentfully, "since we are not to visit."

"But you forget, mamma," said Elizabeth, "that we shall meet him at the assemblies, and that **Mrs. Long** promised to introduce him."

"I do not believe Mrs. Long will do any such thing. She has **two nieces** of her own. She is a selfish, hypocritical woman, and I have no opinion of her."

"No more have I," said Mr. Bennet; "and I am glad to find that you do not depend on her serving you."

Mrs. Bennet deigned not to make any reply, but, unable to contain herself, began scolding one of her daughters.

"Don't keep coughing so, **Kitty**, for Heaven's sake! Have a little compassion on my nerves. You tear them to pieces."

"Kitty has no discretion in her coughs," said her father; "she times them ill."

"I do not cough for my own amusement," replied Kitty fretfully. "When is your next ball to be, Lizzy?"

"**To-morrow fortnight**." *(Literary time signature)*

"Aye, so it is," cried her mother, "and Mrs. Long does not come back till the day before; so it will be impossible for her to introduce him, for she will not know him herself."

"Then, my dear, you may have the advantage of your friend, and introduce Mr. Bingley to her."

"Impossible, Mr. Bennet, impossible, when I am not acquainted with him myself; how can you be so teasing?"

"I honour your circumspection. A fortnight's acquaintance is certainly

very little. One cannot know what a man really is by the end of a fortnight. But if *we* do not venture somebody else will; and after all, Mrs. Long and her daughters must stand their chance; and, therefore, as she will think it an act of kindness, if you decline the office, I will take it on myself."

The girls stared at their father. Mrs. Bennet said only, "Nonsense, nonsense!"

"What can be the meaning of that emphatic exclamation?" cried he. "Do you consider the forms of introduction, and the stress that is laid on them, as nonsense? I cannot quite agree with you *there*. What say you, **Mary**? For you are a young lady of deep reflection, I know, and read great books and make extracts."

Mary wished to say something sensible, but knew not how.

"While Mary is adjusting her ideas," he continued, "let us return to Mr. Bingley."

"I am sick of Mr. Bingley," cried his wife.

"I am sorry to hear *that*; but why did not you tell me that before? If I had known as much this morning I certainly would not have called on him. It is very unlucky; but as I have actually paid the visit, we cannot escape the acquaintance now."

The astonishment of the ladies was just what he wished; that of Mrs. Bennet perhaps surpassing the rest; though, when the first tumult of joy was over, she began to declare that it was what she had expected all the while.

"How good it was in you, my dear Mr. Bennet! But I knew I should persuade you at last. I was sure you loved your girls too well to neglect such an acquaintance. Well, how pleased I am! And it is such a good joke, too, that you should have gone this morning and never said a word about it till now."

"Now, Kitty, you may cough as much as you choose," said Mr. Bennet; and, as he spoke, he left the room, fatigued with the raptures of his wife.

"What an excellent father you have, girls!" said she, when the door was shut. "I do not know how you will ever make him amends for his kindness; or me, either, for that matter. At our time of life it is not so pleasant, I can tell you, to be making new acquaintances every day; but for

your sakes, we would do anything. **Lydia**, my love, though you *are* the youngest, I dare say Mr. Bingley will dance with you at the next ball."

"Oh!" said Lydia stoutly, "I am not afraid; for though I *am* the youngest, I'm the tallest."

The rest of the evening was spent in conjecturing how soon he would return Mr. Bennet's visit, and determining when they should ask him to dinner.

• ANALYZING THE SCENE •

A STORY EVENT is an active change of life value for one or more characters as a result of conflict (one character's desires clash with another's).

A WORKING SCENE contains at least one Story Event.

To determine a Scene's Story Event, answer these four questions:

1. **What are the characters literally doing?**

   The Bennet family (father, mother, daughters) is sitting together at home in the evening just before or just after dinner.

2. **What is the essential action of what the characters are doing in this scene?**

   Mr. Bennet teases his wife and daughters about the local competition to be introduced to Mr. Bingley until he confesses that he's already made the acquaintance.
   Mr. Bennet reports that he's met with Mr. Bingley is the Story Event.

3. **What life value has changed for one or more of the characters in the scene?**

   Mrs. Bennet's resentment that her husband refuses to meet with Bingley turns to delight when he announces that he's already met with him.

   Resentful to Delighted.

Mr. Bennet's enjoyment needling his wife turns into greater joy when she gets excited after he tells her he's met with Bingley.

Sadistic Enjoyment to Self-Satisfaction.

4. **Which life value should I highlight on my Story Grid Spreadsheet?**

   Highlight the value that best tracks the scene-by-scene progress of the global value at stake. As the global story is a love story, we'll track Resentment to Delight.

HOW THE SCENE ABIDES THE FIVE COMMANDMENTS OF STORYTELLING

Inciting Incident: Mr. Bennet reminds his family that the bachelor, Mr. Bingley, is in town.

Progressive Complication: Other young girls in the community will meet Bingley before the Bennet girls.

Crisis: Best bad choice. Mr. Bennet doesn't want to leave his library, but if he doesn't visit Bingley, his wife will be insufferable.

Climax: Mr. Bennet announces that he has already paid a visit to Bingley.

Resolution: The Bennet girls will soon meet Bingley.

NOTES

- Do you see how Austen gives us another hint at time passing with her reference to the next ball due in two weeks and a day?

- Do you notice that Austen references the other two Bennet girls in this second chapter? Kitty and Mary. Kitty annoys her mother by coughing and Mr. Bennet queries Mary, as she is a young lady of "deep reflection." At the end of the scene, we notice that Mrs. Bennet

believes Lydia is the most desirable of her daughters. And Lydia is all too quick to accept that accolade. This foreshadows Lydia's behavior later in the novel. And as for Kitty and Mary, it's pretty clear these two will be the forgotten sisters and used for comic relief and/or vessels of conflict later on.

- Now we have a pretty keen understanding of the family dynamic. Mr. Bennet favors Elizabeth (most likely because she is most like him) and Mrs. Bennet favors Lydia (most likely because she is most like her).

Chapter 3

Not all that **Mrs. Bennet**, however, with the assistance of her **five daughters**, could ask on the subject, was sufficient to draw from **her husband** any satisfactory description of **Mr. Bingley**. They attacked him in various ways—with barefaced questions, ingenious suppositions, and distant surmises; but he eluded the skill of them all, and they were at last obliged to accept the second-hand intelligence of their neighbour, **Lady Lucas**. Her report was highly favourable. **Sir William** had been delighted with him. He was quite young, wonderfully handsome, extremely agreeable, and, to crown the whole, **he meant to be at the next assembly with a large party.** *(This is the ball referenced in the last chapter, which was a fortnight, two weeks, and a day from the previous scene.)* Nothing could be more delightful! To be fond of dancing was a certain step towards falling in love; and very lively hopes of Mr. Bingley's heart were entertained.

"If I can but see one of my daughters happily settled at **Netherfield**," said Mrs. Bennet to her husband, "and all the others equally well married, I shall have nothing to wish for."

In a few days Mr. Bingley returned Mr. Bennet's visit, and sat about ten minutes with him in his library. He had entertained hopes of being admitted to a sight of the **young ladies**, of **whose beauty he had heard much**; but he saw only the father. The ladies were somewhat more fortunate, for they had the advantage of ascertaining from an upper window that he wore a blue coat, and rode a black horse.

An invitation to dinner was soon afterwards dispatched; and already had Mrs. Bennet planned the courses that were to do credit to her housekeeping, when an answer arrived which deferred it all. Mr. Bingley was obliged to be in town the following day, and, consequently, unable to accept the honour of their invitation, etc. Mrs. Bennet was quite disconcerted. She could not imagine what business he could have in town so soon after **his arrival in Hertfordshire**; and she began to fear that he might be always flying about from one place to another, and never settled at Netherfield as he ought to be. Lady Lucas quieted her fears a little by starting the idea of his being gone to London

only to get a large party for the ball; and a report soon followed that Mr. Bingley was to bring **twelve ladies and seven gentlemen** with him to the assembly. The girls grieved over such a number of ladies, but were comforted the day before the ball by hearing, that instead of twelve **he brought only six with him from London—his five sisters and a cousin**. And when the party entered the assembly room it consisted of **only five altogether—Mr. Bingley, his two sisters, the husband of the eldest, and another young man.**

Mr. Bingley was good-looking and gentlemanlike; he had a pleasant countenance, and easy, **unaffected manners**. His sisters were fine women, with an air of decided fashion. His brother-in-law, **Mr. Hurst**, merely looked the gentleman; but his friend **Mr. Darcy** soon drew the attention of the room by his fine, tall person, handsome features, noble mien, and the report which was in general circulation within five minutes after his entrance, of his having ten thousand a year. The gentlemen pronounced him to be a fine figure of a man, the ladies declared he was much handsomer than Mr. Bingley, and he was looked at with great admiration for about half the evening, till his manners gave a disgust which turned the tide of his popularity; for he was discovered to be proud; to be above his company, and above being pleased; and not all **his large estate in Derbyshire** could then save him from having a most forbidding, disagreeable countenance, and being unworthy to be compared with his friend.

Mr. Bingley had soon made himself acquainted with all the principal people in the room; he was lively and unreserved, danced every dance, was angry that the ball closed so early, and talked of giving one himself at Netherfield. Such amiable qualities must speak for themselves. What a contrast between him and his friend! Mr. Darcy danced only once with Mrs. Hurst and once with Miss Bingley, declined being introduced to any other lady, and spent the rest of the evening in walking about the room, speaking occasionally to one of his own party. His character was decided. He was the proudest, most disagreeable man in the world, and everybody hoped that he would never come there again. Amongst the most violent against him was Mrs. Bennet, whose dislike of his general behaviour was sharpened into particular resentment by his having slighted one of her daughters.

Elizabeth Bennet had been obliged, by the scarcity of gentlemen, to sit down for two dances; and during part of that time, Mr. Darcy had been standing near enough for her to hear a conversation between him and Mr. Bingley, who came from the dance for a few minutes, to press his friend to join it.

"Come, Darcy," said he, "I must have you dance. I hate to see you standing about by yourself in this stupid manner. You had much better dance."

"I certainly shall not. You know how I detest it, unless I am particularly acquainted with my partner. At such an assembly as this it would be insupportable. **Your sisters are engaged, and there is not another woman in the room whom it would not be a punishment to me to stand up with."**

"I would not be so fastidious as you are," cried Mr. Bingley, "for a kingdom! Upon my honour, I never met with so many pleasant girls in my life as I have this evening; and there are several of them you see uncommonly pretty."

"*You* are dancing with the only handsome girl in the room," said Mr. Darcy, looking at the eldest Miss Bennet.

"Oh! She is the most beautiful creature I ever beheld! But there is one of her sisters sitting down just behind you, who is very pretty, and I dare say very agreeable. Do let me ask my partner to introduce you."

"Which do you mean?" and turning round he looked for a moment at Elizabeth, till catching her eye, he withdrew his own and coldly said: "She is tolerable, but not handsome enough to tempt *me*; I am in no humour at present to give consequence to young ladies who are slighted by other men. You had better return to your partner and enjoy her smiles, for you are wasting your time with me."

(*Lovers Meet)*

Mr. Bingley followed his advice. Mr. Darcy walked off; and Elizabeth remained with no very cordial feelings toward him. She told the story, however, with great spirit among her friends; for she had a lively, playful disposition, which delighted in anything ridiculous.

The evening altogether passed off pleasantly to the whole family. Mrs. Bennet had seen **her eldest daughter** much admired by the Netherfield party. Mr. Bingley had danced with her twice, and she had been distinguished by **his sisters**. Jane was as much gratified by this as her mother could be, though in a quieter way. Elizabeth felt Jane's pleasure. **Mary** had heard herself mentioned to **Miss Bingley** as the most accomplished girl in the neighbourhood; and **Catherine** and **Lydia** had been fortunate enough never to be without partners, which was all that they had yet learnt to care for at a ball. They returned, therefore, in good spirits to **Longbourn, the village where they lived**, and of which **they were the principal inhabi-**

tants. They found **Mr. Bennet** still up. With a book he was regardless of time; and on the present occasion he had a good deal of curiosity as to the events of an evening which had raised such splendid expectations. He had rather hoped that his wife's views on the stranger would be disappointed; but he soon found out that he had a different story to hear.

"Oh! my dear Mr. Bennet," as she entered the room, "we have had a most delightful evening, a most excellent ball. I wish you had been there. Jane was so admired, nothing could be like it. Everybody said how well she looked; and Mr. Bingley thought her quite beautiful, and danced with her twice! Only think of *that*, my dear; he actually danced with her twice! and she was the only creature in the room that he asked a second time. First of all, he asked **Miss Lucas**. I was so vexed to see him stand up with her! But, however, he did not admire her at all; indeed, nobody can, you know; and he seemed quite struck with Jane as she was going down the dance. So he inquired who she was, and got introduced, and asked her for the two next. Then the two third he danced with **Miss King**, and the two fourth with **Maria Lucas**, and the two fifth with Jane again, and the two sixth with Lizzy, and the *Boulanger*—"

"If he had had any compassion for *me*," cried her husband impatiently, "he would not have danced half so much! For God's sake, say no more of his partners. Oh that he had sprained his ankle in the first dance!"

"Oh! my dear, I am quite delighted with him. He is so excessively handsome! And **his sisters** are charming women. I never in my life saw anything more elegant than their dresses. I dare say the lace upon Mrs. Hurst's gown—"

Here she was interrupted again. Mr. Bennet protested against any description of finery. She was therefore obliged to seek another branch of the subject, and related, with much bitterness of spirit and some exaggeration, the shocking rudeness of Mr. Darcy.

"But I can assure you," she added, "that Lizzy does not lose much by not suiting *his* fancy; for he is a most disagreeable, horrid man, not at all worth pleasing. So high and so conceited that there was no enduring him! He walked here, and he walked there, fancying himself so very great! Not handsome enough to dance with! I wish you had been there, my dear, to have given him one of your set-downs. I quite detest the man."

• ANALYZING THE SCENE •

A STORY EVENT is an active change of life value for one or more characters as a result of conflict (one character's desires clash with another's).

A WORKING SCENE contains at least one Story Event.

To determine a Scene's Story Event, answer these four questions:

1. **What are the characters literally doing?**

   The Bennet ladies attend the town assembly/ball where they socialize with Mr. Bingley and his cadre and discover the "nose in the air" pride of Mr. Darcy.

2. **What is the essential action of what the characters are doing in this scene?**

   Elizabeth overhears Mr. Darcy insult her as unworthy of his dancing attention in a conversation with Bingley.

   Mr. Darcy rudely turns his nose up at the whole affair, especially Elizabeth is the Story Event.

3. **What life value has changed for one or more of the characters in the scene?**

   Bingley admires the Bennet women for their beauty and dancing as he admires the rest of the town's citizens until Darcy expresses his contempt for the provincial nature of the proceedings.

   Admired to Reviled.

   The Bennet ladies, en masse, have their value shifted, but one above the rest, Elizabeth.

4. **Which life value should I highlight on my Story Grid Spreadsheet?**

   Admired to Reviled.

HOW THE SCENE ABIDES THE FIVE COMMANDMENTS OF STORYTELLING

Inciting Incident: The Meryton ball.

Progressive Complication: Bingley arrives, but with sisters and a friend.

Crisis: Best bad choice. Mr. Darcy can either endure the pain of having to dance with a country girl or he can refuse and perhaps bruise the feelings of people of lesser rank.

Climax: Mr. Darcy chooses to insult.

Resolution: Elizabeth finds Mr. Darcy's behavior prideful and ridiculously amusing.

NOTES

- The "Lovers Meet" obligatory scene is crystal clear here for both the Elizabeth/Darcy Courtship Story and the Jane/Bingley Courtship Story.

- One is a negative value meeting, while the other is positive.

- Mr. Darcy comes off as the worst sort of snob, someone with more than double the wealth of the prince-like Mr. Bingley and the manners to go along with that wealth.

- We attach to Elizabeth because we see her react in a way that finds humor in the situation. So strong is her worldview that she is the one to spread the story of Darcy's insult. Her seeming indifference to his jibes makes her someone we wish we could emulate. Austen brilliantly uses her "mask of sophistication" as an attractive quality to lure us into attaching to Elizabeth as our "surrogate self" in the story.

- But Darcy too holds a certain appeal. Despite his holier-than-thou behavior, we can't help but admire the courage of his convictions. It is no small thing to hold firm to one's beliefs in the face of mass opposition. Bingley "fits in" with the country crowd, but Darcy is having none of it.

Chapter 4

When **Jane** and **Elizabeth** were alone, the former, who had been cautious in her praise of **Mr. Bingley** before, expressed to her sister just how very much she admired him.

"He is just what a young man ought to be," said she, "sensible, good-humoured, lively; and I never saw such happy manners!—so much ease, with such perfect good breeding!"

"He is also handsome," replied Elizabeth, "which a young man ought likewise to be, if he possibly can. His character is thereby complete."

"I was very much flattered by his asking me to dance a second time. I did not expect such a compliment."

"Did not you? I did for you. But that is one great difference between us. **Compliments always take *you* by surprise, and *me* never**. *(This is evidence of Elizabeth's confidence in her worldview, a false sense of sophistication, which Jane does not pretend to have. Elizabeth is cynical, very much in tone with her father's worldview, while Jane's worldview is one in which she assumes nothing and takes things as they come. We as readers are drawn to Elizabeth because her attitudes are much as our own.)* What could be more natural than his asking you again? He could not help seeing that you were about five times as pretty as every other woman in the room. No thanks to his gallantry for that. Well, he certainly is very agreeable, and I give you leave to like him. You have liked many a stupider person." *(Again, Lizzy displays her cynical know-it-all confidence and has no hesitation to insult/tease Jane about her taste in the opposite sex.)*

"Dear Lizzy!"

"Oh! You are a great deal too apt, you know, to like people in general. You never see a fault in anybody. All the world are good and agreeable in your eyes. I never heard you speak ill of a human being in your life."

"I would not wish to be hasty in censuring anyone; but I always speak what I think."

"I know you do; and it is *that* which makes the wonder. With *your* good sense, to be so honestly blind to the follies and nonsense of others! Affectation of candour is common enough—one meets with it everywhere. But to be candid

without ostentation or design—to take the good of everybody's character and make it still better, and say nothing of the bad—belongs to you alone. And so you like **this man's sisters**, too, do you? Their manners are not equal to his." *(Elizabeth has her tongue in cheek throughout this "praise" of Jane. Her words say "you are admirable" but her subtext is "you are a fool to fall for this sort of artifice.")*

"Certainly not—at first. But they are very pleasing women when you converse with them. **Miss Bingley** is to live with her brother, and keep his house; and I am much mistaken if we shall not find a very charming neighbour in her."

Elizabeth listened in silence, but was not convinced; their behaviour at the assembly had not been calculated to please in general; and with more quickness of observation and less pliancy of temper than her sister, and with a judgment too unassailed by any attention to herself, she was very little disposed to approve them. They were in fact very fine ladies; not deficient in good humour when they were pleased, nor in the power of making themselves agreeable when they chose it, **but proud and conceited.** They were rather handsome, had been educated in one of the first private seminaries in town, had a fortune of twenty thousand pounds, were in the habit of spending more than they ought, and of associating with people of rank, and were therefore in every respect entitled to think well of themselves, and meanly of others. They were of a respectable family in the north of England; **a circumstance more deeply impressed on their memories than that their brother's fortune and their own had been acquired by trade.** *(So the Bingleys are second generation, nouveaux riche…not on the level of Darcy, but above the Bennets.)*

Mr. Bingley inherited property to the amount of nearly a hundred thousand pounds from his father, who had intended to purchase an estate, but did not live to do it. Mr. Bingley intended it likewise, and sometimes made choice of his county; but as he was now provided with a good house and the liberty of a manor, it was doubtful to many of those who best knew the easiness of his temper, whether he might not spend the remainder of his days at **Netherfield**, and leave the next generation to purchase.

His sisters were anxious for his having an estate of his own; but, though **he was now only established as a tenant**, Miss Bingley was by no means unwilling to preside at his table—nor was **Mrs. Hurst**, who had married a

man of more fashion than fortune, less disposed to consider his house as her home when it suited her. Mr. Bingley had not been of age two years, when he was tempted by an accidental recommendation to look at Netherfield House. He did look at it, and into it for half-an-hour—was pleased with the situation and the principal rooms, satisfied with what the owner said in its praise, and took it immediately.

Between him and **Darcy** there was a very steady friendship, in spite of great opposition of character. Bingley was endeared to Darcy by the easiness, openness, and ductility of his temper, though no disposition could offer a greater contrast to his own, and though with his own he never appeared dissatisfied. On the strength of Darcy's regard, Bingley had the firmest reliance, and of his judgment the highest opinion. In understanding, Darcy was the superior. Bingley was by no means deficient, but Darcy was clever. He was at the same time haughty, reserved, and fastidious, and his manners, though well bred, were not inviting. In that respect his friend had greatly the advantage. Bingley was sure of being liked wherever he appeared, Darcy was continually giving offense.

The manner in which they spoke of the **Meryton assembly** was sufficiently characteristic. Bingley had never met with more pleasant people or prettier girls in his life; everybody had been most kind and attentive to him; there had been no formality, no stiffness; he had soon felt acquainted with all the room; and, as to Miss Bennet, he could not conceive an angel more beautiful. **Darcy, on the contrary, had seen a collection of people in whom there was little beauty and no fashion, for none of whom he had felt the smallest interest, and from none received either attention or pleasure. Miss Bennet he acknowledged to be pretty, but she smiled too much.**

Mrs. Hurst and her sister allowed it to be so—but still they admired her and liked her, and pronounced her to be a sweet girl, and one whom they would not object to know more of. Miss Bennet was therefore established as a sweet girl, and their brother felt authorized by such commendation to think of her as he chose.

• ANALYZING THE SCENE •

A STORY EVENT is an active change of life value for one or more characters as a result of conflict (one character's desires clash with another's).

A WORKING SCENE contains at least one Story Event.

To determine a Scene's Story Event, answer these four questions:

1. **What are the characters literally doing?**

   Jane and Elizabeth Bennet discuss the assembly/ball at Meryton as well as Mr. Bingley and his cadre.

2. **What is the essential action of what the characters are doing in this scene?**

   Elizabeth approves of Bingley for her sister, but finds the group of outsiders, on the whole, stiff and pompous.

   Elizabeth turns her nose up at Bingley's companions is the Story Event.

3. **What life value has changed for one or more of the characters in the scene?**

   Elizabeth praises Bingley and approves of him for Jane but finds Bingley's crowd distasteful.

   Approval to Disapproval.

   Jane gets the go-ahead for Bingley, but not for his family. Elizabeth plays both helper and hinderer in this scene (a convention of the love story).

4. **Which life value should I highlight on my Story Grid Spreadsheet?**

   Approval to Disapproval.

HOW THE SCENE ABIDES THE FIVE COMMANDMENTS OF STORYTELLING

Inciting Incident: Jane and Elizabeth find time to confer one on one.

Progressive Complication: Mr. Bingley is charming, but his cadre is snooty.

Crisis: Irreconcilable goods. To approve of Mr. Bingley puts Elizabeth in the position of having to entertain his friends, who she finds socially ugly. But to not approve would be to discourage Jane in her affections.

Climax: Elizabeth approves of Mr. Bingley.

Resolution: The Bennet girls shall see the Bingley party more.

NOTES

Elizabeth plays two conventional roles in this scene. She is a helper of a love connection (Jane and Bingley) but a hinderer too. It's all well and good that Elizabeth praises Bingley, but her suspicions about his family put a personal strain on Jane. She now understands that if she were to marry Bingley, there could be negative energy between her dearest sister and her new husband's family. That revelation drains the joy from Jane.

Chapter 5

Within a short walk of **Longbourn** lived a family with whom the **Bennets** were particularly intimate. **Sir William Lucas** had been formerly in trade in **Meryton**, where he had made a tolerable fortune, and risen to the honour of knighthood by an address to the king during his mayoralty. The distinction had perhaps been felt too strongly. It had given him a disgust to his business, and to his residence in a small market town; and, in quitting them both, he had removed with his family to a house about a mile from Meryton, denominated from that period **Lucas Lodge**, where he could think with pleasure of his own importance, and, unshackled by business, occupy himself solely in being civil to all the world. For, though elated by his rank, it did not render him supercilious; on the contrary, he was all attention to everybody. By nature inoffensive, friendly, and obliging, his presentation at St. James's had made him courteous.

Lady Lucas was a very good kind of woman, not too clever to be a valuable neighbour to **Mrs. Bennet**. They had several children. The eldest of them, **a sensible, intelligent young woman, about twenty-seven**, was **Elizabeth's** intimate friend.

That the **Miss Lucases** and the **Miss Bennets** should meet to talk over a ball was absolutely necessary; and **the morning after** the assembly brought the former to Longbourn to hear and to communicate.

"*You* began the evening well, **Charlotte**," said **Mrs. Bennet** with civil self-command to Miss Lucas. "*You* were **Mr. Bingley's** first choice."

"Yes; but he seemed to like his second better."

"Oh! you mean **Jane**, I suppose, because he danced with her twice. To be sure that *did* seem as if he admired her—indeed I rather believe he *did*—I heard something about it—but I hardly know what—something about **Mr. Robinson**."

"Perhaps you mean what I overheard between him and Mr. Robinson; did not I mention it to you? Mr. Robinson's asking him how he liked our Meryton assemblies, and whether he did not think there were a great many pretty women in the room, and which he thought the prettiest? and his answering

immediately to the last question: 'Oh! the eldest Miss Bennet, beyond a doubt; there cannot be two opinions on that point.'"

"Upon my word! Well, that is very decided indeed—that does seem as if—but, however, it may all come to nothing, you know."

"*My* overhearings were more to the purpose than *yours*, **Eliza**," said Charlotte. "**Mr. Darcy** is not so well worth listening to as his friend, is he?—poor Eliza!—to be only just *tolerable*."

"I beg you would not put it into Lizzy's head to be vexed by his ill-treatment, for he is such a disagreeable man, that it would be quite a misfortune to be liked by him. **Mrs. Long** told me last night that he sat close to her for half-an-hour without once opening his lips."

"Are you quite sure, ma'am?—is not there a little mistake?" said Jane. "I certainly saw Mr. Darcy speaking to her."

"Aye—because she asked him at last how he liked **Netherfield**, and he could not help answering her; but she said he seemed quite angry at being spoke to."

"**Miss Bingley** told me," said Jane, "**that he never speaks much, unless among his intimate acquaintances. With *them* he is remarkably agreeable.**" *(Foreshadowing Darcy and Elizabeth's talks together as intimacies.)*

"I do not believe a word of it, my dear. If he had been so very agreeable, he would have talked to Mrs. Long. But I can guess how it was; **everybody says that he is eat up with pride**, and I dare say he had heard somehow that Mrs. Long does not keep a carriage, and had come to the ball in a hack chaise."

"I do not mind his not talking to Mrs. Long," said Miss Lucas, "but I wish he had danced with Eliza."

"Another time, Lizzy," said her mother, "I would not dance with *him*, if I were you."

"I believe, ma'am, I may safely promise you *never* to dance with him."

"His pride," said Miss Lucas, "does not offend *me* so much as pride often does, because there is an excuse for it. One cannot wonder that so very fine a young man, with family, fortune, everything in his favour, should think highly of himself. If I may so express it, he has a *right* to be proud."

"That is very true," replied Elizabeth, "and I could easily forgive *his* pride, if he had not mortified *mine*."

"Pride," observed **Mary**, who piqued herself upon the solidity of her reflections, "is a very common failing, I believe. By all that I have ever read, I am convinced that it is very common indeed; that human nature is particularly

prone to it, and that there are very few of us who do not cherish a feeling of self-complacency on the score of some quality or other, real or imaginary. Vanity and pride are different things, though the words are often used synonymously. A person may be proud without being vain. **Pride relates more to our opinion of ourselves, vanity to what we would have others think of us.**"

"If I were as rich as Mr. Darcy," cried **a young Lucas**, who came with **his sisters**, "I should not care how proud I was. I would keep a pack of foxhounds, and drink a bottle of wine a day."

"Then you would drink a great deal more than you ought," said Mrs. Bennet; "and if I were to see you at it, I should take away your bottle directly."

The boy protested that she should not; she continued to declare that she would, and the argument ended only with the visit.

• ANALYZING THE SCENE •

A STORY EVENT is an active change of life value for one or more characters as a result of conflict (one character's desires clash with another's).

A WORKING SCENE contains at least one Story Event.

To determine a Scene's Story Event, answer these four questions:

1. **What are the characters literally doing?**

   Charlotte Lucas and siblings visit the Bennets to go over the events at the ball.

2. **What is the essential action of what the characters are doing in this scene?**

   Mrs. Bennet interrogates Charlotte to get her opinion of Bingley's interest in her daughter Jane and the talk soon turns to Mr. Darcy and his pride.

   The Bennets and the Lucas children debate the disposition of eligible bachelors at Netherfield is the Story Event.

3. **What life value has changed for one or more of the characters in the scene?**

All criticize Darcy for his pride until all agree that he has reason for such a high opinion of himself and that while prideful, he is not vain.

Scornful to Admiring.

4. **Which life value should I highlight on my Story Grid Spreadsheet?**

   Scornful to Admiring.

HOW THE SCENE ABIDES THE FIVE COMMANDMENTS OF STORYTELLING

Inciting Incident: Charlotte Lucas arrives to talk about the ball.

Progressive Complication: Mr. Darcy's behavior casts a pall over the Bingley parade.

Crisis: Best bad choice. To damn Mr. Darcy for his pride would not be appropriate, as he should have pride in his rank and standing as a gentleman, but to excuse his stiffness and unfriendly demeanor would be ill advised.

Climax: Elizabeth damns Darcy anyway.

Resolution: It is resolved that Darcy is prideful, but not in the least vain.

NOTES

Mary's pointing out that Darcy may be prideful, but that he is not vain is an important distinction. Darcy has a deep appreciation and respect for his position in society, but is not interested in the opinions of others. Pride is positive self-evaluation, while vanity is putting oneself forward to garner the most public appreciation.

Chapter 6

The ladies of Longbourn soon waited on **those of Netherfield**. The visit was soon returned in due form. **Miss Bennet's** pleasing manners grew on the goodwill of **Mrs. Hurst** and **Miss Bingley**; and though **the mother** was found to be intolerable, and **the younger sisters** not worth speaking to, a wish of being better acquainted with *them* was expressed towards **the two eldest**. By **Jane**, this attention was received with the greatest pleasure, but **Elizabeth** still saw superciliousness in their treatment of everybody, hardly excepting even her sister, and could not like them; though their kindness to Jane, such as it was, had a value as arising in all probability from the influence of **their brother's** admiration. It was generally evident whenever they met, that he *did* admire her and to *her* it was equally evident that Jane was yielding to the preference which she had begun to entertain for him from the first, and was in a way to be very much in love; but she considered with pleasure that it was not likely to be discovered by the world in general, since Jane united, with great strength of feeling, a composure of temper and a uniform cheerfulness of manner which would guard her from the suspicions of the impertinent. She mentioned this to her friend **Miss Lucas**.

"It may perhaps be pleasant," replied Charlotte, "to be able to impose on the public in such a case; but it is sometimes a disadvantage to be so very guarded. If a woman conceals her affection with the same skill from the object of it, she may lose the opportunity of fixing him; and it will then be but poor consolation to believe the world equally in the dark. There is so much of gratitude or vanity in almost every attachment, that it is not safe to leave any to itself. **We can all *begin* freely—a slight preference is natural enough; but there are very few of us who have heart enough to be really in love without encouragement. In nine cases out of ten a woman had better show *more* affection than she feels. Bingley likes your sister undoubtedly; but he may never do more than like her, if she does not help him on."**

"But she does help him on, as much as her nature will allow. If I can perceive her regard for him, he must be a simpleton, indeed, not to discover it too."

"Remember, Eliza, that he does not know Jane's disposition as you do."

"But if a woman is partial to a man, and does not endeavour to conceal it, he must find it out."

"Perhaps he must, if he sees enough of her. But, though Bingley and Jane meet tolerably often, it is never for many hours together; and, as they always see each other in large mixed parties, it is impossible that every moment should be employed in conversing together. Jane should therefore make the most of every half-hour in which she can command his attention. When she is secure of him, there will be more leisure for falling in love as much as she chooses."

"Your plan is a good one," replied Elizabeth, "where nothing is in question but the desire of being well married, and **if I were determined to get a rich husband, or any husband, I dare say I should adopt it**. But these are not Jane's feelings; she is not acting by design. As yet, she cannot even be certain of the degree of her own regard nor of its reasonableness. She has known him only a fortnight. She danced four dances with him at **Meryton**; she saw him one morning at his own house, and has since dined with him in company four times. This is not quite enough to make her understand his character."

"Not as you represent it. Had she merely *dined* with him, she might only have discovered whether he had a good appetite; but you must remember that four evenings have also been spent together—and four evenings may do a great deal."

"Yes; these four evenings have enabled them to ascertain that they both like Vingt-un better than Commerce; but with respect to any other leading characteristic, I do not imagine that much has been unfolded."

"Well," said Charlotte, "I wish Jane success with all my heart; and if she were married to him to-morrow, I should think she had as good a chance of happiness as if she were to be studying his character for a twelvemonth. **Happiness in marriage is entirely a matter of chance. If the dispositions of the parties are ever so well known to each other or ever so similar beforehand, it does not advance their felicity in the least. They always continue to grow sufficiently unlike afterwards to have their share of vexation; and it is better to know as little as possible of the defects of the person with whom you are to pass your life."**

"You make me laugh, Charlotte; but it is not sound. **You know it is not sound, and that you would never act in this way yourself."** *(A great setup for Charlotte's decision later on…)*

Occupied in observing Mr. Bingley's attentions to her sister, Elizabeth was far from suspecting that she was herself becoming an object of some interest in the eyes of his friend. **Mr. Darcy** had at first scarcely allowed her to be pretty; he had looked at her without admiration at the ball; and when they next met, he looked at her only to criticise. But no sooner had he made it clear to himself and his friends that she hardly had a good feature in her face, than he began to find it was rendered uncommonly intelligent by the beautiful expression of her dark eyes. To this discovery succeeded some others equally mortifying. Though he had detected with a critical eye more than one failure of perfect symmetry in her form, he was forced to acknowledge her figure to be light and pleasing; and in spite of his asserting that her manners were not those of the fashionable world, he was caught by their easy playfulness. Of this she was perfectly unaware; to her he was only the man who made himself agreeable nowhere, and who had not thought her handsome enough to dance with.

He began to wish to know more of her, and as a step towards conversing with her himself, attended to her conversation with others. His doing so drew her notice. It was at **Sir William Lucas's**, where a large party were assembled.

"What does Mr. Darcy mean," said she to Charlotte, "by listening to my conversation with **Colonel Forster**?"

"That is a question which Mr. Darcy only can answer."

"But if he does it any more I shall certainly let him know that I see what he is about. He has a very satirical eye, and if I do not begin by being impertinent myself, I shall soon grow afraid of him."

On his approaching them soon afterwards, though without seeming to have any intention of speaking, Miss Lucas defied her friend to mention such a subject to him; which immediately provoking Elizabeth to do it, she turned to him and said:

"Did you not think, Mr. Darcy, that I expressed myself uncommonly well just now, when I was teasing Colonel Forster to give us a ball at **Meryton**?"

"With great energy; but it is always a subject which makes a lady energetic."

"You are severe on us." *(This teasing banter is perhaps the first evidence of their kindred spirits. That old saw mothers have been telling daughters since time immemorial… "if he teases you…he likes you," is rooted in this dialogue between Darcy and Elizabeth.)*

"It will be *her* turn soon to be teased," said Miss Lucas. "I am going to open the instrument, Eliza, and you know what follows."

"You are a very strange creature by way of a friend!—always wanting me to play and sing before anybody and everybody! If my vanity had taken a musical turn, you would have been invaluable; but as it is, I would really rather not sit down before those who must be in the habit of hearing the very best performers." On Miss Lucas's persevering, however, she added, "Very well, if it must be so, it must." And gravely glancing at Mr. Darcy, "There is a fine old saying, which everybody here is of course familiar with: 'Keep your breath to cool your porridge'; and I shall keep mine to swell my song."

Her performance was pleasing, though by no means capital. After a song or two, and before she could reply to the entreaties of several that she would sing again, she was eagerly succeeded at the instrument by **her sister Mary**, who having, in consequence of being the only plain one in the family, worked hard for knowledge and accomplishments, was always impatient for display.

Mary had neither genius nor taste; and though vanity had given her application, it had given her likewise a pedantic air and conceited manner, which would have injured a higher degree of excellence than she had reached. Elizabeth, easy and unaffected, had been listened to with much more pleasure, though not playing half so well; and Mary, at the end of a long concerto, was glad to purchase praise and gratitude by Scotch and Irish airs, at the request of **her younger sisters**, who, with **some of the Lucases**, and **two or three officers**, joined eagerly in dancing at one end of the room.

Mr. Darcy stood near them in silent indignation at such a mode of passing the evening, to the exclusion of all conversation, and was too much engrossed by his thoughts to perceive that **Sir William Lucas** was his neighbour, till Sir William thus began:

"What a charming amusement for young people this is, Mr. Darcy! There is nothing like dancing after all. I consider it as one of the first refinements of polished society."

"Certainly, sir; and it has the advantage also of being in vogue amongst the less polished societies of the world. **Every savage can dance**."

Sir William only smiled. "Your friend performs delightfully," he continued after a pause, on seeing **Bingley** join the group; "and I doubt not that you are an adept in the science yourself, Mr. Darcy."

"You saw me dance at Meryton, I believe, sir."

"Yes, indeed, and received no inconsiderable pleasure from the sight. Do you often dance at St. James's?"

"Never, sir."

"Do you not think it would be a proper compliment to the place?"

"It is a compliment which I never pay to any place if I can avoid it."

"You have a house in town, I conclude?"

Mr. Darcy bowed.

"I had once had some thought of fixing in town myself—for I am fond of superior society; but I did not feel quite certain that the air of London would agree with **Lady Lucas**."

He paused in hopes of an answer; but his companion was not disposed to make any; and Elizabeth at that instant moving towards them, he was struck with the action of doing a very gallant thing, and called out to her:

"My dear Miss Eliza, why are you not dancing? Mr. Darcy, you must allow me to present this young lady to you as a very desirable partner. You cannot refuse to dance, I am sure when so much beauty is before you." And, taking her hand, he would have given it to Mr. Darcy who, though extremely surprised, was not unwilling to receive it, when she instantly drew back, and said with some discomposure to Sir William:

"Indeed, sir, I have not the least intention of dancing. I entreat you not to suppose that I moved this way in order to beg for a partner."

Mr. Darcy, with grave propriety, requested to be allowed the honour of her hand, but in vain. Elizabeth was determined; nor did Sir William at all shake her purpose by his attempt at persuasion.

"You excel so much in the dance, Miss Eliza, that it is cruel to deny me the happiness of seeing you; and though this gentleman dislikes the amusement in general, he can have no objection, I am sure, to oblige us for one half-hour."

"Mr. Darcy is all politeness," said Elizabeth, smiling. *(More banter between the two, a secret communication that further establishes their intimacy.)*

"He is, indeed; but, considering the inducement, my dear Miss Eliza, we cannot wonder at his complaisance—for who would object to such a partner?"

Elizabeth looked archly, and turned away. Her resistance had not injured her with the gentleman, and he was thinking of her with some complacency, when thus accosted by **Miss Bingley**:

"I can guess the subject of your reverie."

"I should imagine not."

"You are considering how insupportable it would be to pass many evenings in this manner—in such society; and indeed I am quite of your opinion.

I was never more annoyed! The insipidity, and yet the noise—the nothingness, and yet the self-importance of all those people! What would I give to hear your strictures on them!"

"Your conjecture is totally wrong, I assure you. My mind was more agreeably engaged. I have been meditating on the very great pleasure which a pair of fine eyes in the face of a pretty woman can bestow." *(Darcy is nothing if not honest.)*

Miss Bingley immediately fixed her eyes on his face, and desired he would tell her what lady had the credit of inspiring such reflections. Mr. Darcy replied with great intrepidity:

"Miss Elizabeth Bennet."

"Miss Elizabeth Bennet!" repeated Miss Bingley. "I am all astonishment. How long has she been such a favourite?—and pray, when am I to wish you joy?"

"That is exactly the question which I expected you to ask. A lady's imagination is very rapid; it jumps from admiration to love, from love to matrimony, in a moment. I knew you would be wishing me joy."

"Nay, if you are serious about it, I shall consider the matter is absolutely settled. You will be having **a charming mother-in-law**, indeed; and, of course, she will always be at **Pemberley** with you."

He listened to her with perfect indifference while she chose to entertain herself in this manner; and as his composure convinced her that all was safe, her wit flowed long.

• ANALYZING THE SCENE •

A STORY EVENT is an active change of life value for one or more characters as a result of conflict (one character's desires clash with another's).

A WORKING SCENE contains at least one Story Event.

To determine a Scene's Story Event, answer these four questions:

1. **What are the characters literally doing?**

   At a party at Sir William Lucas's, Elizabeth and Darcy tease one another until Elizabeth refuses to dance with Darcy.

2. **What is the essential action of what the characters are doing in this scene?**

   Elizabeth Bennet puts Mr. Darcy in his place as he comes to realize he's attracted to her is the Story Event.

3. **What life value has changed for one or more of the characters in the scene?**

   We'll be looking at this scene from Darcy's point of view as it is his realization that he's attracted to Elizabeth, and his courage to express that attraction to Bingley's sister, that drive the global Love value.

   At first, Darcy's attempts to get Elizabeth's attention are rewarded. She engages him in conversation. But later on when Darcy offers to dance with Elizabeth, she rejects him.

4. **Which life value should I highlight on my Story Grid Spreadsheet?**

   Engaged to Rejected.

HOW THE SCENE ABIDES THE FIVE COMMANDMENTS OF STORYTELLING

Inciting Incident: Sir William Lucas throws a party.

Progressive Complication: Mr. Darcy is drawn to Elizabeth.

Crisis: Irreconcilable goods. To accept Mr. Darcy's invitation to dance would be to allow him to feel self-satisfied that he could insult a woman, even in private, and still enjoy her affection. To reject him will serve Elizabeth's pride.

Climax: Elizabeth rejects Darcy's dance invitation.

Resolution: Darcy finds Elizabeth all the more appealing even as Miss Bingley reviews the horrors of taking that affection further.

NOTES

Austen afflicts Mr. Darcy with a very deep pride, but his other qualities are very admirable. His decision to speak truthfully to Mr. Bingley's sister and let her know that he thinks Elizabeth is attractive is a very courageous decision. He may be prideful, but he is impeccably honest. Even his teasing is honest.

Chapter 7

Mr. Bennet's property consisted almost entirely in an estate of two thousand a year, which, unfortunately for his daughters, was entailed, in default of heirs male, on a distant relation; and **their mother's fortune**, though ample for her situation in life, could but ill supply the deficiency of his. **Her father** had been an attorney in **Meryton**, and had left her four thousand pounds.

She had **a sister married to a Mr. Phillips**, who had been a clerk to their father and succeeded him in the business, and **a brother settled in London in a respectable line of trade.**

The village of **Longbourn** was only one mile from Meryton; a most convenient distance for **the young ladies**, who were usually tempted thither three or four times a week, to pay their duty to their aunt and to a milliner's shop just over the way. The two youngest of the family, **Catherine and Lydia**, were particularly frequent in these attentions; their minds were more vacant than their sisters', and when nothing better offered, a walk to Meryton was necessary to amuse their morning hours and furnish conversation for the evening; and however bare of news the country in general might be, they always contrived to learn some from their aunt. At present, indeed, they were well supplied both with news and happiness by the recent **arrival of a militia regiment** in the neighbourhood; it was to remain the whole winter, and Meryton was the headquarters.

Their visits to **Mrs. Phillips** were now productive of the most interesting intelligence. Every day added something to their knowledge of the officers' names and connections. Their lodgings were not long a secret, and at length they began to know the officers themselves. **Mr. Phillips** visited them all, and this opened to his nieces a store of felicity unknown before. They could talk of nothing but officers; and **Mr. Bingley's** large fortune, the mention of which gave animation to their mother, was worthless in their eyes when opposed to the regimentals of an ensign.

After listening one morning to their effusions on this subject, **Mr. Bennet** coolly observed:

"From all that I can collect by your manner of talking, you must be two of the silliest girls in the country. I have suspected it some time, but I am now convinced."

Catherine was disconcerted, and made no answer; but **Lydia**, with perfect indifference, continued to express her admiration of **Captain Carter**, and her hope of seeing him in the course of the day, as he was going the next morning to **London**.

"I am astonished, my dear," said **Mrs. Bennet**, "that you should be so ready to think your own children silly. If I wished to think slightingly of anybody's children, it should not be of my own, however."

"If my children are silly, I must hope to be always sensible of it."

"Yes—but as it happens, they are all of them very clever."

"This is the only point, I flatter myself, on which we do not agree. I had hoped that our sentiments coincided in every particular, but I must so far differ from you as to think our two youngest daughters uncommonly foolish."

"My dear Mr. Bennet, you must not expect such girls to have the sense of their father and mother. When they get to our age, I dare say they will not think about officers any more than we do. I remember the time when I liked a red coat myself very well—and, indeed, so I do still at my heart; and if a smart young colonel, with five or six thousand a year, should want one of my girls I shall not say nay to him; and I thought **Colonel Forster** looked very becoming the other night at **Sir William's** in his regimentals."

"Mamma," cried Lydia, "my aunt says that Colonel Forster and Captain Carter do not go so often to **Miss Watson's** as they did when they first came; she sees them now very often standing in **Clarke's library**."

Mrs. Bennet was prevented replying by the entrance of **the footman** with a note for **Miss Bennet**; it came from **Netherfield**, and the servant waited for an answer. Mrs. Bennet's eyes sparkled with pleasure, and she was eagerly calling out, while her daughter read,

"Well, **Jane**, who is it from? What is it about? What does he say? Well, Jane, make haste and tell us; make haste, my love."

"It is from **Miss Bingley**," said Jane, and then read it aloud.

"MY DEAR FRIEND,—

"If you are not so compassionate as to dine to-day with **Louisa** and me, we shall be in danger of hating each other for the rest of our lives, for a whole day's tête-à-tête between two women can never end without a quarrel. Come

as soon as you can on receipt of this. **My brother** and **the gentlemen** are to dine with **the officers**.—Yours ever,

"CAROLINE BINGLEY"

"With the officers!" cried Lydia. "I wonder my aunt did not tell us of *that*."

"Dining out," said Mrs. Bennet, "that is very unlucky."

"Can I have the carriage?" said Jane.

"No, my dear, you had better go on horseback, because it seems likely to rain; and then you must stay all night."

"That would be a good scheme," said **Elizabeth**, "if you were sure that they would not offer to send her home."

"Oh! but the gentlemen will have Mr. Bingley's chaise to go to **Meryton**, and **the Hursts** have no horses to theirs."

"I had much rather go in the coach."

"But, my dear, your father cannot spare the horses, I am sure. They are wanted in the farm, Mr. Bennet, are they not?"

"They are wanted in the farm much oftener than I can get them."

"But if you have got them to-day," said Elizabeth, "my mother's purpose will be answered."

She did at last extort from her father an acknowledgment that the horses were engaged. Jane was therefore obliged to go on horseback, and her mother attended her to the door with many cheerful prognostics of a bad day. Her hopes were answered; Jane had not been gone long before it rained hard. Her sisters were uneasy for her, but her mother was delighted. The rain continued the whole evening without intermission; Jane certainly could not come back.

"This was a lucky idea of mine, indeed!" said Mrs. Bennet more than once, as if the credit of making it rain were all her own. Till the next morning, however, she was not aware of all the felicity of her contrivance. Breakfast was scarcely over when a servant from Netherfield brought the following note for Elizabeth:

"MY DEAREST LIZZY,—

"I find myself very unwell this morning, which, I suppose, is to be imputed to my getting wet through yesterday. My kind friends will not hear of my returning till I am better. They insist also on my seeing **Mr. Jones**—therefore do not be alarmed if you should hear of his having been to me—and, excepting a sore throat and headache, there is not much the matter with me.—Yours, etc."

"Well, my dear," said Mr. Bennet, when Elizabeth had read the note aloud, "if your daughter should have a dangerous fit of illness—if she should die, it

would be a comfort to know that it was all in pursuit of Mr. Bingley, and under your orders."

"Oh! I am not afraid of her dying. People do not die of little trifling colds. She will be taken good care of. As long as she stays there, it is all very well. I would go and see her if I could have the carriage."

Elizabeth, feeling really anxious, was determined to go to her, though the carriage was not to be had; and as she was no horsewoman, walking was her only alternative. She declared her resolution.

"How can you be so silly," cried her mother, "as to think of such a thing, in all this dirt! You will not be fit to be seen when you get there."

"I shall be very fit to see Jane—which is all I want."

"Is this a hint to me, Lizzy," said her father, "to send for the horses?"

"No, indeed, I do not wish to avoid the walk. The distance is nothing when one has a motive; only three miles. I shall be back by dinner."

"I admire the activity of your benevolence," observed **Mary**, "but every impulse of feeling should be guided by reason; and, in my opinion, exertion should always be in proportion to what is required."

"We will go as far as Meryton with you," said Catherine and Lydia. Elizabeth accepted their company, and the three young ladies set off together.

"If we make haste," said Lydia, as they walked along, "perhaps we may see something of Captain Carter before he goes."

In Meryton they parted; the two youngest repaired to the lodgings of **one of the officers' wives**, and Elizabeth continued her walk alone, crossing field after field at a quick pace, jumping over stiles and springing over puddles with impatient activity, and finding herself at last within view of the house, with weary ankles, dirty stockings, and a face glowing with the warmth of exercise.

She was shown into the breakfast-parlour, where all but Jane were assembled, and where her appearance created a great deal of surprise. That she should have walked three miles so early in the day, in such dirty weather, and by herself, was almost incredible to Mrs. Hurst and Miss Bingley; and Elizabeth was convinced that they held her in contempt for it. She was received, however, very politely by them; and in their brother's manners there was something better than politeness; there was good humour and kindness. **Mr. Darcy** said very little, and **Mr. Hurst** nothing at all. The former

was divided between admiration of the brilliancy which exercise had given to her complexion, and doubt as to the occasion's justifying her coming so far alone. The latter was thinking only of his breakfast.

Her inquiries after her sister were not very favourably answered. Miss Bennet had slept ill, and though up, was very feverish, and not well enough to leave her room. Elizabeth was glad to be taken to her immediately; and Jane, who had only been withheld by the fear of giving alarm or inconvenience from expressing in her note how much she longed for such a visit, was delighted at her entrance. She was not equal, however, to much conversation, and when Miss Bingley left them together, could attempt little besides expressions of gratitude for the extraordinary kindness she was treated with. Elizabeth silently attended her.

When breakfast was over they were joined by the sisters; and Elizabeth began to like them herself, when she saw how much affection and solicitude they showed for Jane. **The apothecary** came, and having examined his patient, said, as might be supposed, that she had caught a violent cold, and that they must endeavour to get the better of it; advised her to return to bed, and promised her some draughts. The advice was followed readily, for the feverish symptoms increased, and her head ached acutely. Elizabeth did not quit her room for a moment; nor were the other ladies often absent; the gentlemen being out, they had, in fact, nothing to do elsewhere.

When the clock struck three, Elizabeth felt that she must go, and very unwillingly said so. Miss Bingley offered her the carriage, and she only wanted a little pressing to accept it, when Jane testified such concern in parting with her, that Miss Bingley was obliged to convert the offer of the chaise to an invitation to remain at Netherfield for the present. Elizabeth most thankfully consented, and a servant was dispatched to **Longbourn** to acquaint the family with her stay and bring back a supply of clothes.

• ANALYZING THE SCENE •

A STORY EVENT is an active change of life value for one or more characters as a result of conflict (one character's desires clash with another's).

A WORKING SCENE contains at least one Story Event.

To determine a Scene's Story Event, answer these four questions:

1. **What are the characters literally doing?**

   Jane accepts an invitation to Netherfield after her younger sisters gossip about the disposition of the officers in Meryton. Upon arrival Jane is ill. The next day Elizabeth goes to tend to her and is invited to stay after it becomes clear Jane is far from out of the woods.

2. **What is the essential action of what the characters are doing in this scene?**

   The Bennets prepare Jane for a trip to Netherfield in order to best raise Bingley's interest.

3. **What life value has changed for one or more of the characters in the scene?**

   We'll be looking at this scene's life value shift from Jane's point of view.

4. **Which life value should I highlight on my Story Grid Spreadsheet?**

   Invitation to Imposition to Comforted.

HOW THE SCENE ABIDES THE FIVE COMMANDMENTS OF STORYTELLING

Inciting Incident: Jane gets an invitation to Netherfield.

Progressive Complication: Mrs. Bennet is not content with one evening for Jane at Netherfield.

Crisis: Best bad choice. To keep Jane at Netherfield longer will require her to intentionally get ill.

Climax: Jane goes on horseback in the rain and gets ill.

Resolution: Jane stays at Netherfield.

Chapter 8

At five o'clock the two ladies retired to dress, and at half-past six Elizabeth was summoned to dinner. To the civil inquiries which then poured in, and amongst which she had the pleasure of distinguishing the much superior solicitude of Mr. Bingley's, she could not make a very favourable answer. Jane was by no means better. The sisters, on hearing this, repeated three or four times how much they were grieved, how shocking it was to have a bad cold, and how excessively they disliked being ill themselves; and then thought no more of the matter: and their indifference towards Jane when not immediately before them restored Elizabeth to the enjoyment of all her former dislike. *(This is evidence of Elizabeth's prejudice…having expressed sympathy three or four times isn't enough for Elizabeth. She's got it out for these ladies.)*

Their brother, indeed, was the only one of the party whom she could regard with any complacency. His anxiety for Jane was evident, and his attentions to herself most pleasing, and they prevented her feeling herself so much an intruder as *she believed she was considered by the others.* She had very little notice from any but him. **Miss Bingley** was engrossed by **Mr. Darcy**, **her sister** scarcely less so; and as for **Mr. Hurst**, by whom Elizabeth sat, he was an indolent man, who lived only to eat, drink, and play at cards; who, when he found her to prefer a plain dish to a ragout, had nothing to say to her.

When dinner was over, she returned directly to Jane, and Miss Bingley began abusing her as soon as she was out of the room. Her manners were pronounced to be very bad indeed, a mixture of pride and impertinence; she had no conversation, no style, no beauty. Mrs. Hurst thought the same, and added:

"She has nothing, in short, to recommend her, but being an excellent walker. I shall never forget her appearance this morning. She really looked almost wild."

"She did, indeed, Louisa. I could hardly keep my countenance. Very nonsensical to come at all! Why must *she* be scampering about the country, because her sister had a cold? Her hair, so untidy, so blowsy!"

"Yes, and her petticoat; I hope you saw her petticoat, six inches deep in

mud, I am absolutely certain; and the gown which had been let down to hide it not doing its office."

"Your picture may be very exact, Louisa," said Bingley; "but this was all lost upon me. I thought Miss Elizabeth Bennet looked remarkably well when she came into the room this morning. Her dirty petticoat quite escaped my notice."

"*You* observed it, Mr. Darcy, I am sure," said Miss Bingley; "and I am inclined to think that you would not wish to see *your* sister make such an exhibition."

"Certainly not."

"To walk three miles, or four miles, or five miles, or whatever it is, above her ankles in dirt, and alone, quite alone! What could she mean by it? It seems to me to show an abominable sort of conceited independence, a most country-town indifference to decorum."

"It shows an affection for her sister that is very pleasing," said Bingley.

"I am afraid, Mr. Darcy," observed Miss Bingley in a half whisper, "that this adventure has rather affected your admiration of her fine eyes."

"Not at all," he replied; "they were brightened by the exercise." A short pause followed this speech, and Mrs. Hurst began again:

"I have an excessive regard for Miss Jane Bennet, she is really a very sweet girl, and I wish with all my heart she were well settled. But with such a father and mother, and such low connections, I am afraid there is no chance of it."

"I think I have heard you say that **their uncle** is an attorney in Meryton."

"Yes; and **they have another, who lives somewhere near Cheapside**."

"That is capital," added her sister, and they both laughed heartily.

"If they had uncles enough to fill *all* Cheapside," cried Bingley, "it would not make them one jot less agreeable."

"But it must very materially lessen their chance of marrying men of any consideration in the world," replied Darcy. *(Again, Darcy is honest. He does not say things to purposely hurt anyone. He merely speaks the truth of the situation.)*

To this speech Bingley made no answer; but his sisters gave it their hearty assent, and indulged their mirth for some time at the expense of their dear friend's vulgar relations.

With a renewal of tenderness, however, they returned to her room on leaving the dining-parlour, and sat with her till summoned to coffee. She was still very poorly, and Elizabeth would not quit her at all, till late in the eve-

ning, when she had the comfort of seeing her sleep, and when it seemed to her rather right than pleasant that she should go downstairs herself. On entering the drawing-room she found the whole party at loo, and was immediately invited to join them; but suspecting them to be playing high she declined it, and making her sister the excuse, said she would amuse herself for the short time she could stay below, with a book. Mr. Hurst looked at her with astonishment.

"Do you prefer reading to cards?" said he; "that is rather singular."

"Miss Eliza Bennet," said Miss Bingley, "despises cards. She is a great reader, and has no pleasure in anything else."

"I deserve neither such praise nor such censure," cried Elizabeth; "I am *not* a great reader, and I have pleasure in many things."

"In nursing your sister I am sure you have pleasure," said Bingley; "and I hope it will be soon increased by seeing her quite well."

Elizabeth thanked him from her heart, and then walked towards the table where a few books were lying. He immediately offered to fetch her others—all that his library afforded.

"And I wish my collection were larger for your benefit and my own credit; but I am an idle fellow, and though I have not many, I have more than I ever looked into."

Elizabeth assured him that she could suit herself perfectly with those in the room.

"I am astonished," said Miss Bingley, "that **my father** should have left so small a collection of books. What a delightful library you have at **Pemberley**, Mr. Darcy!"

"It ought to be good," he replied, "it has been the work of many generations."

"And then you have added so much to it yourself, you are always buying books."

"I cannot comprehend the neglect of a family library in such days as these."

"Neglect! I am sure you neglect nothing that can add to the beauties of that noble place. Charles, when you build your house, I wish it may be half as delightful as Pemberley."

"I wish it may."

"But I would really advise you to make your purchase in that neighbourhood, and take Pemberley for a kind of model. There is not a finer county in England than **Derbyshire**."

"With all my heart; I will buy Pemberley itself if Darcy will sell it."

"I am talking of possibilities, Charles."

"Upon my word, Caroline, I should think it more possible to get Pemberley by purchase than by imitation."

Elizabeth was so much caught with what passed, as to leave her very little attention for her book; and soon laying it wholly aside, she drew near the card-table, and stationed herself between Mr. Bingley and his eldest sister, to observe the game.

"Is **Miss Darcy** much grown since the spring?" said Miss Bingley; "will she be as tall as I am?"

"I think she will. She is now about Miss Elizabeth Bennet's height, or rather taller." *(Darcy's referencing Elizabeth's physical dimension is a way of letting her know that he's recognized her.)*

"How I long to see her again! I never met with anybody who delighted me so much. Such a countenance, such manners! And so extremely accomplished for her age! Her performance on the pianoforte is exquisite."

"It is amazing to me," said Bingley, "how young ladies can have patience to be so very accomplished as they all are."

"All young ladies accomplished! My dear Charles, what do you mean?"

"Yes, all of them, I think. They all paint tables, cover screens, and net purses. I scarcely know anyone who cannot do all this, and I am sure I never heard a young lady spoken of for the first time, without being informed that she was very accomplished."

"Your list of the common extent of accomplishments," said Darcy, "has too much truth. The word is applied to many a woman who deserves it no otherwise than by netting a purse or covering a screen. But I am very far from agreeing with you in your estimation of ladies in general. I cannot boast of knowing more than half-a-dozen, in the whole range of my acquaintance, that are really accomplished."

"Nor I, I am sure," said Miss Bingley.

"Then," observed Elizabeth, "you must comprehend a great deal in your idea of an accomplished woman."

"Yes, I do comprehend a great deal in it."

"Oh! certainly," cried his faithful assistant, "no one can be really esteemed accomplished who does not greatly surpass what is usually met with. A woman must have a thorough knowledge of music, singing, drawing, dancing, and

the modern languages, to deserve the word; and besides all this, she must possess a certain something in her air and manner of walking, the tone of her voice, her address and expressions, or the word will be but half-deserved."

"All this she must possess," added Darcy, "and to all this she must yet add something more substantial, in the improvement of her mind by extensive reading." (*Darcy mentions reading after the earlier teasing of Elizabeth for choosing to read rather than play cards.)*

"I am no longer surprised at your knowing *only* six accomplished women. I rather wonder now at your knowing *any*."

"Are you so severe upon your own sex as to doubt the possibility of all this?"

"I never saw such a woman. I never saw such capacity, and taste, and application, and elegance, as you describe united."

Mrs. Hurst and Miss Bingley both cried out against the injustice of her implied doubt, and were both protesting that they knew many women who answered this description, when Mr. Hurst called them to order, with bitter complaints of their inattention to what was going forward. As all conversation was thereby at an end, Elizabeth soon afterwards left the room.

"Elizabeth Bennet," said Miss Bingley, when the door was closed on her, "is one of those young ladies who seek to recommend themselves to the other sex by undervaluing their own; and with many men, I dare say, it succeeds. But, in my opinion, it is a paltry device, a very mean art."

"Undoubtedly," replied Darcy, to whom this remark was chiefly addressed, "there is a meanness in *all* the arts which ladies sometimes condescend to employ for captivation. **Whatever bears affinity to cunning is despicable**."

Miss Bingley was not so entirely satisfied with this reply as to continue the subject.

Elizabeth joined them again only to say that her sister was worse, and that she could not leave her. Bingley urged Mr. Jones being sent for immediately; while his sisters, convinced that no country advice could be of any service, recommended an express to town for one of the most eminent physicians. This she would not hear of; but she was not so unwilling to comply with their brother's proposal; and it was settled that Mr. Jones should be sent for early in the morning, if Miss Bennet were not decidedly better. Bingley was quite uncomfortable; his sisters declared that they were miserable. They solaced

their wretchedness, however, by duets after supper, while he could find no better relief to his feelings than by giving his housekeeper directions that every attention might be paid to the sick lady and her sister.

• ANALYZING THE SCENE •

A STORY EVENT is an active change of life value for one or more characters as a result of conflict (one character's desires clash with another's).

A WORKING SCENE contains at least one Story Event.

To determine a Scene's Story Event, answer these four questions:

1. **What are the characters literally doing?**

   The Netherfield ladies insult Elizabeth and her family when she departs after dinner to visit Jane. When Elizabeth returns a discussion of the most accomplished woman takes place, and Elizabeth questions Darcy's requirements. She suggests that no such perfect woman exists.

2. **What is the essential action of what the characters are doing in this scene?**

   The proper ladies undermine the Bennet girls as lowly country folk, not worthy of their class of gentlemen. Darcy agrees with their assessment.

3. **What life value has changed for one or more of the characters in the scene?**

   We'll track the life value for Elizabeth in this scene.

4. **Which life value should I highlight on my Story Grid Spreadsheet?**

   Ridiculed to Defended to Discounted.

HOW THE SCENE ABIDES THE FIVE COMMANDMENTS OF STORYTELLING

Inciting Incident: Elizabeth is added to the Bingley crowd mix at Netherfield.

Progressive Complication: Elizabeth must be hosted properly.

Crisis: Best bad choice. Elizabeth can keep her mouth shut and act "appropriately" akin to the upper rank ladies, or she can be herself.

Climax: Elizabeth refuses to humor Mr. Darcy and let his silly proclamations stand as unassailable.

Resolution: Elizabeth is ridiculed behind her back.

NOTES

- Austen shows at the early part of the scene that Elizabeth is quite prejudiced against Bingley's sisters. While they prove to be as dreadful as she suspects, the fact is that Elizabeth is not privy to their ridicule and thus should best judge them on their outward behavior. And to this point, the two have played the gracious and caring hosts, asking after Jane three or four times…which does not seem enough for Elizabeth.

- Meanwhile, Darcy's pride in his station of life is intractable and he agrees with the assessment that the Bennet ladies just don't have the family or connections to be worthy wives of gentlemen. But he can't help but reference Elizabeth and defend her beauty whenever it comes into question.

- Darcy is becoming smitten with Elizabeth, but she is far too prejudicial about him and his group of friends (with the exception of Bingley, who seems to be a sweet and non-prejudicial person willing to accept the Bennets for who they are). Darcy's pride is so overpower-

ing a force that it serves as a repellent to any of his better qualities. Again, Darcy is not cunning. He's an honest man who calls things as he sees them, consistently, without fear of repercussion.

Chapter 9

Elizabeth passed the chief of the night in **her sister's** room, and in the morning had the pleasure of being able to send a tolerable answer to the inquiries which she very early received from **Mr. Bingley** by **a housemaid**, and some time afterwards from the **two elegant ladies** who waited on **his sisters**. In spite of this amendment, however, she requested to have a note sent to **Longbourn**, desiring **her mother** to visit Jane, and form her own judgement of her situation. The note was immediately dispatched, and its contents as quickly complied with. Mrs. Bennet, accompanied by **her two youngest girls**, reached **Netherfield** soon after the family breakfast.

Had she found Jane in any apparent danger, Mrs. Bennet would have been very miserable; but being satisfied on seeing her that her illness was not alarming, she had no wish of her recovering immediately, as her restoration to health would probably remove her from Netherfield. She would not listen, therefore, to her daughter's proposal of being carried home; neither did **the apothecary**, who arrived about the same time, think it at all advisable. After sitting a little while with Jane, on **Miss Bingley's** appearance and invitation, the mother and three daughters all attended her into the breakfast parlour. Bingley met them with hopes that Mrs. Bennet had not found Miss Bennet worse than she expected.

"Indeed I have, sir," was her answer. "She is a great deal too ill to be moved. Mr. Jones says we must not think of moving her. We must trespass a little longer on your kindness."

"Removed!" cried **Bingley**. "It must not be thought of. My sister, I am sure, will not hear of her removal."

"You may depend upon it, Madam," said Miss Bingley, with cold civility, "that Miss Bennet will receive every possible attention while she remains with us."

Mrs. Bennet was profuse in her acknowledgments.

"I am sure," she added, "if it was not for such good friends I do not know what would become of her, for she is very ill indeed, and suffers a vast deal,

though with the greatest patience in the world, which is always the way with her, for she has, without exception, the sweetest temper I have ever met with. I often tell my other girls they are nothing to *her*. You have a sweet room here, Mr. Bingley, and a charming prospect over the gravel walk. I do not know a place in the country that is equal to Netherfield. You will not think of quitting it in a hurry, I hope, though you have but a short lease."

"Whatever I do is done in a hurry," replied he; "and therefore if I should resolve to quit Netherfield, I should probably be off in five minutes. At present, however, I consider myself as quite fixed here."

"That is exactly what I should have supposed of you," said Elizabeth.

"You begin to comprehend me, do you?" cried he, turning towards her.

"Oh! yes—I understand you perfectly."

"I wish I might take this for a compliment; but to be so easily seen through I am afraid is pitiful."

"That is as it happens. It does not follow that a deep, intricate character is more or less estimable than such a one as yours."

"Lizzy," cried her mother, "remember where you are, and do not run on in the wild manner that you are suffered to do at home."

"I did not know before," continued Bingley immediately, "that you were a studier of character. It must be an amusing study."

"Yes, but intricate characters are the *most* amusing. They have at least that advantage."

"The country," said **Darcy**, "can in general supply but a few subjects for such a study. In a country neighbourhood you move in a very confined and unvarying society."

"But people themselves alter so much, that there is something new to be observed in them for ever."

"Yes, indeed," cried Mrs. Bennet, offended by his manner of mentioning a country neighbourhood. "I assure you there is quite as much of *that* going on in the country as in town."

Everybody was surprised, and Darcy, after looking at her for a moment, turned silently away. Mrs. Bennet, who fancied she had gained a complete victory over him, continued her triumph.

"I cannot see that **London** has any great advantage over the country, for my part, except the shops and public places. The country is a vast deal pleasanter, is it not, Mr. Bingley?"

"When I am in the country," he replied, "I never wish to leave it; and when I am in town it is pretty much the same. They have each their advantages, and I can be equally happy in either."

"Aye—that is because you have the right disposition. But that gentleman," looking at Darcy, "seemed to think the country was nothing at all."

"Indeed, Mamma, you are mistaken," said Elizabeth, blushing for her mother. "You quite mistook Mr. Darcy. He only meant that there was not such a variety of people to be met with in the country as in the town, which you must acknowledge to be true." *(Elizabeth comes to Darcy's defense so as to silence her mother and not make such a fool of herself.)*

"Certainly, my dear, nobody said there were; but as to not meeting with many people in this neighbourhood, I believe there are few neighbourhoods larger. I know we dine with **four-and-twenty families**."

Nothing but concern for Elizabeth could enable Bingley to keep his countenance. His sister was less delicate, and directed her eyes towards Mr. Darcy with a very expressive smile. Elizabeth, for the sake of saying something that might turn her mother's thoughts, now asked her if **Charlotte Lucas** had been at **Longbourn** since *her* coming away.

"Yes, she called yesterday with **her father**. What an agreeable man Sir William is, Mr. Bingley, is not he? So much the man of fashion! So genteel and easy! He has always something to say to everybody. *That* is my idea of good breeding; and those persons who fancy themselves very important, and never open their mouths, quite mistake the matter."

"Did Charlotte dine with you?"

"No, she would go home. I fancy she was wanted about the mince-pies. For my part, Mr. Bingley, I always keep servants that can do their own work; *my* daughters are brought up very differently. But everybody is to judge for themselves, and the Lucases are a very good sort of girls, I assure you. It is a pity they are not handsome! Not that I think Charlotte so *very* plain—but then she is our particular friend."

"She seems a very pleasant young woman."

"Oh! dear, yes; but you must own she is very plain. **Lady Lucas** herself has often said so, and envied me Jane's beauty. I do not like to boast of my own child, but to be sure, Jane—one does not often see anybody better looking. It is what everybody says. I do not trust my own partiality. When she was only fifteen, there was **a man at my brother Gardiner's in town** so

much in love with her that **my sister-in-law** was sure he would make her an offer before we came away. But, however, he did not. Perhaps he thought her too young. However, he wrote some verses on her, and very pretty they were."

"And so ended his affection," said Elizabeth impatiently. "There has been many a one, I fancy, overcome in the same way. I wonder who first discovered the efficacy of poetry in driving away love!" (*Very funny and charming and smart.)*

"I have been used to consider poetry as the *food* of love," said Darcy. *(Darcy is so taken with her cleverness that he can't help commenting even though the last time he spoke, Elizabeth's mother made a scene.)*

"Of a fine, stout, healthy love it may. Everything nourishes what is strong already. But if it be only a slight, thin sort of inclination, I am convinced that one good sonnet will starve it entirely away."

Darcy only smiled; and the general pause which ensued made Elizabeth tremble lest her mother should be exposing herself again. She longed to speak, but could think of nothing to say; and after a short silence Mrs. Bennet began repeating her thanks to Mr. Bingley for his kindness to Jane, with an apology for troubling him also with Lizzy. Mr. Bingley was unaffectedly civil in his answer, and forced his younger sister to be civil also, and say what the occasion required. She performed her part indeed without much graciousness, but Mrs. Bennet was satisfied, and soon afterwards ordered her carriage. Upon this signal, **the youngest of her daughters** put herself forward. The **two girls** had been whispering to each other during the whole visit, and the result of it was, that the youngest should tax Mr. Bingley with having promised on his first coming into the country to give a ball at Netherfield.

Lydia was a stout, well-grown girl of fifteen, with a fine complexion and good-humoured countenance; a favourite with her mother, whose affection had brought her into public at an early age. She had high animal spirits, and a sort of natural self-consequence, which the attention of the officers, to whom her uncle's good dinners, and her own easy manners recommended her, had increased into assurance. She was very equal, therefore, to address Mr. Bingley on the subject of the ball, and abruptly reminded him of his promise; adding, that it would be the most shameful thing in the world if he did not keep it. His answer to this sudden attack was delightful to their mother's ear:

"I am perfectly ready, I assure you, to keep my engagement; and when your sister is recovered, you shall, if you please, name the very day of the ball. But you would not wish to be dancing when she is ill."

Lydia declared herself satisfied. "Oh! yes—it would be much better to wait till Jane was well, and by that time most likely **Captain Carter** would be at Meryton again. And when you have given *your* ball," she added, "I shall insist on their giving one also. I shall tell **Colonel Forster** it will be quite a shame if he does not."

Mrs. Bennet and her daughters then departed, and Elizabeth returned instantly to Jane, leaving her own and her relations' behaviour to the remarks of the two ladies and Mr. Darcy; the latter of whom, however, could not be prevailed on to join in their censure of *her*, in spite of all Miss Bingley's witticisms on *fine eyes*.

• ANALYZING THE SCENE •

A STORY EVENT is an active change of life value for one or more characters as a result of conflict (one character's desires clash with another's).

A WORKING SCENE contains at least one Story Event.

To determine a Scene's Story Event, answer these four questions:

1. **What are the characters literally doing?**

   Mrs. Bennet, Lydia, and Catherine arrive at Netherfield to check in on Jane.

2. **What is the essential action of what the characters are doing in this scene?**

   Mrs. Bennet takes umbrage when Mr. Darcy mentions the country and its disadvantages. She responds by attacking Darcy and the entire Netherfield way of life.

3. **What life value has changed for one or more of the characters in the scene?**

We'll track the life value for Darcy in this scene. He drives the central conflict of the scene and Elizabeth jumps in to defend him.

4. **Which life value should I highlight on my Story Grid Spreadsheet?**
   Attacked to Defended to Engaged.

HOW THE SCENE ABIDES THE FIVE COMMANDMENTS OF STORYTELLING

Inciting Incident: The remaining Bennet women, sans Mary, arrive to visit Jane at Netherfield.

Progressive Complication: Mrs. Bennet has no class.

Crisis: Best bad choice. Elizabeth can allow her mother to make a perfect fool of herself or she can try and mollify her while defending Darcy.

Climax: Elizabeth defends Darcy.

Resolution: Darcy finds Elizabeth all the more appealing and can no longer join in the critical chorus of his crowd against her.

NOTES

- Elizabeth displays more of her wonderful wit and Darcy can't help but engage in the conversation as she does so.

- After Mrs. Bennet insults Darcy, Elizabeth comes to his rescue and defends his statement, telling her mother that Darcy has only said what is honestly true, and he should not be judged so harshly for doing so. This is absolutely wonderful as it sets up for later that Elizabeth has a bit of her mother in her too. Until she's able to overcome that character flaw, she will never fully realize the goodness in Darcy.

Chapter 10

The day passed much as the day before had done. **Mrs. Hurst** and **Miss Bingley** had spent some hours of the morning with the invalid, who continued, though slowly, to mend; and in the evening **Elizabeth** joined their party in the drawing-room. The loo-table, however, did not appear. **Mr. Darcy** was writing, and Miss Bingley, seated near him, was watching the progress of his letter and repeatedly calling off his attention by messages to his sister. **Mr. Hurst** and **Mr. Bingley** were at piquet, and Mrs. Hurst was observing their game.

Elizabeth took up some needlework, and was sufficiently amused in attending to what passed between Darcy and his companion. The perpetual commendations of the lady, either on his handwriting, or on the evenness of his lines, or on the length of his letter, with the perfect unconcern with which her praises were received, formed a curious dialogue, and was exactly in union with her opinion of each.

"How delighted **Miss Darcy** will be to receive such a letter!"

He made no answer.

"You write uncommonly fast."

"You are mistaken. I write rather slowly."

"How many letters you must have occasion to write in the course of a year! Letters of business, too! How odious I should think them!"

"It is fortunate, then, that they fall to my lot instead of yours."

"Pray tell your sister that I long to see her."

"I have already told her so once, by your desire."

"I am afraid you do not like your pen. Let me mend it for you. I mend pens remarkably well."

"Thank you—but I always mend my own."

"How can you contrive to write so even?"

He was silent.

"Tell your sister I am delighted to hear of her improvement on the harp; and pray let her know that I am quite in raptures with her beautiful little design for a table, and I think it infinitely superior to **Miss Grantley's**."

"Will you give me leave to defer your raptures till I write again? At present I have not room to do them justice."

"Oh! it is of no consequence. I shall see her in January. But do you always write such charming long letters to her, Mr. Darcy?"

"They are generally long; but whether always charming it is not for me to determine."

"It is a rule with me, that a person who can write a long letter with ease, cannot write ill."

"That will not do for a compliment to Darcy, Caroline," cried her brother, "because he does *not* write with ease. He studies too much for words of four syllables. Do not you, Darcy?"

"My style of writing is very different from yours."

"Oh!" cried Miss Bingley, "Charles writes in the most careless way imaginable. He leaves out half his words, and blots the rest."

"My ideas flow so rapidly that I have not time to express them—by which means my letters sometimes convey no ideas at all to my correspondents."

"Your humility, Mr. Bingley," said Elizabeth, "must disarm reproof."

"Nothing is more deceitful," said Darcy, "than the appearance of humility. It is often only carelessness of opinion, and sometimes an indirect boast."

"And which of the two do you call *my* little recent piece of modesty?"

"The indirect boast; for you are really proud of your defects in writing, because you consider them as proceeding from a rapidity of thought and carelessness of execution, which, if not estimable, you think at least highly interesting. The power of doing anything with quickness is always prized much by the possessor, and often without any attention to the imperfection of the performance. When you told Mrs. Bennet this morning that if you ever resolved upon quitting Netherfield you should be gone in five minutes, you meant it to be a sort of panegyric, of compliment to yourself—and yet what is there so very laudable in a precipitance which must leave very necessary business undone, and can be of no real advantage to yourself or anyone else?"

"Nay," cried Bingley, "this is too much, to remember at night all the foolish things that were said in the morning. And yet, upon my honour, I believe what I said of myself to be true, and I believe it at this moment. At

least, therefore, I did not assume the character of needless precipitance merely to show off before the ladies."

"I dare say you believed it; but I am by no means convinced that you would be gone with such celerity. Your conduct would be quite as dependent on chance as that of any man I know; and if, as you were mounting your horse, a friend were to say, 'Bingley, you had better stay till next week,' you would probably do it, you would probably not go—and at another word, might stay a month."

"You have only proved by this," cried Elizabeth, "that Mr. Bingley did not do justice to his own disposition. You have shown him off now much more than he did himself."

"I am exceedingly gratified," said Bingley, "by your converting what my friend says into a compliment on the sweetness of my temper. But I am afraid you are giving it a turn which that gentleman did by no means intend; for he would certainly think better of me, if under such a circumstance I were to give a flat denial, and ride off as fast as I could."

"Would Mr. Darcy then consider the rashness of your original intentions as atoned for by your obstinacy in adhering to it?"

"Upon my word, I cannot exactly explain the matter; Darcy must speak for himself."

"You expect me to account for opinions which you choose to call mine, but which I have never acknowledged. Allowing the case, however, to stand according to your representation, you must remember, Miss Bennet, that the friend who is supposed to desire his return to the house, and the delay of his plan, has merely desired it, asked it without offering one argument in favour of its propriety."

"To yield readily—easily—to the *persuasion* of a friend is no merit with you."

"To yield without conviction is no compliment to the understanding of either." (*This discussion is foreshadowing Darcy's recommendation to Bingley that he steer clear of Jane for social reasons.)*

"You appear to me, Mr. Darcy, to allow nothing for the influence of friendship and affection. A regard for the requester would often make one readily yield to a request, without waiting for arguments to reason one into it. I am not particularly speaking of such a case as you have supposed about Mr. Bingley. We may as well wait, perhaps, till the circumstance occurs before we discuss the discretion of his behaviour thereupon. But in general and ordinary cases between friend and friend, where one of them is desired by the other to

change a resolution of no very great moment, should you think ill of that person for complying with the desire, without waiting to be argued into it?"

"Will it not be advisable, before we proceed on this subject, to arrange with rather more precision the degree of importance which is to appertain to this request, as well as the degree of intimacy subsisting between the parties?"

"By all means," cried Bingley; "let us hear all the particulars, not forgetting their comparative height and size; for that will have more weight in the argument, Miss Bennet, than you may be aware of. I assure you, that if Darcy were not such a great tall fellow, in comparison with myself, I should not pay him half so much deference. I declare I do not know a more awful object than Darcy, on particular occasions, and in particular places; at his own house especially, and of a Sunday evening, when he has nothing to do."

Mr. Darcy smiled; but Elizabeth thought she could perceive that he was rather offended, and therefore checked her laugh. Miss Bingley warmly resented the indignity he had received, in an expostulation with her brother for talking such nonsense.

"I see your design, Bingley," said his friend. "You dislike an argument, and want to silence this." *(Darcy and Elizabeth love arguments…)*

"Perhaps I do. Arguments are too much like disputes. If you and Miss Bennet will defer yours till I am out of the room, I shall be very thankful; and then you may say whatever you like of me."

"What you ask," said Elizabeth, "is no sacrifice on my side; and Mr. Darcy had much better finish his letter."

Mr. Darcy took her advice, and did finish his letter.

When that business was over, he applied to Miss Bingley and Elizabeth for an indulgence of some music. Miss Bingley moved with some alacrity to the pianoforte; and, after a polite request that Elizabeth would lead the way, which the other as politely and more earnestly negatived, she seated herself.

Mrs. Hurst sang with her sister, and while they were thus employed, Elizabeth could not help observing, as she turned over some music-books that lay on the instrument, how frequently Mr. Darcy's eyes were fixed on her. She hardly knew how to suppose that she could be an object of admiration to so great a man; and yet that he should look at her because he disliked her, was still more strange. She could only imagine, however, at last that she drew his notice because there was something more wrong and

reprehensible, according to his ideas of right, than in any other person present. The supposition did not pain her. She liked him too little to care for his approbation.

After playing some Italian songs, Miss Bingley varied the charm by a lively Scotch air; and soon afterwards Mr. Darcy, drawing near Elizabeth, said to her:

"Do not you feel a great inclination, Miss Bennet, to seize such an opportunity of dancing a reel?"

She smiled, but made no answer. He repeated the question, with some surprise at her silence.

"Oh!" said she, "I heard you before, but I could not immediately determine what to say in reply. **You wanted me, I know, to say 'Yes,' that you might have the pleasure of despising my taste; but I always delight in overthrowing those kind of schemes, and cheating a person of their premeditated contempt. I have, therefore, made up my mind to tell you, that I do not want to dance a reel at all—and now despise me if you dare**."

"Indeed I do not dare."

Elizabeth, having rather expected to affront him, was amazed at his gallantry; but there was a mixture of sweetness and archness in her manner which made it difficult for her to affront anybody; and Darcy had never been so bewitched by any woman as he was by her. He really believed, that were it not for the inferiority of her connections, he should be in some danger.

Miss Bingley saw, or suspected enough to be jealous; and her great anxiety for the recovery of her dear friend Jane received some assistance from her desire of getting rid of Elizabeth.

She often tried to provoke Darcy into disliking her guest, by talking of their supposed marriage, and planning his happiness in such an alliance.

"I hope," said she, as they were walking together in the shrubbery the next day, "you will give **your mother-in-law** a few hints, when this desirable event takes place, as to the advantage of holding her tongue; and if you can compass it, do cure **the younger girls** of running after **officers**. And, if I may mention so delicate a subject, endeavour to check that little something, bordering on conceit and impertinence, which your lady possesses."

"Have you anything else to propose for my domestic felicity?"

"Oh! yes. Do let the portraits of **your uncle** and **aunt Phillips** be placed in the gallery at **Pemberley**. Put them next to **your great-uncle the judge**. They are in the same profession, you know, only in different lines. As for your

Elizabeth's picture, you must not have it taken, for what painter could do justice to those beautiful eyes?"

"It would not be easy, indeed, to catch their expression, but their colour and shape, and the eyelashes, so remarkably fine, might be copied."

At that moment they were met from another walk by Mrs. Hurst and Elizabeth herself.

"I did not know that you intended to walk," said Miss Bingley, in some confusion, lest they had been overheard.

"You used us abominably ill," answered Mrs. Hurst, "running away without telling us that you were coming out."

Then taking the disengaged arm of Mr. Darcy, she left Elizabeth to walk by herself. The path just admitted three. Mr. Darcy felt their rudeness, and immediately said:

"This walk is not wide enough for our party. We had better go into the avenue."

But Elizabeth, who had not the least inclination to remain with them, laughingly answered:

"No, no; stay where you are. You are charmingly grouped, and appear to uncommon advantage. The picturesque would be spoilt by admitting a fourth. Good-bye."

She then ran gaily off, rejoicing as she rambled about, in the hope of being at home again in a day or two. Jane was already so much recovered as to intend leaving her room for a couple of hours that evening.

• ANALYZING THE SCENE •

A STORY EVENT is an active change of life value for one or more characters as a result of conflict (one character's desires clash with another's).

A WORKING SCENE contains at least one Story Event.

To determine a Scene's Story Event, answer these four questions:

1. **What are the characters literally doing?**

   The Netherfield crowd and Elizabeth spend an evening and morning together.

2. **What is the essential action of what the characters are doing in this scene?**

   Mr. Darcy signals his interest to Elizabeth by engaging her in a formal argument and then asking her to dance.

3. **What life value has changed for one or more of the characters in the scene?**

   We'll track the life value for Elizabeth in this scene.

4. **Which life value should I highlight on my Story Grid Spreadsheet?**

   Afterthought to Centerpiece.

   A fun argument moves into an intimate moment when Darcy asks her to dance.

HOW THE SCENE ABIDES THE FIVE COMMANDMENTS OF STORYTELLING

Inciting Incident: Elizabeth engages in conversation.

Progressive Complication: Elizabeth is not afraid of poking fun.

Crisis: Irreconcilable goods. If Elizabeth gets Darcy's favor, Miss Bingley will be out of luck.

Climax: Elizabeth beguiles Darcy by again refusing to dance with him.

Resolution: Darcy is finding himself deeper and deeper infatuated with Elizabeth.

NOTES

- The "fun" argument is about how people react to the opinions and recommendations of their friends. Darcy maintains that one must be convinced by the rationality of the arguments before taking action,

whereas Elizabeth believes that a friend's solicitation is to be accepted out of kindness.

- This argument sets up the fact that Darcy lets Bingley know Jane is not of their class and should not be the subject of his affections, thus ending Bingley's pursuit of Jane.

Chapter 11

When **the ladies** removed after dinner, **Elizabeth** ran up to her **sister**, and seeing her well guarded from cold, attended her into the drawing-room, where she was welcomed by her two friends with many professions of pleasure; and Elizabeth had never seen them so agreeable as they were during the hour which passed before **the gentlemen** appeared. Their powers of conversation were considerable. They could describe an entertainment with accuracy, relate an anecdote with humour, and laugh at their acquaintance with spirit.

But when the gentlemen entered, Jane was no longer the first object; **Miss Bingley's** eyes were instantly turned toward **Darcy**, and she had something to say to him before he had advanced many steps. He addressed himself to Miss Bennet, with a polite congratulation; **Mr. Hurst** also made her a slight bow, and said he was "very glad;" but diffuseness and warmth remained for **Bingley's** salutation. He was full of joy and attention. The first half-hour was spent in piling up the fire, lest she should suffer from the change of room; and she removed at his desire to the other side of the fireplace, that she might be further from the door. He then sat down by her, and talked scarcely to anyone else. Elizabeth, at work in the opposite corner, saw it all with great delight.

When tea was over, Mr. Hurst reminded his sister-in-law of the card-table—but in vain. She had obtained private intelligence that Mr. Darcy did not wish for cards; and Mr. Hurst soon found even his open petition rejected. She assured him that no one intended to play, and the silence of the whole party on the subject seemed to justify her. Mr. Hurst had therefore nothing to do, but to stretch himself on one of the sofas and go to sleep. Darcy took up a book; Miss Bingley did the same; and Mrs. Hurst, principally occupied in playing with her bracelets and rings, joined now and then in her brother's conversation with Miss Bennet.

Miss Bingley's attention was quite as much engaged in watching Mr. Darcy's progress through his book, as in reading her own; and she was perpetually either making some inquiry, or looking at his page. She could not win him,

however, to any conversation; he merely answered her question, and read on. At length, quite exhausted by the attempt to be amused with her own book, which she had only chosen because it was the second volume of his, she gave a great yawn and said, "How pleasant it is to spend an evening in this way! I declare after all there is no enjoyment like reading! How much sooner one tires of anything than of a book! When I have a house of my own, I shall be miserable if I have not an excellent library."

No one made any reply. She then yawned again, threw aside her book, and cast her eyes round the room in quest for some amusement; when hearing her brother mentioning a ball to Miss Bennet, she turned suddenly towards him and said:

"By the bye, Charles, are you really serious in meditating a dance at **Netherfield?** I would advise you, before you determine on it, to consult the wishes of the present party; I am much mistaken if there are not some among us to whom a ball would be rather a punishment than a pleasure."

"If you mean Darcy," cried her brother, "he may go to bed, if he chooses, before it begins—but as for the ball, it is quite a settled thing; and as soon as **Nicholls** has made white soup enough, I shall send round my cards."

"I should like balls infinitely better," she replied, "if they were carried on in a different manner; but there is something insufferably tedious in the usual process of such a meeting. It would surely be much more rational if conversation instead of dancing were made the order of the day."

"Much more rational, my dear Caroline, I dare say, but it would not be near so much like a ball."

Miss Bingley made no answer, and soon afterwards she got up and walked about the room. Her figure was elegant, and she walked well; but Darcy, at whom it was all aimed, was still inflexibly studious. In the desperation of her feelings, she resolved on one effort more, and, turning to Elizabeth, said:

"Miss Eliza Bennet, let me persuade you to follow my example, and take a turn about the room. I assure you it is very refreshing after sitting so long in one attitude."

Elizabeth was surprised, but agreed to it immediately. Miss Bingley succeeded no less in the real object of her civility; Mr. Darcy looked up. He was as much awake to the novelty of attention in that quarter as Elizabeth herself could be, and unconsciously closed his book. He was directly invited to join their party, but he declined it, observing that he could imagine but two mo-

tives for their choosing to walk up and down the room together, with either of which motives his joining them would interfere. "What could he mean?" She was dying to know what could be his meaning?—and asked Elizabeth whether she could at all understand him?

"Not at all," was her answer; "but depend upon it, he means to be severe on us, and our surest way of disappointing him will be to ask nothing about it."

Miss Bingley, however, was incapable of disappointing Mr. Darcy in anything, and persevered therefore in requiring an explanation of his two motives.

"I have not the smallest objection to explaining them," said he, as soon as she allowed him to speak. "You either choose this method of passing the evening because you are in each other's confidence, and have secret affairs to discuss, or because you are conscious that your figures appear to the greatest advantage in walking; if the first, I would be completely in your way, and if the second, I can admire you much better as I sit by the fire."

"Oh! shocking!" cried Miss Bingley. "I never heard anything so abominable. How shall we punish him for such a speech?"

"Nothing so easy, if you have but the inclination," said Elizabeth. "We can all plague and punish one another. Tease him—laugh at him. Intimate as you are, you must know how it is to be done."

"But upon my honour, I do *not*. I do assure you that my intimacy has not yet taught me *that*. Tease calmness of manner and presence of mind! No, no—I feel he may defy us there. And as to laughter, we will not expose ourselves, if you please, by attempting to laugh without a subject. Mr. Darcy may hug himself."

"Mr. Darcy is not to be laughed at!" cried Elizabeth. "That is an uncommon advantage, and uncommon I hope it will continue, for it would be a great loss to *me* to have many such acquaintances. I dearly love a laugh."

"Miss Bingley," said he, "has given me more credit than can be. The wisest and the best of men—nay, the wisest and best of their actions—may be rendered ridiculous by a person whose first object in life is a joke."

"Certainly," replied Elizabeth—"there are such people, but I hope I am not one of *them*. I hope I never ridicule what is wise and good. Follies and nonsense, whims and inconsistencies, *do* divert me, I own, and I laugh at them whenever I can. But these, I suppose, are precisely what you are without."

"Perhaps that is not possible for anyone. But it has been the study of my life to avoid those weaknesses which often expose a strong understanding to ridicule."

"Such as vanity and pride."

"Yes, vanity is a weakness indeed. **But pride—where there is a real superiority of mind, pride will be always under good regulation."**

Elizabeth turned away to hide a smile.

"Your examination of Mr. Darcy is over, I presume," said Miss Bingley; "and pray what is the result?"

"I am perfectly convinced by it that Mr. Darcy has no defect. He owns it himself without disguise."

"No," said Darcy, "I have made no such pretension. **I have faults enough, but they are not, I hope, of understanding. My temper I dare not vouch for. It is, I believe, too little yielding—certainly too little for the convenience of the world. I cannot forget the follies and vices of others so soon as I ought, nor their offenses against myself. My feelings are not puffed about with every attempt to move them. My temper would perhaps be called resentful. My good opinion once lost, is lost forever."**

"*That* is a failing indeed!" cried Elizabeth. "Implacable resentment *is* a shade in a character. But you have chosen your fault well. I really cannot *laugh* at it. You are safe from me."

"There is, I believe, in every disposition a tendency to some particular evil—a natural defect, which not even the best education can overcome."

"And *your* defect is to hate everybody."

"And yours," he replied with a smile, "is willfully to misunderstand them."

"Do let us have a little music," cried Miss Bingley, tired of a conversation in which she had no share. "Louisa, you will not mind my waking Mr. Hurst?"

Her sister had not the smallest objection, and the pianoforte was opened; and Darcy, after a few moments' recollection, was not sorry for it. He began to feel the danger of paying Elizabeth too much attention.

• ANALYZING THE SCENE •

A STORY EVENT is an active change of life value for one or more characters as a result of conflict (one character's desires clash with another's).

A WORKING SCENE contains at least one Story Event.

To determine a Scene's Story Event, answer these four questions:

1. **What are the characters literally doing?**

   The Netherfield crowd, Jane and Elizabeth spend an evening together.

2. **What is the essential action of what the characters are doing in this scene?**

   Mr. Darcy pushes away the flirtations of Caroline Bingley, but embraces the witty repartee with Elizabeth.

3. **What life value has changed for one or more of the characters in the scene?**

   We'll track the life value for Elizabeth in this scene.

4. **Which life value should I highlight on my Story Grid Spreadsheet?**

   Formal to Intimate.

   Darcy and Elizabeth discover that their intellects are well matched. Both make wonderful points about the other's shortcomings, but keep the discussion light and playful.

HOW THE SCENE ABIDES THE FIVE COMMANDMENTS OF STORYTELLING

Inciting Incident: The men arrive after the ladies (Elizabeth, Jane, and the Bingley sisters) enjoy a stressless time together.

Progressive Complication: Miss Bingley is intent on gaining Darcy's attentions.

Crisis: Irreconcilable goods. If Elizabeth gets Darcy's favor, Miss Bingley will be out of luck.

Climax: Elizabeth continues to tease and flirt with Darcy.

Resolution: Darcy thinks himself in trouble with regard to Elizabeth.

NOTES

- Here's the second instance where Darcy and Elizabeth engage in conversation above the usual banalities of upper class drawing rooms. The two are obvious intellectual equals and enjoy discussing one another's behavior teasingly. It is no wonder that Darcy fears his growing attachment to Elizabeth at the end of the scene.

- It's perfectly wonderful that Elizabeth accuses Darcy of being unforgiving in their argument as it is she who proves the unforgiving one when it comes to Darcy's initial insult when they first met.

Chapter 12

In consequence of an agreement between **the sisters**, **Elizabeth** wrote the next morning to **their mother**, to beg that the carriage might be sent for them in the course of the day. But **Mrs. Bennet**, who had calculated on her daughters remaining at **Netherfield** till **the following Tuesday**, **which would exactly finish Jane's week**, could not bring herself to receive them with pleasure before. Her answer, therefore, was not propitious, at least not to Elizabeth's wishes, for she was impatient to get home. Mrs. Bennet sent them word that they could not possibly have the carriage before Tuesday; and in her postscript it was added, that if **Mr. Bingley** and **his sister** pressed them to stay longer, she could spare them very well. Against staying longer, however, Elizabeth was positively resolved—nor did she much expect it would be asked; and fearful, on the contrary, as being considered as intruding themselves needlessly long, she urged Jane to borrow **Mr. Bingley's** carriage immediately, and at length it was settled that their original design of leaving Netherfield that morning should be mentioned, and the request made.

The communication excited many professions of concern; and enough was said of wishing them to stay at least till the following day to work on Jane; **and till the morrow their going was deferred**. Miss Bingley was then sorry that she had proposed the delay, for her jealousy and dislike of one sister much exceeded her affection for the other.

The master of the house heard with real sorrow that they were to go so soon, and repeatedly tried to persuade Miss Bennet that it would not be safe for her—that she was not enough recovered; but **Jane was firm where she felt herself to be right**.

To **Mr. Darcy** it was welcome intelligence—Elizabeth had been at Netherfield long enough. She attracted him more than he liked—and Miss Bingley was uncivil to *her*, and more teasing than usual to himself. He wisely resolved to be particularly careful that no sign of admiration should *now* escape him, nothing that could elevate her with the hope of influencing his felicity; sensible that if such an idea had been suggested, his behaviour during the last day must have material weight in confirming or crushing it. Steady to his purpose, **he**

scarcely spoke ten words to her through the whole of Saturday, and though they were at one time left by themselves for half-an-hour, he adhered most conscientiously to his book, and would not even look at her.

On Sunday, after morning service, the separation, so agreeable to almost all, took place. Miss Bingley's civility to Elizabeth increased at last very rapidly, as well as her affection for Jane; and when they parted, after assuring the latter of the pleasure it would always give her to see her either at **Longbourn** or Netherfield, and embracing her most tenderly, she even shook hands with the former. Elizabeth took leave of the whole party in the liveliest of spirits.

They were not welcomed home very cordially by their mother. Mrs. Bennet wondered at their coming, and thought them very wrong to give so much trouble, and was sure Jane would have caught cold again. **But their father**, though very laconic in his expressions of pleasure, was really glad to see them; he had felt their importance in the family circle. The evening conversation, when they were all assembled, had lost much of its animation, and almost all its sense by the absence of Jane and Elizabeth.

They found **Mary**, as usual, deep in the study of thorough-bass and human nature; and had some extracts to admire, and some new observations of threadbare morality to listen to. **Catherine and Lydia** had information for them of a different sort. Much had been done and much had been said in the regiment since the preceding Wednesday; **several of the officers** had dined lately with **their uncle**, **a private** had been flogged, and it had actually been hinted that **Colonel Forster** was going to be married.

• ANALYZING THE SCENE •

A STORY EVENT is an active change of life value for one or more characters as a result of conflict (one character's desires clash with another's).

A WORKING SCENE contains at least one Story Event.

To determine a Scene's Story Event, answer these four questions:

1. What are the characters literally doing?

Jane and Elizabeth prepare and then leave Netherfield.

2. What is the essential action of what the characters are doing in this scene?

Mr. Darcy intends to be cold to Elizabeth so that she doesn't get any ideas about his feelings toward her.

3. What life value has changed for one or more of the characters in the scene?

We'll track the life value for Elizabeth in this scene.

4. Which life value should I highlight on my Story Grid Spreadsheet?

Admired to Ignored.

HOW THE SCENE ABIDES THE FIVE COMMANDMENTS OF STORYTELLING

Inciting Incident: Jane is well enough to leave Netherfield.

Progressive Complication: Mrs. Bennet wants them to stay longer.

Crisis: Best bad choice. To leave will displease Mrs. Bennet, but to stay will stress the hospitality of the Bingleys.

Climax: The Bennet sisters leave.

Resolution: The Bennets have successfully stolen the hearts of Bingley and Darcy.

Chapter 13

"I hope, my dear," said **Mr. Bennet** to his **wife**, as they were at breakfast the next morning, "that you have ordered a good dinner to-day, because I have reason to expect an addition to our family party."

"Who do you mean, my dear? I know of nobody that is coming, I am sure, unless **Charlotte Lucas** should happen to call in—and I hope *my* dinners are good enough for her. I do not believe she often sees such at home."

"The person of whom I speak is **a gentleman**, and a stranger."

Mrs. Bennet's eyes sparkled. "A gentleman and a stranger! It is **Mr. Bingley**, I am sure! Well, I am sure I shall be extremely glad to see Mr. Bingley. But—good Lord! how unlucky! There is not a bit of fish to be got to-day. **Lydia**, my love, ring the bell—I must speak to **Hill** this moment."

"It is *not* Mr. Bingley," said her husband; "it is a person whom I never saw in the whole course of my life."

This roused a general astonishment; and he had the pleasure of being eagerly questioned by his wife and his five daughters at once.

After amusing himself some time with their curiosity, he thus explained:

"About **a month ago** I received this letter; and about **a fortnight ago** I answered it, for I thought it a case of some delicacy, and requiring early attention. It is from **my cousin, Mr. Collins**, who, when I am dead, may turn you all out of this house as soon as he pleases."

"Oh! my dear," cried his wife, "I cannot bear to hear that mentioned. Pray do not talk of that odious man. I do think it is the hardest thing in the world, that your estate should be entailed away from your own children; and I am sure, if I had been you, I should have tried long ago to do something or other about it."

Jane and **Elizabeth** tried to explain to her the nature of an entail. They had often attempted to do it before, but it was a subject on which Mrs. Bennet was beyond the reach of reason, and she continued to rail bitterly against the cruelty of settling an estate away from a family of five daughters, in favour of a man whom nobody cared anything about.

"It certainly is a most iniquitous affair," said Mr. Bennet, "and nothing can clear Mr. Collins from the guilt of inheriting **Longbourn**. But if you will listen to his letter, you may perhaps be a little softened by his manner of expressing himself."

"No, that I am sure I shall not; and I think it is very impertinent of him to write to you at all, and very hypocritical. I hate such false friends. Why could he not keep on quarreling with you, **as his father** did before him?"

"Why, indeed; he does seem to have had some filial scruples on that head, as you will hear."

"**Hunsford, near Westerham, Kent**, **15th October**.

"Dear Sir,—

"The disagreement subsisting between yourself and my late honoured father always gave me much uneasiness, and since I have had the misfortune to lose him, I have frequently wished to heal the breach; but for some time I was kept back by my own doubts, fearing lest it might seem disrespectful to his memory for me to be on good terms with anyone with whom it had always pleased him to be at variance.—'There, Mrs. Bennet.'—My mind, however, is now made up on the subject, for having received ordination at Easter, I have been so fortunate as to be distinguished by the patronage of the **Right Honourable Lady Catherine de Bourgh**, widow of **Sir Lewis de Bourgh**, whose bounty and beneficence has preferred me to the valuable rectory of this parish, where it shall be my earnest endeavour to demean myself with grateful respect towards her ladyship, and be ever ready to perform those rites and ceremonies which are instituted by the Church of England. As a clergyman, moreover, I feel it my duty to promote and establish the blessing of peace in all families within the reach of my influence; and on these grounds I flatter myself that my present overtures are highly commendable, and that the circumstance of my being next in the entail of **Longbourn** estate will be kindly overlooked on your side, and not lead you to reject the offered olive-branch. I cannot be otherwise than concerned at being the means of injuring **your amiable daughters**, and beg leave to apologise for it, as well as to assure you of my readiness to make them every possible amends—but of this hereafter. If you should have no objection to receive me into your house, I propose myself the satisfaction of waiting on you and your family, **Monday, November 18th, by four o'clock**, and shall probably trespass on your hospitality till the **Saturday se'ennight following**, which I can do without any inconvenience, as Lady

Catherine is far from objecting to my occasional absence on a Sunday, provided that some other clergyman is engaged to do the duty of the day.—I remain, dear sir, with respectful compliments to your lady and daughters, your well-wisher and friend,

"WILLIAM COLLINS"

"At four o'clock, therefore, we may expect this peace-making gentleman," said Mr. Bennet, as he folded up the letter. "He seems to be a most conscientious and polite young man, upon my word, and I doubt not will prove a valuable acquaintance, especially if Lady Catherine should be so indulgent as to let him come to us again."

"There is some sense in what he says about the girls, however, and if he is disposed to make them any amends, I shall not be the person to discourage him."

"Though it is difficult," said Jane, "to guess in what way he can mean to make us the atonement he thinks our due, the wish is certainly to his credit."

Elizabeth was chiefly struck by his extraordinary deference for Lady Catherine, and his kind intention of christening, marrying, and burying his parishioners whenever it were required.

"He must be an oddity, I think," said she. "**I cannot make him out.—There is something very pompous in his style.—And what can he mean by apologising for being next in the entail?—We cannot suppose he would help it if he could.—Could he be a sensible man, sir?"** (*Elizabeth's prejudice, however accurate, is shining through.)*

"No, my dear, I think not. I have great hopes of finding him quite the reverse. There is a mixture of servility and self-importance in his letter, which promises well. I am impatient to see him."

"In point of composition," said **Mary**, "the letter does not seem defective. The idea of the olive-branch perhaps is not wholly new, yet I think it is well expressed."

To **Catherine and Lydia**, neither the letter nor its writer were in any degree interesting. It was next to impossible that their cousin should come in a scarlet coat, and it was now some weeks since they had received pleasure from the society of a man in any other colour. As for their mother, Mr. Collins's letter had done away much of her ill-will, and she was preparing to see him with a degree of composure which astonished her husband and daughters.

Mr. Collins was punctual to his time, and was received with great polite-

ness by the whole family. Mr. Bennet indeed said little; but the ladies were ready enough to talk, and Mr. Collins seemed neither in need of encouragement, nor inclined to be silent himself. He was a tall, heavy-looking young man of **five-and-twenty**. His air was grave and stately, and his manners were very formal. He had not been long seated before he complimented Mrs. Bennet on having so fine a family of daughters; said he had heard much of their beauty, but that in this instance fame had fallen short of the truth; and added, that he did not doubt her seeing them all in due time disposed of in marriage. This gallantry was not much to the taste of some of his hearers; but Mrs. Bennet, who quarreled with no compliments, answered most readily.

"You are very kind, I am sure; and I wish with all my heart it may prove so, for else they will be destitute enough. Things are settled so oddly."

"You allude, perhaps, to the entail of this estate."

"Ah! sir, I do indeed. It is a grievous affair to my poor girls, you must confess. Not that I mean to find fault with you, for such things I know are all chance in this world. There is no knowing how estates will go when once they come to be entailed."

"I am very sensible, madam, of the hardship to my fair cousins, and could say much on the subject, but that I am cautious of appearing forward and precipitate. But I can assure the young ladies that I come prepared to admire them. At present I will not say more; but, perhaps, when we are better acquainted—"

He was interrupted by a summons to dinner; and the girls smiled on each other. They were not the only objects of Mr. Collins's admiration. The hall, the dining-room, and all its furniture, were examined and praised; and his commendation of everything would have touched Mrs. Bennet's heart, but for the mortifying supposition of his viewing it all as his own future property. The dinner too in its turn was highly admired; and he begged to know to which of his fair cousins the excellency of its cooking was owing. But he was set right there by Mrs. Bennet, who assured him with some asperity that they were very well able to keep a good cook, and that her daughters had nothing to do in the kitchen. He begged pardon for having displeased her. In a softened tone she declared herself not at all offended; but he continued to apologise for about a quarter of an hour.

• ANALYZING THE SCENE •

A STORY EVENT is an active change of life value for one or more characters as a result of conflict (one character's desires clash with another's).

A WORKING SCENE contains at least one Story Event.

To determine a Scene's Story Event, answer these four questions:

1. **What are the characters literally doing?**

   The Bennets admit Mr. Bennet's cousin into their home for a weeklong stay after he declares his intention to "accommodate" the family after the father's death.

2. **What is the essential action of what the characters are doing in this scene?**

   Mr. Collins is checking out the Bennet girls for a possible wife.

3. **What life value has changed for one or more of the characters in the scene?**

   We'll track the life value for the Bennets in this scene.

4. **Which life value should I highlight on my Story Grid Spreadsheet?**

   Threat to Assurance.

HOW THE SCENE ABIDES THE FIVE COMMANDMENTS OF STORYTELLING

Inciting Incident: Mr. Bennet discusses a letter and the imminent arrival of Mr. Collins, the man who will inherit Longbourn.

Progressive Complication: Mr. Collins is shopping for a wife.

Crisis: Irreconcilable goods. What's required to safeguard family security is the sacrifice of one of the daughters to Mr. Collins.

Climax: Mrs. Bennet welcomes Mr. Collins and is open to give up one of her daughters to him for security.

Resolution: Mr. Collins settles in to consider the choices.

NOTES

Chapter 13 incites the middle build of the story and reintroduces and stresses the Love convention of "Need" into the story. If the Bennet girls do not find husbands, they shall be thrown out of the property after the death of their father.

Chapter 14

During dinner, **Mr. Bennet** scarcely spoke at all; but when **the servants** were withdrawn, he thought it time to have some conversation with **his guest**, and therefore started a subject in which he expected him to shine, by observing that he seemed very fortunate in his patroness. **Lady Catherine de Bourgh**'s attention to his wishes, and consideration for his comfort, appeared very remarkable. Mr. Bennet could not have chosen better. **Mr. Collins** was eloquent in her praise. The subject elevated him to more than usual solemnity of manner, and with a most important aspect he protested that "he had never in his life witnessed such behaviour in a person of rank—such affability and condescension, as he had himself experienced from Lady Catherine. She had been graciously pleased to approve of both of the discourses which he had already had the honour of preaching before her. She had also asked him twice to dine at **Rosings,** and had sent for him only **the Saturday before**, to make up her pool of quadrille in the evening. **Lady Catherine was reckoned proud by many people he knew,** but *he* had never seen anything but affability in her. She had always spoken to him as she would to any other gentleman; she made not the smallest objection to his joining in the society of the neighbourhood nor to his leaving the parish occasionally for a week or two, to visit his relations. **She had even condescended to advise him to marry as soon as he could**, provided he chose with discretion; and had once paid him a visit in his humble parsonage, where she had perfectly approved all the alterations he had been making, and had even vouchsafed to suggest some herself—some shelves in the closet upstairs."

"That is all very proper and civil, I am sure," said **Mrs. Bennet**, "and I dare say she is a very agreeable woman. It is a pity that great ladies in general are not more like her. Does she live near you, sir?"

"The garden in which stands my humble abode is separated only by a lane from **Rosings Park**, her ladyship's residence."

"I think you said she was a widow, sir? Has she any family?"

"She has only **one daughter, the heiress of Rosings**, and of very extensive property."

"Ah!" said Mrs. Bennet, shaking her head, "then she is better off than many girls. And what sort of young lady is she? Is she handsome?"

"She is a most charming young lady indeed. Lady Catherine herself says that, in point of true beauty, **Miss de Bourgh** is far superior to the handsomest of her sex, because there is that in her features which marks the young lady of distinguished birth. She is unfortunately of a sickly constitution, which has prevented her from making that progress in many accomplishments which she could not have otherwise failed of, as I am informed by **the lady who superintended her education**, and who still resides with them. But she is perfectly amiable, and often condescends to drive by my humble abode in her little phaeton and ponies."

"Has she been presented? I do not remember her name among the ladies at court."

"Her indifferent state of health unhappily prevents her being in town; and by that means, as I told Lady Catherine one day, has deprived the British court of its brightest ornament. Her ladyship seemed pleased with the idea; and you may imagine that I am happy on every occasion to offer those little delicate compliments which are always acceptable to ladies. I have more than once observed to Lady Catherine, that her charming daughter seemed born to be a duchess, and that the most elevated rank, instead of giving her consequence, would be adorned by her. These are the kind of little things which please her ladyship, and it is a sort of attention which I conceive myself peculiarly bound to pay."

"You judge very properly," said Mr. Bennet, "and it is happy for you that you possess the talent of flattering with delicacy. May I ask whether these pleasing attentions proceed from the impulse of the moment, or are the result of previous study?"

"They arise chiefly from what is passing at the time, and though I sometimes amuse myself with suggesting and arranging such little elegant compliments as may be adapted to ordinary occasions, I always wish to give them as unstudied an air as possible."

Mr. Bennet's expectations were fully answered. His cousin was as absurd as he had hoped, and he listened to him with the keenest enjoyment, maintaining at the same time the most resolute composure of counte-

nance, and, except in an occasional glance at **Elizabeth**, requiring no partner in his pleasure.

By tea-time, however, the dose had been enough, and Mr. Bennet was glad to take his guest into the drawing-room again, and, when tea was over, glad to invite him to read aloud to the ladies. Mr. Collins readily assented, and a book was produced; but, on beholding it (for everything announced it to be from a circulating library), he started back, and begging pardon, protested that he never read novels. **Kitty** stared at him, and **Lydia** exclaimed. Other books were produced, and after some deliberation he chose Fordyce's Sermons. Lydia gaped as he opened the volume, and before he had, with very monotonous solemnity, read three pages, she interrupted him with:

"Do you know, mamma, that my **uncle Phillips** talks of turning away **Richard**; and if he does, **Colonel Forster** will hire him. **My aunt** told me so herself **on Saturday**. I shall walk to **Meryton** to-morrow to hear more about it, and to ask when **Mr. Denny** comes back from town."

Lydia was bid by her two eldest sisters to hold her tongue; but Mr. Collins, much offended, laid aside his book, and said:

"I have often observed how little young ladies are interested by books of a serious stamp, though written solely for their benefit. It amazes me, I confess; for, certainly, there can be nothing so advantageous to them as instruction. But I will no longer importune my young cousin."

Then turning to Mr. Bennet, he offered himself as his antagonist at backgammon. Mr. Bennet accepted the challenge, observing that he acted very wisely in leaving the girls to their own trifling amusements. Mrs. Bennet and her daughters apologised most civilly for Lydia's interruption, and promised that it should not occur again, if he would resume his book; but Mr. Collins, after assuring them that he bore his young cousin no ill-will, and should never resent her behaviour as any affront, seated himself at another table with Mr. Bennet, and prepared for backgammon.

• ANALYZING THE SCENE •

A STORY EVENT is an active change of life value for one or more characters as a result of conflict (one character's desires clash with another's).

A WORKING SCENE contains at least one Story Event.

To determine a Scene's Story Event, answer these four questions:

1. What are the characters literally doing?

The Bennets dine with Mr. Collins and listen to his tales of Lady Catherine and his chosen book.

2. What is the essential action of what the characters are doing in this scene?

Mr. Bennet is testing Mr. Collins' manner and finding it perfectly ridiculous.

3. What life value has changed for one or more of the characters in the scene?

We'll track the life value for the Bennets in this scene. Mr. Collins is amusing at first, but quickly wears on the nerves, so much so that Lydia interrupts his book reading.

4. Which life value should I highlight on my Story Grid Spreadsheet?

Amusing to Irritating.

HOW THE SCENE ABIDES THE FIVE COMMANDMENTS OF STORYTELLING

Inciting Incident: Mr. Collins reads to the Bennets.

Progressive Complication: Lydia interrupts Mr. Collins' oration.

Crisis: Best bad choice. To scold Lydia and apologize will encourage Mr.

Collins to continue. Not scolding Lydia will insult him.

Climax: Jane and Elizabeth scold Lydia.

Resolution: Mr. Collins is offended and offers to play backgammon instead.

NOTES

Mr. Collins is the perfect simpleton who bows down to the upper classes. He's the polar opposite of Elizabeth, who has a baseline contempt for the upper classes. Collins, in addition to his role as surrogate for the deference of country folk for city folk, will also play a part in the introduction of a competitive suitor to Elizabeth, also a convention of the love story. If not for her father's support, Elizabeth would have had to marry Collins in order to safeguard Longbourn for herself and her sisters.

Chapter 15

Mr. Collins was not a sensible man, and the deficiency of nature had been but little assisted by education or society; the greatest part of his life having been spent under the guidance of **an illiterate and miserly father**; and though he belonged to one of the universities, he had merely kept the necessary terms, without forming at it any useful acquaintance. The subjection in which his father had brought him up had given him originally great humility of manner; but it was now a good deal counteracted by the self-conceit of a weak head, living in retirement, and the consequential feelings of early and unexpected prosperity. A fortunate chance had recommended him to **Lady Catherine de Bourgh** when the living of **Hunsford** was vacant; and the respect which he felt for her high rank, and his veneration for her as his patroness, mingling with a very good opinion of himself, of his authority as a clergyman, and his right as a rector, made him altogether **a mixture of pride and obsequiousness, self-importance and humility**.

Having now a good house and a very sufficient income, he intended to marry; and in seeking a reconciliation with the **Longbourn** family he had a wife in view, as he meant to choose one of the **daughters**, if he found them as handsome and amiable as they were represented by common report. This was his plan of amends—of atonement—for inheriting **their father's** estate; and he thought it an excellent one, full of eligibility and suitableness, and excessively generous and disinterested on his own part.

His plan did not vary on seeing them. **Miss Bennet's** lovely face confirmed his views, and established all his strictest notions of what was due to seniority; and for the first evening *she* was his settled choice. The next morning, however, made an alteration; for in a quarter of an hour's tête-à-tête with **Mrs. Bennet** before breakfast, a conversation beginning with his parsonage-house, and leading naturally to the avowal of his hopes, that a mistress might be found for it at Longbourn, produced from her, amid very complaisant smiles and general encouragement, a caution against the very **Jane** he had fixed on. "As to her *younger* daughters, she could not take upon her to say—

she could not positively answer—but she did not *know* of any prepossession; her *eldest* daughter, she must just mention—she felt it incumbent on her to hint, was likely to be very soon engaged."

Mr. Collins had only to change from Jane to **Elizabeth**—and it was soon done—done while Mrs. Bennet was stirring the fire. Elizabeth, equally next to Jane in birth and beauty, succeeded her of course.

Mrs. Bennet treasured up the hint, and trusted that she might soon have two daughters married; and the man whom she could not bear to speak of the day before was now high in her good graces.

Lydia's intention of walking to **Meryton** was not forgotten; every sister except **Mary** agreed to go with her; and Mr. Collins was to attend them, at the request of **Mr. Bennet**, who was most anxious to get rid of him, and have his library to himself; for thither Mr. Collins had followed him after breakfast; and there he would continue, nominally engaged with one of the largest folios in the collection, but really talking to Mr. Bennet, with little cessation, of his house and garden at Hunsford. Such doings discomposed Mr. Bennet exceedingly. In his library he had been always sure of leisure and tranquillity; and though prepared, as he told Elizabeth, to meet with folly and conceit in every other room of the house, he was used to be free from them there; his civility, therefore, was most prompt in inviting Mr. Collins to join his daughters in their walk; and Mr. Collins, being in fact much better fitted for a walker than a reader, was extremely pleased to close his large book, and go.

In pompous nothings on his side, and civil assents on that of his cousins, their time passed till they entered Meryton. The attention of the younger ones was then no longer to be gained by him. Their eyes were immediately wandering up in the street in quest of **the officers**, and nothing less than a very smart bonnet indeed, or a really new muslin in a shop window, could recall them.

But the attention of every lady was soon caught by **a young man**, whom they had never seen before, of most gentlemanlike appearance, walking with another officer on the other side of the way. The officer was the very **Mr. Denny** concerning whose return from **London** Lydia came to inquire, and he bowed as they passed. All were struck with the stranger's air, all wondered who he could be; and **Kitty** and Lydia, determined if possible to find out, led the way across the street, under pretense of wanting something in an opposite shop, and fortunately had just gained the pavement when the two gentlemen, turning back, had reached the same spot. Mr. Denny addressed them directly,

and entreated permission to introduce his friend, **Mr. Wickham**, who had returned with him the day before from town, and he was happy to say had accepted a commission in their corps. This was exactly as it should be; for the young man wanted only regimentals to make him completely charming. His appearance was greatly in his favour; he had all the best part of beauty, a fine countenance, a good figure, and very pleasing address. The introduction was followed up on his side by a happy readiness of conversation—a readiness at the same time perfectly correct and unassuming; and the whole party were still standing and talking together very agreeably, when the sound of horses drew their notice, and **Darcy** and **Bingley** were seen riding down the street. On distinguishing the ladies of the group, the two gentlemen came directly towards them, and began the usual civilities. Bingley was the principal spokesman, and Miss Bennet the principal object. He was then, he said, on his way to **Longbourn** on purpose to inquire after her. **Mr. Darcy corroborated it with a bow, and was beginning to determine not to fix his eyes on Elizabeth, when they were suddenly arrested by the sight of the stranger, and Elizabeth happening to see the countenance of both as they looked at each other, was all astonishment at the effect of the meeting. Both changed colour, one looked white, the other red.** Mr. Wickham, after a few moments, touched his hat—a salutation which Mr. Darcy just deigned to return. What could be the meaning of it? It was impossible to imagine; it was impossible not to long to know. *(Secret introduction between Wickham and Darcy.)*

In another minute, Mr. Bingley, but without seeming to have noticed what passed, took leave and rode on with his friend.

Mr. Denny and Mr. Wickham walked with the young ladies to the door of **Mr. Phillip's** house, and then made their bows, in spite of Miss Lydia's pressing entreaties that they should come in, and even in spite of **Mrs. Phillips's** throwing up the parlour window and loudly seconding the invitation.

Mrs. Phillips was always glad to see her nieces; and the two eldest, from their recent absence, were particularly welcome, and she was eagerly expressing her surprise at their sudden return home, which, as their own carriage had not fetched them, she should have known nothing about, if she had not happened to see **Mr. Jones's shop-boy** in the street, who had told her that they were not to send any more draughts to **Netherfield** because the Miss Bennets were come away, when her civility was claimed towards Mr. Collins

by Jane's introduction of him. She received him with her very best politeness, which he returned with as much more, apologising for his intrusion, without any previous acquaintance with her, which he could not help flattering himself, however, might be justified by his relationship to the young ladies who introduced him to her notice. Mrs. Phillips was quite awed by such an excess of good breeding; but her contemplation of one stranger was soon put to an end by exclamations and inquiries about the other; of whom, however, she could only tell her nieces what they already knew, that Mr. Denny had brought him from London, and that he was to have a lieutenant's commission in the ——shire. She had been watching him the last hour, she said, as he walked up and down the street, and had Mr. Wickham appeared, Kitty and Lydia would certainly have continued the occupation, but unluckily no one passed windows now except a few of the officers, who, in comparison with the stranger, were become "**stupid, disagreeable fellows**." Some of them were to dine with the Phillipses the next day, and their aunt promised to make her husband call on Mr. Wickham, and give him an invitation also, if the family from Longbourn would come in the evening. This was agreed to, and Mrs. Phillips protested that they would have a nice comfortable noisy game of lottery tickets, and a little bit of hot supper afterwards. The prospect of such delights was very cheering, and they parted in mutual good spirits. Mr. Collins repeated his apologies in quitting the room, and was assured with unwearying civility that they were perfectly needless.

As they walked home, Elizabeth related to Jane what she had seen pass between the two gentlemen; but though Jane would have defended either or both, had they appeared to be in the wrong, she could no more explain such behaviour than her sister.

Mr. Collins on his return highly gratified Mrs. Bennet by admiring Mrs. Phillips's manners and politeness. He protested that, except **Lady Catherine and her daughter**, he had never seen a more elegant woman; for she had not only received him with the utmost civility, but even pointedly included him in her invitation for the next evening, although utterly unknown to her before. Something, he supposed, might be attributed to his connection with them, but yet he had never met with so much attention in the whole course of his life.

• ANALYZING THE SCENE •

A STORY EVENT is an active change of life value for one or more characters as a result of conflict (one character's desires clash with another's).

A WORKING SCENE contains at least one Story Event.

To determine a Scene's Story Event, answer these four questions:

1. **What are the characters literally doing?**

   The Bennet daughters walk to town with Mr. Collins, meet Mr. Denny and Mr. Wickham, see Bingley and Darcy and then pay their aunt a visit.

2. **What is the essential action of what the characters are doing in this scene?**

   The Bennet girls are entranced by the attractive new stranger in town.

3. **What life value has changed for one or more of the characters in the scene?**

   We'll track the life value for the Bennets in this scene. The girls spy a new husband prospect and convince their aunt to invite him to a get together the next night.

4. **Which life value should I highlight on my Story Grid Spreadsheet?**

   Limited Choices to Fresh Opportunity.

HOW THE SCENE ABIDES THE FIVE COMMANDMENTS OF STORYTELLING

Inciting Incident: Mr. Wickham arrives.

Progressive Complication: There's some sort of negative relationship between Mr. Wickham and Mr. Darcy.

Crisis: Best bad choice. To inquire about the negative reaction of either

Mr. Wickham or Mr. Darcy would be inappropriate. To not know the story is frustrating.

Climax: Jane and Elizabeth discuss but don't draw any conclusions.

Resolution: Aunt Phillips will invite Wickham to dinner the next evening.

NOTES

Mr. Wickham arrives and the big secret is introduced. Elizabeth notices that Darcy and Wickham are very uncomfortable seeing one another and she's intrigued. Wickham is attractive and as she has a low opinion of Darcy and his implacable sense of self and pride, seeing him so riled is exciting.

Chapter 16

As no objection was made to **the young people's** engagement with **their aunt**, and all **Mr. Collins's** scruples of leaving **Mr. and Mrs. Bennet** for a single evening during his visit were most steadily resisted, the coach conveyed him and his five cousins at a suitable hour to **Meryton**; and the girls had the pleasure of hearing, as they entered the drawing-room, that **Mr. Wickham** had accepted **their uncle's** invitation, and was then in the house.

When this information was given, and they had all taken their seats, Mr. Collins was at leisure to look around him and admire, and he was so much struck with the size and furniture of the apartment, that he declared he might almost have supposed himself in the small summer breakfast parlour at **Rosings**; a comparison that did not at first convey much gratification; but when **Mrs. Phillips** understood from him what Rosings was, and who was its proprietor—when she had listened to the description of only one of **Lady Catherine's** drawing-rooms, and found that the chimney-piece alone had cost eight hundred pounds, she felt all the force of the compliment, and would hardly have resented a comparison with **the housekeeper's** room.

In describing to her all the grandeur of Lady Catherine and her mansion, with occasional digressions in praise of his own humble abode, and the improvements it was receiving, he was happily employed until **the gentlemen** joined them; and he found in Mrs. Phillips a very attentive listener, whose opinion of his consequence increased with what she heard, and who was resolving to retail it all among her neighbours as soon as she could. To the girls, who could not listen to their cousin, and who had nothing to do but to wish for an instrument, and examine their own indifferent imitations of china on the mantelpiece, the interval of waiting appeared very long. It was over at last, however. The gentlemen did approach, and **when Mr. Wickham walked into the room, Elizabeth felt that she had neither been seeing him before, nor thinking of him since, with the smallest degree of unreasonable admiration. The officers of the ——shire were in general a very creditable, gentlemanlike set, and the best of them were of the present party; but**

Mr. Wickham was as far beyond them all in person, countenance, air, and walk, as *they* were superior to the broad-faced, stuffy uncle Phillips, breathing port wine, who followed them into the room.

Mr. Wickham was the happy man towards whom almost every female eye was turned, and Elizabeth was the happy woman by whom he finally seated himself; and the agreeable manner in which he immediately fell into conversation, though it was only on its being a wet night, made her feel that the commonest, dullest, most threadbare topic might be rendered interesting by the skill of the speaker.

With such rivals for the notice of the fair as Mr. Wickham and the officers, Mr. Collins seemed to sink into insignificance; to the young ladies he certainly was nothing; but he had still at intervals a kind listener in Mrs. Phillips, and was by her watchfulness, most abundantly supplied with coffee and muffin. When the card-tables were placed, he had the opportunity of obliging her in turn, by sitting down to whist.

"I know little of the game at present," said he, "but I shall be glad to improve myself, for in my situation in life—" Mrs. Phillips was very glad for his compliance, but could not wait for his reason.

Mr. Wickham did not play at whist, and with ready delight was he received at the other table between **Elizabeth** and **Lydia**. *(This is a triangle of people that will drive the Ending Payoff of the novel. It is well set up here.)* At first there seemed danger of Lydia's engrossing him entirely, for she was a most determined talker; but being likewise extremely fond of lottery tickets, she soon grew too much interested in the game, too eager in making bets and exclaiming after prizes to have attention for anyone in particular. Allowing for the common demands of the game, Mr. Wickham was therefore at leisure to talk to Elizabeth, and she was very willing to hear him, though what she chiefly wished to hear she could not hope to be told—the history of his acquaintance with **Mr. Darcy**. She dared not even mention that gentleman. Her curiosity, however, was unexpectedly relieved. Mr. Wickham began the subject himself. He inquired how far **Netherfield** was from **Meryton**; and, after receiving her answer, asked in a hesitating manner how long Mr. Darcy had been staying there.

"About a month," said Elizabeth; and then, unwilling to let the subject drop, added, "He is a man of very large property in **Derbyshire**, I understand."

"Yes," replied Mr. Wickham; "his estate there is a noble one. A clear ten thousand per annum. You could not have met with a person more capable of

giving you certain information on that head than myself, for **I have been connected with his family** in a particular manner from my infancy."

Elizabeth could not but look surprised.

"You may well be surprised, Miss Bennet, at such an assertion, after seeing, as you probably might, the very cold manner of our meeting yesterday. Are you much acquainted with Mr. Darcy?"

"As much as I ever wish to be," cried Elizabeth very warmly. "I have spent four days in the same house with him, and I think him very disagreeable."

"I have no right to give *my* opinion," said Wickham, "as to his being agreeable or otherwise. I am not qualified to form one. I have known him too long and too well to be a fair judge. It is impossible for *me* to be impartial. But I believe your opinion of him would in general astonish—and perhaps you would not express it quite so strongly anywhere else. Here you are in your own family."

"Upon my word, I say no more *here* than I might say in any house in the neighbourhood, except Netherfield. He is not at all liked in Hertfordshire. Everybody is disgusted with his pride. You will not find him more favourably spoken of by anyone." *(This is a rather harsh representation of Darcy after their teasing repartee at Netherfield. Elizabeth's prejudice toward Darcy and his status rears its ugly head…so much so that she's all too willing to listen to the opinions of a stranger.)*

"I cannot pretend to be sorry," said Wickham, after a short interruption, "that he or that any man should not be estimated beyond their deserts; but with *him* I believe it does not often happen. The world is blinded by his fortune and consequence, or frightened by his high and imposing manners, and sees him only as he chooses to be seen." *(This guy really knows how to play up to Elizabeth's obvious prejudices.)*

"I should take him, even on *my* slight acquaintance, to be an ill-tempered man." Wickham only shook his head.

"I wonder," said he, at the next opportunity of speaking, "whether he is likely to be in this country much longer."

"I do not at all know; but I *heard* nothing of his going away when I was at Netherfield. I hope your plans in favour of the ——shire will not be affected by his being in the neighbourhood."

"Oh! no—it is not for *me* to be driven away by Mr. Darcy. If *he* wishes to avoid seeing *me*, he must go. We are not on friendly terms, and it always gives

me pain to meet him, but I have no reason for avoiding *him* but what I might proclaim before all the world, a sense of very great ill-usage, and most painful regrets at his being what he is. His father, Miss Bennet, **the late Mr. Darcy**, was one of the best men that ever breathed, and the truest friend I ever had; and I can never be in company with this Mr. Darcy without being grieved to the soul by a thousand tender recollections. His behaviour to myself has been scandalous; but I verily believe I could forgive him anything and everything, rather than his disappointing the hopes and disgracing the memory of his father."

Elizabeth found the interest of the subject increase, and listened with all her heart; but the delicacy of it prevented further inquiry.

Mr. Wickham began to speak on more general topics, Meryton, the neighbourhood, the society, appearing highly pleased with all that he had yet seen, and speaking of the latter with gentle but very intelligible gallantry.

"It was the prospect of constant society, and good society," he added, "which was my chief inducement to enter the ——shire. I knew it to be a most respectable, agreeable corps, and my friend **Denny** tempted me further by his account of their present quarters, and the very great attentions and excellent acquaintances Meryton had procured them. Society, I own, is necessary to me. I have been a disappointed man, and my spirits will not bear solitude. I *must* have employment and society. A military life is not what I was intended for, but circumstances have now made it eligible. The church *ought* to have been my profession—I was brought up for the church, and I should at this time have been in possession of a most valuable living, had it pleased the gentleman we were speaking of just now."

"Indeed!"

"Yes—the late Mr. Darcy bequeathed me the next presentation of the best living in his gift. He was my godfather, and excessively attached to me. I cannot do justice to his kindness. He meant to provide for me amply, and thought he had done it; but when the living fell, it was given elsewhere."

"Good heavens!" cried Elizabeth; "but how could *that* be? How could his will be disregarded? Why did you not seek legal redress?"

"There was just such an informality in the terms of the bequest as to give me no hope from law. A man of honour could not have doubted the intention, but Mr. Darcy chose to doubt it—or to treat it as a merely conditional recommendation, and to assert that I had forfeited all claim to it by extravagance, imprudence—in short anything or nothing. Certain it is, that the living be-

came vacant two years ago, exactly as I was of an age to hold it, and that it was given to another man; and no less certain is it, that I cannot accuse myself of having really done anything to deserve to lose it. I have a warm, unguarded temper, and I may have spoken my opinion *of* him, and *to* him, too freely. I can recall nothing worse. But the fact is, that we are very different sort of men, and that he hates me."

"This is quite shocking! He deserves to be publicly disgraced."

"Some time or other he *will* be—but it shall not be by *me*. Till I can forget his father, I can never defy or expose *him*."

Elizabeth honoured him for such feelings, and thought him handsomer than ever as he expressed them.

"But what," said she, after a pause, "can have been his motive? What can have induced him to behave so cruelly?"

"A thorough, determined dislike of me—a dislike which I cannot but attribute in some measure to jealousy. Had the late Mr. Darcy liked me less, his son might have borne with me better; but his father's uncommon attachment to me irritated him, I believe, very early in life. He had not a temper to bear the sort of competition in which we stood—the sort of preference which was often given me."

"I had not thought Mr. Darcy so bad as this—though I have never liked him. I had not thought so very ill of him. I had supposed him to be despising his fellow-creatures in general, but did not suspect him of descending to such malicious revenge, such injustice, such inhumanity as this."

After a few minutes' reflection, however, she continued, "I *do* remember his boasting one day, at Netherfield, of the implacability of his resentments, of his having an unforgiving temper. His disposition must be dreadful."

"I will not trust myself on the subject," replied Wickham; "I can hardly be just to him."

Elizabeth was again deep in thought, and after a time exclaimed, "To treat in such a manner the godson, the friend, the favourite of his father!" She could have added, "A young man, too, like *you*, whose very countenance may vouch for your being amiable"—but she contented herself with, "and one, too, who had probably been his companion from childhood, connected together, as I think you said, in the closest manner!"

"We were born in the same parish, within the same park; the greatest part of our youth was passed together; inmates of the same house, sharing

the same amusements, objects of the same parental care. ***My* father** began life in the profession which your uncle, Mr. Phillips, appears to do so much credit to—but he gave up everything to be of use to the late Mr. Darcy and devoted all his time to the care of the **Pemberley** property. He was most highly esteemed by Mr. Darcy, a most intimate, confidential friend. Mr. Darcy often acknowledged himself to be under the greatest obligations to my father's active superintendence, and when, immediately before my father's death, Mr. Darcy gave him a voluntary promise of providing for me, I am convinced that he felt it to be as much a debt of gratitude to *him*, as of his affection to myself."

"How strange!" cried Elizabeth. "How abominable! I wonder that the very pride of this Mr. Darcy has not made him just to you! If from no better motive, that he should not have been too proud to be dishonest—for dishonesty I must call it."

"It *is* wonderful," replied Wickham, "for almost all his actions may be traced to pride; and pride had often been his best friend. It has connected him nearer with virtue than with any other feeling. But we are none of us consistent, and in his behaviour to me there were stronger impulses even than pride."

"Can such abominable pride as his have ever done him good?"

"Yes. It has often led him to be liberal and generous, to give his money freely, to display hospitality, to assist his tenants, and relieve the poor. Family pride, and *filial* pride—for he is very proud of what his father was—have done this. Not to appear to disgrace his family, to degenerate from the popular qualities, or lose the influence of the Pemberley House, is a powerful motive. He has also *brotherly* pride, which, with *some* brotherly affection, makes him a very kind and careful guardian of his sister, and you will hear him generally cried up as the most attentive and best of brothers."

"What sort of girl is **Miss Darcy**?"

He shook his head. "I wish I could call her amiable. It gives me pain to speak ill of a Darcy. But she is too much like her brother—very, very proud. As a child, she was affectionate and pleasing, and extremely fond of me; and I have devoted hours and hours to her amusement. But she is nothing to me now. She is a handsome girl, about fifteen or sixteen, and, I understand, highly accomplished. Since her father's death, her home has been London, where a lady lives with her, and superintends her education."

After many pauses and many trials of other subjects, Elizabeth could not help reverting once more to the first, and saying:

"I am astonished at his intimacy with **Mr. Bingley**! How can Mr. Bingley, who seems good humour itself, and is, I really believe, truly amiable, be in friendship with such a man? How can they suit each other? Do you know Mr. Bingley?"

"Not at all."

"He is a sweet-tempered, amiable, charming man. He cannot know what Mr. Darcy is."

"Probably not; but Mr. Darcy can please where he chooses. He does not want abilities. He can be a conversible companion if he thinks it worth his while. Among those who are at all his equals in consequence, he is a very different man from what he is to the less prosperous. His pride never deserts him; but with the rich he is liberal-minded, just, sincere, rational, honourable, and perhaps agreeable—allowing something for fortune and figure."

The whist party soon afterwards breaking up, the players gathered round the other table and Mr. Collins took his station between his cousin Elizabeth and Mrs. Phillips. The usual inquiries as to his success was made by the latter. It had not been very great; he had lost every point; but when Mrs. Phillips began to express her concern thereupon, he assured her with much earnest gravity that it was not of the least importance, that he considered the money as a mere trifle, and begged that she would not make herself uneasy.

"I know very well, madam," said he, "that when persons sit down to a card-table, they must take their chances of these things, and happily I am not in such circumstances as to make five shillings any object. There are undoubtedly many who could not say the same, but thanks to Lady Catherine de Bourgh, I am removed far beyond the necessity of regarding little matters."

Mr. Wickham's attention was caught; and after observing Mr. Collins for a few moments, he asked Elizabeth in a low voice whether her relation was very intimately acquainted with the family of de Bourgh.

"Lady Catherine de Bourgh," she replied, "has very lately given him a living. I hardly know how Mr. Collins was first introduced to her notice, but he certainly has not known her long."

"You know of course that **Lady Catherine de Bourgh** and **Lady Anne Darcy** were sisters; consequently that **she is aunt to the present Mr. Darcy**."

"No, indeed, I did not. I knew nothing at all of Lady Catherine's connections. I never heard of her existence till the day before yesterday."

"Her daughter, Miss de Bourgh, will have a very large fortune, and it is believed that she and her cousin will unite the two estates."

This information made Elizabeth smile, as she thought of poor **Miss Bingley**. Vain indeed must be all her attentions, vain and useless her affection for his sister and her praise of himself, if he were already self-destined for another.

"Mr. Collins," said she, "speaks highly both of Lady Catherine and her daughter; but from some particulars that he has related of her ladyship, I suspect his gratitude misleads him, and that in spite of her being his patroness, she is an arrogant, conceited woman." *(Elizabeth displays her reverse prejudice against the wealthy class.)*

"I believe her to be both in a great degree," replied Wickham; "I have not seen her for many years, but I very well remember that I never liked her, and that her manners were dictatorial and insolent. She has the reputation of being remarkably sensible and clever; but I rather believe she derives part of her abilities from her rank and fortune, part from her authoritative manner, and the rest from the pride for her nephew, who chooses that everyone connected with him should have an understanding of the first class."

Elizabeth allowed that he had given a very rational account of it, and they continued talking together, with mutual satisfaction till supper put an end to cards, and gave the rest of the ladies their share of Mr. Wickham's attentions. There could be no conversation in the noise of Mrs. Phillips's supper party, but his manners recommended him to everybody. Whatever he said, was said well; and whatever he did, done gracefully. Elizabeth went away with her head full of him. She could think of nothing but of Mr. Wickham, and of what he had told her, all the way home; but there was not time for her even to mention his name as they went, for neither Lydia nor Mr. Collins were once silent. Lydia talked incessantly of lottery tickets, of the fish she had lost and the fish she had won; and Mr. Collins in describing the civility of Mr. and Mrs. Phillips, protesting that he did not in the least regard his losses at whist, enumerating all the dishes at supper, and repeatedly fearing that he crowded his cousins, had more to say than he could well manage before the carriage stopped at **Longbourn** House.

• ANALYZING THE SCENE •

A STORY EVENT is an active change of life value for one or more characters as a result of conflict (one character's desires clash with another's).

A WORKING SCENE contains at least one Story Event.

To determine a Scene's Story Event, answer these four questions:

1. **What are the characters literally doing?**

   The Bennet daughters and Mr. Collins attend a dinner party at the Phillips' in Meryton.

2. **What is the essential action of what the characters are doing in this scene?**

   Wickham tells Elizabeth about his relationship to Mr. Darcy and Mr. Darcy's relationship to Lady Catherine, Mr. Collins' benefactress.

3. **What life value has changed for one or more of the characters in the scene?**

   We'll track the life value for Elizabeth in this scene. She's attracted to Wickham and repelled by Darcy.

4. **Which life value should I highlight on my Story Grid Spreadsheet?**

   Attracted to Repelled.

HOW THE SCENE ABIDES THE FIVE COMMANDMENTS OF STORYTELLING

Inciting Incident: Dinner at the Phillips' commences.

Progressive Complication: Mr. Wickham is a much sought after attraction.

Crisis: Best bad choice. To inquire about Mr. Wickham's relationship to Darcy is not in good taste. To not know is frustrating.

Climax: Wickham brings up Darcy himself and then spills out a rambling "woe is me" tale for the ages.

Resolution: Elizabeth believes Wickham and damns Darcy.

NOTES

Mr. Wickham plays Elizabeth's prejudices like a violin. His manners and general demeanor are so charming that she does not question his motives for spinning his tale of Darcy.

Chapter 17

Elizabeth related to **Jane the next day** what had passed between **Mr. Wickham** and herself. Jane listened with astonishment and concern; she knew not how to believe that **Mr. Darcy** could be so unworthy of **Mr. Bingley's** regard; and yet, it was not in her nature to question the veracity of a young man of such amiable appearance as Wickham. The possibility of his having endured such unkindness, was enough to interest all her tender feelings; and **nothing remained therefore to be done, but to think well of them both, to defend the conduct of each, and throw into the account of accident or mistake whatever could not be otherwise explained**. *(This is Jane's moral superiority to Elizabeth…it is the place where Elizabeth must ascend by story's end in order to be capable of an equal partnership in love.)*

"They have both," said she, "been deceived, I dare say, in some way or other, of which we can form no idea. Interested people have perhaps misrepresented each to the other. It is, in short, impossible for us to conjecture the causes or circumstances which may have alienated them, without actual blame on either side."

"Very true, indeed; and now, my dear Jane, what have you got to say on behalf of the interested people who have probably been concerned in the business? Do clear *them* too, or we shall be obliged to think ill of somebody."

"Laugh as much as you choose, but you will not laugh me out of my opinion. My dearest Lizzy, do but consider in what a disgraceful light it places Mr. Darcy, to be treating **his father's** favourite in such a manner, one whom his father had promised to provide for. It is impossible. No man of common humanity, no man who had any value for his character, could be capable of it. Can his most intimate friends be so excessively deceived in him? Oh! no."

"I can much more easily believe Mr. Bingley's being imposed on, than that Mr. Wickham should invent such a history of himself as he gave me last night; names, facts, everything mentioned without ceremony. If it be not so, let Mr. Darcy contradict it. Besides, there was truth in his looks." *(Elizabeth's prejudicial attitude is in favor of Wickham because his "looks" say it all…she's a*

reverse snob easily swayed to believe in the confirmation of her own attitudes to wealthy gentlemen.)

"It is difficult indeed—it is distressing. One does not know what to think."

"I beg your pardon; one knows exactly what to think."

But Jane could think with certainty on only one point—that Mr. Bingley, if he *had* been imposed on, would have much to suffer when the affair became public.

The two young ladies were summoned from **the shrubbery, where this conversation passed**, *(brilliant description of their gossipy hiding place)* by the arrival of the very persons of whom they had been speaking; Mr. Bingley and **his sisters** came to give their personal invitation for the long-expected ball at **Netherfield** *(Austen brilliantly adds anticipatory future events throughout the novel in order to maintain the reader's interest in what's going to happen next… The Netherfield ball was introduced earlier in the novel so that the reader could anticipate the big night.)*, which was fixed for **the following Tuesday**. The two ladies were delighted to see their dear friend again, called it an age since they had met, and repeatedly asked what she had been doing with herself since their separation. To the rest of the family they paid little attention; avoiding **Mrs. Bennet** as much as possible, saying not much to Elizabeth, and nothing at all to the others. They were soon gone again, rising from their seats with an activity which took their brother by surprise, and hurrying off as if eager to escape from Mrs. Bennet's civilities.

The prospect of the Netherfield ball was extremely agreeable to every female of the family. Mrs. Bennet chose to consider it as given in compliment to her eldest daughter, and was particularly flattered by receiving the invitation from Mr. Bingley himself, instead of a ceremonious card. Jane pictured to herself a happy evening in the society of her two friends, and the attentions of her brother; and Elizabeth thought with pleasure of dancing a great deal with Mr. Wickham, and of seeing a confirmation of everything in Mr. Darcy's look and behavior. The happiness anticipated by **Catherine** and **Lydia** depended less on any single event, or any particular person, for though they each, like Elizabeth, meant to dance half the evening with Mr. Wickham, he was by no means the only partner who could satisfy them, and a ball was, at any rate, a ball. And even **Mary** could assure her family that she had no disinclination for it.

"While I can have my mornings to myself," said she, "it is enough—I think it is no sacrifice to join occasionally in evening engagements. Society

has claims on us all; and I profess myself one of those who consider intervals of recreation and amusement as desirable for everybody."

Elizabeth's spirits were so high on this occasion, that though she did not often speak unnecessarily to **Mr. Collins**, she could not help asking him whether he intended to accept Mr. Bingley's invitation, and if he did, whether he would think it proper to join in the evening's amusement; and she was rather surprised to find that he entertained no scruple whatever on that head, and was very far from dreading a rebuke either from **the Archbishop**, or **Lady Catherine de Bourgh**, by venturing to dance.

"I am by no means of the opinion, I assure you," said he, "that a ball of this kind, given by a young man of character, to respectable people, can have any evil tendency; and I am so far from objecting to dancing myself, that I shall hope to be honoured with the hands of all my fair cousins in the course of the evening; and I take this opportunity of soliciting yours, Miss Elizabeth, for the two first dances especially, a preference which I trust my cousin Jane will attribute to the right cause, and not to any disrespect for her."

Elizabeth felt herself completely taken in. She had fully proposed being engaged by Mr. Wickham for those very dances; and to have Mr. Collins instead! her liveliness had never been worse timed. There was no help for it, however. Mr. Wickham's happiness and her own were perforce delayed a little longer, and Mr. Collins's proposal accepted with as good a grace as she could. She was not the better pleased with his gallantry from the idea it suggested of something more. It now first struck her**, that *she* was selected from among her sisters as worthy of being mistress of Hunsford Parsonage**, and of assisting to form a quadrille table at **Rosings**, in the absence of more eligible visitors. The idea soon reached to conviction, as she observed his increasing civilities toward herself, and heard his frequent attempt at a compliment on her wit and vivacity; and though more astonished than gratified herself by this effect of her charms, it was not long before her mother gave her to understand that the probability of their marriage was extremely agreeable to *her*. Elizabeth, however, did not choose to take the hint, being well aware that a serious dispute must be the consequence of any reply. Mr. Collins might never make the offer, and till he did, it was useless to quarrel about him.

If there had not been a Netherfield ball to prepare for and talk of, the younger Miss Bennets would have been in a very pitiable state at this time, for from the day of the invitation, to the day of the ball, there was such a succession of rain as pre-

vented their walking to **Meryton** once. No **aunt**, no **officers**, no news could be sought after—the very shoe-roses for Netherfield were got by proxy. Even Elizabeth might have found some trial of her patience in weather which totally suspended the improvement of her acquaintance with Mr. Wickham; and nothing less than a dance on Tuesday, could have made such a Friday, Saturday, Sunday, and Monday endurable to Kitty and Lydia.

• ANALYZING THE SCENE •

A STORY EVENT is an active change of life value for one or more characters as a result of conflict (one character's desires clash with another's).

A WORKING SCENE contains at least one Story Event.

To determine a Scene's Story Event, answer these four questions:

1. **What are the characters literally doing?**

   As Jane and Elizabeth gossip about Wickham's claims about Darcy, they are interrupted by Bingley with an invitation to the Netherfield ball.

2. **What is the essential action of what the characters are doing in this scene?**

   Elizabeth damns Darcy on Wickham's word while Jane withholds judgement.

3. **What life value has changed for one or more of the characters in the scene?**

   We'll track the life value for Elizabeth in this scene. She's outraged by Darcy at the start of the scene and then excited by the invitation to the ball so that she can witness Darcy and Wickham in the same room and then overcome by dread after Mr. Collins secures the first two dances with her.

4. **Which life value should I highlight on my Story Grid Spreadsheet?**

   Outrage to Excitement to Dread.

HOW THE SCENE ABIDES THE FIVE COMMANDMENTS OF STORYTELLING

Inciting Incident: Bingley and his sisters arrive with an invitation.

Progressive Complication: Mr. Collins asks Elizabeth for the first two dances, thus threatening her chances to spend quality time with Wickham.

Crisis: Irreconcilable goods. If Elizabeth accepts Collins, the good of being at the ball for her is lessened, but the good for Collins and her family is increased.

Climax: Elizabeth agrees to Collins' two-dance request.

Resolution: Despite the weight of Mr. Collins on her neck, Elizabeth looks forward to the ball so that she can witness the fireworks between Darcy and Wickham.

Chapter 18

Till **Elizabeth** entered the drawing-room at **Netherfield**, and looked in vain for **Mr. Wickham** among the cluster of red coats there assembled, a doubt of his being present had never occurred to her. The certainty of meeting him had not been checked by any of those recollections that might not unreasonably have alarmed her. She had dressed with more than usual care, and prepared in the highest spirits for the conquest of all that remained unsubdued of his heart, trusting that it was not more than might be won in the course of the evening. But in an instant arose the dreadful suspicion of his being purposely omitted for **Mr. Darcy's** pleasure in the **Bingleys**' invitation to the **officers**; and though this was not exactly the case, the absolute fact of his absence was pronounced by his friend **Denny**, to whom **Lydia** eagerly applied, and who told them that Wickham had been obliged **to go to town on business the day befo**re, and was not yet returned; adding, with a significant smile, "I do not imagine his business would have called him away just now, if he had not wanted to avoid a certain gentleman here."

This part of his intelligence, though unheard by Lydia, was caught by Elizabeth, and, as it assured her that Darcy was not less answerable for Wickham's absence than if her first surmise had been just, every feeling of displeasure against the former was so sharpened by immediate disappointment, that she could hardly reply with tolerable civility to the polite inquiries which he directly afterwards approached to make. Attendance, forbearance, patience with Darcy, was injury to Wickham. She was resolved against any sort of conversation with him, and turned away with a degree of ill-humour which she could not wholly surmount even in speaking to **Mr. Bingley**, whose blind partiality provoked her.

But Elizabeth was not formed for ill-humour; and though every prospect of her own was destroyed for the evening, it could not dwell long on her spirits; and having told all her griefs to **Charlotte Lucas**, whom she had not seen for a week, she was soon able to make a voluntary transition to the oddities of her **cousin**, and to point him out to her particular notice. The first two dances,

however, brought a return of distress; they were dances of mortification. Mr. Collins, awkward and solemn, apologising instead of attending, and often moving wrong without being aware of it, gave her all the shame and misery which a disagreeable partner for a couple of dances can give. The moment of her release from him was ecstasy.

She danced next with **an officer**, and had the refreshment of talking of Wickham, and of hearing that he was universally liked. When those dances were over, she returned to Charlotte Lucas, and was in conversation with her, when she found herself suddenly addressed by Mr. Darcy who took her so much by surprise in his application for her hand, that, without knowing what she did, she accepted him. He walked away again immediately, and she was left to fret over her own want of presence of mind; Charlotte tried to console her:

"I dare say you will find him very agreeable."

"Heaven forbid! *That* would be the greatest misfortune of all! To find a man agreeable whom one is determined to hate! Do not wish me such an evil." *(This is a perfect example of Internal Conflict keeping the two lovers apart…Elizabeth is so fully unaware of her internal prejudice that she lashes out against the perfect companion. As Love Stories require at least one level of conflict keeping the lovers apart, this statement on Elizabeth's part clearly represents the internal level keeping them apart.)*

When the dancing recommenced, however, and Darcy approached to claim her hand, Charlotte could not help cautioning her in a whisper, not to be a simpleton, and allow her fancy for Wickham to make her appear unpleasant in the eyes of a man ten times his consequence. Elizabeth made no answer, and took her place in the set, amazed at the dignity to which she was arrived in being allowed to stand opposite to Mr. Darcy, and reading in her neighbours' looks, their equal amazement in beholding it. They stood for some time without speaking a word; and she began to imagine that their silence was to last through the two dances, and at first was resolved not to break it; till suddenly fancying that it would be the greater punishment to her partner to oblige him to talk, she made some slight observation on the dance. He replied, and was again silent. After a pause of some minutes, she addressed him a second time with:

"It is *your* turn to say something now, Mr. Darcy. I talked about the dance, and *you* ought to make some sort of remark on the size of the room, or the number of couples."

He smiled, and assured her that whatever she wished him to say should be said.

"Very well. That reply will do for the present. Perhaps by and by I may observe that private balls are much pleasanter than public ones. But *now* we may be silent."

"Do you talk by rule, then, while you are dancing?"

"Sometimes. One must speak a little, you know. It would look odd to be entirely silent for half an hour together; and yet for the advantage of *some*, conversation ought to be so arranged, as that they may have the trouble of saying as little as possible."

"Are you consulting your own feelings in the present case, or do you imagine that you are gratifying mine?"

"Both," replied Elizabeth archly; "**for I have always seen a great similarity in the turn of our minds. We are each of an unsocial, taciturn disposition, unwilling to speak, unless we expect to say something that will amaze the whole room, and be handed down to posterity with all the eclat of a proverb."** *(In Elizabeth's teasing of Darcy comes great truth. Her admiration of him, the depth of it, is incapable of being suppressed.)*

"This is no very striking resemblance of your own character, I am sure," said he. "How near it may be to *mine*, I cannot pretend to say. *You* think it a faithful portrait undoubtedly."

"I must not decide on my own performance."

He made no answer, and they were again silent till they had gone down the dance, when he asked her if she and her sisters did not very often walk to **Meryton**. She answered in the affirmative, and, unable to resist the temptation, added, "When you met us there the other day, we had just been forming a new acquaintance."

The effect was immediate. A deeper shade of *hauteur* overspread his features, but he said not a word, and Elizabeth, though blaming herself for her own weakness, could not go on. At length Darcy spoke, and in a constrained manner said, "Mr. Wickham is blessed with such happy manners as may ensure his *making* friends—whether he may be equally capable of *retaining* them, is less certain."

"He has been so unlucky as to lose *your* friendship," replied Elizabeth with emphasis, "and in a manner which he is likely to suffer from all his life."

Darcy made no answer, and seemed desirous of changing the subject. At that moment, **Sir William Lucas** appeared close to them, meaning to pass through the set to the other side of the room; but on perceiving Mr. Darcy, he stopped with a bow of superior courtesy to compliment him on his dancing and his partner.

"I have been most highly gratified indeed, my dear sir. Such very superior dancing is not often seen. It is evident that you belong to the first circles. Allow me to say, however, that your fair partner does not disgrace you, and that I must hope to have this pleasure often repeated, especially when a certain desirable event, my dear Eliza (glancing at her sister and Bingley) shall take place. What congratulations will then flow in! I appeal to Mr. Darcy:—but let me not interrupt you, sir. You will not thank me for detaining you from the bewitching converse of that young lady, whose bright eyes are also upbraiding me."

(This allusion to Bingley and Jane destined for marriage distracts Darcy and clearly strikes him as a grave situation.)

The latter part of this address was scarcely heard by Darcy; but Sir William's allusion to his friend seemed to strike him forcibly, and his eyes were directed with a very serious expression towards Bingley and Jane, who were dancing together. Recovering himself, however, shortly, he turned to his partner, and said, "Sir William's interruption has made me forget what we were talking of."

"I do not think we were speaking at all. Sir William could not have interrupted two people in the room who had less to say for themselves. We have tried two or three subjects already without success, and what we are to talk of next I cannot imagine."

"What think you of books?" said he, smiling.

"Books—oh! no. I am sure we never read the same, or not with the same feelings."

"I am sorry you think so; but if that be the case, there can at least be no want of subject. We may compare our different opinions."

"No—I cannot talk of books in a ball-room; my head is always full of something else."

"The *present* always occupies you in such scenes—does it?" said he, with a look of doubt.

"Yes, always," she replied, without knowing what she said, for her thoughts had wandered far from the subject, as soon afterwards appeared by her sud-

denly exclaiming, "I remember hearing you once say, Mr. Darcy, that you hardly ever forgave, that your resentment once created was unappeasable. You are very cautious, I suppose, as to its *being created*."

"I am," said he, with a firm voice.

"And never allow yourself to be blinded by prejudice?"

"I hope not."

"It is particularly incumbent on those who never change their opinion, to be secure of judging properly at first."

"May I ask to what these questions tend?"

"Merely to the illustration of *your* character," said she, endeavouring to shake off her gravity. "I am trying to make it out."

"And what is your success?"

She shook her head. "I do not get on at all. I hear such different accounts of you as puzzle me exceedingly."

"I can readily believe," answered he gravely, "that reports may vary greatly with respect to me; and I could wish, Miss Bennet, that you were not to sketch my character at the present moment, as there is reason to fear that the performance would reflect no credit on either."

(Darcy is warning her that whatever Wickham told her must be taken with a grain of salt and not to judge him based purely on the word of another whose character she knows not well.)

"But if I do not take your likeness now, I may never have another opportunity."

"I would by no means suspend any pleasure of yours," he coldly replied. She said no more, and they went down the other dance and parted in silence; and on each side dissatisfied, though not to an equal degree, for in Darcy's breast there was a tolerable powerful feeling towards her, which soon procured her pardon, and directed all his anger against another. *(Darcy suspects Wickham has poisoned Elizabeth toward him…)*

They had not long separated, when **Miss Bingley** came towards her, and with an expression of civil disdain accosted her:

"So, Miss Eliza, I hear you are quite delighted with George Wickham! Your sister has been talking to me about him, and asking me a thousand questions; and I find that the young man quite forgot to tell you, among his other communication, that he was the **son of old Wickham**, **the late Mr. Darcy**'s steward. Let me recommend you, however, as a friend, not to give implicit

confidence to all his assertions; for as to Mr. Darcy's using him ill, it is perfectly false; for, on the contrary, he has always been remarkably kind to him, though George Wickham has treated Mr. Darcy in a most infamous manner. I do not know the particulars, but I know very well that Mr. Darcy is not in the least to blame, that he cannot bear to hear George Wickham mentioned, and that though my brother thought that he could not well avoid including him in his invitation to the officers, he was excessively glad to find that he had taken himself out of the way. His coming into the country at all is a most insolent thing, indeed, and I wonder how he could presume to do it. I pity you, Miss Eliza, for this discovery of your favourite's guilt; but really, considering his descent, one could not expect much better." *(This is a great way to show just how prejudiced and obstinate Elizabeth is when it comes to the fashionable class. Here Miss Bingley does her the great service of telling her the truth about Wickham, but Elizabeth has no interest in hearing this from her. She loathes Caroline Bingley and believes she is incapable of kindness. That her "warning" is just another way the rich people take care of one another. She just assumes Wickham was at fault because Darcy said so.)*

"His guilt and his descent appear by your account to be the same," said Elizabeth angrily; "for I have heard you accuse him of nothing worse than of being the son of Mr. Darcy's steward, and of *that*, I can assure you, he informed me himself."

"I beg your pardon," replied Miss Bingley, turning away with a sneer. "Excuse my interference—it was kindly meant."

"Insolent girl!" said Elizabeth to herself. "You are much mistaken if you expect to influence me by such a paltry attack as this. I see nothing in it but your own wilful ignorance and the malice of Mr. Darcy." She then sought her eldest sister, who has undertaken to make inquiries on the same subject of Bingley. **Jane** met her with a smile of such sweet complacency, a glow of such happy expression, as sufficiently marked how well she was satisfied with the occurrences of the evening. Elizabeth instantly read her feelings, and at that moment solicitude for Wickham, resentment against his enemies, and everything else, gave way before the hope of Jane's being in the fairest way for happiness.

"I want to know," said she, with a countenance no less smiling than her sister's, "what you have learnt about Mr. Wickham. But perhaps you have been too pleasantly engaged to think of any third person; in which case you may be sure of my pardon."

"No," replied Jane, "I have not forgotten him; but I have nothing satisfactory to tell you. **Mr. Bingley** does not know the whole of his history, and is quite ignorant of the circumstances which have principally offended Mr. Darcy; but he will vouch for the good conduct, the probity, and honour of his friend, and is perfectly convinced that Mr. Wickham has deserved much less attention from Mr. Darcy than he has received; and I am sorry to say by his account as well as his sister's, Mr. Wickham is by no means a respectable young man. I am afraid he has been very imprudent, and has deserved to lose Mr. Darcy's regard."

"Mr. Bingley does not know Mr. Wickham himself?"

"No; he never saw him till the other morning at Meryton."

"This account then is what he has received from Mr. Darcy. I am satisfied. But what does he say of the living?"

"He does not exactly recollect the circumstances, though he has heard them from Mr. Darcy more than once, but he believes that it was left to him *conditionally* only."

"I have not a doubt of Mr. Bingley's sincerity," said Elizabeth warmly; "but you must excuse my not being convinced by assurances only. Mr. Bingley's defense of his friend was a very able one, I dare say; but since he is unacquainted with several parts of the story, and has learnt the rest from that friend himself, I shall venture to still think of both gentlemen as I did before." *(Elizabeth has a much greater sense of who Bingley and Darcy are than she does Wickham…their actions have been generous and honorable to her (with the exception of Elizabeth overhearing Darcy's contempt for her at the first dance) but she's so filled with blind prejudice to the upper classes that she chooses to disregard their word.)*

She then changed the discourse to one more gratifying to each, and on which there could be no difference of sentiment. Elizabeth listened with delight to the happy, though modest hopes which Jane entertained of Mr. Bingley's regard, and said all in her power to heighten her confidence in it. On their being joined by Mr. Bingley himself, Elizabeth withdrew to Miss Lucas; to whose inquiry after the pleasantness of her last partner she had scarcely replied, before **Mr. Collins** came up to them, and told her with great exultation that he had just been so fortunate as to make a most important discovery.

"I have found out," said he, "by a singular accident, that there is now in the room a near relation of **my patroness**. I happened to overhear the gentleman himself mentioning to the young lady who does the honours of the house the names of his cousin **Miss de Bourgh**, and of her mother **Lady Catherine**.

How wonderfully these sort of things occur! Who would have thought of my meeting with, perhaps, a nephew of Lady Catherine de Bourgh in this assembly! I am most thankful that the discovery is made in time for me to pay my respects to him, which I am now going to do, and trust he will excuse my not having done it before. My total ignorance of the connection must plead my apology."

"You are not going to introduce yourself to Mr. Darcy!"

"Indeed I am. I shall entreat his pardon for not having done it earlier. I believe him to be Lady Catherine's *nephew*. It will be in my power to assure him that her ladyship was quite well yesterday se'nnight."

Elizabeth tried hard to dissuade him from such a scheme, assuring him that Mr. Darcy would consider his addressing him without introduction as an impertinent freedom, rather than a compliment to his aunt; that it was not in the least necessary there should be any notice on either side; and that if it were, it must belong to Mr. Darcy, the superior in consequence, to begin the acquaintance. *(For someone who is so set against the ways of the upper class, Elizabeth certainly respects its formalities.)* Mr. Collins listened to her with the determined air of following his own inclination, and, when she ceased speaking, replied thus:

"My dear Miss Elizabeth, I have the highest opinion in the world in your excellent judgement in all matters within the scope of your understanding; but permit me to say, that there must be a wide difference between the established forms of ceremony amongst the laity, and those which regulate the clergy; for, give me leave to observe that I consider the clerical office as equal in point of dignity with the highest rank in the kingdom—provided that a proper humility of behaviour is at the same time maintained. You must therefore allow me to follow the dictates of my conscience on this occasion, which leads me to perform what I look on as a point of duty. Pardon me for neglecting to profit by your advice, which on every other subject shall be my constant guide, though in the case before us I consider myself more fitted by education and habitual study to decide on what is right than a young lady like yourself." And with a low bow he left her to attack Mr. Darcy, whose reception of his advances she eagerly watched, and whose astonishment at being so addressed was very evident. Her cousin prefaced his speech with a solemn bow and though she could not hear a word of it, she felt as if hearing it all, and saw in the motion of his lips the words "apology," "**Hunsford**," and "Lady Catherine

de Bourgh." It vexed her to see him expose himself to such a man. Mr. Darcy was eyeing him with unrestrained wonder, and when at last Mr. Collins allowed him time to speak, replied with an air of distant civility. Mr. Collins, however, was not discouraged from speaking again, and Mr. Darcy's contempt seemed abundantly increasing with the length of his second speech, and at the end of it he only made him a slight bow, and moved another way. Mr. Collins then returned to Elizabeth.

(This is the first "hillbilly" move by Elizabeth's circle in the evening. As Elizabeth detests Mr. Collins, she readily sees the insolence of his actions here and is mortified to have anything to do with him. The rest of the evening gets worse… progressively displaying the very country manners that Elizabeth is so blind too. Later on, upon reflection, Elizabeth is quite ashamed of the behavior of all in her circle this evening, but for now her loathing of Darcy is clouding her perceptions.)

"I have no reason, I assure you," said he, "to be dissatisfied with my reception. Mr. Darcy seemed much pleased with the attention. He answered me with the utmost civility, and even paid me the compliment of saying that he was so well convinced of Lady Catherine's discernment as to be certain she could never bestow a favour unworthily. It was really a very handsome thought. Upon the whole, I am much pleased with him."

As Elizabeth had no longer any interest of her own to pursue, she turned her attention almost entirely on her sister and Mr. Bingley; and the train of agreeable reflections which her observations gave birth to, made her perhaps almost as happy as Jane. She saw her in idea settled in that very house, in all the felicity which a marriage of true affection could bestow; and she felt capable, under such circumstances, of endeavouring even to like Bingley's two sisters. **Her mother's** thoughts she plainly saw were bent the same way, and she determined not to venture near her, lest she might hear too much. When they sat down to supper, therefore, she considered it a most unlucky perverseness which placed them within one of each other; and deeply was she vexed to find that her mother was **talking to that one person (Lady Lucas) freely, openly, and of nothing else but her expectation that Jane would soon be married to Mr. Bingley.** *(This is the next ridiculous thing the Bennet brood does at the ball.)* It was an animating subject, and Mrs. Bennet seemed incapable of fatigue while enumerating the advantages of the match. His being such a charming young man, and so rich, and living but three miles from them, were the first points of self-gratulation; and then it was

such a comfort to think how fond the two sisters were of Jane, and to be certain that they must desire the connection as much as she could do. It was, moreover, such a promising thing for her younger daughters, as Jane's marrying so greatly must throw them in the way of other rich men; and lastly, it was so pleasant at her time of life to be able to consign her single daughters to the care of their sister, that she might not be obliged to go into company more than she liked. It was necessary to make this circumstance a matter of pleasure, because on such occasions it is the etiquette; but no one was less likely than Mrs. Bennet to find comfort in staying home at any period of her life. She concluded with many good wishes that Lady Lucas might soon be equally fortunate, though evidently and triumphantly believing there was no chance of it.

In vain did Elizabeth endeavour to check the rapidity of her mother's words, or persuade her to describe her felicity in a less audible whisper; for, to her inexpressible vexation, **she could perceive that the chief of it was overheard by Mr. Darcy**, who sat opposite to them. Her mother only scolded her for being nonsensical.

"What is Mr. Darcy to me, pray, that I should be afraid of him? I am sure we owe him no such particular civility as to be obliged to say nothing *he* may not like to hear."

"For heaven's sake, madam, speak lower. What advantage can it be for you to offend Mr. Darcy? You will never recommend yourself to his friend by so doing!"

Nothing that she could say, however, had any influence. Her mother would talk of her views in the same intelligible tone. Elizabeth blushed and blushed again with shame and vexation. She could not help frequently glancing her eye at Mr. Darcy, though every glance convinced her of what she dreaded; for though he was not always looking at her mother, she was convinced that his attention was invariably fixed by her. The expression of his face changed gradually from indignant contempt to a composed and steady gravity.

At length, however, Mrs. Bennet had no more to say; and Lady Lucas, who had been long yawning at the repetition of delights which she saw no likelihood of sharing, was left to the comforts of cold ham and chicken. Elizabeth now began to revive. But not long was the interval of tranquillity; for, when supper was over, singing was talked of, and **she had the mortification of seeing Mary, after very little entreaty, preparing to oblige the com-**

pany. By many significant looks and silent entreaties, did she endeavour to prevent such a proof of complaisance, but in vain; Mary would not understand them; such an opportunity of exhibiting was delightful to her, and she began her song. Elizabeth's eyes were fixed on her with most painful sensations, and she watched her progress through the several stanzas with an impatience which was very ill rewarded at their close; for Mary, on receiving, amongst the thanks of the table, the hint of a hope that she might be prevailed on to favour them again, after the pause of half a minute began another. Mary's powers were by no means fitted for such a display; her voice was weak, and her manner affected. Elizabeth was in agonies. *(Mary makes an ass of herself too.)* She looked at Jane, to see how she bore it; but Jane was very composedly talking to Bingley. She looked at his two sisters, and saw them making signs of derision at each other, and at Darcy, who continued, however, imperturbably grave. She looked at her father to entreat his interference, lest Mary should be singing all night. He took the hint, and when Mary had finished her second song, said aloud, **"That will do extremely well, child. You have delighted us long enough. Let the other young ladies have time to exhibit."** *(Now even Elizabeth's father makes a fool of himself, bringing to the attention of all his untalented daughter's hogging the piano.)*

Mary, though pretending not to hear, was somewhat disconcerted; and Elizabeth, sorry for her, and sorry for her father's speech, was afraid her anxiety had done no good. Others of the party were now applied to.

"If I," said Mr. Collins, "were so fortunate as to be able to sing, I should have great pleasure, I am sure, in obliging the company with an air; for I consider music as a very innocent diversion, and perfectly compatible with the profession of a clergyman. I do not mean, however, to assert that we can be justified in devoting too much of our time to music, for there are certainly other things to be attended to. The rector of a parish has much to do. In the first place, he must make such an agreement for tithes as may be beneficial to himself and not offensive to his patron. He must write his own sermons; and the time that remains will not be too much for his parish duties, and the care and improvement of his dwelling, which he cannot be excused from making as comfortable as possible. And I do not think it of light importance that he should have attentive and conciliatory manners towards everybody, especially towards those to whom he owes his preferment. I cannot acquit him of that

duty; nor could I think well of the man who should omit an occasion of testifying his respect towards anybody connected with the family." And with a bow to Mr. Darcy, he concluded his speech, which had been spoken so loud as to be heard by half the room. Many stared—many smiled; but no one looked more amused than **Mr. Bennet** himself, while his wife seriously commended Mr. Collins for having spoken so sensibly, and observed in a half-whisper to Lady Lucas, that he was a remarkably clever, good kind of young man. (*And now Collins makes another ass of himself…this is the fifth demonstration of their uncouth ways…)*

To Elizabeth it appeared that, had her family made an agreement to expose themselves as much as they could during the evening, it would have been impossible for them to play their parts with more spirit or finer success; and happy did she think it for Bingley and her sister that some of the exhibition had escaped his notice, and that his feelings were not of a sort to be much distressed by the folly which he must have witnessed. That his two sisters and Mr. Darcy, however, should have such an opportunity of ridiculing her relations, was bad enough, and she could not determine whether the silent contempt of the gentleman, or the insolent smiles of the ladies, were more intolerable.

The rest of the evening brought her little amusement. She was teased by Mr. Collins, who continued most perseveringly by her side, and though he could not prevail on her to dance with him again, put it out of her power to dance with others. In vain did she entreat him to stand up with somebody else, and offer to introduce him to any young lady in the room. He assured her, that as to dancing, he was perfectly indifferent to it; that his chief object was by delicate attentions to recommend himself to her and that he should therefore make a point of remaining close to her the whole evening. There was no arguing upon such a project. She owed her greatest relief to her friend Miss Lucas, who often joined them, and good-naturedly engaged Mr. Collins's conversation to herself.

She was at least free from the offense of Mr. Darcy's further notice; though often standing within a very short distance of her, quite disengaged, he never came near enough to speak. She felt it to be the probable consequence of her allusions to Mr. Wickham, and rejoiced in it.

The **Longbourn party were the last of all the company to depart, and, by a manoeuvre of Mrs. Bennet, had to wait for their carriage a**

quarter of an hour after everybody else was gone, which gave them time to see how heartily they were wished away by some of the family. *(Help! Can it get worse?)* Mrs. Hurst and her sister scarcely opened their mouths, except to complain of fatigue, and were evidently impatient to have the house to themselves. They repulsed every attempt of Mrs. Bennet at conversation, and by so doing threw a languor over the whole party, which was very little relieved by the long speeches of Mr. Collins, who was complimenting Mr. Bingley and his sisters on the elegance of their entertainment, and the hospitality and politeness which had marked their behaviour to their guests. Darcy said nothing at all. Mr. Bennet, in equal silence, was enjoying the scene. Mr. Bingley and Jane were standing together, a little detached from the rest, and talked only to each other. Elizabeth preserved as steady a silence as either Mrs. Hurst or Miss Bingley; and even **Lydia was too much fatigued to utter more than the occasional exclamation of "Lord, how tired I am!" accompanied by a violent yawn.**

When at length they arose to take leave, Mrs. Bennet was most pressingly civil in her hope of seeing the whole family soon at Longbourn, and addressed herself especially to Mr. Bingley, to assure him how happy he would make them by eating a family dinner with them at any time, without the ceremony of a formal invitation. Bingley was all grateful pleasure, and he readily engaged for taking the earliest opportunity of waiting on her, **after his return from London**, whither **he was obliged to go the next day for a short time.**

Mrs. Bennet was perfectly satisfied, and quitted the house under the delightful persuasion that, allowing for the necessary preparations of settlements, new carriages, and wedding clothes, she should undoubtedly see her daughter **settled at Netherfield in the course of three or four months**. Of having another daughter married to Mr. Collins, she thought with equal certainty, and with considerable, though not equal, pleasure. Elizabeth was the least dear to her of all her children; and though the man and the match were quite good enough for *her*, the worth of each was eclipsed by Mr. Bingley and Netherfield.

• ANALYZING THE SCENE •

A STORY EVENT is an active change of life value for one or more characters as a result of conflict (one character's desires clash with another's).

A WORKING SCENE contains at least one Story Event.

To determine a Scene's Story Event, answer these four questions:

1. **What are the characters literally doing?**

   The Netherfield ball—from start to finish—from the point of view of Elizabeth.

2. **What is the essential action of what the characters are doing in this scene?**

   Elizabeth confronts Darcy about Wickham and then the Bennets make perfect asses of themselves.

3. **What life value has changed for one or more of the characters in the scene?**

   We'll track the life value for Elizabeth in this scene. She's upset that Wickham did not attend the ball, and then she takes her disappointment out on Darcy with playful, but directed teasing. Lastly she witnesses her family make every etiquette breach imaginable.

4. **Which life value should I highlight on my Story Grid Spreadsheet?**

   Disappointment to Playfulness to Shame.

HOW THE SCENE ABIDES THE FIVE COMMANDMENTS OF STORYTELLING

Inciting Incident: Wickham is a no-show.

Progressive Complication: Elizabeth's siding with Wickham is disputed by Darcy, Miss Bingley and Jane through her conversation with Bingley.

Crisis: Best bad choice. If Elizabeth forcefully censures her family and their behavior, she'll make a further spectacle of the Bennets.

Climax: Elizabeth does not confront her family for making idiots of themselves.

Resolution: Bingley must go to London for a few days on business and will be subject to reports on the Bennet family behavior from Darcy and his sisters.

NOTES

- This is a crucial scene as it will serve later to justify Mr. Darcy's decision to warn Bingley off of his infatuation with Jane. With Elizabeth's inquiries about Wickham fresh in his mind, Darcy then witnesses the abominable manners of the Bennets and their counting on Jane luring Bingley to the altar. This plot (which is absolutely true from the point of view of Mrs. Bennet) is not dissimilar to the way Wickham lured his sister to the verge of marriage just so he would be granted a fortune to fritter away at his leisure.

- What's wonderful about the craft here is in Austen's ability to create a "Rashomon" effect of sorts where the reader is so deeply attached to Elizabeth that he/she cannot but accept her version of events and her point of view. We don't look at this scene from Darcy's point of view until much later in the novel…when Elizabeth must do so herself. When we do see this scene from Darcy's point of view, we can't help but agree that he made a wise and rational decision to intervene. Based upon his own experience with a lower social order scoundrel (ironically a person he'd known since they were both children) he couldn't help but assume the Bennet family shared some of the wiles and artifice of Wickham. And Mrs. Bennet's maneuvers (the whole idea of sending her daughter on a horse so that she'd get ill) support his conclusions too.

- Darcy's arc in this story is about him not "painting an entire class of people with the same brush as those he'd rightfully deemed morally and ethically inferior." Instead, he must assume the best of people until they prove otherwise. Hence his manners shift at Pemberley with regard to the Gardiners.

Chapter 19

The next day opened a new scene at **Longbourn**. **Mr. Collins** made his declaration in form. Having resolved to do it without loss of time, as his leave of absence extended only **to the following Saturday**, and having no feelings of diffidence to make it distressing to himself even at the moment, he set about it in a very orderly manner, with all the observances, which he supposed a regular part of the business. On finding **Mrs. Bennet**, **Elizabeth**, and **one of the younger girls** together, soon after breakfast, he addressed the mother in these words:

"May I hope, madam, for your interest with your fair daughter Elizabeth, when I solicit for the honour of a private audience with her in the course of this morning?"

Before Elizabeth had time for anything but a blush of surprise, Mrs. Bennet answered instantly, "Oh dear!—yes—certainly. I am sure Lizzy will be very happy—I am sure she can have no objection. Come, **Kitty**, I want you upstairs." And, gathering her work together, she was hastening away, when Elizabeth called out:

"Dear madam, do not go. I beg you will not go. Mr. Collins must excuse me. He can have nothing to say to me that anybody need not hear. I am going away myself."

"No, no, nonsense, Lizzy. I desire you to stay where you are." And upon Elizabeth's seeming really, with vexed and embarrassed looks, about to escape, she added: "Lizzy, I insist upon your staying and hearing Mr. Collins."

Elizabeth would not oppose such an injunction—and a moment's consideration making her also sensible that it would be wisest to get it over as soon and as quietly as possible, she sat down again and tried to conceal, by incessant employment the feelings which were divided between distress and diversion. Mrs. Bennet and Kitty walked off, and as soon as they were gone, Mr. Collins began.

"Believe me, my dear Miss Elizabeth, that your modesty, so far from doing you any disservice, rather adds to your other perfections. You would have been less amiable in my eyes had there *not* been this little unwillingness; but allow me to assure you, that I have your respected mother's permission for this address.

You can hardly doubt the purport of my discourse, however your natural delicacy may lead you to dissemble; my attentions have been too marked to be mistaken. Almost as soon as I entered the house, I singled you out as the companion of my future life. But before I am run away with by my feelings on this subject, perhaps it would be advisable for me to state my reasons for marrying—and, moreover, for coming into **Hertfordshire** with the design of selecting a wife, as I certainly did."

The idea of Mr. Collins, with all his solemn composure, being run away with by his feelings, made Elizabeth so near laughing, that she could not use the short pause he allowed in any attempt to stop him further, and he continued:

"My reasons for marrying are, first, that I think it a right thing for every clergyman in easy circumstances (like myself) to set the example of matrimony in his parish; secondly, that I am convinced that it will add very greatly to my happiness; and thirdly—which perhaps I ought to have mentioned earlier, that it is the particular advice and recommendation of **the very noble lady whom I have the honour of calling patroness**. Twice has she condescended to give me her opinion (unasked too!) on this subject; and it was but the very Saturday night before I left Hunsford—between our pools at quadrille, while **Mrs. Jenkinson** was arranging **Miss de Bourgh's** footstool, that she said, 'Mr. Collins, you must marry. A clergyman like you must marry. Choose properly, choose a gentlewoman for *my* sake; and for your *own*, let her be an active, useful sort of person, not brought up high, but able to make a small income go a good way. This is my advice. Find such a woman as soon as you can, bring her to **Hunsford**, and I will visit her.' Allow me, by the way, to observe, my fair cousin, that I do not reckon the notice and kindness of Lady Catherine de Bourgh as among the least of the advantages in my power to offer. You will find her manners beyond anything I can describe; and your wit and vivacity, I think, must be acceptable to her, especially when tempered with the silence and respect which her rank will inevitably excite. Thus much for my general intention in favour of matrimony; it remains to be told why my views were directed towards Longbourn instead of my own neighbourhood, where I can assure you there are many amiable young women. But the fact is, that being, as I am, to inherit this estate after the death of your honoured father (who, however, may live many years longer), I could not satisfy myself without resolving to choose a wife from among his daughters, that the loss to them might be as little as possible, when the melancholy event takes place—

which, however, as I have already said, may not be for several years. This has been my motive, my fair cousin, and I flatter myself it will not sink me in your esteem. And now nothing remains but for me but to assure you in the most animated language of the violence of my affection. To fortune I am perfectly indifferent, and shall make no demand of that nature on **your father**, since I am well aware that it could not be complied with; and that one thousand pounds in the four per cents, which will not be yours till after your mother's decease, is all that you may ever be entitled to. On that head, therefore, I shall be uniformly silent; and you may assure yourself that no ungenerous reproach shall ever pass my lips when we are married."

It was absolutely necessary to interrupt him now.

"You are too hasty, sir," she cried. "You forget that I have made no answer. Let me do it without further loss of time. Accept my thanks for the compliment you are paying me. I am very sensible of the honour of your proposals, but it is impossible for me to do otherwise than to decline them."

"I am not now to learn," replied Mr. Collins, with a formal wave of the hand, "that it is usual with young ladies to reject the addresses of the man whom they secretly mean to accept, when he first applies for their favour; and that sometimes the refusal is repeated a second, or even a third time. I am therefore by no means discouraged by what you have just said, and shall hope to lead you to the altar ere long."

"Upon my word, sir," cried Elizabeth, "your hope is a rather extraordinary one after my declaration. I do assure you that I am not one of those young ladies (if such young ladies there are) who are so daring as to risk their happiness on the chance of being asked a second time. I am perfectly serious in my refusal. You could not make *me* happy, and I am convinced that I am the last woman in the world who could make you so. Nay, were your friend Lady Catherine to know me, I am persuaded she would find me in every respect ill qualified for the situation."

"Were it certain that Lady Catherine would think so," said Mr. Collins very gravely—" but I cannot imagine that her ladyship would at all disapprove of you. And you may be certain when I have the honour of seeing her again, I shall speak in the very highest terms of your modesty, economy, and other amiable qualification."

"Indeed, Mr. Collins, all praise of me will be unnecessary. You must give me leave to judge for myself, and pay me the compliment of believing what I

say. I wish you very happy and very rich, and by refusing your hand, do all in my power to prevent your being otherwise. In making me the offer, you must have satisfied the delicacy of your feelings with regard to my family, and may take possession of Longbourn estate whenever it falls, without any self-reproach. This matter may be considered, therefore, as finally settled." And rising as she thus spoke, she would have quitted the room, had Mr. Collins not thus addressed her:

"When I do myself the honour of speaking to you next on the subject, I shall hope to receive a more favourable answer than you have now given me; though I am far from accusing you of cruelty at present, because I know it to be the established custom of your sex to reject a man on the first application, and perhaps you have even now said as much to encourage my suit as would be consistent with the true delicacy of the female character."

"Really, Mr. Collins," cried Elizabeth with some warmth, "you puzzle me exceedingly. If what I have hitherto said can appear to you in the form of encouragement, I know not how to express my refusal in such a way as to convince you of its being one."

"YOU must give me leave to flatter myself, my dear cousin, that your refusal of my addresses is merely words of course. My reasons for believing it are briefly these: It does not appear to me that my hand is unworthy your acceptance, or that the establishment I can offer would be any other than highly desirable. My situation in life, my connections with the family of de Bourgh, and my relationship to your own, are circumstances highly in my favour; and you should take it into further consideration, that in spite of your manifold attractions, it is by no means certain that another offer of marriage may ever be made you. Your portion is unhappily so small that it will in all likelihood undo the effects of your loveliness and amiable qualifications. As I must therefore conclude that you are not serious in your rejection of me, I shall choose to attribute it to your wish of increasing my love by suspense, according to the usual practice of elegant females." *(This is a brilliant reproach of the principles of the Enlightenment, which placed rationality above all…Collins makes his case that it just makes rational sense for them to be married, that is why he cannot believe Elizabeth is turning him down. It just doesn't make sense, so her behavior must be chocked up to some sort of female proclivity to toy with male affection.)*

"I do assure you, sir, that I have no pretensions whatever to that kind of elegance which consists in tormenting a respectable man. I would rather be paid the

compliment of being believed sincere. I thank you again and again for the honour you have done me in your proposals, but to accept them is absolutely impossible. My feelings in every respect forbid it. Can I speak plainer? Do not consider me now as an elegant female, intending to plague you, but as a rational creature, speaking the truth from her heart."

"You are uniformly charming!" cried he, with an air of awkward gallantry; "and I am persuaded that when sanctioned by the express authority of both your excellent parents, my proposals will not fail of being acceptable."

To such perseverance in wilful self-deception Elizabeth would make no reply, and immediately and in silence withdrew; determined, if he persisted in considering her repeated refusals as flattering encouragement, to apply to her father, whose negative might be uttered in such a manner as to be decisive, and whose behavior at least could not be mistaken for the affectation and coquetry of an elegant female.

• ANALYZING THE SCENE •

A STORY EVENT is an active change of life value for one or more characters as a result of conflict (one character's desires clash with another's).

A WORKING SCENE contains at least one Story Event.

To determine a Scene's Story Event, answer these four questions:

1. **What are the characters literally doing?**

   Mr. Collins proposes to Elizabeth.

2. **What is the essential action of what the characters are doing in this scene?**

   Elizabeth refuses Collins, but cannot convince him that she is sincere.

3. **What life value has changed for one or more of the characters in the scene?**

   We'll track the life value for Elizabeth in this scene.

4. **Which life value should I highlight on my Story Grid Spreadsheet?**

   Horror to Self-Preservation.

HOW THE SCENE ABIDES THE FIVE COMMANDMENTS OF STORYTELLING

Inciting Incident: Collins proposes.

Progressive Complication: Collins refuses to accept her refusal because it doesn't make "sense."

Crisis: Irreconcilable goods. If Elizabeth accepts Collins, she'll save her sisters after her father's death, but she'll sentence herself to a lifetime of misery.

Climax: Elizabeth refuses Collins.

Resolution: Elizabeth understands that the only way Collins will go away is if her father agrees with her.

Chapter 20

Mr. Collins was not left long to the silent contemplation of his successful love; for **Mrs. Bennet**, having dawdled about in the vestibule to watch for the end of the conference, no sooner saw **Elizabeth** open the door and with quick step pass her towards the staircase, than she entered the breakfast-room, and congratulated both him and herself in warm terms on the happy prospect or their nearer connection. Mr. Collins received and returned these felicitations with equal pleasure, and then proceeded to relate the particulars of their interview, with the result of which he trusted he had every reason to be satisfied, since the refusal which his cousin had steadfastly given him would naturally flow from her bashful modesty and the genuine delicacy of her character.

This information, however, startled Mrs. Bennet; she would have been glad to be equally satisfied that her daughter had meant to encourage him by protesting against his proposals, but she dared not believe it, and could not help saying so.

"But, depend upon it, Mr. Collins," she added, "that Lizzy shall be brought to reason. I will speak to her about it directly. She is a very headstrong, foolish girl, and does not know her own interest but I will *make* her know it."

"Pardon me for interrupting you, madam," cried Mr. Collins; "but if she is really headstrong and foolish, I know not whether she would altogether be a very desirable wife to a man in my situation, who naturally looks for happiness in the marriage state. If therefore she actually persists in rejecting my suit, perhaps it were better not to force her into accepting me, because if liable to such defects of temper, she could not contribute much to my felicity."

"Sir, you quite misunderstand me," said Mrs. Bennet, alarmed. "Lizzy is only headstrong in such matters as these. In everything else she is as good-natured a girl as ever lived. I will go directly to **Mr. Bennet**, and we shall very soon settle it with her, I am sure."

She would not give him time to reply, but hurrying instantly to her husband, called out as she entered the library, "Oh! Mr. Bennet, you are wanted

immediately; we are all in an uproar. You must come and make Lizzy marry Mr. Collins, for she vows she will not have him, and if you do not make haste he will change his mind and not have *her*."

Mr. Bennet raised his eyes from his book as she entered, and fixed them on her face with a calm unconcern which was not in the least altered by her communication.

"I have not the pleasure of understanding you," said he, when she had finished her speech. "Of what are you talking?"

"Of Mr. Collins and Lizzy. Lizzy declares she will not have Mr. Collins, and Mr. Collins begins to say that he will not have Lizzy."

"And what am I to do on the occasion? It seems an hopeless business."

"Speak to Lizzy about it yourself. Tell her that you insist upon her marrying him."

"Let her be called down. She shall hear my opinion."

Mrs. Bennet rang the bell, and Miss Elizabeth was summoned to the library.

"Come here, child," cried her father as she appeared. "I have sent for you on an affair of importance. I understand that Mr. Collins has made you an offer of marriage. Is it true?" Elizabeth replied that it was. "Very well—and this offer of marriage you have refused?"

"I have, sir."

"Very well. We now come to the point. Your mother insists upon your accepting it. Is it not so, Mrs. Bennet?"

"Yes, or I will never see her again."

"An unhappy alternative is before you, Elizabeth. From this day you must be a stranger to one of your parents. Your mother will never see you again if you do *not* marry Mr. Collins, and I will never see you again if you *do*."

Elizabeth could not but smile at such a conclusion of such a beginning, but Mrs. Bennet, who had persuaded herself that her husband regarded the affair as she wished, was excessively disappointed.

"What do you mean, Mr. Bennet, in talking this way? You promised me to *insist* upon her marrying him."

"My dear," replied her husband, "I have two small favours to request. First, that you will allow me the free use of my understanding on the present occasion; and secondly, of my room. I shall be glad to have the library to myself as soon as may be."

Not yet, however, in spite of her disappointment in her husband, did Mrs. Bennet give up the point. She talked to Elizabeth again and again; coaxed and threatened her by turns. She endeavoured to secure **Jane** in her interest; but Jane, with all possible mildness, declined interfering; and Elizabeth, sometimes with real earnestness, and sometimes with playful gaiety, replied to her attacks. Though her manner varied, however, her determination never did.

Mr. Collins, meanwhile, was meditating in solitude on what had passed. He thought too well of himself to comprehend on what motives his cousin could refuse him; and though his pride was hurt, he suffered in no other way. His regard for her was quite imaginary; and the possibility of her deserving her mother's reproach prevented his feeling any regret.

While the family were in this confusion, **Charlotte Lucas** came to spend the day with them. She was met in the vestibule by **Lydia**, who, flying to her, cried in a half whisper, "I am glad you are come, for there is such fun here! What do you think has happened this morning? Mr. Collins has made an offer to Lizzy, and she will not have him."

Charlotte hardly had time to answer, before they were joined by **Kitty**, who came to tell the same news; and no sooner had they entered the breakfast-room, where Mrs. Bennet was alone, than she likewise began on the subject, calling on Miss Lucas for her compassion, and entreating her to persuade her friend Lizzy to comply with the wishes of all her family. "Pray do, my dear Miss Lucas," she added in a melancholy tone, "for nobody is on my side, nobody takes part with me. I am cruelly used, nobody feels for my poor nerves."

Charlotte's reply was spared by the entrance of Jane and Elizabeth.

"Aye, there she comes," continued Mrs. Bennet, "looking as unconcerned as may be, and caring no more for us than if we were at York, provided she can have her own way. But I tell you, Miss Lizzy—if you take it into your head to go on refusing every offer of marriage in this way, you will never get a husband at all—and I am sure I do not know who is to maintain you when your father is dead. I shall not be able to keep you—and so I warn you. I have done with you from this very day. I told you in the library, you know, that I should never speak to you again, and you will find me as good as my word. I have no pleasure in talking to undutiful children. Not that I have much pleasure, indeed, in talking to anybody. People who suffer as I do

from nervous complaints can have no great inclination for talking. Nobody can tell what I suffer! But it is always so. Those who do not complain are never pitied."

Her daughters listened in silence to this effusion, sensible that any attempt to reason with her or soothe her would only increase the irritation. She talked on, therefore, without interruption from any of them, till they were joined by Mr. Collins, who entered the room with an air more stately than usual, and on perceiving whom, she said to the girls, "Now, I do insist upon it, that you, all of you, hold your tongues, and let me and Mr. Collins have a little conversation together."

Elizabeth passed quietly out of the room, Jane and Kitty followed, but Lydia stood her ground, determined to hear all she could; and Charlotte, detained first by the civility of Mr. Collins, whose inquiries after herself and all her family were very minute, and then by a little curiosity, satisfied herself with walking to the window and pretending not to hear. In a doleful voice Mrs. Bennet began the projected conversation: "Oh! Mr. Collins!"

"My dear madam," replied he, "let us be for ever silent on this point. Far be it from me," he presently continued, in a voice that marked his displeasure, "to resent the behaviour of your daughter. Resignation to inevitable evils is the evil duty of us all; the peculiar duty of a young man who has been so fortunate as I have been in early preferment; and I trust I am resigned. Perhaps not the less so from feeling a doubt of my positive happiness had my fair cousin honoured me with her hand; for I have often observed that resignation is never so perfect as when the blessing denied begins to lose somewhat of its value in our estimation. You will not, I hope, consider me as showing any disrespect to your family, my dear madam, by thus withdrawing my pretensions to your daughter's favour, without having paid yourself and Mr. Bennet the compliment of requesting you to interpose your authority in my behalf. My conduct may, I fear, be objectionable in having accepted my dismission from your daughter's lips instead of your own. But we are all liable to error. I have certainly meant well through the whole affair. My object has been to secure an amiable companion for myself, with due consideration for the advantage of all your family, and if my *manner* has been at all reprehensible, I here beg leave to apologise."

• ANALYZING THE SCENE •

A STORY EVENT is an active change of life value for one or more characters as a result of conflict (one character's desires clash with another's).

A WORKING SCENE contains at least one Story Event.

To determine a Scene's Story Event, answer these four questions:

1. **What are the characters literally doing?**

   Mr. Bennet is asked for his decision about Elizabeth's proposal. Once given Charlotte Lucas arrives to witness Collins' humiliation.

2. **What is the essential action of what the characters are doing in this scene?**

   Mr. Bennet tells Elizabeth that he will not allow her to marry Collins.

3. **What life value has changed for one or more of the characters in the scene?**

   We'll track the life value for Elizabeth in this scene.

4. **Which life value should I highlight on my Story Grid Spreadsheet?**

   Escaped to Threatened to Saved.

HOW THE SCENE ABIDES THE FIVE COMMANDMENTS OF STORYTELLING

Inciting Incident: Mr. Bennet will be asked about Elizabeth's fate.

Progressive Complication: Mrs. Bennet declares that she will not speak to Elizabeth if she doesn't marry Collins.

Crisis: Best bad choice. If Elizabeth marries Collins, she'll be miserable. If she doesn't, the family is vulnerable after Mr. Bennet's death.

Climax: Mr. Bennet tells Elizabeth that he will not speak to her if she does marry Collins.

Resolution: Collins finally accepts Elizabeth's decision.

Chapter 21

The discussion of **Mr. Collins's** offer was now nearly at an end, and **Elizabeth** had only to suffer from the uncomfortable feelings necessarily attending it, and occasionally from some peevish allusions of **her mother**. As for the gentleman himself, *his* feelings were chiefly expressed, not by embarrassment or dejection, or by trying to avoid her, but by stiffness of manner and resentful silence. He scarcely ever spoke to her, and the assiduous attentions which he had been so sensible of himself were transferred for the rest of the day to **Miss Lucas**, whose civility in listening to him was a seasonable relief to them all, and especially to her friend.

The morrow produced no abatement of Mrs. Bennet's ill-humour or ill health. Mr. Collins was also in the same state of angry pride. Elizabeth had hoped that his resentment might shorten his visit, but his plan did not appear in the least affected by it. He was always to have **gone on Saturday, and to Saturday he meant to stay**.

After breakfast, **the girls** walked to **Meryton** to inquire if **Mr. Wickham** were returned, and to lament over his absence from the **Netherfield** ball. He joined them on their entering the town, and attended them to **their aunt's** where his regret and vexation, and the concern of everybody, was well talked over. To Elizabeth, however, he voluntarily acknowledged that the necessity of his absence *had* been self-imposed.

"I found," said he, "as the time drew near that I had better not meet **Mr. Darcy**; that to be in the same room, the same party with him for so many hours together, might be more than I could bear, and that scenes might arise unpleasant to more than myself."

She highly approved his forbearance, and they had leisure for a full discussion of it, and for all the commendation which they civilly bestowed on each other, as Wickham and another officer walked back with them to **Longbourn**, and during the walk he particularly attended to her. His accompanying them was a double advantage; she felt all the compliment it offered to herself, and it was most acceptable as an occasion of introducing him to her father and mother.

Soon after their return, a letter was delivered to **Miss Bennet** *(Jane)*; it came from Netherfield. The envelope contained a sheet of elegant, little, hot-pressed paper, well covered with a lady's fair, flowing hand; and Elizabeth saw her sister's countenance change as she read it, and saw her dwelling intently on some particular passages. Jane recollected herself soon, and putting the letter away, tried to join with her usual cheerfulness in the general conversation; but Elizabeth felt an anxiety on the subject which drew off her attention even from Wickham; and no sooner had he and his companion taken leave, than a glance from **Jane** invited her to follow her upstairs. When they had gained their own room, Jane, taking out the letter, said:

"This is from **Caroline Bingley**; what it contains has surprised me a good deal. The whole party have left Netherfield by this time, and are on their way **to town**—and without any intention of coming back again. *(Austen set this dramatic departure up several chapters ago when Bingley described himself as the sort to up and leave at a moment's notice.)* You shall hear what she says."

She then read the first sentence aloud, which comprised the information of their having just resolved to follow **their brother** to town directly, and of their meaning to **dine in Grosvenor Street**, where **Mr. Hurst** had a house. The next was in these words: "I do not pretend to regret anything I shall leave in **Hertfordshire**, except your society, my dearest friend; but we will hope, at some future period, to enjoy many returns of that delightful intercourse we have known, and in the meanwhile may lessen the pain of separation by a very frequent and most unreserved correspondence. I depend on you for that." To these highflown expressions Elizabeth listened with all the insensibility of distrust; and though the suddenness of their removal surprised her, she saw nothing in it really to lament; it was not to be supposed that their absence from Netherfield would prevent Mr. Bingley's being there; and as to the loss of their society, she was persuaded that Jane must cease to regard it, in the enjoyment of his.

"It is unlucky," said she, after a short pause, "that you should not be able to see your friends before they leave the country. But may we not hope that the period of future happiness to which Miss Bingley looks forward may arrive earlier than she is aware, and that the delightful intercourse you have known as friends will be renewed with yet greater satisfaction as sisters? Mr. Bingley will not be detained in London by them."

"Caroline decidedly says that none of the party will return into Hertfordshire this winter. I will read it to you:"

"When my brother left us yesterday, he imagined that the business which took him **to London** might be concluded in three or four days; but as we are certain it cannot be so, and at the same time convinced that when **Charles** gets to town he will be in no hurry to leave it again, we have determined on following him thither, that he may not be obliged to spend his vacant hours in a comfortless hotel. Many of **my acquaintances** are already there for the winter; I wish that I could hear that you, my dearest friend, had any intention of making one of the crowd—but of that I despair. I sincerely hope your Christmas in Hertfordshire may abound in the gaieties which that season generally brings, and that your beaux will be so numerous as to prevent your feeling the loss of the three of whom we shall deprive you."

"It is evident by this," added Jane, "that he comes back no more this winter."

"It is only evident that Miss Bingley does not mean that he *should*."

"Why will you think so? It must be his own doing. He is his own master. But you do not know *all*. I *will* read you the passage which particularly hurts me. I will have no reserves from *you*."

"**Mr. Darcy** is impatient to see **his sister**; and, to confess the truth, *we* are scarcely less eager to meet her again. I really do not think **Georgiana Darcy** has her equal for beauty, elegance, and accomplishments; and the affection she inspires in Louisa and myself is heightened into something still more interesting, from the hope we dare entertain of her being hereafter our sister. I do not know whether I ever before mentioned to you my feelings on this subject; but I will not leave the country without confiding them, and I trust you will not esteem them unreasonable. My brother admires her greatly already; he will have frequent opportunity now of seeing her on the most intimate footing; her relations all wish the connection as much as his own; and a sister's partiality is not misleading me, I think, when I call Charles most capable of engaging any woman's heart. With all these circumstances to favour an attachment, and nothing to prevent it, am I wrong, my dearest Jane, in indulging the hope of an event which will secure the happiness of so many?"

"What do you think of *this* sentence, my dear Lizzy?" said Jane as she finished it. "Is it not clear enough? Does it not expressly declare that Caroline neither expects nor wishes me to be her sister; that she is perfectly convinced of her brother's indifference; and that if she suspects the nature of my feelings for him, she means (most kindly!) to put me on my guard? Can there be any other opinion on the subject?"

"Yes, there can; for mine is totally different. Will you hear it?"

"Most willingly."

"You shall have it in a few words. Miss Bingley sees that her brother is in love with you, and wants him to marry Miss Darcy. She follows him to town in hope of keeping him there, and tries to persuade you that he does not care about you." *(This is perfectly accurate. Elizabeth's understanding of love's ways in terms of her sister is much better than her own.)*

Jane shook her head.

"Indeed, Jane, you ought to believe me. No one who has ever seen you together can doubt his affection. Miss Bingley, I am sure, cannot. She is not such a simpleton. Could she have seen half as much love in Mr. Darcy for herself, she would have ordered her wedding clothes. But the case is this: **We are not rich enough or grand enough for them;** and she is the more anxious to get Miss Darcy for her brother, from the notion that when there has been one intermarriage, she may have less trouble in achieving a second; in which there is certainly some ingenuity, and I dare say it would succeed, if **Miss de Bourgh** were out of the way. But, my dearest Jane, you cannot seriously imagine that because Miss Bingley tells you her brother greatly admires Miss Darcy, he is in the smallest degree less sensible of *your* merit than when he took leave of you **on Tuesday**, or that it will be in her power to persuade him that, instead of being in love with you, he is very much in love with her friend."

"If we thought alike of Miss Bingley," replied Jane, "your representation of all this might make me quite easy. But I know the foundation is unjust. Caroline is incapable of wilfully deceiving anyone; and all that I can hope in this case is that she is deceiving herself."

"That is right. You could not have started a more happy idea, since you will not take comfort in mine. Believe her to be deceived, by all means. You have now done your duty by her, and must fret no longer."

"But, my dear sister, can I be happy, even supposing the best, in accepting a man whose sisters and friends are all wishing him to marry elsewhere?" *(Here's another convention of the love story…conflict from third parties keeping the lovers apart. This is well established. As Jane and Bingley are secondary characters, their internal problems are far less dramatic than Darcy and Elizabeth's. Bingley is just a little weak and Jane is a little too proper.)*

"You must decide for yourself," said Elizabeth; "and if, upon mature deliberation, you find that the misery of disobliging his two sisters is more than equivalent to the happiness of being his wife, I advise you by all means to refuse him."

"How can you talk so?" said Jane, faintly smiling. "You must know that though I should be exceedingly grieved at their disapprobation, I could not hesitate."

"I did not think you would; and that being the case, I cannot consider your situation with much compassion."

"But if he returns no more this winter, my choice will never be required. A thousand things may arise **in six months**!"

The idea of his returning no more Elizabeth treated with the utmost contempt. It appeared to her merely the suggestion of Caroline's interested wishes, and she could not for a moment suppose that those wishes, however openly or artfully spoken, could influence a young man so totally independent of everyone.

She represented to her sister as forcibly as possible what she felt on the subject, and had soon the pleasure of seeing its happy effect. Jane's temper was not desponding, and she was gradually led to hope, though the diffidence of affection sometimes overcame the hope, that Bingley would return to Netherfield and answer every wish of her heart.

They agreed that Mrs. Bennet should only hear of the departure of the family, without being alarmed on the score of the gentleman's conduct; but even this partial communication gave her a great deal of concern, and she bewailed it as exceedingly unlucky that the ladies should happen to go away just as they were all getting so intimate together. After lamenting it, however, at some length, she had the consolation that Mr. Bingley would be soon down again and soon dining at **Longbourn**, and the conclusion of all was the comfortable declaration, that though he had been invited only to a family dinner, she would take care to have two full courses.

• ANALYZING THE SCENE •

A STORY EVENT is an active change of life value for one or more characters as a result of conflict (one character's desires clash with another's).

A WORKING SCENE contains at least one Story Event.

To determine a Scene's Story Event, answer these four questions.

1. **What are the characters literally doing?**

   The Bennet girls go to Meryton and meet up with Wickham. Then they return to Longbourn where Jane receives a very disturbing letter from Caroline Bingley.

2. **What is the essential action of what the characters are doing in this scene?**

   Elizabeth is consoling Jane about the sudden departure of the crowd from Netherfield.

3. **What life value has changed for one or more of the characters in the scene?**

   We'll track the life value for Jane in this scene.

4. **Which life value should I highlight on my Story Grid Spreadsheet?**

   In the Running to Rejected.

HOW THE SCENE ABIDES THE FIVE COMMANDMENTS OF STORYTELLING

Inciting Incident: A letter for Jane arrives.

Progressive Complication: Caroline Bingley writes that Bingley is supposed to marry Darcy's sister.

Crisis: Best bad choice. If Jane gives in to grief, she can forget about ever seeing Bingley again. If she wishes what Caroline Bingley says is not true, she'll not have a close relationship with her if Bingley ever does propose.

Climax: Jane decides to keep a cool head and neither give in to despair or think the worst of Caroline Bingley.

Resolution: The Bennets shall wait for Bingley to come back again.

NOTES

This is the obligatory "lovers break up" scene for the Bingley/Jane love story.

Chapter 22

The Bennets were engaged to dine with **the Lucases** and again during the chief of the day was **Miss Lucas** so kind as to listen to **Mr. Collins**. **Elizabeth** took an opportunity of thanking her. "It keeps him in good humour," said she, "and I am more obliged to you than I can express." Charlotte assured her friend of her satisfaction in being useful, and that it amply repaid her for the little sacrifice of her time. This was very amiable, but Charlotte's kindness extended farther than Elizabeth had any conception of; its object was nothing else than to secure her from any return of Mr. Collins's addresses, by engaging them towards herself. Such was Miss Lucas's scheme; and appearances were so favourable, that when they parted at night, she would have felt almost secure of success if he had not been to leave **Hertfordshire** so very soon. But here she did injustice to the fire and independence of his character, for it led him to escape out of **Longbourn** House the next morning with admirable slyness, and hasten to **Lucas Lodge** to throw himself at her feet. He was anxious to avoid the notice of **his cousins**, from a conviction that if they saw him depart, they could not fail to conjecture his design, and he was not willing to have the attempt known till its success might be known likewise; for though feeling almost secure, and with reason, for Charlotte had been tolerably encouraging, he was comparatively diffident since the **adventure of Wednesday**. His reception, however, was of the most flattering kind. Miss Lucas perceived him from an upper window as he walked towards the house, and instantly set out to meet him accidentally in the lane. But little had she dared to hope that so much love and eloquence awaited her there.

In as short a time as Mr. Collins's long speeches would allow, everything was settled between them to the satisfaction of both; and as they entered the house he earnestly entreated her to name the day that was to make him the happiest of men; and though such a solicitation must be waived for the present, the lady felt no inclination to trifle with his happiness. The stupidity with which he was favoured by nature must guard his courtship from any charm that

could make a woman wish for its continuance; and Miss Lucas, who accepted him solely from the pure and disinterested desire of an establishment, cared not how soon that establishment were gained.

Sir William and Lady Lucas were speedily applied to for their consent; and it was bestowed with a most joyful alacrity. Mr. Collins's present circumstances made it a most eligible match for their daughter, **to whom they could give little fortune**; and his prospects of future wealth were exceedingly fair. Lady Lucas began directly to calculate, with more interest than the matter had ever excited before, how many years longer Mr. Bennet was likely to live; and Sir William gave it as his decided opinion, that whenever Mr. Collins should be in possession of the Longbourn estate, it would be highly expedient that both he and his wife should make **their appearance at St. James's**. The whole family, in short, were properly overjoyed on the occasion. **The younger girls** formed hopes of *coming out* a year or two sooner than they might otherwise have done; and **the boys** were relieved from their apprehension of Charlotte's dying an old maid. Charlotte herself was tolerably composed. She had gained her point, and had time to consider of it. Her reflections were in general satisfactory. Mr. Collins, to be sure, was neither sensible nor agreeable; his society was irksome, and his attachment to her must be imaginary. But still he would be her husband. Without thinking highly either of men or matrimony, marriage had always been her object; it was the only provision for well-educated young women of small fortune, and however uncertain of giving happiness, must be their pleasantest preservative from want. *(Charlotte has the same attitude about marriage as Mr. Collins does—a rational, anti-romantic enlightened sensibility. It's interesting to see that their marriage is perfectly workable throughout the story and thus, Austen, while damning in the description of Collins, doesn't think his role as husband is necessarily incompatible with his demeanor.)* This preservative she had now obtained; and at the age of twenty-seven, without having ever been handsome, she felt all the good luck of it. The least agreeable circumstance in the business was the surprise it must occasion to **Elizabeth Bennet**, whose friendship she valued beyond that of any other person. Elizabeth would wonder, and probably would blame her; and though her resolution was not to be shaken, her feelings must be hurt by such a disapprobation. She resolved to give her the information herself, and therefore charged Mr. Collins, when he returned to Longbourn to dinner, to drop no hint of what had passed before any of the family. **A promise of secrecy** *(Secrets are a convention*

of the love story.) was of course very dutifully given, but it could not be kept without difficulty; for the curiosity excited by his long absence burst forth in such very direct questions on his return as required some ingenuity to evade, and he was at the same time exercising great self-denial, for he was longing to publish his prosperous love.

As he was to begin his journey **too early on the morrow** to see any of the family, the ceremony of leave-taking was performed when the ladies moved for the night; and **Mrs. Bennet**, with great politeness and cordiality, said how happy they should be to see him at **Longbourn** again, whenever his engagements might allow him to visit them.

"My dear madam," he replied, "this invitation is particularly gratifying, because it is what I have been hoping to receive; and you may be very certain that I shall avail myself of it as soon as possible."

They were all astonished; and **Mr. Bennet**, who could by no means wish for so speedy a return, immediately said:

"But is there not danger of **Lady Catherine's** disapprobation here, my good sir? You had better neglect your relations than run the risk of offending your patroness."

"My dear sir," replied Mr. Collins, "I am particularly obliged to you for this friendly caution, and you may depend upon my not taking so material a step without her ladyship's concurrence."

"You cannot be too much upon your guard. Risk anything rather than her displeasure; and if you find it likely to be raised by your coming to us again, which I should think exceedingly probable, stay quietly at home, and be satisfied that *we* shall take no offence."

"Believe me, my dear sir, my gratitude is warmly excited by such affectionate attention; and depend upon it, you will speedily receive from me a letter of thanks for this, and for every other mark of your regard during my stay in **Hertfordshire**. As for my fair cousins, though my absence may not be long enough to render it necessary, I shall now take the liberty of wishing them health and happiness, not excepting my cousin Elizabeth."

With proper civilities the ladies then withdrew; all of them equally surprised that he meditated a quick return. Mrs. Bennet wished to understand by it that he thought of paying his addresses to one of her younger girls, and **Mary** might have been prevailed on to accept him. She rated his abilities much higher than any of the others; there was a solidity in his reflections

which often struck her, and though by no means so clever as herself, she thought that if encouraged to read and improve himself by such an example as hers, he might become a very agreeable companion. But on the following morning, every hope of this kind was done away. Miss Lucas called soon after breakfast, and in a private conference with Elizabeth related the event of the day before.

The possibility of Mr. Collins's fancying himself in love with her friend had once occurred to Elizabeth within the last day or two; but that Charlotte could encourage him seemed almost as far from possibility as she could encourage him herself, and her astonishment was consequently so great as to overcome at first the bounds of decorum, and she could not help crying out:

"Engaged to Mr. Collins! My dear Charlotte—impossible!"

The steady countenance which Miss Lucas had commanded in telling her story, gave way to a momentary confusion here on receiving so direct a reproach; though, as it was no more than she expected, she soon regained her composure, and calmly replied:

"Why should you be surprised, my dear Eliza? Do you think it incredible that Mr. Collins should be able to procure any woman's good opinion, because he was not so happy as to succeed with you?"

But Elizabeth had now recollected herself, and making a strong effort for it, was able to assure with tolerable firmness that the prospect of their relationship was highly grateful to her, and that she wished her all imaginable happiness.

"I see what you are feeling," replied Charlotte. "You must be surprised, very much surprised—so lately as Mr. Collins was wishing to marry you. But when you have had time to think it over, I hope you will be satisfied with what I have done. **I am not romantic, you know; I never was. I ask only a comfortable home; and considering Mr. Collins's character, connection, and situation in life, I am convinced that my chance of happiness with him is as fair as most people can boast on entering the marriage state**." *(Ironic that this is the modern attitude toward marriage…few of us are romantic in our views anymore. Rather we see the opposite sex as either a momentary opportunity for physical satisfaction or as a business proposition.)*

Elizabeth quietly answered "Undoubtedly;" and after an awkward pause, they returned to the rest of the family. Charlotte did not stay much longer, and Elizabeth was then left to reflect on what she had heard. It was a long time be-

fore she became at all reconciled to the idea of so unsuitable a match. The strangeness of Mr. Collins's making two offers of marriage within three days was nothing in comparison of his being now accepted. She had always felt that Charlotte's opinion of matrimony was not exactly like her own, but she had not supposed it to be possible that, when called into action, she would have sacrificed every better feeling to worldly advantage. Charlotte the wife of Mr. Collins was a most humiliating picture! **And to the pang of a friend disgracing herself and sunk in her esteem, was added the distressing conviction that it was impossible for that friend to be tolerably happy in the lot she had chosen.** *(Yet another example of Elizabeth's harsh prejudice toward others and their choices…if others do not see the world as she does, they are either to be shunned or pitied. Austen's use of Elizabeth's best friend as an example of Elizabeth's strong views and her willingness to lower Charlotte in her affections because of her own choices is a brilliant way of showing just exactly how far Elizabeth is from being capable of true love.)*

• ANALYZING THE SCENE •

A STORY EVENT is an active change of life value for one or more characters as a result of conflict (one character's desires clash with another's).

A WORKING SCENE contains at least one Story Event.

To determine a Scene's Story Event, answer these four questions:

1. **What are the characters literally doing?**

   Collins proposes to Charlotte, who accepts and then shares the news with Elizabeth.

2. **What is the essential action of what the characters are doing in this scene?**

   Charlotte breaks the news to Elizabeth that she will marry Collins.

3. **What life value has changed for one or more of the characters in the scene?**

We'll track the life value for Charlotte in this scene.

4. **Which life value should I highlight on my Story Grid Spreadsheet?**

   Old Maid to Engaged.

HOW THE SCENE ABIDES THE FIVE COMMANDMENTS OF STORYTELLING

Inciting Incident: Mr. Collins proposes to Charlotte.

Progressive Complication: Charlotte is concerned about her relationship with Elizabeth after she hears the news.

Crisis: Irreconcilable goods. If Charlotte marries Collins, she will become the eventual head of Longbourn…and the Bennet sisters will have to depend on her kindness for safety.

Climax: Charlotte accepts.

Resolution: Elizabeth has contempt for Charlotte's decision.

Chapter 23

Elizabeth was sitting with **her mother and sisters**, reflecting on what she had heard, and doubting whether she was authorised to mention it, when **Sir William Lucas** himself appeared, sent by **his daughter**, to announce her engagement to the family. With many compliments to them, and much self-gratulation on the prospect of a connection between the houses, he unfolded the matter—to an audience not merely wondering, but incredulous; for Mrs. Bennet, with more perseverance than politeness, protested he must be entirely mistaken; and **Lydia**, always unguarded and often uncivil, boisterously exclaimed:

"Good Lord! Sir William, how can you tell such a story? Do not you know that **Mr. Collins** wants to marry Lizzy?"

Nothing less than the complaisance of a courtier could have borne without anger such treatment; but Sir William's good breeding carried him through it all; and though he begged leave to be positive as to the truth of his information, he listened to all their impertinence with the most forbearing courtesy.

Elizabeth, feeling it incumbent on her to relieve him from so unpleasant a situation, now put herself forward to confirm his account, by mentioning her prior knowledge of it from **Charlotte** herself; and endeavoured to put a stop to the exclamations of her mother and sisters by the earnestness of her congratulations to Sir William, in which she was readily joined by **Jane**, and by making a variety of remarks on the happiness that might be expected from the match, the excellent character of Mr. Collins, and the convenient distance of **Hunsford** from **London**.

Mrs. Bennet was in fact too much overpowered to say a great deal while Sir William remained; but no sooner had he left them than her feelings found a rapid vent. In the first place, she persisted in disbelieving the whole of the matter; secondly, she was very sure that Mr. Collins had been taken in; thirdly, she trusted that they would never be happy together; and fourthly, that the match might be broken off. Two inferences, however, were plainly deduced from the whole: one, that Elizabeth was the real cause of the mischief; and the

other that she herself had been barbarously misused by them all; and on these two points she principally dwelt during the rest of the day. Nothing could console and nothing could appease her. Nor did that day wear out her resentment. **A week elapsed** before she could see Elizabeth without scolding her, **a month passed** away before she could speak to Sir William or Lady Lucas without being rude, and **many months** were gone before she could at all forgive their daughter. *(Austen, in one sentence, just brilliantly pushed the story ahead many months, using the ire of Mrs. Bennet as the means to organically do so.)*

Mr. Bennet's emotions were much more tranquil on the occasion, and such as he did experience he pronounced to be of a most agreeable sort; for it gratified him, he said, to discover that Charlotte Lucas, whom he had been used to think tolerably sensible, was as foolish as his wife, and more foolish than his daughter! *(Mr. Bennet is the future of Elizabeth if she does not change…a man who hides himself in his library, incapable of an intimate connection with his wife, and passing damning judgement upon those he finds foolish.)*

Jane confessed herself a little surprised at the match; but she said less of her astonishment than of her earnest desire for their happiness; nor could Elizabeth persuade her to consider it as improbable. **Kitty** and **Lydia** were far from envying Miss Lucas, for Mr. Collins was only a clergyman; and it affected them in no other way than as a piece of news to spread at **Meryton**. *(Kitty, Lydia and Mary are wonderful secondary characters as they represent two sorts of country temperaments…those young ladies who go with the flow and view the world as their social standing and environment best prescribe…and Mary who wishes to stand out from the pack and with self-seriousness proves incapable of doing so.)*

Lady Lucas could not be insensible of triumph on being able to retort on Mrs. Bennet the comfort of having a daughter well married; and she called at **Longbourn** rather oftener than usual to say how happy she was, though Mrs. Bennet's sour looks and ill-natured remarks might have been enough to drive happiness away.

Between Elizabeth and Charlotte there was a restraint which kept them mutually silent on the subject; and **Elizabeth felt persuaded that no real confidence could ever subsist between them again.** *(Very harsh treatment from Elizabeth here…very immature and unevolved.)* Her disappointment in Charlotte made her turn with fonder regard to her sister, of whose rectitude and delicacy she was sure her opinion could never be shaken, and for whose

happiness she grew daily more anxious, as Bingley had now been gone a week and nothing more was heard of his return. *(Elizabeth, not one to dwell inwardly, requires an external "cause" of some sort to keep her entertained. Now she'll turn her eye toward the fate of Jane and concentrate on that front for her very judicious eye.)*

Jane had sent **Caroline** an early answer to her letter, and was counting the days till she might reasonably hope to hear again. The promised letter of thanks from Mr. Collins arrived on Tuesday, addressed to their father, and written with all the solemnity of gratitude which a twelvemonth's abode in the family might have prompted. After discharging his conscience on that head, he proceeded to inform them, with many rapturous expressions, of his happiness in having obtained the affection of their amiable neighbour, Miss Lucas, and then explained that it was merely with the view of enjoying her society that he had been so ready to close with their kind wish of seeing him again at **Longbourn**, whither he hoped to be able to **return on Monday fortnight**; for **Lady Catherine**, he added, so heartily approved his marriage, that she wished it to take place as soon as possible, which he trusted would be an unanswerable argument with his amiable Charlotte to name an early day for making him the happiest of men.

Mr. Collins's return into **Hertfordshire** was no longer a matter of pleasure to Mrs. Bennet. On the contrary, she was as much disposed to complain of it as her husband. It was very strange that he should come to Longbourn instead of to **Lucas Lodge**; it was also very inconvenient and exceedingly troublesome. She hated having visitors in the house while her health was so indifferent, and lovers were of all people the most disagreeable. Such were the gentle murmurs of Mrs. Bennet, and they gave way only to the greater distress of **Mr. Bingley's** continued absence.

Neither Jane nor Elizabeth were comfortable on this subject. Day after day passed away without bringing any other tidings of him than the report which shortly prevailed in **Meryton** of his coming no more to **Netherfield** the whole winter; a report which highly incensed Mrs. Bennet, and which she never failed to contradict as a most scandalous falsehood.

Even Elizabeth began to fear—not that Bingley was indifferent—but that his sisters would be successful in keeping him away. Unwilling as she was to admit an idea so destructive of Jane's happiness, and so dishonorable to the stability of her lover, she could not prevent its frequently occurring. The united efforts of his two unfeeling sisters and of his overpowering

friend, assisted by the attractions of Miss Darcy and the amusements of London might be too much, she feared, for the strength of his attachment.

As for Jane, *her* anxiety under this suspense was, of course, more painful than Elizabeth's, but whatever she felt she was desirous of concealing, and between herself and Elizabeth, therefore, the subject was never alluded to. But as no such delicacy restrained her mother, an hour seldom passed in which she did not talk of Bingley, express her impatience for his arrival, or even require Jane to confess that if he did not come back she would think herself very ill used. It needed all Jane's steady mildness to bear these attacks with tolerable tranquillity.

Mr. Collins returned most punctually on Monday fortnight, but his reception at Longbourn was not quite so gracious as it had been on his first introduction. He was too happy, however, to need much attention; and luckily for the others, the business of love-making relieved them from a great deal of his company. The chief of every day was spent by him at Lucas Lodge, and he sometimes returned to Longbourn only in time to make an apology for his absence before the family went to bed.

Mrs. Bennet was really in a most pitiable state. The very mention of anything concerning the match threw her into an agony of ill-humour, and wherever she went she was sure of hearing it talked of. The sight of Miss Lucas was odious to her. As her successor in that house, she regarded her with jealous abhorrence. Whenever Charlotte came to see them, she concluded her to be anticipating the hour of possession; and whenever she spoke in a low voice to Mr. Collins, was convinced that they were talking of the Longbourn estate, and resolving to turn herself and her daughters out of the house, as soon as Mr. Bennet were dead. She complained bitterly of all this to her husband.

"Indeed, Mr. Bennet," said she, "it is very hard to think that Charlotte Lucas should ever be mistress of this house, that I should be forced to make way for *her*, and live to see her take her place in it!"

"My dear, do not give way to such gloomy thoughts. Let us hope for better things. Let us flatter ourselves that I may be the survivor."

This was not very consoling to Mrs. Bennet, and therefore, instead of making any answer, she went on as before.

"I cannot bear to think that they should have all this estate. If it was not for the entail, I should not mind it."

"What should not you mind?"

"I should not mind anything at all."

"Let us be thankful that you are preserved from a state of such insensibility."

"I never can be thankful, Mr. Bennet, for anything about the entail. How anyone could have the conscience to entail away an estate from one's own daughters, I cannot understand; and all for the sake of Mr. Collins too! Why should he have it more than anybody else?"

"I leave it to yourself to determine," said Mr. Bennet.

• ANALYZING THE SCENE •

A STORY EVENT is an active change of life value for one or more characters as a result of conflict (one character's desires clash with another's).

A WORKING SCENE contains at least one Story Event.

To determine a Scene's Story Event, answer these four questions:

1. **What are the characters literally doing?**

   The Bennet family considers the horrors of Charlotte's marriage to Mr. Collins and Mr. Bingley's disappearance.

2. **What is the essential action of what the characters are doing in this scene?**

   The Bennets bemoan their lot in life.

3. **What life value has changed for one or more of the characters in the scene?**

   We'll track the life value for Jane in this scene.

4. **Which life value should I highlight on my Story Grid Spreadsheet?**

   Bad to Worse.

HOW THE SCENE ABIDES THE FIVE COMMANDMENTS OF STORYTELLING

Inciting Incident: Sir William drops the news on the entire family.

Progressive Complication: Collins will stay with them while he woos his new wife.

Crisis: Best bad choice. If Jane gives in to grief, she will only add to the Bennet disquiet. To not express it is torture.

Climax: Jane decides to keep a cool head while her mother and the rest lose theirs.

Resolution: The Bennets wallow in distress.

Chapter 24

Miss Bingley's letter arrived, and put an end to doubt. The very first sentence conveyed the assurance of their being all settled in **London** for the winter, and concluded with **her brother's** regret at not having had time to pay his respects to his friends in **Hertfordshire** before he left the country.

Hope was over, entirely over; and when **Jane** could attend to the rest of the letter, she found little, except the professed affection of the writer, that could give her any comfort. **Miss Darcy's** praise occupied the chief of it. Her many attractions were again dwelt on, and **Caroline** boasted joyfully of their increasing intimacy, and ventured to predict the accomplishment of the wishes which had been unfolded in her former letter. She wrote also with great pleasure of her brother's being an inmate of **Mr. Darcy's** house, and mentioned with raptures some plans of the latter with regard to new furniture.

Elizabeth, to whom Jane very soon communicated the chief of all this, heard it in silent indignation. **Her heart was divided between concern for her sister, and resentment against all others.** *(Brilliant description of Elizabeth's willingness to engage her anger.)* To Caroline's assertion of her brother's being partial to Miss Darcy she paid no credit. That he was really fond of Jane, she doubted no more than she had ever done; and much as she had always been disposed to like him, she could not think without anger, hardly without contempt, on that easiness of temper, that want of proper resolution, which now made him the slave of his designing friends, and led him to sacrifice of his own happiness to the caprice of their inclination. Had his own happiness, however, been the only sacrifice, he might have been allowed to sport with it in whatever manner he thought best, but her sister's was involved in it, as she thought he must be sensible himself. It was a subject, in short, on which reflection would be long indulged, and must be unavailing. She could think of nothing else; and yet whether **Bingley's** regard had really died away, or were suppressed by his friends' interference; whether he had been aware of Jane's attachment, or whether it had escaped his observation; whatever were

the case, though her opinion of him must be materially affected by the difference, her sister's situation remained the same, her peace equally wounded.

A day or two passed before Jane had courage to speak of her feelings to Elizabeth; but at last, on **Mrs. Bennet's** leaving them together, after a longer irritation than usual about **Netherfield** and its master, she could not help saying:

"Oh, that my dear mother had more command over herself! She can have no idea of the pain she gives me by her continual reflections on him. But I will not repine. It cannot last long. **He will be forgot, and we shall all be as we were before.**"

Elizabeth looked at her sister with incredulous solicitude, but said nothing.

"You doubt me," cried Jane, slightly colouring; "indeed, you have no reason. He may live in my memory as the most amiable man of my acquaintance, but that is all. I have nothing either to hope or fear, and nothing to reproach him with. Thank God! I have not *that* pain. A little time, therefore—I shall certainly try to get the better."

With a stronger voice she soon added, "I have this comfort immediately, that it has not been more than an error of fancy on my side, and that it has done no harm to anyone but myself."

"My dear Jane!" exclaimed Elizabeth, "you are too good. Your sweetness and disinterestedness are really angelic; I do not know what to say to you. I feel as if I had never done you justice, or loved you as you deserve."

Miss Bennet eagerly disclaimed all extraordinary merit, and threw back the praise on her sister's warm affection.

"Nay," said Elizabeth, "this is not fair. *You* wish to think all the world respectable, and are hurt if I speak ill of anybody. I only want to think *you* perfect, and you set yourself against it. Do not be afraid of my running into any excess, of my encroaching on your privilege of universal good-will. You need not. **There are few people whom I really love, and still fewer of whom I think well.** *(Sounds like Mr. Darcy, doesn't it?)* The more I see of the world, the more am I dissatisfied with it; and every day confirms my belief of the inconsistency of all human characters, and of the little dependence that can be placed on the appearance of merit or sense. I have met with two instances lately, one I will not mention *(this is the Wickham secret business)*; the other is **Charlotte's** marriage. It is unaccountable! In every view it is unaccountable!"

"My dear Lizzy, do not give way to such feelings as these. They will ruin your happiness. You do not make allowance enough for difference of situation and temper. Consider **Mr. Collins's** respectability, and Charlotte's steady, prudent character. Remember that she is one of a large family; that as to fortune, it is a most eligible match; and be ready to believe, for everybody's sake, that she may feel something like regard and esteem for our cousin." *(This is a very mature way of looking at the Charlotte situation…to have empathy and compassion for Charlotte's choice rather than damning her for her "settling.")*

"To oblige you, I would try to believe almost anything, but no one else could be benefited by such a belief as this; for were I persuaded that Charlotte had any regard for him, I should only think worse of her understanding than I now do of her heart. My dear Jane, Mr. Collins is a conceited, pompous, narrow-minded, silly man; you know he is, as well as I do; and you must feel, as well as I do, that the woman who married him cannot have a proper way of thinking. You shall not defend her, though it is Charlotte Lucas. You shall not, for the sake of one individual, change the meaning of principle and integrity, nor endeavour to persuade yourself or me, that selfishness is prudence, and insensibility of danger security for happiness." *(This is a lesson in the slow progression of Elizabeth's ire. She will explode against Darcy when he courageously declares his love for her. The fact that he is man enough to listen to her truths beneath her rage and act on changing himself to make himself a better man because of them, while fully understanding that he'll never get Elizabeth's love in return, is the stuff that makes him the most attractive male character in the history of love stories. Darcy is the model for just about every major romantic male lead from this point forward. See Bridget Jones' Diary…)*

"I must think your language too strong in speaking of both," replied Jane; "and I hope you will be convinced of it by seeing them happy together. But enough of this. You alluded to something else. You mentioned *two* instances. I cannot misunderstand you, but I entreat you, dear Lizzy, not to pain me by thinking *that person* to blame, and saying your opinion of him is sunk. We must not be so ready to fancy ourselves intentionally injured. We must not expect a lively young man to be always so guarded and circumspect. It is very often nothing but our own vanity that deceives us. Women fancy admiration means more than it does." *(Not Darcy…he knows he shouldn't express it willy nilly without having secured his intentions beforehand…this is why he is so careful around Elizabeth…he does not want to mislead her.)*

"And men take care that they should." *(Darcy does.)*

"If it is designedly done, they cannot be justified; but I have no idea of there being so much design in the world as some persons imagine."

"I am far from attributing any part of Mr. Bingley's conduct to design," said Elizabeth; "but without scheming to do wrong, or to make others unhappy, there may be error, and there may be misery. Thoughtlessness, want of attention to other people's feelings, and want of resolution, will do the business."

"And do you impute it to either of those?"

"Yes; to the last. But if I go on, I shall displease you by saying what I think of persons you esteem. Stop me whilst you can."

"You persist, then, in supposing his sisters influence him?"

"Yes, in conjunction with his friend."

"I cannot believe it. Why should they try to influence him? They can only wish his happiness; and if he is attached to me, no other woman can secure it."

"Your first position is false. They may wish many things besides his happiness; they may wish his increase of wealth and consequence; they may wish him to marry a girl who has all the importance of money, great connections, and pride."

"Beyond a doubt, they *do* wish him to choose **Miss Darcy**," replied Jane; "but this may be from better feelings than you are supposing. They have known her much longer than they have known me; no wonder if they love her better. But, whatever may be their own wishes, it is very unlikely they should have opposed their brother's. **What sister would think herself at liberty to do it, unless there were something very objectionable?** *(Jane understands there are things that could convince sisters about the inappropriate nature of a potential mate…like the abominable behavior of the Bennets at the Netherfield ball.)* If they believed him attached to me, they would not try to part us; if he were so, they could not succeed. By supposing such an affection, you make everybody acting unnaturally and wrong, and me most unhappy. Do not distress me by the idea. I am not ashamed of having been mistaken—or, at least, it is light, it is nothing in comparison of what I should feel in thinking ill of him or his sisters. Let me take it in the best light, in the light in which it may be understood."

Elizabeth could not oppose such a wish; and from this time Mr. Bingley's name was scarcely ever mentioned between them.

Mrs. Bennet still continued to wonder and repine at his returning no more, and though a day seldom passed in which Elizabeth did not account for it clearly, there was little chance of her ever considering it with less perplexity. Her daughter endeavoured to convince her of what she did not believe herself, that his attentions to Jane had been merely the effect of a common and transient liking, which ceased when he saw her no more; but though the probability of the statement was admitted at the time, she had the same story to repeat every day. Mrs. Bennet's best comfort was that Mr. Bingley must be down again in the summer.

Mr. Bennet treated the matter differently. "So, Lizzy," said he one day, "your sister is crossed in love, I find. I congratulate her. Next to being married, a girl likes to be crossed a little in love now and then. It is something to think of, and it gives her a sort of distinction among her companions. When is your turn to come? You will hardly bear to be long outdone by Jane. Now is your time. Here are officers enough in **Meryton** to disappoint all the young ladies in the country. Let **Wickham** be *your* man. He is a pleasant fellow, and would jilt you creditably." *(Again Mr. Bennet's taking pleasure in others' despair is sad…and his bringing up Wickham to Elizabeth cruel. Wickham is nothing to joke about.)*

"Thank you, sir, but a less agreeable man would satisfy me. We must not all expect Jane's good fortune."

"True," said Mr. Bennet, "but it is a comfort to think that whatever of that kind may befall you, you have an affectionate mother who will make the most of it."

Mr. Wickham's society was of material service in dispelling the gloom which the late perverse occurrences had thrown on many of the **Longbourn** family. They saw him often, and to his other recommendations was now added that of general unreserve. The whole of what Elizabeth had already heard, his claims on Mr. Darcy, and all that he had suffered from him, was now openly acknowledged and publicly canvassed; and everybody was pleased to know how much they had always disliked Mr. Darcy before they had known anything of the matter.

Miss Bennet was the only creature who could suppose there might be any extenuating circumstances in the case, unknown to the society of **Hertfordshire**; her mild and steady candour always pleaded for allowances, and urged the possibility of mistakes—but by everybody else Mr. Darcy was condemned as the worst of men. *(Jane, of course, is the only one with a balanced worldview…)*

• ANALYZING THE SCENE •

A STORY EVENT is an active change of life value for one or more characters as a result of conflict (one character's desires clash with another's).

A WORKING SCENE contains at least one Story Event.

To determine a Scene's Story Event, answer these four questions:

1. **What are the characters literally doing?**

   Jane gets a terrible confirmation letter from Caroline Bingley. They will not return.

2. **What is the essential action of what the characters are doing in this scene?**

   Elizabeth unsuccessfully consoles Jane by egging on her rage.

3. **What life value has changed for one or more of the characters in the scene?**

   We'll track the life value for Jane in this scene.

4. **Which life value should I highlight on my Story Grid Spreadsheet?**

   Worse to Despairing.

HOW THE SCENE ABIDES THE FIVE COMMANDMENTS OF STORYTELLING

Inciting Incident: Another letter from Caroline Bingley.

Progressive Complication: Elizabeth sees conspiracy.

Crisis: Best bad choice. If Jane gives in to grief, she will only add to the Bennet disquiet. To not express it is torture.

Climax: Jane expresses her despair.

Resolution: All of Hertfordshire blames Darcy for all that ails.

Chapter 25

After a week spent in professions of love and schemes of felicity, **Mr. Collins** was called from his amiable **Charlotte** by the arrival of **Saturday**. The pain of separation, however, might be alleviated on his side, by preparations for the reception of his bride; as he had reason to hope, that shortly after his return into **Hertfordshire**, the day would be fixed that was to make him the happiest of men. He took leave of his relations at **Longbourn** with as much solemnity as before; wished his **fair cousins** health and happiness again, and promised **their father** another letter of thanks.

On the **following Monday**, **Mrs. Bennet** had the pleasure of receiving **her brother and his wife**, who came as usual to **spend the Christmas** at Longbourn. **Mr. Gardiner** was a sensible, gentlemanlike man, greatly superior to his sister, as well by nature as education. The **Netherfield** ladies would have had difficulty in believing that a man who lived by trade, and within view of his own warehouses, could have been so well-bred and agreeable. **Mrs. Gardiner**, who was several years younger than Mrs. Bennet and **Mrs. Phillips**, was an amiable, intelligent, elegant woman, and a great favourite with all her Longbourn nieces. Between the two eldest and herself especially, there subsisted a particular regard. They had frequently been staying with her **in town.**

The first part of Mrs. Gardiner's business on her arrival was to distribute her presents and describe the newest fashions. When this was done she had a less active part to play. It became her turn to listen. Mrs. Bennet had many grievances to relate, and much to complain of. They had all been very ill-used since she last saw her sister. **Two of her girls** had been upon the point of marriage, and after all there was nothing in it.

"I do not blame **Jane**," she continued, "for Jane would have got **Mr. Bingley** if she could. But **Lizzy**! Oh, sister! It is very hard to think that she might have been Mr. Collins's wife by this time, had it not been for her own perverseness. He made her an offer in this very room, and she refused him. The consequence of it is, that **Lady Lucas** will have a daughter married before I have, and that the Longbourn estate is just as much entailed as ever. The Lu-

cases are very artful people indeed, sister. They are all for what they can get. I am sorry to say it of them, but so it is. It makes me very nervous and poorly, to be thwarted so in my own family, and to have neighbours who think of themselves before anybody else. However, your coming just at this time is the greatest of comforts, and I am very glad to hear what you tell us, of long sleeves."

Mrs. Gardiner, to whom the chief of this news had been given before, in the course of Jane and Elizabeth's correspondence with her, made her sister a slight answer, and, in compassion to her nieces, turned the conversation.

When alone with Elizabeth afterwards, she spoke more on the subject. "It seems likely to have been a desirable match for Jane," said she. "I am sorry it went off. But these things happen so often! A young man, such as you describe Mr. Bingley, so easily falls in love with a pretty girl for a few weeks, and when accident separates them, so easily forgets her, that these sort of inconsistencies are very frequent."

"An excellent consolation in its way," said Elizabeth, "but it will not do for *us*. **We do not suffer by *accident*. It does not often happen that the interference of friends will persuade a young man of independent fortune to think no more of a girl whom he was violently in love with only a few days before."** *(Elizabeth places all the blame on Darcy and Bingley's sisters for Jane's loss and refuses to consider that Jane herself, in addition to her horribly behaved family, may have had something to do with the circumstances.)*

"But that expression of 'violently in love' is so hackneyed, so doubtful, so indefinite, that it gives me very little idea. It is as often applied to feelings which arise from a half-hour's acquaintance, as to a real, strong attachment. Pray, how *violent was* Mr. Bingley's love?"

"I never saw a more promising inclination; he was growing quite inattentive to other people, and wholly engrossed by her. Every time they met, it was more decided and remarkable. At his own ball he offended **two or three young ladies**, by not asking them to dance; and I spoke to him twice myself, without receiving an answer. Could there be finer symptoms? **Is not general incivility the very essence of love**?" *(Funny how she does not make such excuses for Darcy.)*

"Oh, yes!—of that kind of love which I suppose him to have felt. Poor Jane! I am sorry for her, because, with her disposition, she may not get over it immediately. It had better have happened to *you*, Lizzy; you would have laughed yourself out of it sooner. But do you think she would be prevailed upon

to go back with us? Change of scene might be of service—and perhaps a little relief from home may be as useful as anything."

Elizabeth was exceedingly pleased with this proposal, and felt persuaded of her sister's ready acquiescence.

"I hope," added Mrs. Gardiner, "that no consideration with regard to this young man will influence her. We live in so different a part of town, all our connections are so different, and, as you well know, we go out so little, that it is very improbable that they should meet at all, unless he really comes to see her."

"And *that* is quite impossible; for he is now in the custody of his friend, and **Mr. Darcy** would no more suffer him to call on Jane in such a part of London! My dear aunt, how could you think of it? Mr. Darcy may perhaps have *heard* of such a place as **Gracechurch Street**, but he would hardly think a month's ablution enough to cleanse him from its impurities, were he once to enter it; and depend upon it, **Mr. Bingley** never stirs without him."

"So much the better. I hope they will not meet at all. But does not Jane correspond with his sister? *She* will not be able to help calling."

"She will drop the acquaintance entirely."

But in spite of the certainty in which Elizabeth affected to place this point, as well as the still more interesting one of Bingley's being withheld from seeing Jane, she felt a solicitude on the subject which convinced her, on examination, that she did not consider it entirely hopeless. It was possible, and sometimes she thought it probable, that his affection might be reanimated, and the influence of his friends successfully combated by the more natural influence of Jane's attractions.

Miss Bennet accepted her aunt's invitation with pleasure; and the Bingleys were no otherwise in her thoughts at the same time, than as she hoped by **Caroline's** not living in the same house with her brother, she might occasionally spend a morning with her, without any danger of seeing him.

The Gardiners stayed a week at Longbourn; and what with **the Phillipses**, **the Lucases**, and **the officers**, there was not a day without its engagement. Mrs. Bennet had so carefully provided for the entertainment of her brother and sister, that they did not once sit down to a family dinner. When the engagement was for home, some of the officers always made part of it—of which officers **Mr. Wickham** was sure to be one; and on these occasions, Mrs. Gardiner, rendered suspicious by Elizabeth's warm commendation, narrowly observed them both.

Without supposing them, from what she saw, to be very seriously in love, their preference of each other was plain enough to make her a little uneasy; and she resolved to speak to Elizabeth on the subject before she left **Hertfordshire**, and represent to her the imprudence of encouraging such an attachment.

To Mrs. Gardiner, Wickham had one means of affording pleasure, unconnected with his general powers. About ten or a dozen years ago, before her marriage, she had spent a considerable time in that very part of **Derbyshire** to which he belonged. They had, therefore, many acquaintances in common; and though Wickham had been little there since the death of **Darcy's father**, it was yet in his power to give her fresher intelligence of her former friends than she had been in the way of procuring.

Mrs. Gardiner had seen **Pemberley**, and known the late Mr. Darcy by character perfectly well. Here consequently was an inexhaustible subject of discourse. In comparing her recollection of Pemberley with the minute description which Wickham could give, and in bestowing her tribute of praise on the character of its late possessor, she was delighting both him and herself. On being made acquainted with the present Mr. Darcy's treatment of him, she tried to remember some of that gentleman's reputed disposition when quite a lad which might agree with it, and was confident at last that she recollected having heard **Mr. Fitzwilliam Darcy formerly spoken of as a very proud, ill-natured boy.**

• ANALYZING THE SCENE •

A STORY EVENT is an active change of life value for one or more characters as a result of conflict (one character's desires clash with another's).

A WORKING SCENE contains at least one Story Event.

To determine a Scene's Story Event, answer these four questions:

1. **What are the characters literally doing?**

   The Bennets host the Gardiners for Christmas and Mrs. Gardiner offers Jane the opportunity to go back with them to London.

2. **What is the essential action of what the characters are doing in this scene?**

   Mrs. Gardiner is trying to cheer up Jane and later on forewarn Elizabeth about Wickham.

3. **What life value has changed for one or more of the characters in the scene?**

   We'll track the life value for Jane in this scene.

4. **Which life value should I highlight on my Story Grid Spreadsheet?**

   Despair to Hope.

HOW THE SCENE ABIDES THE FIVE COMMANDMENTS OF STORYTELLING

Inciting Incident: The Gardiners arrive for Christmas.

Progressive Complication: Mrs. Gardiner offers Jane lodging on Gracechurch Street, which while in London is a universe away from Grosvenor Street and the Bingley contingency.

Crisis: Best bad choice. If Jane goes to London, there's little chance of running into Bingley, but to stay in Longbourn is even lesser of a chance.

Climax: Jane decides to go to London.

Resolution: The Gardiners leave with Jane.

Chapter 26

Mrs. Gardiner's caution to **Elizabeth** was punctually and kindly given on the first favourable opportunity of speaking to her alone; after honestly telling her what she thought, she thus went on:

"You are too sensible a girl, Lizzy, to fall in love merely because you are warned against it; and, therefore, I am not afraid of speaking openly. Seriously, I would have you be on your guard. Do not involve yourself or endeavour to involve him in an affection which the want of fortune would make so very imprudent. I have nothing to say against *him*; he is a most interesting young man; and if he had the fortune he ought to have, I should think you could not do better. But as it is, you must not let your fancy run away with you. You have sense, and we all expect you to use it. **Your father** would depend on *your* resolution and good conduct, I am sure. You must not disappoint your father."

"My dear aunt, this is being serious indeed."

"Yes, and I hope to engage you to be serious likewise."

"Well, then, you need not be under any alarm. I will take care of myself, and of **Mr. Wickham** too. He shall not be in love with me, if I can prevent it."

"Elizabeth, you are not serious now."

"I beg your pardon, I will try again. At present I am not in love with Mr. Wickham; no, I certainly am not. But he is, beyond all comparison, the most agreeable man I ever saw—and if he becomes really attached to me—I believe it will be better that he should not. I see the imprudence of it. Oh! *that* abominable **Mr. Darcy**! My father's opinion of me does me the greatest honour, and I should be miserable to forfeit it. My father, however, is partial to Mr. Wickham. In short, my dear aunt, I should be very sorry to be the means of making any of you unhappy; but since we see every day that where there is affection, young people are seldom withheld by immediate want of fortune from entering into engagements with each other, how can I promise to be wiser than so many of my fellow-creatures if I am tempted, or how am

I even to know that it would be wisdom to resist? All that I can promise you, therefore, is not to be in a hurry. I will not be in a hurry to believe myself his first object. When I am in company with him, I will not be wishing. In short, I will do my best."

"Perhaps it will be as well if you discourage his coming here so very often. At least, you should not *remind* your mother of inviting him."

"As I did the other day," said Elizabeth with a conscious smile: "very true, it will be wise in me to refrain from *that*. But do not imagine that he is always here so often. It is on your account that he has been so frequently invited this week. You know my mother's ideas as to the necessity of constant company for her friends. But really, and upon my honour, I will try to do what I think to be the wisest; and now I hope you are satisfied."

Her aunt assured her that she was, and Elizabeth having thanked her for the kindness of her hints, they parted; a wonderful instance of advice being given on such a point, without being resented.

Mr. Collins returned into **Hertfordshire** soon after it had been quitted by **the Gardiners** and **Jane**; but as he took up his abode with **the Lucases**, his arrival was no great inconvenience to **Mrs. Bennet**. His marriage was now fast approaching, and she was at length so far resigned as to think it inevitable, and even repeatedly to say, in an ill-natured tone, that she "*wished* they might be happy." **Thursday was to be the wedding day**, and on Wednesday **Miss Lucas** paid her farewell visit; and when she rose to take leave, Elizabeth, ashamed of her mother's ungracious and reluctant good wishes, and sincerely affected herself, accompanied her out of the room. As they went downstairs together, Charlotte said:

"I shall depend on hearing from you very often, Eliza."

"*That* you certainly shall."

"And I have another favour to ask you. Will you come and see me?"

"We shall often meet, I hope, in Hertfordshire."

"I am not likely to leave **Kent** for some time. Promise me, therefore, to come to **Hunsford**." *(Austen again sets up the anticipation of Elizabeth's trip to Hunsford for the reader. She is a master of knowing exactly when to drop in a future event to keep the reader engaged. This is a very critical part of her novel… the middle build before the velocity really gets going. And as it concerns a lot of setup, it is extremely important to put juicy happenings into the future to let the reader know there are many fireworks yet to come.)*

Elizabeth could not refuse, though she foresaw little pleasure in the visit.

"**My father** and **Maria** are coming to me in **March**," added Charlotte, "and I hope you will consent to be of the party. Indeed, Eliza, you will be as welcome as either of them."

The wedding took place; the bride and bridegroom set off for Kent from the church door, and everybody had as much to say, or to hear, on the subject as usual. Elizabeth soon heard from her friend; and their correspondence was as regular and frequent as it had ever been; **that it should be equally unreserved was impossible**. Elizabeth could never address her without feeling that all the comfort of intimacy was over, and though determined not to slacken as a correspondent, it was for the sake of what had been, rather than what was. Charlotte's first letters were received with a good deal of eagerness; there could not but be curiosity to know how she would speak of her new home, how she would like **Lady Catherine**, and how happy she would dare pronounce herself to be; though, when the letters were read, Elizabeth felt that Charlotte expressed herself on every point exactly as she might have foreseen. She wrote cheerfully, seemed surrounded with comforts, and mentioned nothing which she could not praise. The house, furniture, neighbourhood, and roads, were all to her taste, and Lady Catherine's behaviour was most friendly and obliging. It was Mr. Collins's picture of **Hunsford** and **Rosings** rationally softened; and Elizabeth perceived that she must wait for her own visit there to know the rest. *(Only Elizabeth can judge properly!)*

Jane had already written a few lines to her sister to announce their safe arrival in **London**; and when she wrote again, Elizabeth hoped it would be in her power to say something of the **Bingleys**.

Her impatience for this second letter was as well rewarded as impatience generally is. Jane had been a week in town without either seeing or hearing from **Caroline**. She accounted for it, however, by supposing that her last letter to her friend from **Longbourn** had by some accident been lost. *(Jane does not rush to judgments or conclusions.)*

"**My aunt**," she continued, "is going to-morrow into that part of the town, and I shall take the opportunity of calling in **Grosvenor Street**."

She wrote again when the visit was paid, and she had seen Miss Bingley. "I did not think Caroline in spirits," were her words, "but she was very glad to see me, and reproached me for giving her no notice of my coming to London. I was right, therefore, my last letter had never reached her. I inquired after

their brother, of course. He was well, but so much engaged with **Mr. Darcy** that they scarcely ever saw him. I found that **Miss Darcy** was expected to dinner. I wish I could see her. My visit was not long, as **Caroline and Mrs. Hurst** were going out. I dare say I shall see them soon here."

Elizabeth shook her head over this letter. It convinced her that accident only could discover to Mr. Bingley her sister's being in town.

Four weeks passed away, and Jane saw nothing of him. She endeavoured to persuade herself that she did not regret it; but she could no longer be blind to Miss Bingley's inattention. After waiting at home every morning **for a fortnight**, and inventing every evening a fresh excuse for her, the visitor did at last appear; but the shortness of her stay, and yet more, the alteration of her manner would allow Jane to deceive herself no longer. The letter which she wrote on this occasion to her sister will prove what she felt.

"My dearest Lizzy will, I am sure, be incapable of triumphing in her better judgement, at my expense, when I confess myself to have been entirely deceived in Miss Bingley's regard for me. But, my dear sister, though the event has proved you right, do not think me obstinate if I still assert that, considering what her behaviour was, my confidence was as natural as your suspicion. I do not at all comprehend her reason for wishing to be intimate with me; but if the same circumstances were to happen again, I am sure I should be deceived again. Caroline did not return my visit till yesterday; and not a note, not a line, did I receive in the meantime. When she did come, it was very evident that she had no pleasure in it; she made a slight, formal apology, for not calling before, said not a word of wishing to see me again, and was in every respect so altered a creature, that when she went away I was perfectly resolved to continue the acquaintance no longer. I pity, though I cannot help blaming her. She was very wrong in singling me out as she did; I can safely say that every advance to intimacy began on her side. But I pity her, because she must feel that she has been acting wrong, and because I am very sure that anxiety for her brother is the cause of it. I need not explain myself farther; and though *we* know this anxiety to be quite needless, yet if she feels it, it will easily account for her behaviour to me; and so deservedly dear as he is to his sister, whatever anxiety she must feel on his behalf is natural and amiable. I cannot but wonder, however, at her having any such fears now, because, if he had at all cared about me, we must have met, long ago. **He knows of my being in town, I am certain, from some-**

thing she said herself; and yet it would seem, by her manner of talking, as if she wanted to persuade herself that he is really partial to Miss Darcy. I cannot understand it. **If I were not afraid of judging harshly, I should be almost tempted to say that there is a strong appearance of duplicity in all this.** But I will endeavour to banish every painful thought, and think only of what will make me happy—your affection, and the invariable kindness of **my dear uncle and aunt**. Let me hear from you very soon. Miss Bingley said something of his never returning to **Netherfield** again, of giving up the house, but not with any certainty. We had better not mention it. I am extremely glad that you have such pleasant accounts from our friends at Hunsford. Pray go to see them, with Sir William and Maria. I am sure you will be very comfortable there.—Yours, etc." *(Imagine how terribly Caroline Bingley behaved when she visited Jane to elicit this letter!)*

This letter gave Elizabeth some pain; but her spirits returned as she considered that Jane would no longer be duped, by the sister at least. All expectation from the brother was now absolutely over. She would not even wish for a renewal of his attentions. His character sunk on every review of it; and as a punishment for him, as well as a possible advantage to Jane, she seriously hoped he might really soon marry **Mr. Darcy's sister**, as by **Wickham's** account, she would make him abundantly regret what he had thrown away.

Mrs. Gardiner about this time reminded Elizabeth of her promise concerning that gentleman, and required information; and Elizabeth had such to send as might rather give contentment to her aunt than to herself. His apparent partiality had subsided, his attentions were over, he was the admirer of some one else. Elizabeth was watchful enough to see it all, but she could see it and write of it without material pain. Her heart had been but slightly touched, and her vanity was satisfied with believing that *she* would have been his only choice, had fortune permitted it. **The sudden acquisition of ten thousand pounds was the most remarkable charm of the young lady to whom he was now rendering himself agreeable; but Elizabeth, less clear-sighted perhaps in this case than in Charlotte's, did not quarrel with him for his wish of independence. Nothing, on the contrary, could be more natural; and while able to suppose that it cost him a few struggles to relinquish her, she was ready to allow it a wise and desirable measure for both, and could very sincerely wish him happy.** *(Elizabeth's relief and forgiveness of Wickham for his throwing her over for a girl with ten thousand pounds is evidence*

of her secret contempt for Wickham and of her own pride in being the one he'd really want if he weren't in such need of financial security.)

All this was acknowledged to Mrs. Gardiner; and after relating the circumstances, she thus went on: "I am now convinced, my dear aunt, that I have never been much in love; **for had I really experienced that pure and elevating passion, I should at present detest his very name, and wish him all manner of evil.** *(Wonderful subconscious signal about Elizabeth's desire for Darcy.)* But my feelings are not only cordial towards *him*; they are even impartial towards **Miss King**. I cannot find out that I hate her at all, or that I am in the least unwilling to think her a very good sort of girl. There can be no love in all this. My watchfulness has been effectual; and though I certainly should be a more interesting object to all my acquaintances were I distractedly in love with him, I cannot say that I regret my comparative insignificance. Importance may sometimes be purchased too dearly. **Kitty** and **Lydia** take his defection much more to heart than I do. They are young in the ways of the world, and not yet open to the mortifying conviction that handsome young men must have something to live on as well as the plain."

• ANALYZING THE SCENE •

A STORY EVENT is an active change of life value for one or more characters as a result of conflict (one character's desires clash with another's).

A WORKING SCENE contains at least one Story Event.

To determine a Scene's Story Event, answer these four questions:

1. **What are the characters literally doing?**

   The Bennet girls trade letters with information about their romantic prospects.

2. **What is the essential action of what the characters are doing in this scene?**

   Jane resigns herself to the fact that the Bingleys are no longer interested in her while Elizabeth reports to Mrs. Gardiner that she needn't worry about Wickham any longer.

3. **What life value has changed for one or more of the characters in the scene?**

   We'll track the life value for Jane and Elizabeth in this scene as both find their romantic interests defused.

4. **Which life value should I highlight on my Story Grid Spreadsheet?**

   Hope to Resignation.

HOW THE SCENE ABIDES THE FIVE COMMANDMENTS OF STORYTELLING

Inciting Incident: A letter from Jane arrives.

Progressive Complication: Caroline Bingley has made it clear that her family wants nothing to do with the Bennets. Elizabeth discovers that Wickham has thrown her over for a rich girl.

Crisis: Best bad choice. Jane must either believe that the man she loves no longer loves her or obsess herself with the possible duplicity of the people who surround him. Elizabeth could try and win Wickham back and thus make something of a fool of herself, or she could believe that deep down he would prefer her if not for her lack of financial security.

Climax: Jane decides to accept the fact that she has lost her love without feeding the dark impulse to blame others. Elizabeth chooses to believe a lie. (Wickham is a creature of impulse and will prove Elizabeth and her theories tragically wrong later on in the novel.)

Resolution: Jane and Elizabeth decide to settle in for old-maid-ship.

Chapter 27

With no greater events than these in the Longbourn family, and otherwise diversified by little beyond the walks to Meryton, sometimes dirty and sometimes cold, did January and February pass away. March was to take Elizabeth to Hunsford. She had not at first thought very seriously of going thither; but Charlotte, she soon found, was depending on the plan and she gradually learned to consider it herself with greater pleasure as well as greater certainty. Absence had increased her desire of seeing Charlotte again, and weakened her disgust of Mr. Collins. There was novelty in the scheme, and as, with such a mother and such uncompanionable sisters, home could not be faultless, a little change was not unwelcome for its own sake. The journey would moreover give her a peep at Jane; and, in short, as the time drew near, she would have been very sorry for any delay. Everything, however, went on smoothly, and was finally settled according to Charlotte's first sketch. She was to accompany Sir William and his second daughter. The improvement of spending a night in London was added in time, and the plan became perfect as plan could be.

The only pain was in leaving **her father**, who would certainly miss her, and who, when it came to the point, so little liked her going, that he told her to write to him, and almost promised to answer her letter.

The farewell between herself and **Mr. Wickham** was perfectly friendly; on his side even more. His present pursuit could not make him forget that **Elizabeth** had been the first to excite and to deserve his attention, the first to listen and to pity, the first to be admired; and in his manner of bidding her adieu, wishing her every enjoyment, reminding her of what she was to expect in **Lady Catherine de Bourgh**, and trusting their opinion of her—their opinion of everybody—would always coincide, there was a solicitude, an interest which she felt must ever attach her to him with a most sincere regard; and she parted from him convinced that, whether married or single, he must always be her model of the amiable and pleasing.

Her fellow-travellers the next day were not of a kind to make her think him less agreeable. Sir William Lucas, and his daughter Maria, a good-hu-

moured girl, but as empty-headed as himself, had nothing to say that could be worth hearing, and were listened to with about as much delight as the rattle of the chaise. *(Wow, Elizabeth is one prejudicial being…)* Elizabeth loved absurdities, but she had known Sir William's too long. He could tell her nothing new of the wonders of his presentation and knighthood; and his civilities were worn out, like his information.

It was a journey of only twenty-four miles, and they began it so early as to be in **Gracechurch Street** by noon. *(Here is another example of Austen's prowess as a novelist…her very clear and specific description of "the world" where Elizabeth resides is impeccable. There is an entire geography embedded in the narrative. This sentence is a great way also of letting the reader know that Elizabeth is now leaving "the ordinary world" and entering "the magical world" as Joseph Campbell relates in his work. It is now eminently clear that Elizabeth is our central protagonist and that all other players in this drama serve her narrative arc from prideful and prejudicial immaturity to a more empathetic and forgiving partner.)* As they drove to **Mr. Gardiner's** door, **Jane** was at a drawing-room window watching their arrival; when they entered the passage she was there to welcome them, and Elizabeth, looking earnestly in her face, was pleased to see it healthful and lovely as ever. On the stairs were **a troop of little boys and girls**, whose eagerness for their cousin's appearance would not allow them to wait in the drawing-room, and whose shyness, as they **had not seen her for a twelvemonth** *(This could be a mistake on Austen's part…as the Gardiners were in Longbourn for Christmas, just three months prior…that is unless they chose not to bring their children.)*, prevented their coming lower. All was joy and kindness. The day passed most pleasantly away; the morning in bustle and shopping, and the evening at one of the theatres.

Elizabeth then contrived to sit by **her aunt**. Their first object was her sister; and she was more grieved than astonished to hear, in reply to her minute inquiries, that though Jane always struggled to support her spirits, there were periods of dejection. It was reasonable, however, to hope that they would not continue long. Mrs. Gardiner gave her the particulars also of **Miss Bingley's** visit in **Gracechurch Street**, and repeated conversations occurring at different times between Jane and herself, which proved that the former had, from her heart, given up the acquaintance.

Mrs. Gardiner then rallied her niece on Wickham's desertion, and complimented her on bearing it so well.

"But my dear Elizabeth," she added, "what sort of girl is **Miss King**? I should be sorry to think our friend mercenary."

"Pray, my dear aunt, **what is the difference in matrimonial affairs, between the mercenary and the prudent motive?** Where does discretion end, and avarice begin? Last Christmas you were afraid of his marrying me, because it would be imprudent; and now, because he is trying to get a girl with only ten thousand pounds, you want to find out that he is mercenary."

"If you will only tell me what sort of girl Miss King is, I shall know what to think."

"She is a very good kind of girl, I believe. I know no harm of her."

"But he paid her not the smallest attention till her grandfather's death made her mistress of this fortune."

"No—what should he? If it were not allowable for him to gain *my* affections because I had no money, what occasion could there be for making love to a girl whom he did not care about, and who was equally poor?"

"But there seems an indelicacy in directing his attentions towards her so soon after this event."

"A man in distressed circumstances has not time for all those elegant decorums which other people may observe. If *she* does not object to it, why should *we*?"

"*Her* not objecting does not justify *him*. It only shows her being deficient in something herself—sense or feeling."

"Well," cried Elizabeth, "have it as you choose. *He* shall be mercenary, and *she* shall be foolish."

"No, Lizzy, that is what I do not choose. I should be sorry, you know, to think ill of a young man who has lived so long in **Derbyshire**."

"Oh! if that is all, I have a very poor opinion of young men who live in Derbyshire; and their intimate friends who live in **Hertfordshire** are not much better. I am sick of them all. Thank Heaven! I am going to-morrow where I shall find a man who has not one agreeable quality, who has neither manner nor sense to recommend him. Stupid men are the only ones worth knowing, after all." *(This sounds just like what her father would say. Her anger is getting the better of her. Again, when she loses her cool at a most inappropriate time, this setup on Austen's behalf makes the behavior believable.)*

"Take care, Lizzy; that speech savours strongly of disappointment."

Before they were separated by the conclusion of the play, she had the unexpected happiness of **an invitation to accompany her uncle and aunt in a tour of pleasure which they proposed taking in the summer.** *(Austen sets up the summer tour here. Since Elizabeth is on the adventure spoken of a few chapters prior, it's a good idea to set up another adventure in the future to make the promise to the reader that Elizabeth will go even further into the magical world at a later time.)*

"We have not determined how far it shall carry us," said Mrs. Gardiner, "but, perhaps, **to the Lakes.**"

No scheme could have been more agreeable to Elizabeth, and her acceptance of the invitation was most ready and grateful. "Oh, my dear, dear aunt," she rapturously cried, "what delight! what felicity! You give me fresh life and vigour. Adieu to disappointment and spleen. **What are young men to rocks and mountains?** Oh! what hours of transport we shall spend! And when we *do* return, it shall not be like other travellers, without being able to give one accurate idea of anything. We *will* know where we have gone—we *will* recollect what we have seen. Lakes, mountains, and rivers shall not be jumbled together in our imaginations; nor when we attempt to describe any particular scene, will we begin quarreling about its relative situation. Let *our* first effusions be less insupportable than those of the generality of travellers." *(Wait till Elizabeth sets her eyes on Pemberley!)*

• ANALYZING THE SCENE •

A STORY EVENT is an active change of life value for one or more characters as a result of conflict (one character's desires clash with another's).

A WORKING SCENE contains at least one Story Event.

To determine a Scene's Story Event, answer these four questions:

1. **What are the characters literally doing?**

   Elizabeth, Sir William and Maria leave for Hunsford and stop in London for an overnight stay with the Gardiners.

2. **What is the essential action of what the characters are doing in this scene?**

   Elizabeth biliously defends Wickham's behavior to her aunt, after which her aunt invites her on a summer trip.

3. **What life value has changed for one or more of the characters in the scene?**

   We'll track the life value for Elizabeth in this scene.

4. **Which life value should I highlight on my Story Grid Spreadsheet?**

   Rejected to Invited.

HOW THE SCENE ABIDES THE FIVE COMMANDMENTS OF STORYTELLING

Inciting Incident: Sir William, Maria and Elizabeth arrive at Gracechurch Street.

Progressive Complication: Jane is resigned, but irreparably darkened, by the loss of Bingley as is Elizabeth and her loss of Wickham.

Crisis: Best bad choice. If Elizabeth accepts that Wickham is a treacherous sort, she'd have to adjust her attitude toward Darcy.

Climax: Elizabeth continues to side with Wickham, even defending his duplicitous choices.

Resolution: Elizabeth will distract herself from the pursuit of love with a summer trip.

Chapter 28

Every object in the next day's journey was new and interesting to **Elizabeth**; and her spirits were in a state of enjoyment; for she had seen **her sister** looking so well as to banish all fear for her health, and the prospect of her northern tour was a constant source of delight.

When they left the high road for the lane to **Hunsford**, every eye was in search of the **Parsonage**, and every turning expected to bring it in view. The palings of **Rosings Park** was their boundary on one side. Elizabeth smiled at the recollection of all that she had heard of its inhabitants.

At length the Parsonage was discernible. The garden sloping to the road, the house standing in it, the green pales, and the laurel hedge, everything declared they were arriving. **Mr. Collins** and **Charlotte** appeared at the door, and the carriage stopped at the small gate which led by a short gravel walk to the house, amidst the nods and smiles of the whole party. In a moment they were all out of the chaise, rejoicing at the sight of each other. **Mrs. Collins** welcomed her friend with the liveliest pleasure, and Elizabeth was more and more satisfied with coming when she found herself so affectionately received. She saw instantly that her cousin's manners were not altered by his marriage; his formal civility was just what it had been, and he detained her some minutes at the gate to hear and satisfy his inquiries after all her family. They were then, with no other delay than his pointing out the neatness of the entrance, taken into the house; and as soon as they were in the parlour, he welcomed them a second time, with ostentatious formality to his humble abode, and punctually repeated all his wife's offers of refreshment.

Elizabeth was prepared to see him in his glory; and she could not help in fancying that in displaying the good proportion of the room, its aspect and its furniture, he addressed himself particularly to her, as if wishing to make her feel what she had lost in refusing him. **But though everything seemed neat and comfortable, she was not able to gratify him by any sigh of repentance, and rather looked with wonder at her friend that she could have so cheerful an air with such a companion.** *(Elizabeth is so overwhelmingly confident in her view of the world that it is striking now. Austen is building this point of view*

with such mastery that we, the reader, can't help but see the world through Elizabeth's eyes…even as she so nastily judges everything she sees. This skill will make Elizabeth's moral change at the end of the novel so cathartic for us.) When Mr. Collins said anything of which his wife might reasonably be ashamed, which certainly was not unseldom, she involuntarily turned her eye on Charlotte. Once or twice she could discern a faint blush; but in general Charlotte wisely did not hear. After sitting long enough to admire every article of furniture in the room, from the sideboard to the fender, to give an account of their journey, and of all that had happened in London, Mr. Collins invited them to take a stroll in the garden, which was large and well laid out, and to the cultivation of which he attended himself. To work in this garden was one of his most respectable pleasures; and Elizabeth admired the command of countenance with which Charlotte talked of the healthfulness of the exercise, and owned she encouraged it as much as possible. Here, leading the way through every walk and cross walk, and scarcely allowing them an interval to utter the praises he asked for, every view was pointed out with a minuteness which left beauty entirely behind. He could number the fields in every direction, and could tell how many trees there were in the most distant clump. But of all the views which his garden, or which the country or kingdom could boast, none were to be compared with the prospect of **Rosings**, afforded by an opening in the trees that bordered the park nearly opposite the front of his house. It was a handsome modern building, well situated on rising ground. *(The mansion on the hill in the distance is a wonderful metaphor.)*

From his garden, Mr. Collins would have led them round his two meadows; but the ladies, not having shoes to encounter the remains of a white frost, turned back; and while **Sir William** accompanied him, Charlotte took **her sister** and friend over the house, extremely well pleased, probably, to have the opportunity of showing it without her husband's help. It was rather small, but well built and convenient; and everything was fitted up and arranged with a neatness and consistency of which Elizabeth gave Charlotte all the credit. When Mr. Collins could be forgotten, there was really an air of great comfort throughout, and by Charlotte's evident enjoyment of it, Elizabeth supposed he must be often forgotten.

She had already learnt that **Lady Catherine** was still in the country. It was spoken of again while they were at dinner, when Mr. Collins joining in, observed:

"Yes, Miss Elizabeth, you will have the honour of seeing Lady Catherine de Bourgh on the **ensuing Sunday at church**, and I need not say you will be delighted with her. She is all affability and condescension, and I doubt not but you will be honoured with some portion of her notice when service is over. I have scarcely any hesitation in saying she will include you and my sister Maria in every invitation with which she honours us during your stay here. Her behaviour to my dear Charlotte is charming. We dine at Rosings twice every week, and are never allowed to walk home. Her ladyship's carriage is regularly ordered for us. I should say, one of her ladyship's carriages, for she has several."

"Lady Catherine is a very respectable, sensible woman indeed," added Charlotte, "and a most attentive neighbour."

"Very true, my dear, that is exactly what I say. She is the sort of woman whom one cannot regard with too much deference."

The evening was spent chiefly in talking over **Hertfordshire** news, and telling again what had already been written; and when it closed, Elizabeth, in the solitude of her chamber, had to meditate upon Charlotte's degree of contentment, to understand her address in guiding, and composure in bearing with, her husband, and to acknowledge that it was all done very well. She had also to anticipate how her visit would pass, the quiet tenor of their usual employments, the vexatious interruptions of Mr. Collins, and the gaieties of their intercourse with Rosings. A lively imagination soon settled it all.

About the **middle of the next day**, as she was in her room getting ready for a walk, a sudden noise below seemed to speak the whole house in confusion; and, after listening a moment, she heard somebody running upstairs in a violent hurry, and calling loudly after her. She opened the door and met Maria in the landing place, who, breathless with agitation, cried out—

"Oh, my dear Eliza! pray make haste and come into the dining-room, for there is such a sight to be seen! I will not tell you what it is. Make haste, and come down this moment."

Elizabeth asked questions in vain; Maria would tell her nothing more, and down they ran into the dining-room, which fronted the lane, in quest of this wonder; it **was two ladies** stopping in a low phaeton at the garden gate.

"And is this all?" cried Elizabeth. "I expected at least that the pigs were got into the garden, and here is nothing but Lady Catherine and her daughter."

"La! my dear," said Maria, quite shocked at the mistake, "it is not Lady Catherine. The old lady is **Mrs. Jenkinson**, who lives with them; the other is

Miss de Bourgh. Only look at her. She is quite a little creature. Who would have thought that she could be so thin and small?"

"She is abominably rude to keep Charlotte out of doors in all this wind. Why does she not come in?"

"Oh, Charlotte says she hardly ever does. It is the greatest of favours when Miss de Bourgh comes in."

"I like her appearance," said Elizabeth, struck with other ideas. "She looks sickly and cross. Yes, she will do for him very well. She will make him a very proper wife." *(Thinking of Darcy…)*

Mr. Collins and Charlotte were both standing at the gate in conversation with the ladies; and Sir William, to Elizabeth's high diversion, was stationed in the doorway, in earnest contemplation of the greatness before him, and constantly bowing whenever Miss de Bourgh looked that way.

At length there was nothing more to be said; the ladies drove on, and the others returned into the house. Mr. Collins no sooner saw the two girls than he began to congratulate them on their good fortune, which Charlotte explained by letting them know that the whole party was asked to dine at Rosings the next day.

• ANALYZING THE SCENE •

A STORY EVENT is an active change of life value for one or more characters as a result of conflict (one character's desires clash with another's).

A WORKING SCENE contains at least one Story Event.

To determine a Scene's Story Event, answer these four questions:

1. **What are the characters literally doing?**

   Elizabeth, Sir William and Maria arrive at Hunsford Parsonage and get the grand tour.

2. **What is the essential action of what the characters are doing in this scene?**

Elizabeth is nitpicking every detail of Charlotte's new life and bitterly judging it lame and intolerable.

3. **What life value has changed for one or more of the characters in the scene?**

   We'll track the life value for Elizabeth in this scene.

4. **Which life value should I highlight on my Story Grid Spreadsheet?**

   Welcomed to Disconcerted to Invited.

HOW THE SCENE ABIDES THE FIVE COMMANDMENTS OF STORYTELLING

Inciting Incident: The guests arrive in Hunsford.

Progressive Complication: Charlotte will not engage in Elizabeth's criticisms of her husband.

Crisis: Best bad choice. If Elizabeth recognizes that Charlotte seems to be well off and accepting of her husband's peculiarities, she'll have to recognize that her worldview is not as perfect as she believes.

Climax: Elizabeth chooses to cynically play along with the social niceties while secretly having contempt for them.

Resolution: The entire group has been invited to dinner by Lady Catherine.

Chapter 29

Mr. Collins's triumph, in consequence of this invitation, was complete. The power of displaying the grandeur of his **patroness** to his wondering **visitors**, and of letting them see her civility towards himself and his wife, was exactly what he had wished for; and that an opportunity of doing it should be given so soon, was such an instance of **Lady Catherine's** condescension, as he knew not how to admire enough.

"I confess," said he, "that I should not have been at all surprised by her ladyship's asking us **on Sunday** to drink tea and spend the evening at **Rosings**. I rather expected, from my knowledge of her affability, that it would happen. But who could have foreseen such an attention as this? Who could have imagined that we should receive an invitation to dine there (an invitation, moreover, including the whole party) so immediately after your arrival!"

"I am the less surprised at what has happened," replied **Sir William**, "from that knowledge of what the manners of the great really are, which my situation in life has allowed me to acquire. About the court, such instances of elegant breeding are not uncommon."

Scarcely anything was talked of the whole day or next morning but their visit to Rosings. Mr. Collins was carefully instructing them in what they were to expect, that the sight of such rooms, **so many servants**, and so splendid a dinner, might not wholly overpower them.

When the ladies were separating for the toilette, he said to Elizabeth—

"Do not make yourself uneasy, my dear cousin, about your apparel. Lady Catherine is far from requiring that elegance of dress in us which becomes herself and her daughter. I would advise you merely to put on whatever of your clothes is superior to the rest—there is no occasion for anything more. Lady Catherine will not think the worse of you for being simply dressed. **She likes to have the distinction of rank preserved**."

While they were dressing, he came two or three times to their different doors, to recommend their being quick, as Lady Catherine very much objected to be kept waiting for her dinner. Such formidable accounts of her ladyship, and her manner of living, quite frightened **Maria Lucas** who had been

little used to company, and she looked forward to her introduction at Rosings with as much apprehension as her father had done to his presentation at **St. James's**.

As the weather was fine, they had a pleasant walk of about half a mile across the park. Every park has its beauty and its prospects; and Elizabeth saw much to be pleased with, though she could not be in such raptures as Mr. Collins expected the scene to inspire, and was but slightly affected by his enumeration of the windows in front of the house, and his relation of what the glazing altogether had originally cost **Sir Lewis de Bourgh.** *(Lady de Bourgh's place is a perfect weigh station to prepare the reader and Elizabeth for Pemberley, which is Nirvana to Elizabeth in its exquisite taste, setting and natural beauty. Rosings is wonderful and magical in its way, but Mr. Collins and the dyspepsia of Lady Catherine detract from its splendor.)*

When they ascended the steps to the hall, Maria's alarm was every moment increasing, and even **Sir William** did not look perfectly calm. Elizabeth's courage did not fail her. She had heard nothing of Lady Catherine that spoke her awful from any extraordinary talents or miraculous virtue, and **the mere stateliness of money or rank she thought she could witness without trepidation.** *(Elizabeth is contemptuous of rank and money and thus is able to cynically appraise her surroundings without feeling self-conscious. She does not lose herself and start to feel uncomfortable until she sees Pemberley.)*

From the entrance-hall, of which Mr. Collins pointed out, with a rapturous air, the fine proportion and the finished ornaments, they followed **the servants** through an ante-chamber, to the room where **Lady Catherine**, **her daughter**, and **Mrs. Jenkinson** were sitting. Her ladyship, with great condescension, arose to receive them; and as **Mrs. Collins** had settled it with her husband that the office of introduction should be hers, it was performed in a proper manner, without any of those apologies and thanks which he would have thought necessary.

In spite of having been at St. James's Sir William was so completely awed by the grandeur surrounding him, that he had but just courage enough to make a very low bow, and take his seat without saying a word; and his daughter, frightened almost out of her senses, sat on the edge of her chair, not knowing which way to look. Elizabeth found herself quite equal to the scene, and could observe the three ladies before her composedly. Lady Catherine was a tall, large woman, with strongly-marked features, which might once have

been handsome. Her air was not conciliating, nor was her manner of receiving them such as to make her visitors forget their inferior rank. She was not rendered formidable by silence; but whatever she said was spoken in so authoritative a tone, as marked her self-importance, and brought **Mr. Wickham** immediately to Elizabeth's mind; and from the observation of the day altogether, she believed Lady Catherine to be exactly what he represented.

When, after examining the mother, in whose countenance and deportment she soon found some resemblance of **Mr. Darcy**, she turned her eyes on the daughter, she could almost have joined in Maria's astonishment at her being so thin and so small. There was neither in figure nor face any likeness between the ladies. Miss de Bourgh was pale and sickly; her features, though not plain, were insignificant; and she spoke very little, except in a low voice, to Mrs. Jenkinson, in whose appearance there was nothing remarkable, and who was entirely engaged in listening to what she said, and placing a screen in the proper direction before her eyes.

After sitting a few minutes, they were all sent to one of the windows to admire the view, Mr. Collins attending them to point out its beauties, and Lady Catherine kindly informing them that it was much better worth looking at in the summer.

The dinner was exceedingly handsome, and there were all the servants and all the articles of plate which Mr. Collins had promised; and, as he had likewise foretold, he took his seat at the bottom of the table, by her ladyship's desire, and looked as if he felt that life could furnish nothing greater. He carved, and ate, and praised with delighted alacrity; and every dish was commended, first by him and then by Sir William, who was now enough recovered to echo whatever his son-in-law said, in a manner which Elizabeth wondered Lady Catherine could bear. But Lady Catherine seemed gratified by their excessive admiration, and gave most gracious smiles, especially when any dish on the table proved a novelty to them. The party did not supply much conversation. Elizabeth was ready to speak whenever there was an opening, but she was seated between Charlotte and Miss de Bourgh—the former of whom was engaged in listening to Lady Catherine, and the latter said not a word to her all dinner-time. Mrs. Jenkinson was chiefly employed in watching how little Miss de Bourgh ate, pressing her to try some other dish, and fearing she was indisposed. Maria thought speaking out of the question, and the gentlemen did nothing but eat and admire.

When the ladies returned to the drawing-room, there was little to be done but to hear Lady Catherine talk, which she did without any intermission till coffee came in, delivering her opinion on every subject in so decisive a manner, as proved that she was **not used to have her judgement controverted**. She inquired into Charlotte's domestic concerns familiarly and minutely, gave her a great deal of advice as to the management of them all; told her how everything ought to be regulated in so small a family as hers, and instructed her as to the care of her cows and her poultry. Elizabeth found that nothing was beneath this great lady's attention, which could furnish her with an occasion of dictating to others. In the intervals of her discourse with Mrs. Collins, she addressed a variety of questions to Maria and Elizabeth, but especially to the latter, of whose connections she knew the least, and who she observed to Mrs. Collins was a very genteel, pretty kind of girl. She asked her, at different times, how many sisters she had, whether they were older or younger than herself, whether any of them were likely to be married, whether they were handsome, where they had been educated, what carriage her father kept, and what had been her mother's maiden name? Elizabeth felt all the impertinence of her questions but answered them very composedly. Lady Catherine then observed,

"**Your father's** estate is entailed on Mr. Collins, I think. For your sake," turning to Charlotte, "I am glad of it; but otherwise I see no occasion for entailing estates from the female line. It was not thought necessary in **Sir Lewis de Bourgh's** family. Do you play and sing, **Miss Bennet**?"

"A little."

"Oh! then—some time or other we shall be happy to hear you. Our instrument is a capital one, probably superior to——You shall try it some day. Do **your sisters** play and sing?"

"One of them does."

"Why did not you all learn? You ought all to have learned. The **Miss Webbs** all play, and **their father** has not so good an income as yours. Do you draw?"

"No, not at all."

"What, none of you?"

"Not one."

"That is very strange. But I suppose you had no opportunity. **Your mother** should have taken you to town every spring for the benefit of masters."

"My mother would have had no objection, but my father hates **London**."

"Has **your governess** left you?"

"We never had any governess."

"No governess! How was that possible? Five daughters brought up at home without a governess! I never heard of such a thing. Your mother must have been quite a slave to your education."

Elizabeth could hardly help smiling as she assured her that had not been the case.

"Then, who taught you? who attended to you? Without a governess, you must have been neglected."

"Compared with some families, I believe we were; but such of us as wished to learn never wanted the means. We were always encouraged to read, and had all the masters that were necessary. Those who chose to be idle, certainly might."

"Aye, no doubt; but that is what a governess will prevent, and if I had known your mother, I should have advised her most strenuously to engage one. I always say that nothing is to be done in education without steady and regular instruction, and nobody but a governess can give it. It is wonderful how many families I have been the means of supplying in that way. I am always glad to get a young person well placed out. **Four nieces** of Mrs. Jenkinson are most delightfully situated through my means; and it was but the other day that I recommended **another young person**, who was merely accidentally mentioned to me, and the family are quite delighted with her. Mrs. Collins, did I tell you of **Lady Metcalf's** calling yesterday to thank me? She finds **Miss Pope** a treasure. 'Lady Catherine,' said she, 'you have given me a treasure.' Are any of **your younger sisters** out, Miss Bennet?"

"Yes, ma'am, all."

"All! What, all five out at once? Very odd! And you only the second. The younger ones out before the elder ones are married! Your younger sisters must be very young?"

"Yes, my youngest is not sixteen. Perhaps she is full young to be much in company. But really, ma'am, I think it would be very hard upon younger sisters, that they should not have their share of society and amusement, because the elder may not have the means or inclination to marry early. The last-born has as good a right to the pleasures of youth at the first. And to be kept back on *such* a motive! I think it would not be very likely to promote sisterly affection or delicacy of mind."

"Upon my word," said her ladyship, "you give your opinion very decidedly for so young a person. Pray, what is your age?"

"With three younger sisters grown up," replied Elizabeth, smiling, "your ladyship can hardly expect me to own it."

Lady Catherine seemed quite astonished at not receiving a direct answer; and Elizabeth suspected herself to be the first creature who had ever dared to trifle with so much dignified impertinence.

"You cannot be more than twenty, I am sure, therefore you need not conceal your age."

"I am not one-and-twenty."

When the gentlemen had joined them, and tea was over, the card-tables were placed. Lady Catherine, Sir William, and Mr. and Mrs. Collins sat down to quadrille; and as Miss de Bourgh chose to play at cassino, the two girls had the honour of assisting Mrs. Jenkinson to make up her party. Their table was superlatively stupid. Scarcely a syllable was uttered that did not relate to the game, except when Mrs. Jenkinson expressed her fears of Miss de Bourgh's being too hot or too cold, or having too much or too little light. A great deal more passed at the other table. Lady Catherine was generally speaking—stating the mistakes of the three others, or relating some anecdote of herself. Mr. Collins was employed in agreeing to everything her ladyship said, thanking her for every fish he won, and apologising if he thought he won too many. Sir William did not say much. He was storing his memory with anecdotes and noble names.

When Lady Catherine and her daughter had played as long as they chose, the tables were broken up, the carriage was offered to Mrs. Collins, gratefully accepted and immediately ordered. The party then gathered round the fire to hear Lady Catherine determine what weather they were to have on the morrow. From these instructions they were summoned by the arrival of the coach; and with many speeches of thankfulness on Mr. Collins's side and as many bows on Sir William's they departed. As soon as they had driven from the door, Elizabeth was called on by her cousin to give her opinion of all that she had seen at Rosings, which, for Charlotte's sake, she made more favourable than it really was. But her commendation, though costing her some trouble, could by no means satisfy Mr. Collins, and he was very soon obliged to take her ladyship's praise into his own hands.

• ANALYZING THE SCENE •

A STORY EVENT is an active change of life value for one or more characters as a result of conflict (one character's desires clash with another's).

A WORKING SCENE contains at least one Story Event.

To determine a Scene's Story Event, answer these four questions:

1. **What are the characters literally doing?**

   The Hunsford Parsonage contingent has dinner at Lady Catherine's.

2. **What is the essential action of what the characters are doing in this scene?**

   Lady Catherine sits court and holds forth on all manner of social issues.

3. **What life value has changed for one or more of the characters in the scene?**

   We'll track the life value for Elizabeth in this scene.

4. **Which life value should I highlight on my Story Grid Spreadsheet?**

   Impressed to Contemptuous.

HOW THE SCENE ABIDES THE FIVE COMMANDMENTS OF STORYTELLING

Inciting Incident: Elizabeth and company arrive at Rosings.

Progressive Complication: Lady Catherine hogs the conversation.

Crisis: Best bad choice. If Elizabeth displeases Lady Catherine, she'll put her friend in a bad position. If she doesn't do something interesting, she may die of boredom.

Climax: Elizabeth gooses Lady Catherine by not answering her question directly.

Resolution: Lady Catherine finds Elizabeth a bit cheeky.

Chapter 30

Sir William stayed only **a week** at **Hunsford**, but his visit was long enough to convince him of **his daughter's** being most comfortably settled, and of her possessing such **a husband** and such **a neighbour** as were not often met with. While Sir William was with them, **Mr. Collins** devoted his morning to driving him out in his gig, and showing him the country; but when he went away, the whole family returned to their usual employments, and **Elizabeth** was thankful to find that they did not see more of her cousin by the alteration, for the chief of the time between breakfast and dinner was now passed by him either at work in the garden or in reading and writing, and looking out of the window in his own book-room, which fronted the road. The room in which the ladies sat was backwards. Elizabeth had at first rather wondered that **Charlotte** should not prefer the dining-parlour for common use; it was a better sized room, and had a more pleasant aspect; but she soon saw that her friend had an excellent reason for what she did, for Mr. Collins would undoubtedly have been much less in his own apartment, had they sat in one equally lively; and she gave Charlotte credit for the arrangement.

From the drawing-room they could distinguish nothing in the lane, and were indebted to Mr. Collins for the knowledge of what carriages went along, and how often especially **Miss de Bourgh** drove by in her phaeton, which he never failed coming to inform them of, though it happened almost every day. She not unfrequently stopped at the Parsonage, and had a few minutes' conversation with Charlotte, but was scarcely ever prevailed upon to get out.

Very few days passed in which Mr. Collins did not walk to **Rosings**, and not many in which his wife did not think it necessary to go likewise; and till Elizabeth recollected that there might be other family livings to be disposed of, she could not understand the sacrifice of so many hours. Now and then they were honoured with a call from her ladyship, and nothing escaped her observation that was passing in the room during these visits. She examined into their employments, looked at their work, and advised them to do it differently; found fault with the arrangement of the furniture; or detected **the**

housemaid in negligence; and if she accepted any refreshment, seemed to do it only for the sake of finding out that Mrs. Collins's joints of meat were too large for her family.

Elizabeth soon perceived, that though this great lady was not in commission of the peace of the county, she was a most active magistrate in her own parish, the minutest concerns of which were carried to her by Mr. Collins; and whenever any of **the cottagers** were disposed to be quarrelsome, discontented, or too poor, she sallied forth into the village to settle their differences, silence their complaints, and scold them into harmony and plenty.

The entertainment of dining at Rosings was repeated about **twice a week**; and, allowing for the loss of Sir William, and there being only one card-table in the evening, every such entertainment was the counterpart of the first. Their other engagements were few, as the style of living in the neighbourhood in general was beyond Mr. Collins's reach. This, however, was no evil to Elizabeth, and upon the whole she spent her time comfortably enough; there were half-hours of pleasant conversation with Charlotte, and the weather was so fine for the time of year that she had often great enjoyment out of doors. Her favourite walk, and where she frequently went while the others were calling on Lady Catherine, was along the open grove which edged that side of the park, where there was a nice sheltered path, which no one seemed to value but herself, and where she felt beyond the reach of Lady Catherine's curiosity.

In this quiet way, **the first fortnight** of her visit soon passed away. **Easter was approaching**, and the week preceding it was to bring an addition to the family at Rosings, which in so small a circle must be important. Elizabeth had heard soon after her arrival that **Mr. Darcy** was expected there in the course of a few weeks, and though there were not many of her acquaintances whom she did not prefer, his coming would furnish one comparatively new to look at in their Rosings parties, and she might be amused in seeing how hopeless **Miss Bingley's** designs on him were, by his behaviour to **his cousin**, for whom he was evidently destined by Lady Catherine, who talked of his coming with the greatest satisfaction, spoke of him in terms of the highest admiration, and seemed almost angry to find that he had already been frequently seen by Miss Lucas and herself.

His arrival was soon known at the Parsonage; for Mr. Collins was walking the whole morning within view of the lodges opening into **Hunsford Lane**, in order to have the earliest assurance of it, and after making his bow as

the carriage turned into the Park, hurried home with the great intelligence. On the following morning he hastened to Rosings to pay his respects. There were **two nephews of Lady Catherine** to require them, for Mr. Darcy had brought with him a **Colonel Fitzwilliam**, **the younger son of his uncle Lord ——,** and, to the great surprise of all the party, when Mr. Collins returned, the gentlemen accompanied him. Charlotte had seen them from her husband's room, crossing the road, and immediately running into the other, told the girls what an honour they might expect, adding:

"I may thank you, Eliza, for this piece of civility. Mr. Darcy would never have come so soon to wait upon me."

Elizabeth had scarcely time to disclaim all right to the compliment, before their approach was announced by the door-bell, and shortly afterwards the three gentlemen entered the room. Colonel Fitzwilliam, who led the way, was about thirty, not handsome, but in person and address most truly the gentleman. Mr. Darcy looked just as he had been used to look in **Hertfordshire**—paid his compliments, with his usual reserve, to Mrs. Collins, and whatever might be his feelings toward her friend, met her with every appearance of composure. Elizabeth merely curtseyed to him without saying a word.

Colonel Fitzwilliam entered into conversation directly with the readiness and ease of a well-bred man, and talked very pleasantly; but his cousin, after having addressed a slight observation on the house and garden to Mrs. Collins, sat for some time without speaking to anybody. At length, however, his civility was so far awakened as to inquire of Elizabeth after the health of her family. She answered him in the usual way, and after a moment's pause, added:

"My eldest sister has been **in town these three months**. Have you never happened to see her there?"

She was perfectly sensible that he never had; but she wished to see whether he would betray any consciousness of what had passed between the **Bingleys** and **Jane**, and she thought he looked a little confused as he answered that he had never been so fortunate as to meet Miss Bennet. The subject was pursued no farther, and the gentlemen soon afterwards went away.

• ANALYZING THE SCENE •

A STORY EVENT is an active change of life value for one or more characters as a result of conflict (one character's desires clash with another's).

A WORKING SCENE contains at least one Story Event.

To determine a Scene's Story Event, answer these four questions:

1. **What are the characters literally doing?**

   Darcy and his cousin Fitzwilliam come to the Parsonage to pay their respects soon after their arrival in Rosings.

2. **What is the essential action of what the characters are doing in this scene?**

   Elizabeth nudges Mr. Darcy to see if he was aware that Jane was in London for the past three months.

3. **What life value has changed for one or more of the characters in the scene?**

   We'll track the life value for Elizabeth in this scene.

4. **Which life value should I highlight on my Story Grid Spreadsheet?**

   Bored to Stimulated.

HOW THE SCENE ABIDES THE FIVE COMMANDMENTS OF STORYTELLING

Inciting Incident: Mr. Darcy arrives.

Progressive Complication: Mr. Darcy has brought his cousin.

Crisis: Best bad choice. If Elizabeth nudges Darcy with a direct question about his knowing that Jane was in London, she may upset the balance of

the social interaction. If she doesn't, she'll not get to see what Darcy knows about Bingley's throwing over of Jane.

Climax: Elizabeth nudges Darcy.

Resolution: Darcy answers the question but withholds information.

Chapter 31

Colonel Fitzwilliam's manners were very much admired at **the Parsonage**, and **the ladies** all felt that he must add considerably to the pleasures of their engagements at **Rosings**. It was **some days**, however, before they received any invitation thither—for while there were visitors in the house, they could not be necessary; and it was **not till Easter-day, almost a week after the gentlemen's arrival**, that they were honoured by such an attention, and then they were merely asked on leaving church to come there in the evening. For the last week they had seen very little of **Lady Catherine** or **her daughter**. Colonel Fitzwilliam had called at the Parsonage more than once during the time, but **Mr. Darcy** they had seen only at church.

The invitation was accepted of course, and at a proper hour they joined the party in Lady Catherine's drawing-room. Her ladyship received them civilly, but it was plain that their company was by no means so acceptable as when she could get nobody else; and she was, in fact, almost engrossed by her nephews, speaking to them, especially to Darcy, much more than to any other person in the room.

Colonel Fitzwilliam seemed really glad to see them; anything was a welcome relief to him at Rosings; and **Mrs. Collins's** pretty friend had moreover caught his fancy very much. He now seated himself by her, and talked so agreeably of **Kent and Hertfordshire**, of travelling and staying at home, of new books and music, that **Elizabeth** had never been half so well entertained in that room before; and they conversed with so much spirit and flow, as to draw the attention of Lady Catherine herself, as well as of Mr. Darcy. *His* eyes had been soon and repeatedly turned towards them with a look of curiosity; and that her ladyship, after a while, shared the feeling, was more openly acknowledged, for she did not scruple to call out:

"What is that you are saying, Fitzwilliam? What is it you are talking of? What are you telling Miss Bennet? Let me hear what it is."

"We are speaking of music, madam," said he, when no longer able to avoid a reply.

"Of music! Then pray speak aloud. It is of all subjects my delight. I must have my share in the conversation if you are speaking of music. There are few people in England, I suppose, who have more true enjoyment of music than myself, or a better natural taste. If I had ever learnt, I should have been a great proficient. And so would **Anne**, if her health had allowed her to apply. I am confident that she would have performed delightfully. How does **Georgiana** get on, Darcy?"

Mr. Darcy spoke with affectionate praise of his sister's proficiency.

"I am very glad to hear such a good account of her," said Lady Catherine; "and pray tell her from me, that she cannot expect to excel if she does not practice a good deal."

"I assure you, madam," he replied, "that she does not need such advice. She practises very constantly."

"So much the better. It cannot be done too much; and when I next write to her, I shall charge her not to neglect it on any account. I often tell young ladies that no excellence in music is to be acquired without constant practice. I have told Miss Bennet several times, that she will never play really well unless she practises more; and though Mrs. Collins has no instrument, she is very welcome, as I have often told her, to come to Rosings every day, and play on the pianoforte in **Mrs. Jenkinson's** room. She would be in nobody's way, you know, in that part of the house."

Mr. Darcy looked a little ashamed of his aunt's ill-breeding, and made no answer.

When coffee was over, Colonel Fitzwilliam reminded Elizabeth of having promised to play to him; and she sat down directly to the instrument. He drew a chair near her. Lady Catherine listened to half a song, and then talked, as before, to her other nephew; till the latter walked away from her, and making with his usual deliberation towards the pianoforte stationed himself so as to command a full view of the fair performer's countenance. Elizabeth saw what he was doing, and at the first convenient pause, turned to him with an arch smile, and said:

"You mean to frighten me, Mr. Darcy, by coming in all this state to hear me? I will not be alarmed though your sister *does* play so well. There is a stubbornness about me that never can bear to be frightened at the will of others. My courage always rises at every attempt to intimidate me."

"I shall not say you are mistaken," he replied, "because you could not really believe me to entertain any design of alarming you; and I have had the

pleasure of your acquaintance long enough to know that you find great enjoyment in occasionally professing opinions which in fact are not your own." (*Darcy's statement lets Fitzwilliam know that there is a history between himself and Elizabeth, which subtly lets his cousin know that he's interested in her.)*

Elizabeth laughed heartily at this picture of herself, and said to Colonel Fitzwilliam, "Your cousin will give you a very pretty notion of me, and teach you not to believe a word I say. I am particularly unlucky in meeting with a person so able to expose my real character, in a part of the world where I had hoped to pass myself off with some degree of credit. Indeed, Mr. Darcy, it is very ungenerous in you to mention all that you knew to my disadvantage in Hertfordshire—and, give me leave to say, very impolitic too—for it is provoking me to retaliate, and such things may come out as will shock your relations to hear." *(Elizabeth is never so beguiling as when she speaks to Darcy.)*

"I am not afraid of you," said he, smilingly.

"Pray let me hear what you have to accuse him of," cried Colonel Fitzwilliam. "I should like to know how he behaves among strangers."

"You shall hear then—but prepare yourself for something very dreadful. The first time of my ever seeing him in **Hertfordshire**, you must know, was at a ball—and at this ball, what do you think he did? He danced only four dances, though gentlemen were scarce; and, to my certain knowledge, more than one young lady was sitting down in want of a partner. Mr. Darcy, you cannot deny the fact." *(Elizabeth is really giving Darcy the business here.)*

"I had not at that time the honour of knowing any lady in the assembly beyond my own party."

"True; and nobody can ever be introduced in a ball-room. Well, Colonel Fitzwilliam, what do I play next? My fingers wait your orders."

"Perhaps," said Darcy, "I should have judged better, had I sought an introduction; but I am ill-qualified to recommend myself to strangers."

"Shall we ask your cousin the reason of this?" said Elizabeth, still addressing Colonel Fitzwilliam. "Shall we ask him why a man of sense and education, and who has lived in the world, is ill qualified to recommend himself to strangers?"

"I can answer your question," said Fitzwilliam, "without applying to him. It is because he will not give himself the trouble."

"I certainly have not the talent which some people possess," said Darcy, "of conversing easily with those I have never seen before. I cannot

catch their tone of conversation, or appear interested in their concerns, as I often see done." *(Darcy is stating that he has no interest in idle chatter and silliness and finds the entire disingenuous behavior of others tiresome.)*

"My fingers," said Elizabeth, "do not move over this instrument in the masterly manner which I see so many women's do. They have not the same force or rapidity, and do not produce the same expression. But then I have always supposed it to be my own fault—because I will not take the trouble of practising. It is not that I do not believe *my* fingers as capable as any other woman's of superior execution."

Darcy smiled and said, "You are perfectly right. You have employed your time much better. No one admitted to the privilege of hearing you can think anything wanting. We neither of us perform to strangers." *(Darcy speaks of the two of them again as "of a kind." Neither of them are good at pretending and behaving according to social contract.)*

Here they were interrupted by Lady Catherine, who called out to know what they were talking of. Elizabeth immediately began playing again. Lady Catherine approached, and, after listening for a few minutes, said to Darcy:

"Miss Bennet would not play at all amiss if she practised more, and could have the advantage of a **London** master. She has a very good notion of fingering, though her taste is not equal to Anne's. Anne would have been a delightful performer, had her health allowed her to learn."

Elizabeth looked at Darcy to see how cordially he assented to his cousin's praise; but neither at that moment nor at any other could she discern any symptom of love; and from the whole of his behaviour to Miss de Bourgh she derived this comfort for **Miss Bingley**, that he might have been just as likely to marry *her*, had she been his relation.

Lady Catherine continued her remarks on Elizabeth's performance, mixing with them many instructions on execution and taste. Elizabeth received them with all the forbearance of civility, and, at the request of the gentlemen, remained at the instrument till her ladyship's carriage was ready to take them all home.

• ANALYZING THE SCENE •

A STORY EVENT is an active change of life value for one or more characters as a result of conflict (one character's desires clash with another's).

A WORKING SCENE contains at least one Story Event.

To determine a Scene's Story Event, answer these four questions:

1. **What are the characters literally doing?**

   The Hunsford Parsonage contingent spends Easter afternoon at Rosings.

2. **What is the essential action of what the characters are doing in this scene?**

   Colonel Fitzwilliam and Mr. Darcy compete for Elizabeth's attention until Lady Catherine comes to judge her harshly.

3. **What life value has changed for one or more of the characters in the scene?**

   We'll track the life value for Elizabeth in this scene.

4. **Which life value should I highlight on my Story Grid Spreadsheet?**

   Praised to Criticized.

HOW THE SCENE ABIDES THE FIVE COMMANDMENTS OF STORYTELLING

Inciting Incident: Elizabeth and company go to Rosings.

Progressive Complication: Fitzwilliam is spending his time with Elizabeth.

Crisis: Best bad choice. If Darcy expresses interest in Elizabeth, she may get the wrong idea. If he doesn't, Fitzwilliam could steal her from him.

Climax: Darcy engages Elizabeth in conversation by leaving Lady Catherine to listen to her music.

Resolution: Darcy and Elizabeth have their usual spicy repartee.

Chapter 32

Elizabeth was sitting by herself the next morning, and writing to **Jane** while **Mrs. Collins** and **Maria** were gone on business into the village, when she was startled by a ring at the door, the certain signal of a visitor. As she had heard no carriage, she thought it not unlikely to be **Lady Catherine**, and under that apprehension was putting away her half-finished letter that she might escape all impertinent questions, when the door opened, and, to her very great surprise, **Mr. Darcy**, and Mr. Darcy only, entered the room.

He seemed astonished too on finding her alone, and apologised for his intrusion by letting her know that he had understood all the ladies were to be within. *(This is a great setup for Darcy's later visit. It is this meeting with Elizabeth when he recognizes his inability to function in her presence without a romantic bond.)*

They then sat down, and when her inquiries after **Rosings** were made, seemed in danger of sinking into total silence. It was absolutely necessary, therefore, to think of something, and in this emergence recollecting *when* she had seen him last in **Hertfordshire**, and feeling curious to know what he would say on the subject of their hasty departure, she observed:

"How very suddenly you all quitted **Netherfield last November**, Mr. Darcy! It must have been a most agreeable surprise to **Mr. Bingley** to see you all after him so soon; for, if I recollect right, he went but the day before. He and **his sisters** were well, I hope, when you left **London**?"

"Perfectly so, I thank you." *(Mr. Darcy is not a gossip. He does not take verbal bait in order to speak indiscretions about others. He's a perfect gentleman.)*

She found that she was to receive no other answer, and, after a short pause added:

"I think I have understood that Mr. Bingley has not much idea of ever returning to Netherfield again?"

"I have never heard him say so; but it is probable that he may spend very little of his time there in the future. He has **many friends**, and is at a time of life when friends and engagements are continually increasing."

"If he means to be but little at Netherfield, it would be better for the neighbourhood that he should give up the place entirely, for then we might possibly get

a settled family there. **But, perhaps, Mr. Bingley did not take the house so much for the convenience of the neighbourhood as for his own, and we must expect him to keep it or quit it on the same principle."** *(Her implication here is that Darcy's friend is being selfish regarding Netherfield, and by implication, his misleading and toying with her sister is selfish too. This is a brilliant example of Austen's craft with regard to subtext. It would be outrageous for Elizabeth to confront Darcy directly about his friend's behavior, so instead she, in just "making conversation," directs her inquiries about the property.)*

"I should not be surprised," said Darcy, "if he were to give it up as soon as any eligible purchase offers."

Elizabeth made no answer. She was afraid of talking longer of his friend; and, having nothing else to say, was now determined to leave the trouble of finding a subject to him. *(Darcy is not a liar and his response is bracing to Elizabeth—not something she wants to hear. Her inner fury about the confirmation that her sister Jane was thrown over by the snobbish Bingley clique is at near boil. This meeting is not only a perfect setup in terms of establishing Darcy's romantic quagmire, but in setting up Elizabeth's outburst of anger when Darcy raises the courage to ask her to marry him.)*

He took the hint, and soon began with, "This seems a very comfortable house. **Lady Catherine**, I believe, did a great deal to it when Mr. Collins first came to **Hunsford**."

"I believe she did—and I am sure she could not have bestowed her kindness on a more grateful object."

"**Mr. Collins** appears to be very fortunate in his choice of a **wife.**" *(Darcy, of course, has no knowledge of Elizabeth turning down Collins. Here is an example of a convention in the love story, a necessity for a pot full of secrets…that is, the reader and one of the characters knows something that another character doesn't.)*

"Yes, indeed, his friends may well rejoice in his having met with one of the very few sensible women who would have accepted him, or have made him happy if they had. My friend has an excellent understanding—though I am not certain that I consider her marrying Mr. Collins as the wisest thing she ever did. She seems perfectly happy, however, and in a prudential light it is certainly a very good match for her." *(Even Elizabeth's polite acceptance of Charlotte's decision is tinged with judgment and disapproval…very much akin to Darcy's disapproval of Jane and Bingley as a match. The difference is that Darcy acts on his convictions, while Elizabeth instead damns with faint*

praise and pulls back her level of intimacy with those who make choices she does not deem advisable.)

"It must be very agreeable for her to be settled within so easy a distance of her own family and friends."

"An easy distance, do you call it? It is nearly fifty miles." *(Yikes, her anger is bubbling up. Arguing about an agreeable distance…geez.)*

"And what is fifty miles of good road? Little more than half a day's journey. Yes, I call it a *very* easy distance." *(Darcy is so fully committed to "honesty" that he can't let this go. He's a stubborn bugger too.)*

"I should never have considered the distance as one of the *advantages* of the match," cried Elizabeth. "I should never have said Mrs. Collins was settled *near* her family."

"It is a proof of your own attachment to **Hertfordshire**. Anything beyond the very neighbourhood of **Longbourn**, I suppose, would appear far." *(These two are not afraid of conflict…in fact, it excites them.)*

As he spoke there was a sort of smile which Elizabeth fancied she understood; he must be supposing her to be thinking of Jane and Netherfield, and she blushed as she answered: *(Elizabeth is projecting her opinion of Darcy on his obvious teasing. Darcy thinks they're doing their usual verbal par and thrust and is enjoying it. But Elizabeth sees his enjoyment as something much more sinister. She's building a case for his incontrovertible snobbishness and prejudice against her and her family.)*

"I do not mean to say that a woman may not be settled too near her family. The far and the near must be relative, and depend on many varying circumstances. Where there is fortune to make the expenses of travelling unimportant, distance becomes no evil. But that is not the case *here*. Mr. and Mrs. Collins have a comfortable income, but not such a one as will allow of frequent journeys—and I am persuaded my friend would not call herself *near* her family under less than *half* the present distance."

Mr. Darcy drew his chair a little towards her, and said, "*You* cannot have a right to such very strong local attachment. *You* cannot have been always at Longbourn." *(Darcy can't help himself. This direct question about her attachment to the country life at Longbourn is an advance towards intimacy. He wants to know whether she'd ever leave her hometown, and so he directly asks her that question.)*

Elizabeth looked surprised. The gentleman experienced some change of

feeling; he drew back his chair, took a newspaper from the table, and glancing over it, said, in a colder voice:

"Are you pleased with **Kent**?"

A short dialogue on the subject of the country ensued, on either side calm and concise—and soon put an end to by the entrance of **Charlotte and her sister**, just returned from her walk. The tête-à-tête surprised them. Mr. Darcy related the mistake which had occasioned his intruding on Miss Bennet, and after sitting a few minutes longer without saying much to anybody, went away.

"What can be the meaning of this?" said Charlotte, as soon as he was gone. "My dear, Eliza, he must be in love with you, or he would never have called on us in this familiar way."

But when Elizabeth told of his silence; it did not seem very likely, even to Charlotte's wishes, to be the case; and after various conjectures, they could at last only suppose his visit to proceed from the difficulty of finding anything to do, which was the more probable from the time of year. All field sports were over. Within doors there was Lady Catherine, books, and a billiard-table, but gentlemen cannot always be within doors; and in the nearness of the **Parsonage**, or the pleasantness of the walk to it, or of the people who lived in it, the two cousins found a temptation from this period of walking thither almost every day. They called at various times of the morning, sometimes separately, sometimes together, and now and then accompanied by their aunt. It was plain to them all that **Colonel Fitzwilliam** came because he had pleasure in their society, a persuasion which of course recommended him still more; and Elizabeth was reminded by her own satisfaction in being with him, as well as by his evident admiration of her, of her former favourite **George Wickham**; and though, in comparing them, she saw there was less captivating softness in Colonel Fitzwilliam's manners, she believed he might have the best informed mind.

But why Mr. Darcy came so often to the Parsonage, it was more difficult to understand. It could not be for society, as he frequently sat there ten minutes together without opening his lips; and when he did speak, it seemed the effect of necessity rather than of choice—a sacrifice to propriety, not a pleasure to himself. He seldom appeared really animated. Mrs. Collins knew not what to make of him. Colonel Fitzwilliam's occasionally laughing at his stupidity, proved that he was generally different, which her

own knowledge of him could not have told her; and as she would liked to have believed this change the effect of love, and the object of that love her friend Eliza, she set herself seriously to work to find it out. She watched him whenever they were at Rosings, and whenever he came to Hunsford; but without much success. He certainly looked at her friend a great deal, but the expression of that look was disputable. It was an earnest, steadfast gaze, but she often doubted whether there were much admiration in it, and sometimes it seemed nothing but absence of mind.

She had once or twice suggested to Elizabeth the possibility of his being partial to her, but Elizabeth always laughed at the idea; and Mrs. Collins did not think it right to press the subject, from the danger of raising expectations which might only end in disappointment; for in her opinion it admitted not of a doubt, that all her friend's dislike would vanish, if she could suppose him to be in her power.

In her kind schemes for Elizabeth, she sometimes planned her marrying Colonel Fitzwilliam. He was beyond comparison the most pleasant man; he certainly admired her, and his situation in life was most eligible; but, to counterbalance these advantages, Mr. Darcy had considerable patronage in the church, and his cousin could have none at all.

• ANALYZING THE SCENE •

A STORY EVENT is an active change of life value for one or more characters as a result of conflict (one character's desires clash with another's).

A WORKING SCENE contains at least one Story Event.

To determine a Scene's Story Event, answer these four questions:

1. **What are the characters literally doing?**

   Mr. Darcy visits Elizabeth alone at the Parsonage.

2. **What is the essential action of what the characters are doing in this scene?**

Elizabeth digs for information about Bingley while Darcy falls deeper and deeper for Elizabeth.

3. **What life value has changed for one or more of the characters in the scene?**

   We'll track the life value for Elizabeth in this scene.

4. **Which life value should I highlight on my Story Grid Spreadsheet?**

   Interrupted to Left Alone.

HOW THE SCENE ABIDES THE FIVE COMMANDMENTS OF STORYTELLING

Inciting Incident: Darcy arrives at the Parsonage.

Progressive Complication: Elizabeth is alone.

Crisis: Best bad choice. If Elizabeth goads Darcy into telling her about Bingley's attachment to her sister, she could end all doubt to Jane's ever being happy. If she doesn't, Jane could spend the rest of her life hoping for an event that will never happen.

Climax: Elizabeth indirectly asks about Jane by asking about Bingley's intentions for Netherfield.

Resolution: Darcy lets it be known that Bingley will give up the place.

Chapter 33

More than once did **Elizabeth**, in her ramble within the park, unexpectedly meet **Mr. Darcy**. *(These run-ins are very important as setup for Darcy's proposal. If the reader at the time period did not have all of this setup, they would find Darcy's proposal preposterous. Austen needed to make sure that the signs of Darcy's fascination were actively on the page.)* She felt all the perverseness of the mischance that should bring him where no one else was brought, and, to prevent its ever happening again, took care to inform him at first that it was a favourite haunt of hers. How it could occur a second time, therefore, was very odd! Yet it did, and even a third. It seemed like wilful ill-nature, or a voluntary penance, for on these occasions it was not merely a few formal inquiries and an awkward pause and then away, but he actually thought it necessary to turn back and walk with her. He never said a great deal, nor did she give herself the trouble of talking or of listening much; but it struck her in the course of their third rencontre that he was asking some odd unconnected questions—about her pleasure in being at Hunsford, her love of solitary walks, and her opinion of **Mr. and Mrs. Collins's** happiness; and that in speaking of **Rosings** and her not perfectly understanding the house, he seemed to expect that whenever she came into **Kent** again she would be staying *there* too. His words seemed to imply it. Could he have **Colonel Fitzwilliam** in his thoughts? She supposed, if he meant anything, he must mean an allusion to what might arise in that quarter. It distressed her a little, and she was quite glad to find herself at the gate in the pales opposite the **Parsonage**.

She was engaged one day as she walked, in perusing **Jane's** last letter, and dwelling on some passages which proved that Jane had not written in spirits, when, instead of being again surprised by **Mr. Darcy**, she saw on looking up that **Colonel Fitzwilliam** was meeting her. Putting away the letter immediately and forcing a smile, she said:

"I did not know before that you ever walked this way."

"I have been making the tour of the park," he replied, "as I generally do every year, and intend to close it with a call at the Parsonage. Are you going much farther?"

"No, I should have turned in a moment."

And accordingly she did turn, and they walked towards the Parsonage together.

"Do you certainly **leave Kent on Saturday**?" said she.

"Yes—if Darcy does not put it off again. But I am at his disposal. He arranges the business just as he pleases."

"And if not able to please himself in the arrangement, he has at least pleasure in the great power of choice. I do not know anybody who seems more to enjoy the power of doing what he likes than Mr. Darcy."

"He likes to have his own way very well," replied Colonel Fitzwilliam. "But so we all do. It is only that he has better means of having it than many others, because he is rich, and many others are poor. I speak feelingly. A younger son, you know, must be inured to self-denial and dependence."

"In my opinion, the younger son of an earl can know very little of either. Now seriously, what have you ever known of self-denial and dependence? When have you been prevented by want of money from going wherever you chose, or procuring anything you had a fancy for?"

"These are home questions—and perhaps I cannot say that I have experienced many hardships of that nature. But in matters of greater weight, I may suffer from want of money. **Younger sons cannot marry where they like**." *(This is a great reaffirmation of just how rare it was in this age for a man to marry outside of his class. Marriage was very much a business and social arrangement that placed "love" far down the hierarchy of considerations. Of course, the most acceptable "love match" was that of the rich man and the poor woman. The opposite poor man/rich woman would never do as the man's motivations for his falling for the rich woman would be called into question. No matter the legitimacy of his feelings for the woman, their marriage would be considered a sham/trading up of the man to a higher social class.)*

"Unless where they like women of fortune, which I think they very often do."

"Our habits of expense make us too dependent, and there are not many in my rank of life who can afford to marry without some attention to money."

"Is this," thought Elizabeth, "meant for me?" and she coloured at the idea; but, recovering herself, said in a lively tone *(This is an example of Free*

Indirect Style…Austen gives us Elizabeth's thoughts), "And pray, what is the usual price of an earl's younger son? Unless the elder brother is very sickly, I suppose you would not ask above fifty thousand pounds."

He answered her in the same style, and the subject dropped. To interrupt a silence which might make him fancy her affected with what had passed, she soon afterwards said:

"I imagine your cousin brought you down with him chiefly for the sake of having someone at his disposal. I wonder he does not marry, to secure a lasting convenience of that kind. But, perhaps, **his sister** does as well for the present, and, as she is under his sole care, he may do what he likes with her."

"No," said Colonel Fitzwilliam, "that is an advantage which he must divide with me. **I am joined with him in the guardianship of Miss Darcy**."

"Are you indeed? And pray what sort of guardians do you make? Does your charge give you much trouble? Young ladies of her age are sometimes a little difficult to manage, and if she has the true Darcy spirit, she may like to have her own way."

As she spoke she observed him looking at her earnestly; and the manner in which he immediately asked her why she supposed Miss Darcy likely to give them any uneasiness, convinced her that she had somehow or other got pretty near the truth. *(More Free Indirect Style and another secret unearthed—one between Darcy/Fitzwilliam/Miss Darcy.)* She directly replied:

"You need not be frightened. I never heard any harm of her; and I dare say she is one of the most tractable creatures in the world. She is a very great favourite with some ladies of my acquaintance, **Mrs. Hurst and Miss Bingley**. I think I have heard you say that you know them."

"I know them a little. **Their brother** is a pleasant gentlemanlike man—he is a great friend of Darcy's."

"Oh! yes," said Elizabeth drily; "Mr. Darcy is uncommonly kind to Mr. Bingley, and takes a prodigious deal of care of him."

"Care of him! Yes, I really believe Darcy does take care of him in those points where he most wants care. From something that he told me in our journey hither, I have reason to think Bingley very much indebted to him. But I ought to beg his pardon, for I have no right to suppose that Bingley was the person meant. It was all conjecture."

"What is it you mean?"

"It is a circumstance which Darcy could not wish to be generally known, because if it were to get round to the lady's family, it would be an unpleasant thing." *(Oh boy…here comes the secret that sends Elizabeth on the war path.)*

"You may depend upon my not mentioning it."

"And remember that I have not much reason for supposing it to be Bingley. What he told me was merely this: that he congratulated himself on having lately saved a friend from the inconveniences of a most imprudent marriage, but without mentioning names or any other particulars, and I only suspected it to be Bingley from believing him the kind of young man to get into a scrape of that sort, and from knowing them to have been together the whole of last summer."

"Did Mr. Darcy give you reasons for this interference?"

"I understood that there were some very strong objections against the lady."

"And what arts did he use to separate them?"

"He did not talk to me of his own arts," said Fitzwilliam, smiling. "He only told me what I have now told you."

Elizabeth made no answer, and walked on, her heart swelling with indignation. After watching her a little, Fitzwilliam asked her why she was so thoughtful.

"I am thinking of what you have been telling me," said she. **"Your cousin's conduct does not suit my feelings. Why was he to be the judge?"** *(As an unrepentant judge herself, Elizabeth's indignation is absolutely in character. She'll come down on Darcy with double force as internally she is combatting the same character flaw as he. We recognize the most outrageous behavior in others because we ourselves suffer from the same inner demons.)*

"You are rather disposed to call his interference officious?"

"I do not see what right Mr. Darcy had to decide on the propriety of his friend's inclination, or why, upon his own judgement alone, he was to determine and direct in what manner his friend was to be happy. But," she continued, recollecting herself, "as we know none of the particulars, it is not fair to condemn him. It is not to be supposed that there was much affection in the case."

"That is not an unnatural surmise," said Fitzwilliam, "but it is a lessening of the honour of my cousin's triumph very sadly."

This was spoken jestingly; but it appeared to her so just a picture of Mr. Darcy, that she would not trust herself with an answer, and therefore, abruptly

changing the conversation talked on indifferent matters until they reached the Parsonage. There, shut into her own room, as soon as their visitor left them, she could think without interruption of all that she had heard. It was not to be supposed that any other people could be meant than those with whom she was connected. There could not exist in the world *two* men over whom Mr. Darcy could have such boundless influence. That he had been concerned in the measures taken to separate **Bingley and Jane** she had never doubted; but she had always attributed to **Miss Bingley** the principal design and arrangement of them. If his **own vanity**, however, did not mislead him *he* was the cause, **his pride and caprice were the cause**, of all that Jane had suffered, and still continued to suffer. He had ruined for a while every hope of happiness for the most affectionate, generous heart in the world; and no one could say **how lasting an evil he might have inflicted.** *(More Free Indirect Style. This surmise is very true, but remember that later on Elizabeth's decision not to share the news about Wickham is as egregious a judgment as Darcy's taking action.)*

"There were some very strong objections against the lady," were Colonel Fitzwilliam's words; and those strong objections probably were, her having **one uncle who was a country attorney, and another who was in business in London.** *(These objections are social conventions. They are not outrageous concerns, so for Darcy to maintain them is consistent with his position in society. Expecting him not to have them is a romantic notion…and one Elizabeth absolutely has.)*

"To Jane herself," she exclaimed, "there could be no possibility of objection; all loveliness and goodness as she is!—her understanding excellent, her mind improved, and her manners captivating. Neither could anything be urged **against my father**, who, though with some peculiarities, has abilities Mr. Darcy himself need not disdain, and respectability which he will probably never reach." When she thought of **her mother**, her confidence gave way a little; but she would not allow that any objections there had material weight with Mr. Darcy, whose pride, she was convinced, would receive a deeper wound from the want of importance in his friend's connections, than from their want of sense; and she was quite decided, at last, that he had been partly governed by this worst kind of pride, and partly by the wish of retaining Mr. Bingley for his sister.

The agitation and tears which the subject occasioned, brought on a headache; and it grew so much worse towards the evening, that, added to her unwillingness to see Mr. Darcy, it determined her not to attend her cousins to **Rosings**, where they were engaged to drink tea. **Mrs. Collins**, seeing that she was really unwell, did not press her to go and as much as possible prevented **her husband** from pressing her; but Mr. Collins could not conceal his apprehension of **Lady Catherine's** being rather displeased by her staying at home.

• ANALYZING THE SCENE •

A STORY EVENT is an active change of life value for one or more characters as a result of conflict (one character's desires clash with another's).

A WORKING SCENE contains at least one Story Event.

To determine a Scene's Story Event, answer these four questions:

1. **What are the characters literally doing?**

   Fitzwilliam and Elizabeth walk to the Parsonage together.

2. **What is the essential action of what the characters are doing in this scene?**

   To impress Elizabeth about his closeness to Darcy, Fitzwilliam tells her a secret that Darcy told him about saving a friend from a bad marriage.

3. **What life value has changed for one or more of the characters in the scene?**

   We'll track the life value for Elizabeth in this scene.

4. **Which life value should I highlight on my Story Grid Spreadsheet?**

   Delighted to Outraged.

HOW THE SCENE ABIDES THE FIVE COMMANDMENTS OF STORYTELLING

Inciting Incident: Elizabeth sees Fitzwilliam on her walk.

Progressive Complication: Fitzwilliam is too poor to be considered a romantic prospect.

Crisis: Best bad choice. Digging deeply into Fitzwilliam's understanding of Darcy will lead to confirmation of her worst fears about him. Not doing so will keep her from the truth.

Climax: Elizabeth gets the juicy details from Fitzwilliam about Darcy's interfering with Bingley and Jane.

Resolution: Elizabeth is so upset that she refuses to go to Rosings for tea.

Chapter 34

When they were gone, **Elizabeth**, as if intending to exasperate herself as much as possible against **Mr. Darcy**, chose for her employment the examination of all the letters which **Jane** had written to her since her being in **Kent**. They contained no actual complaint, nor was there any revival of past occurrences, or any communication of present suffering. But in all, and in almost every line of each, there was a want of that cheerfulness which had been used to characterise her style, and which, proceeding from the serenity of a mind at ease with itself and kindly disposed towards everyone, had been scarcely ever clouded. Elizabeth noticed every sentence conveying the idea of uneasiness, with an attention which it had hardly received on the first perusal. Mr. Darcy's shameful boast of what misery he had been able to inflict, gave her a keener sense of her sister's sufferings. It was some consolation to think that his visit to **Rosings** was to end on the day after the next—and, a still greater, that in **less than a fortnight** she should herself be with Jane again, and enabled to contribute to the recovery of her spirits, by all that affection could do.

(We are reaching the bottom of Elizabeth's feelings toward Darcy. She absolutely "hates" him for the pain he's causing her sister. So on the grand Love spectrum, she's reached a deep vein of hatred. But, it's important to note that her hate ***DOES NOT*** *cross over into the* ***negation of the negation.*** *The negation of the negation for the Love Value is "****HATRED MASQUERADING AS LOVE****." So if Elizabeth truly despised Darcy, the last thing she would do would be to actually TELL HIM! Instead, she would create a very deceitful ruse to bring him as much torment and misery as possible. So Elizabeth's choice to actually confront and judge Darcy's behavior, while on the surface seems a reflection of her rage, is an expression of caring. She deems Darcy a person capable of change—even though she makes that decision subconsciously—and thus tells him what she thinks of him directly, without subterfuge. This action, while one that devastates Darcy, is also the one that makes him love her all the more. Darcy understands the difficulties inherent with maintaining an honest and truthful demeanor—it's often mistaken as arrogance and pride—so when Elizabeth is honest with him, he falls all the more deeply for her.)*

She could not think of Darcy's leaving **Kent** without remembering that his cousin was to go with him; but **Colonel Fitzwilliam** had made it clear that he had no intentions at all, and agreeable as he was, she did not mean to be unhappy about him.

While settling this point, she was suddenly roused by the sound of the door-bell, and her spirits were a little fluttered by the idea of its being Colonel Fitzwilliam himself, who had once before called late in the evening, and might now come to inquire particularly after her. But this idea was soon banished, and her spirits were very differently affected, when, to her utter amazement, she saw Mr. Darcy walk into the room. In a hurried manner he immediately began an inquiry after her health, imputing his visit to a wish of hearing that she were better. She answered him with cold civility. He sat down for a few moments, and then getting up, walked about the room. Elizabeth was surprised, but said not a word. After a silence of several minutes, he came towards her in an agitated manner, and thus began:

"In vain I have struggled. It will not do. My feelings will not be repressed. You must allow me to tell you how ardently I admire and love you."

(Isn't this wonderful? Jane Austen has taken her two lovers and placed them in the direct opposite value on the love spectrum. Darcy's declaration of love—this is an obligatory scene in the love story without which all readers would be disappointed—is counterbalanced by Elizabeth's hatred of him. Of such things, confrontation and thus drama are made.)

Elizabeth's astonishment was beyond expression. She stared, coloured, doubted, and was silent. This he considered sufficient encouragement; and the avowal of all that he felt, and had long felt for her, immediately followed. He spoke well; but there were feelings besides those of the heart to be detailed; and he was not more eloquent on the subject of tenderness than of pride. His sense of her inferiority—of its being a degradation—of the family obstacles which had always opposed to inclination, were dwelt on with a warmth which seemed due to the consequence he was wounding, but was very unlikely to recommend his suit. *(Darcy patting himself on the back here for being able to "put aside his pride" in the name of love does not enamor him to Elizabeth. His attitude comes off as—and is perhaps equivalent to—that of someone who despite himself has fallen in love with a kitschy object. Even though it clashes with the high-end décor, he buys it and displays it in his home. Until Darcy puts aside this attitude, he will never win*

Elizabeth's heart. He must prove his love by actively showing that he no longer holds these views.)

In spite of her deeply-rooted dislike, she could not be insensible to the compliment of such a man's affection, and though her intentions did not vary for an instant, she was at first sorry for the pain he was to receive; till, roused to resentment by his subsequent language, **she lost all compassion in anger**. She tried, however, to compose herself to answer him with patience, when he should have done. He concluded with representing to her the strength of that attachment which, in spite of all his endeavours, he had found impossible to conquer; and with expressing his hope that it would now be rewarded by her acceptance of his hand. As he said this, she could easily see that he had no doubt of a favourable answer. He *spoke* of apprehension and anxiety, but his countenance expressed real security. **Such a circumstance could only exasperate farther, and, when he ceased, the colour rose into her cheeks, and she said:**

"In such cases as this, it is, I believe, the established mode to express a sense of obligation for the sentiments avowed, however unequally they may be returned. It is natural that obligation should be felt, and if I could *feel* gratitude, I would now thank you. But I cannot—I have never desired your good opinion, and you have certainly bestowed it most unwillingly. I am sorry to have occasioned pain to anyone. It has been most unconsciously done, however, and I hope will be of short duration. The feelings which, you tell me, have long prevented the acknowledgment of your regard, can have little difficulty in overcoming it after this explanation."

Mr. Darcy, who was leaning against the mantelpiece with his eyes fixed on her face, seemed to catch her words with no less resentment than surprise. **His complexion became pale with anger, and the disturbance of his mind was visible in every feature.** He was struggling for the appearance of composure, and would not open his lips till he believed himself to have attained it. The pause was to Elizabeth's feelings dreadful. At length, with a voice of forced calmness, he said:

"And this is all the reply which I am to have the honour of expecting! I might, perhaps, wish to be informed why, with so little *endeavour* at civility, I am thus rejected. But it is of small importance." *(Darcy cares so greatly for Elizabeth and her opinion that he wants to know WHY! If he did not care for her deeply, he would never ask such a question.)*

"I might as well inquire," replied she, "why with so evident a desire of offending and insulting me, you chose to tell me that you liked me against your will, against your reason, and even against your character? Was not this some excuse for incivility, if I *was* uncivil? But I have other provocations. You know I have. Had not my feelings decided against you—had they been indifferent, or had they even been favourable, do you think that any consideration would tempt me to accept **the man who has been the means of ruining, perhaps for ever, the happiness of a most beloved sister?"**

(Elizabeth cares enough about him to tell him the truth. While these two are arguing over Darcy's proposal, it's obvious that they both care deeply about each other beyond the typical marriage requirements of their age. Their connection goes far beyond physical attraction. It's as if they each see the other for their potential and thus are unforgiving in their evaluations of each other's ability to live up to that potential.)

As she pronounced these words, Mr. Darcy changed colour; but the emotion was short, and he listened without attempting to interrupt her while she continued:

"I have every reason in the world to think ill of you. No motive can excuse the unjust and ungenerous part you acted *there*. You dare not, you cannot deny, that you have been the principal, if not the only means of dividing them from each other—**of exposing one to the censure of the world for caprice and instability, and the other to its derision for disappointed hopes, and involving them both in misery of the acutest kind."**

She paused, and saw with no slight indignation that he was listening with an air which proved him wholly unmoved by any feeling of remorse. He even looked at her with a smile of affected incredulity.

"Can you deny that you have done it?" she repeated.

With assumed tranquillity he then replied: "I have no wish of denying that I did everything in my power to separate **my friend from your sister**, or that I rejoice in my success. Towards *him* I have been kinder than towards myself."

Elizabeth disdained the appearance of noticing this civil reflection, but its meaning did not escape, nor was it likely to conciliate her.

"But it is not merely this affair," she continued, "on which my dislike

is founded. Long before it had taken place my opinion of you was decided. Your character was unfolded in the recital which I received many months ago from **Mr. Wickham**. On this subject, what can you have to say? In what imaginary act of friendship can you here defend yourself? or under what misrepresentation can you here impose upon others?" *(She's hitting him with both barrels now, and this is a brilliant double whammy hit to the solar plexus. It's been so long since we've heard mention of Wickham and his story that Elizabeth's bringing it up here is thrilling. She's so mad at him that she reveals how she's dined out on Wickham's tale of woe. She gives up a big secret to him.)*

"You take an eager interest in that gentleman's concerns," said Darcy, in a less tranquil tone, and with a heightened colour. *(Elizabeth's defense of Wickham really hurts Darcy. She's siding with that weasel without having any information beyond his lies. She either is infatuated with him or just plain too prejudicial against him that she'd believe any scandal about him.)*

"Who that knows what his misfortunes have been, can help feeling an interest in him?"

"His misfortunes!" repeated Darcy contemptuously; "yes, his misfortunes have been great indeed."

"And of your infliction," cried Elizabeth with energy. "You have reduced him to his present state of poverty—comparative poverty. You have withheld the advantages which you must know to have been designed for him. You have deprived the best years of his life of that independence which was no less his due than his desert. You have done all this! and yet you can treat the mention of his misfortune with contempt and ridicule."

"And this," cried Darcy, as he walked with quick steps across the room, "is your opinion of me! This is the estimation in which you hold me! I thank you for explaining it so fully. My faults, according to this calculation, are heavy indeed! But perhaps," added he, stopping in his walk, and turning towards her, "these offenses might have been overlooked, **had not your pride been hurt by my honest confession of the scruples that had long prevented my forming any serious design.** *(Darcy counterpunches with the fact that he was only stating the truth. To pretend that her social inferiority didn't exist and was not a factor in his deliberating his feelings about her would be not addressing the white elephant in the room. He did so to prove the sincerity of his attachment to her and now he's being damned for*

even mentioning it. Elizabeth's pride in her social standing and her unrealistic view of it are at fault, not his.) These bitter accusations might have been suppressed, had I, with greater policy, concealed my struggles, and flattered you into the belief of my being impelled by unqualified, unalloyed inclination; by reason, by reflection, by everything. But disguise of every sort is my abhorrence. *(I could have bullshitted you and given you the standard crap guys tell girls in order to get you to accept me. Instead I told you the truth out of respect.)* Nor am I ashamed of the feelings I related. They were natural and just. Could you expect me to rejoice in the inferiority of your connections?—to congratulate myself on the hope of relations, whose condition in life is so decidedly beneath my own?"

Elizabeth felt herself growing more angry every moment *(This is because Darcy is hitting the truth, the nerve of her internal problems that are preventing her from seeing that this guy is absolutely the one for her.)*; yet she tried to the utmost to speak with composure when she said:

"You are mistaken, Mr. Darcy, if you suppose that the mode of your declaration affected me in any other way, than as it spared the concern which I might have felt in refusing you, had you behaved in a more gentlemanlike manner." *(This is very hurtful as it's definitively telling Darcy that his feelings, no matter how sincere, are incapable of moving her.)*

She saw him start at this *(THIS IS DARCY'S ALL IS LOST MOMENT.)*, but he said nothing, and she continued:

"You could not have made the offer of your hand in any possible way that would have tempted me to accept it."

Again his astonishment was obvious; and he looked at her with an expression of mingled incredulity and mortification. She went on:

"From the very beginning—from the first moment, I may almost say—of my acquaintance with you, your manners, impressing me with the fullest belief of your arrogance, your conceit, and your selfish disdain of the feelings of others, were such as to form the groundwork of disapprobation on which succeeding events have built so immovable a dislike; and I had not known you a month before I felt that you were the last man in the world whom I could ever be prevailed on to marry."

"You have said quite enough, madam. I perfectly comprehend your feelings, and have now only to be ashamed of what my own have been. Forgive me for having taken up so much of your time, and accept my best

wishes for your health and happiness." *(Good for him. He, while being damned for it, still maintains his pride. Her refusal of his proposal is absolutely her right, but it is not her right to serve him with an overflowing plate full of insults. A man who accepts his fate without throwing his entire sense of sense away in the process is a rarity. Darcy is deeply wounded, but the sense the reader has is that he'll move on…either as he always was…or as someone capable of taking the criticism over time and changing his behavior in due course.)*

And with these words he hastily left the room, and Elizabeth heard him the next moment open the front door and quit the house.

The tumult of her mind, was now painfully great. She knew not how to support herself, and from actual weakness sat down and cried for half-an-hour. Her astonishment, as she reflected on what had passed, was increased by every review of it. That she should receive an offer of marriage from Mr. Darcy! That he should have been in love with her for so many months**! So much in love as to wish to marry her in spite of all the objections which had made him prevent his friend's marrying her sister, and which must appear at least with equal force in his own case—was almost incredible!** *(Elizabeth recognizing this fact, at last, is also a very nice setup for her evolution. Austen wants to leave the reader terribly upset by this exchange, but also hopeful that both Darcy and Elizabeth will change and come to realize their roles in keeping themselves apart. So when they do finally get together—after all three levels of conflict have been defeated—a catharsis of renewed faith in romance will result.)* It was gratifying to have inspired unconsciously so strong an affection. But his pride, his abominable pride—his shameless avowal of what he had done with respect to Jane—his unpardonable assurance in acknowledging, though he could not justify it, and the unfeeling manner in which he had mentioned Mr. Wickham, his cruelty towards whom he had not attempted to deny, soon overcame the pity which the consideration of his attachment had for a moment excited. She continued in very agitated reflections till the sound of **Lady Catherine**'s carriage made her feel how unequal she was to encounter **Charlotte**'s observation, and hurried her away to her room.

• ANALYZING THE SCENE •

A STORY EVENT is an active change of life value for one or more characters as a result of conflict (one character's desires clash with another's).

A WORKING SCENE contains at least one Story Event.

To determine a Scene's Story Event, answer these four questions:

1. **What are the characters literally doing?**
   Darcy proposes to Elizabeth, who refuses him.

2. **What is the essential action of what the characters are doing in this scene?**
   Elizabeth judges Darcy and lets him have the full measure of her disapproval.

3. **What life value has changed for one or more of the characters in the scene?**
   We'll track the life values for Elizabeth and Darcy in this scene.

4. **Which life value should I highlight on my Story Grid Spreadsheet?**
   Elizabeth: Shocked to Flattered.
   Darcy: Confident to Devastated.

HOW THE SCENE ABIDES THE FIVE COMMANDMENTS OF STORYTELLING

Inciting Incident: Darcy pays another visit knowing Elizabeth is alone (and unwell).

Progressive Complication: Elizabeth refuses.

Crisis: Best bad choice. Should Darcy ask her why she is refusing him and risk deep personal pain? Or should he blow it all off and write Eliz-

abeth off as some lunatic incapable of seeing a rational and beneficial choice?

Climax: Darcy asks her why she won't marry him.

Resolution: Elizabeth tells him in no uncertain terms until she's just rattling off insults.

NOTES

This is the Lovers Break Up scene for the Darcy/Elizabeth romance as well as the Declaration of Love scene.

Chapter 35

Elizabeth awoke the next morning to the same thoughts and meditations which had at length closed her eyes. She could not yet recover from the surprise of what had happened; it was impossible to think of anything else; and, totally indisposed for employment, she resolved, soon after breakfast, to indulge herself in air and exercise. She was proceeding directly to her favourite walk, when the recollection of **Mr. Darcy's** sometimes coming there stopped her, and instead of entering the park, she turned up the lane, which led farther from the turnpike-road. The park paling was still the boundary on one side, and she soon passed one of the gates into the ground.

After walking two or three times along that part of the lane, she was tempted, by the pleasantness of the morning, to stop at the gates and look into the park. **The five weeks** which she had now passed in **Kent** had made a great difference in the country, and every day was adding to the verdure of the early trees. She was on the point of continuing her walk, when she caught a glimpse of a gentleman within the sort of grove which edged the park; he was moving that way; and, fearful of its being Mr. Darcy, she was directly retreating. But the person who advanced was now near enough to see her, and stepping forward with eagerness, pronounced her name. She had turned away; but on hearing herself called, though in a voice which proved it to be Mr. Darcy, she moved again towards the gate. He had by that time reached it also, and, holding out a letter, which she instinctively took, said, with a look of haughty composure, "I have been walking in the grove some time in the hope of meeting you. Will you do me the honour of reading that letter?" And then, with a slight bow, turned again into the plantation, and was soon out of sight. *(Darcy's courage to write this letter and to chase down Elizabeth to deliver it is incredible. Most men, when rejected by a woman, will demonize the woman and do everything in their power to expunge them from memory. Because Darcy is a gentleman and proud of his behavior, he does no such thing. But he writes a letter instead of "forcing" a woman who has recently told him she despises him to engage in a conversation.)*

With no expectation of pleasure, but with the strongest curiosity, Elizabeth opened the letter, and, to her still increasing wonder, perceived an envelope containing two sheets of letter-paper, written quite through, in a very close hand. The envelope itself was likewise full. Pursuing her way along the lane, she then began it. **It was dated from Rosings, at eight o'clock in the morning**, and was as follows:—

"Be not alarmed, madam, on receiving this letter, by the apprehension of its containing any repetition of those sentiments or renewal of those offers which were last night so disgusting to you. I write without any intention of paining you, or humbling myself, by dwelling on wishes which, for the happiness of both, cannot be too soon forgotten; and the effort which the formation and the perusal of this letter must occasion, should have been spared, had not **my character required it to be written and read**. You must, therefore, pardon the freedom with which I demand your attention; your feelings, I know, will bestow it unwillingly, but I demand it of your justice.

"Two offenses of a very different nature, and by no means of equal magnitude, you last night laid to my charge. The first mentioned was, that, regardless of the sentiments of either, I had detached **Mr. Bingley** from your sister, and the other, that I had, in defiance of various claims, in defiance of honour and humanity, ruined the immediate prosperity and blasted the prospects of **Mr. Wickham**. Wilfully and wantonly to have thrown off the companion of my youth, the acknowledged favourite of **my father**, a young man who had scarcely any other dependence than on our patronage, and who had been brought up to expect its exertion, would be a depravity, to which the separation of two young persons, whose affection could be the growth of only a few weeks, could bear no comparison. But from the severity of that blame which was last night so liberally bestowed, respecting each circumstance, I shall hope to be in the future secured, when the following account of my actions and their motives has been read. If, in the explanation of them, which is due to myself, I am under the necessity of relating feelings which may be offensive to yours, I can only say that I am sorry. The necessity must be obeyed, and further apology would be absurd.

"I had not been long in **Hertfordshire**, before I saw, in common with others, that Bingley preferred **your elder sister** to any other young woman in the country. But it was not till **the evening of the dance** at **Netherfield** that I had any apprehension of his feeling a serious attachment. I had often seen

him in love before. At that ball, while I had the honour of dancing with you, I was first made acquainted, by **Sir William Lucas's** accidental information, that Bingley's attentions to your sister had given rise to a general expectation of their marriage. He spoke of it as a certain event, of which the time alone could be undecided. From that moment I observed my friend's behaviour attentively; and I could then perceive that his partiality for Miss Bennet was beyond what I had ever witnessed in him. Your sister I also watched. **Her look and manners were open, cheerful, and engaging as ever, but without any symptom of peculiar regard, and I remained convinced from the evening's scrutiny, that though she received his attentions with pleasure, she did not invite them by any participation of sentiment.** If *you* have not been mistaken here, *I* must have been in error. Your superior knowledge of your sister must make the latter probable. If it be so, if I have been misled by such error to inflict pain on her, **your resentment has not been unreasonable**. *(Darcy takes responsibility and is empathetic to Elizabeth's defense of her sister.)* But I shall not scruple to assert, that the serenity of your sister's countenance and air was such as might have given the most acute observer a conviction that, however amiable her temper, her heart was not likely to be easily touched. That I was desirous of believing her indifferent is certain—but I will venture to say that my investigation and decisions are not usually influenced by my hopes or fears. I did not believe her to be indifferent because I wished it; I believed it on impartial conviction, as truly as I wished it in reason. My objections to the marriage were not merely those which I last night acknowledged to have the utmost force of passion to put aside, in my own case; the want of connection could not be so great an evil to my friend as to me. But there were other causes of repugnance; causes which, though still existing, and existing to an equal degree in both instances, I had myself endeavoured to forget, because they were not immediately before me. These causes must be stated, though briefly. **The situation of your mother's family, though objectionable, was nothing in comparison to that total want of propriety so frequently, so almost uniformly betrayed by herself, by your three younger sisters, and occasionally even by your father. Pardon me. It pains me to offend you.** *(This is truth telling at its most honest.)* But amidst your concern for the defects of your nearest relations, and your displeasure at this representation of them, let it give you consolation to consider that, to have conducted yourselves so as to avoid any share of the like censure, is praise no less generally be-

stowed on you and your elder sister, than it is honourable to the sense and disposition of both. I will only say farther that from what passed that evening, my opinion of all parties was confirmed, and every inducement heightened which could have led me before, to preserve my friend from what I esteemed a most unhappy connection. He left **Netherfield** for **London**, on the day following, as you, I am certain, remember, with the design of soon returning.

"The part which I acted is now to be explained. **His sisters'** uneasiness had been equally excited with my own; our coincidence of feeling was soon discovered, and, alike sensible that no time was to be lost in detaching their brother, we shortly resolved on joining him directly in London. We accordingly went—and there **I readily engaged in the office of pointing out to my friend the certain evils of such a choice.** I described, and enforced them earnestly. But, however this remonstrance might have staggered or delayed his determination, I do not suppose that it would ultimately have prevented the marriage, had it not been seconded by the assurance that I hesitated not in giving, of **your sister's indifference**. He had before believed her to return his affection with sincere, if not with equal regard. But Bingley has great natural modesty, with a stronger dependence on my judgement than on his own. To convince him, therefore, that he had deceived himself, was no very difficult point. To persuade him against returning into **Hertfordshire**, when that conviction had been given, was scarcely the work of a moment. I cannot blame myself for having done thus much. There is but one part of my conduct in the whole affair on which I do not reflect with satisfaction; it is that I condescended to adopt the measures of art so far as **to conceal from him your sister's being in town**. *(This is a secret that Elizabeth was never privy to and further proof of Darcy's character for revealing it to her.)* I knew it myself, as it was known to **Miss Bingley**; but her brother is even yet ignorant of it. That they might have met without ill consequence is perhaps probable; but his regard did not appear to me enough extinguished for him to see her without some danger. Perhaps this concealment, this disguise was beneath me; it is done, however, and it was done for the best. On this subject I have nothing more to say, no other apology to offer. If I have wounded your sister's feelings, it was unknowingly done and though the motives which governed me may to you very naturally appear insufficient, I have not yet learnt to condemn them.

"With respect to that other, more weighty accusation, of having injured **Mr. Wickham**, I can only refute it by laying before you the whole of his con-

nection with my family. Of what he has *particularly* accused me I am ignorant; but of the truth of what I shall relate, I can summon more than one witness of undoubted veracity.

"Mr. Wickham is the son of **a very respectable man**, who had for many years the management of all the Pemberley estates, and whose good conduct in the discharge of his trust naturally inclined **my father** to be of service to him; and on George Wickham, who was his godson, his kindness was therefore liberally bestowed. My father supported him at school, and afterwards at Cambridge—most important assistance, as his own father, always poor from the extravagance of his wife, would have been unable to give him a gentleman's education. My father was not only fond of this young man's society, whose manner were always engaging; he had also the highest opinion of him, and hoping the church would be his profession, intended to provide for him in it. As for myself, it is many, many years since I first began to think of him in a very different manner. The vicious propensities—the want of principle, which he was careful to guard from the knowledge of his best friend, could not escape the observation of a young man of nearly the same age with himself, and who had opportunities of seeing him in unguarded moments, which Mr. Darcy could not have. Here again shall give you pain—to what degree you only can tell. But whatever may be the sentiments which Mr. Wickham has created, a suspicion of their nature shall not prevent me from unfolding his real character—it adds even another motive.

"My excellent father died about five years ago; and his attachment to Mr. Wickham was to the last so steady, that in his will he particularly recommended it to me, to promote his advancement in the best manner that his profession might allow—and if he took orders, desired that a valuable family living might be his as soon as it became vacant. There was also a legacy of one thousand pounds. His own father did not long survive mine, and within half a year from these events, Mr. Wickham wrote to inform me that, having finally resolved against taking orders, he hoped I should not think it unreasonable for him to expect some more immediate pecuniary advantage, in lieu of the preferment, by which he could not be benefited. He had some intention, he added, of studying law, and I must be aware that the interest of one thousand pounds would be a very insufficient support therein. I rather wished, than believed him to be sincere;

but, at any rate, was perfectly ready to accede to his proposal. I knew that Mr. Wickham ought not to be a clergyman; the business was therefore soon settled—**he resigned all claim to assistance in the church, were it possible that he could ever be in a situation to receive it, and accepted in return three thousand pounds.** All connection between us seemed now dissolved. I thought too ill of him to invite him to **Pemberley**, or admit his society in town. In town I believe he chiefly lived, but his studying the law was a mere pretence, and being now free from all restraint, his life was a life of idleness and dissipation. For about three years I heard little of him; but on the decease of the incumbent of the living which had been designed for him, he applied to me again by letter for the presentation. His circumstances, he assured me, and I had no difficulty in believing it, were exceedingly bad. He had found the law a most unprofitable study, and was now absolutely resolved on being ordained, if I would present him to the living in question—of which he trusted there could be little doubt, as he was well assured that I had no other person to provide for, and I could not have forgotten my revered father's intentions. You will hardly blame me for refusing to comply with this entreaty, or for resisting every repetition to it. His resentment was in proportion to the distress of his circumstances—and he was doubtless as violent in his abuse of me to others as in his reproaches to myself. After this period every appearance of acquaintance was dropped. How he lived I know not. But last summer he was again most painfully obtruded on my notice.

"I must now mention a circumstance which I would wish to forget myself, and which **no obligation less than the present should induce me to unfold to any human being.** *(Darcy shares a secret.)* Having said thus much, I feel no doubt of your secrecy. **My sister**, who is more than ten years my junior, was left to the guardianship of **my mother's nephew, Colonel Fitzwilliam**, and myself. About a year ago, she was taken from school, and an establishment formed for her in London; and **last summer** she went with the lady who presided over it, to **Ramsgate**; and thither also went Mr. Wickham, undoubtedly by design; for there proved to have been a prior acquaintance between him and **Mrs. Younge**, in whose character we were most unhappily deceived; and by her connivance and aid, he so far recommended himself to Georgiana, whose affectionate heart retained a strong impression of his kindness to her as a child, that she was per-

suaded to believe herself in love, and to consent to an elopement. **She was then but fifteen**, which must be her excuse; and after stating her imprudence, I am happy to add, that I owed the knowledge of it to herself. I joined them unexpectedly a day or two before the intended elopement, and then Georgiana, unable to support the idea of grieving and offending a brother whom she almost looked up to as a father, acknowledged the whole to me. You may imagine what I felt and how I acted. Regard for my sister's credit and feelings prevented any public exposure; but I wrote to Mr. Wickham, who left the place immediately, and Mrs. Younge was of course removed from her charge. Mr. Wickham's chief object was unquestionably my sister's fortune, which is thirty thousand pounds; but I cannot help supposing that the hope of revenging himself on me was a strong inducement. His revenge would have been complete indeed.

"This, madam, is a faithful narrative of every event in which we have been concerned together; and if you do not absolutely reject it as false, you will, I hope, acquit me henceforth of cruelty towards Mr. Wickham. I know not in what manner, under what form of falsehood he had imposed on you; but his success is not perhaps to be wondered at. Ignorant as you previously were of everything concerning either, detection could not be in your power, and suspicion certainly not in your inclination.

"You may possibly wonder why all this was not told you last night; but I was not then master enough of myself to know what could or ought to be revealed. For the truth of everything here related, I can appeal more particularly to the testimony of Colonel Fitzwilliam, who, from our near relationship and constant intimacy, and, still more, as one of the executors of my father's will, has been unavoidably acquainted with every particular of these transactions. If your abhorrence of *me* should make *my* assertions valueless, you cannot be prevented by the same cause from confiding in my cousin; and that there may be the possibility of consulting him, I shall endeavour to find some opportunity of putting this letter in your hands in the course of the morning. I will only add, God bless you.

"FITZWILLIAM DARCY"

• ANALYZING THE SCENE •

A STORY EVENT is an active change of life value for one or more characters as a result of conflict (one character's desires clash with another's).

A WORKING SCENE contains at least one Story Event.

To determine a Scene's Story Event, answer these four questions:

1. **What are the characters literally doing?**

   Darcy delivers a letter to Elizabeth and she reads it.

2. **What is the essential action of what the characters are doing in this scene?**

   Darcy eloquently addresses the accusations Elizabeth lobbed at him when he proposed.

3. **What life value has changed for one or more of the characters in the scene?**

   We'll track the life value for Elizabeth and Darcy in this scene.

4. **Which life value should I highlight on my Story Grid Spreadsheet?**

   Elizabeth: Flattered to Shocked.

   Darcy: Wounded to Defended.

HOW THE SCENE ABIDES THE FIVE COMMANDMENTS OF STORYTELLING

Inciting Incident: Darcy gives Elizabeth a letter.

Progressive Complication: Darcy didn't think Jane loved Bingley.

Crisis: Best bad choice. Should Darcy explain himself to someone who loathes him and will most likely not have her feelings changed by the let-

ter? Or should he risk her continued disdain even with a secret he's bestowed upon her?

Climax: Darcy shares a secret with her to defend his character.

Resolution: Elizabeth is speechless…as indicated by Austen's choice to end the scene with the end of the letter.

NOTES

This scene represents a huge worldview shift for Darcy. He expresses empathy and changes his worldview from insular and prideful to expressive and vulnerable.

Chapter 36

If **Elizabeth**, when **Mr. Darcy** gave her the letter, did not expect it to contain a renewal of his offers, she had formed no expectation at all of its contents. But such as they were, it may well be supposed how eagerly she went through them, and what a contrariety of emotion they excited. Her feelings as she read were scarcely to be defined. With amazement did she first understand that he believed any apology to be in his power; and steadfastly was she persuaded, that he could have no explanation to give, which a just sense of shame would not conceal. **With a strong prejudice against everything he might say, she began his account of what had happened at Netherfield.** She read with an eagerness which hardly left her power of comprehension, and from impatience of knowing what the next sentence might bring, was incapable of attending to the sense of the one before her eyes. His belief of her sister's insensibility she instantly resolved to be false; and his account of the real, the worst objections to the match, made her too angry to have any wish of doing him justice. He expressed no regret for what he had done which satisfied her; **his style was not penitent**, but haughty. **It was all pride and insolence.**

But when this subject was succeeded by his account of **Mr. Wickham**—when she read with somewhat clearer attention a relation of events which, if true, must overthrow every cherished opinion of his worth, and which bore so alarming an affinity to his own history of himself—her feelings were yet more acutely painful and more difficult of definition. Astonishment, apprehension, and even horror, oppressed her. She wished to discredit it entirely, repeatedly exclaiming, "This must be false! This cannot be! This must be the grossest falsehood!"—and when she had gone through the whole letter, though scarcely knowing anything of the last page or two, put it hastily away, protesting that she would not regard it, that she would never look in it again.

In this perturbed state of mind, with thoughts that could rest on nothing, she walked on; but it would not do; in half a minute the letter was unfolded

again, and collecting herself as well as she could, she again began the mortifying perusal of **all that related to Wickham**, and commanded herself so far as to examine the meaning of every sentence. The account of his connection with the **Pemberley family** was exactly what he had related himself; and the kindness of **the late Mr. Darc**y, though she had not before known its extent, agreed equally well with his own words. So far each recital confirmed the other; but when she came to the will, the difference was great. What Wickham had said of the living was fresh in her memory, and as she recalled his very words, it was impossible not to feel that there was gross duplicity on one side or the other; and, for a few moments, she flattered herself that her wishes did not err. But when she read and re-read with the closest attention, the particulars immediately following of Wickham's resigning all pretensions to the living, of his receiving in lieu so considerable a sum as three thousand pounds, again was she forced to hesitate. She put down the letter, weighed every circumstance with what she meant to be impartiality—deliberated on the probability of each statement—but with little success. On both sides it was only assertion. Again she read on; but every line proved more clearly that the affair, which she had believed it impossible that any contrivance could so represent as to render Mr. Darcy's conduct in it less than infamous, was capable of a turn which must make him entirely blameless throughout the whole.

The extravagance and general profligacy which he scrupled not to lay at Mr. Wickham's charge, exceedingly shocked her; the more so, as she could bring no proof of its injustice. She had never heard of him before his entrance into the ——shire Militia, in which he had engaged at the persuasion of the young man who, on meeting him accidentally in town, had there renewed a slight acquaintance. Of his former way of life nothing had been known in **Hertfordshire** but what he told himself. As to his real character, had information been in her power, she had never felt a wish of inquiring. His countenance, voice, and manner had established him at once in the possession of every virtue. *(Could it be that Elizabeth's skills at summing up a person through her own impeccable judgmental facilities are in error?)* She tried to recollect some instance of goodness, some distinguished trait of integrity or benevolence, that might rescue him from the attacks of Mr. Darcy; or at least, by the predominance of virtue, atone for those casual errors under which she would endeavour to class what Mr. Darcy had described as the idleness and vice of many years' continuance. But no such recollection befriended her. She could

see him instantly before her, in every charm of air and address; but she could remember no more substantial good than the general approbation of the neighbourhood, and the regard which his social powers had gained him in the mess. After pausing on this point a considerable while, she once more continued to read. But, alas! the story which followed, of his designs on **Miss Darcy**, received some confirmation from what had passed between **Colonel Fitzwilliam** and herself only the morning before; and at last she was referred for the truth of every particular to Colonel Fitzwilliam himself—from whom she had previously received the information of his near concern in all his cousin's affairs, and whose character she had no reason to question. At one time she had almost resolved on applying to him, but the idea was checked by the awkwardness of the application, and at length wholly banished by the conviction that Mr. Darcy would never have hazarded such a proposal, if he had not been well assured of his cousin's corroboration.

She perfectly remembered everything that had passed in conversation between Wickham and herself, in their first evening at **Mr. Phillips's**. Many of his expressions were still fresh in her memory. **She was *now* struck with the impropriety of such communications to a stranger, and wondered it had escaped her before.** *(This realization is key. It connotes the first step in Elizabeth's coming to understand Mr. Darcy's circumspection about those of a lower rank in society. Wickham was one and the closest person Darcy knew who was not born into the gentry. And Wickham, with every advantage provided him by his father, chose to use his skills in passing as a gentleman in order to mislead. So Darcy's concerns about people with poor etiquette makes absolute sense. The fact is that the Bennets do not have the social skills as the Bingleys and the Darcys. His concern for his friend is from personal experience with Wickham.)* She saw the indelicacy of putting himself forward as he had done, and the inconsistency of his professions with his conduct. She remembered that he had boasted of having no fear of seeing Mr. Darcy—that Mr. Darcy might leave the country, but that *he* should stand his ground; yet he had avoided the Netherfield ball the very next week. She remembered also that, till the Netherfield family had quitted the country, he had told his story to no one but herself; but that after their removal it had been everywhere discussed; that he had then no reserves, **no scruples in sinking Mr. Darcy's character, though he had assured her that respect for the father would always prevent his exposing the son**. *(Is this not similar to Mrs. Bennet's proclamations that Charlotte Lucas is plain and*

unworthy of marriage? These loud and crass pronouncements and judgments against others who are not present to defend themselves are a scourge to Mr. Darcy.)

How differently did everything now appear in which he was concerned! His attentions to **Miss King** were now the consequence of views solely and hatefully mercenary; and the mediocrity of her fortune proved no longer the moderation of his wishes, but his eagerness to grasp at anything. His behaviour to herself could now have had no tolerable motive; he had either been deceived with regard to her fortune, or had been gratifying his vanity by encouraging the preference which she believed she had most incautiously shown. Every lingering struggle in his favour grew fainter and fainter; and in farther justification of Mr. Darcy, she could not but allow **Mr. Bingley**, when questioned by **Jane**, had long ago asserted his blamelessness in the affair; that proud and repulsive as were his manners, she had never, in the whole course of their acquaintance—an acquaintance which had latterly brought them much together, and given her a sort of intimacy with his ways—seen anything that betrayed him to be unprincipled or unjust—anything that spoke him of irreligious or immoral habits; that among his own connections he was esteemed and valued—that even Wickham had allowed him merit as a brother, and that she had often heard him speak so affectionately of his sister as to prove him capable of *some* amiable feeling; that had his actions been what Mr. Wickham represented them, so gross a violation of everything right could hardly have been concealed from the world; and that friendship between a person capable of it, and such an amiable man as Mr. Bingley, was incomprehensible.

She grew absolutely ashamed of herself. *(This, like Darcy's ability to empathize with Elizabeth and Jane in terms of the Bingley affair, is evidence of Elizabeth's ability to change. It gives the reader hope that the secrets and miscalculations of the past will be remedied and that Darcy and Elizabeth will one day commit to one another…just how that will happen is the stuff that keeps the reader reading.)* **Of neither Darcy nor Wickham could she think without feeling she had been blind, partial, prejudiced, absurd.**

"How despicably I have acted!" she cried; "I, who have prided myself on my discernment! I, who have valued myself on my abilities! who have often disdained the generous candour of my sister, and gratified my vanity in useless or blameable mistrust! How humiliating is this discovery! Yet, how just a humiliation! Had I been in love, I could not have been more wretchedly blind!

But vanity, not love, has been my folly. *(Until she realizes this, she is incapable of love. So to discover and own her shortcomings actually opens her up to the possibility of being worthy of a true loving relationship. Darcy exhibited this same realization when he took responsibility for judging Jane's attachment to Bingley and interfering.)* Pleased with the preference of one, and offended by the neglect of the other, on the very beginning of our acquaintance, I have courted prepossession and ignorance, and driven reason away, where either were concerned. **Till this moment I never knew myself.** *(This is the crucial moment of REALIZATION for Elizabeth—the moment when her worldview changes. Realizing the truth and then acting on that truth, however, is the test Elizabeth must eventually pass to fully arc as a character.*)

From herself to **Jane**—from Jane to **Bingley**, her thoughts were in a line which soon brought to her recollection that Mr. Darcy's explanation *there* had appeared very insufficient, and she read it again. **Widely different was the effect of a second perusal.** How could she deny that credit to his assertions in one instance, which she had been obliged to give in the other? He declared himself to be totally unsuspicious of her sister's attachment; and she could not help remembering what **Charlotte's** opinion had always been. Neither could she deny the justice of his description of Jane. She felt that Jane's feelings, though fervent, were little displayed, and that there was a constant complacency in her air and manner not often united with great sensibility.

When she came to that part of the letter in which her family were mentioned in terms of such mortifying, yet merited reproach, her sense of shame was severe. The justice of the charge struck her too forcibly for denial, and the circumstances to which he particularly alluded as having passed at the **Netherfield** ball, and as confirming all his first disapprobation, could not have made a stronger impression on his mind than on hers. *(This is wonderful stuff. Elizabeth empathizes with Darcy. She's seeing the world through his eyes now, just as he chose to see the world through hers in his letter.)*

The compliment to herself and her sister was not unfelt. It soothed, but it could not console her for the contempt which had thus been self-attracted by the rest of her family; and as she considered that Jane's disappointment had in fact been the work of her nearest relations, and reflected how materially the credit of both must be hurt by such impropriety of conduct, she felt depressed beyond anything she had ever known before.

After wandering along the lane **for two hours**, giving way to every variety of thought—re-considering events, determining probabilities, and reconciling herself, as well as she could, **to a change so sudden and so important**, fatigue, and a recollection of her long absence, made her at length return home; and she entered the house with the wish of appearing cheerful as usual, and the resolution of repressing such reflections as must make her unfit for conversation.

She was immediately told that the two gentlemen from **Rosings** had each called during her absence; **Mr. Darcy**, only for a few minutes, to take leave—but that **Colonel Fitzwilliam** had been sitting with them at least an hour, hoping for her return, and almost resolving to walk after her till she could be found. *(Darcy obviously asked Fitzwilliam to intervene and back up his story in the letter.)* Elizabeth could but just *affect* concern in missing him; she really rejoiced at it. Colonel Fitzwilliam was no longer an object; she could think only of her letter.

• ANALYZING THE SCENE •

A STORY EVENT is an active change of life value for one or more characters as a result of conflict (one character's desires clash with another's).

A WORKING SCENE contains at least one Story Event.

To determine a Scene's Story Event, answer these four questions:

1. **What are the characters literally doing?**

   Elizabeth considers the letter.

2. **What is the essential action of what the characters are doing in this scene?**

   Elizabeth rejects and then comes to accept Darcy's version of events.

3. **What life value has changed for one or more of the characters in the scene?**

   We'll track the life value for Elizabeth in this scene.

4. **Which life value should I highlight on my Story Grid Spreadsheet?**
   Elizabeth: Shocked to Resolved.

HOW THE SCENE ABIDES THE FIVE COMMANDMENTS OF STORYTELLING

Inciting Incident: Elizabeth's fury compels her to keep reading the letter.

Progressive Complication: Darcy's accuracy with one story must be taken into account for the other.

Crisis: Irreconcilable goods. If Darcy is on the level about Wickham and Jane, he's good and righteous, which means Elizabeth must be at fault.

Climax: Elizabeth accepts that she's made terrible errors in judgment.

Resolution: Elizabeth resolves to change her ways.

NOTES

This scene represents a huge worldview shift for Elizabeth.

Chapter 37

The **two gentlemen** left **Rosings the next morning**, and **Mr. Collins** having been in waiting near the lodges, to make them his parting obeisance, was able to bring home the pleasing intelligence, of their appearing in very good health, and in as tolerable spirits as could be expected, after the melancholy scene so lately gone through at Rosings. To Rosings he then hastened, to console **Lady Catherine and her daughter**; and on his return brought back, with great satisfaction, a message from her ladyship, importing that she felt herself so dull as to make her very desirous of having them all to dine with her.

Elizabeth could not see Lady Catherine without recollecting that, had she chosen it, she might by this time have been presented to her as her future niece; nor could she think, without a smile, of what her ladyship's indignation would have been. "What would she have said? how would she have behaved?" were questions with which she amused herself.

Their first subject was the diminution of the Rosings party. "I assure you, I feel it exceedingly," said Lady Catherine; "I believe no one feels the loss of friends so much as I do. But I am particularly attached to these young men, and know them to be so much attached to me! They were excessively sorry to go! But so they always are. The dear Colonel rallied his spirits tolerably till just at last; but Darcy seemed to feel it most acutely, more, I think, than last year. His attachment to Rosings certainly increases."

Mr. Collins had a compliment, and an allusion to throw in here, which were kindly smiled on by the mother and daughter.

Lady Catherine observed, after dinner, that Miss Bennet seemed out of spirits, and immediately accounting for it by herself, by supposing that she did not like to go home again so soon, she added:

"But if that is the case, you must write to **your mother** and beg that you may stay a little longer. **Mrs. Collins** will be very glad of your company, I am sure."

"I am much obliged to your ladyship for your kind invitation," replied Elizabeth, "but it is not in my power to accept it. I must be **in town next Saturday**."

"Why, at that rate, **you will have been here only six weeks**. I expected you to stay **two months**. I told Mrs. Collins so before you came. There can be no occasion for your going so soon. Mrs. Bennet could certainly spare you for another fortnight."

"But **my father** cannot. He wrote last week to hurry my return."

"Oh! your father of course may spare you, if your mother can. Daughters are never of so much consequence to a father. And if you will stay another *month* complete, it will be in my power to take one of you as far as **London**, for I am going there **early in June, for a week**; and as **Dawson** does not object to the barouche-box, there will be very good room for one of you—and indeed, if the weather should happen to be cool, I should not object to taking you both, as you are neither of you large."

"You are all kindness, madam; but I believe we must abide by our original plan."

Lady Catherine seemed resigned. "Mrs. Collins, you must send **a servant** with them. You know I always speak my mind, and I cannot bear the idea of **two young women** travelling post by themselves. It is highly improper. You must contrive to send somebody. I have the greatest dislike in the world to that sort of thing. Young women should always be properly guarded and attended, according to their situation in life. When my niece **Georgiana** went to **Ramsgate last summer**, I made a point of her having **two men-servants** go with her. Miss Darcy, the daughter of **Mr. Darcy, of Pemberley, and Lady Anne**, could not have appeared with propriety in a different manner. I am excessively attentive to all those things. You must send **John** with the young ladies, Mrs. Collins. I am glad it occurred to me to mention it; for it would really be discreditable to *you* to let them go alone."

"**My uncle** is to send **a servant** for us."

"Oh! Your uncle! He keeps a man-servant, does he? I am very glad you have somebody who thinks of these things. Where shall you change horses? Oh! **Bromley,** of course. If you mention my name at **the Bell**, you will be attended to."

Lady Catherine had many other questions to ask respecting their journey, and as she did not answer them all herself, attention was necessary, which Elizabeth believed to be lucky for her; or, with a mind so occupied, she might have forgotten where she was. Reflection must be reserved for solitary hours; whenever she was alone, she gave way to it as the greatest relief; and not a day went by without a

solitary walk, in which she might **indulge in all the delight of unpleasant recollections**. *(Wonderful turn of phrase.)*

Mr. Darcy's letter she was in a fair way of soon knowing by heart. She studied every sentence; and her feelings towards its writer were at times widely different. When she remembered the style of his address, she was still full of indignation; but when she considered **how unjustly she had condemned and upbraided him, her anger was turned against herself;** and his disappointed feelings became the object of compassion. **His attachment excited gratitude, his general character respect; but she could not approve him; nor could she for a moment repent her refusal, or feel the slightest inclination ever to see him again.** *(Darcy serves as a reminder to Elizabeth of her shortcomings…thus the very real desire to keep him the hell away from her. It is one thing to recognize mistakes we've made in life, but another to continue to share ourselves with the people who know of them and are capable of using them against us in the future. The mark of deep love is to be able to love someone else while knowing things that are not so wonderful about them. To know their imperfections and love anyway is the mark of a mature/intimate relationship.)* **In her own past behaviour, there was a constant source of vexation and regret; and in the unhappy defects of her family, a subject of yet heavier chagrin. They were hopeless of remedy**. *(Elizabeth has resigned to a mental shift in worldview, but not an active shift that recognizes truth and is still capable of love. Darcy's active choices later on—when he cordially welcomes her uncle and aunt into his world even though they are not of his rank—are what ultimately convince Elizabeth of the necessity to actively change her behavior as well as intellectually understand her errors.)* Her father, contented with laughing at them, would never exert himself to restrain the **wild giddiness of his youngest daughters**; and her mother, with manners so far from right herself, was entirely insensible of the evil. Elizabeth had frequently united with **Jane** in an endeavour to check the imprudence of **Catherine** and **Lydia**; but while they were supported by their mother's indulgence, what chance could there be of improvement? Catherine, weak-spirited, irritable, and completely under Lydia's guidance, had been always affronted by their advice; and Lydia, self-willed and careless, would scarcely give them a hearing. They were ignorant, idle, and vain. While there was **an officer** in **Meryton**, they would flirt with him; and while Meryton was within a walk of **Longbourn**, they would be going there forever.

Anxiety on Jane's behalf was another prevailing concern; and Mr. Darcy's explanation, by restoring **Bingley** to all her former good opinion, heightened the sense of what Jane had lost. His affection was proved to have been sincere, and his conduct cleared of all blame, unless any could attach to the implicitness of his confidence in his friend. How grievous then was the thought that, of a situation so desirable in every respect, so replete with advantage, so promising for happiness, Jane had been deprived, by the folly and indecorum of her own family!

When to these recollections was added the development of **Wickham's** character, it may be easily believed that the happy spirits which had seldom been depressed before, were now so much affected as to make it almost impossible for her to appear tolerably cheerful.

Their engagements at Rosings were as frequent during the last week of her stay as they had been at first. The very last evening was spent there; and her ladyship again inquired minutely into the particulars of their journey, gave them directions as to the best method of packing, and was so urgent on the necessity of placing gowns in the only right way, that **Maria** thought herself obliged, on her return, to undo all the work of the morning, and pack her trunk afresh.

When they parted, Lady Catherine, with great condescension, wished them a good journey, and invited them to come to **Hunsford** again next year; and Miss de Bourgh exerted herself so far as to curtsey and hold out her hand to both.

• ANALYZING THE SCENE •

A STORY EVENT is an active change of life value for one or more characters as a result of conflict (one character's desires clash with another's).

A WORKING SCENE contains at least one Story Event.

To determine a Scene's Story Event, answer these four questions:

1. **What are the characters literally doing?**

   Elizabeth and Maria are saying their long goodbyes to Rosings.

2. **What is the essential action of what the characters are doing in this scene?**

Elizabeth continues to metabolize all of the new information that came from Darcy.

3. **What life value has changed for one or more of the characters in the scene?**

   We'll track the life value for Elizabeth in this scene. She comes to the conclusion that her family (even her father) is shameful.

4. **Which life value should I highlight on my Story Grid Spreadsheet?**

   Elizabeth: Respect to Shame.

HOW THE SCENE ABIDES THE FIVE COMMANDMENTS OF STORYTELLING

Inciting Incident: Elizabeth's departure from Rosings is forthcoming.

Progressive Complication: Lady Catherine wants her to stay.

Crisis: Best bad choice. If Elizabeth sees Darcy again, she'll be constantly reminded of her mistakes. If she doesn't, he'll never renew his interest.

Climax: Elizabeth has no problem vowing never to see Darcy again.

Resolution: Elizabeth heads home a sadder sort than when she came… she's found out that the world is not as tidy and black and white as she'd originally thought.

Chapter 38

On **Saturday morning Elizabeth** and **Mr. Collins** met for breakfast a few minutes before the others appeared; and he took the opportunity of paying the parting civilities which he deemed indispensably necessary.

"I know not, Miss Elizabeth," said he, "whether **Mrs. Collins** has yet expressed her sense of your kindness in coming to us; but I am very certain you will not leave the house without receiving her thanks for it. The favor of your company has been much felt, I assure you. We know how little there is to tempt anyone to our humble abode. Our plain manner of living, our small rooms and few domestics, and the little we see of the world, must make **Hunsford** extremely dull to a young lady like yourself; but I hope you will believe us grateful for the condescension, and that we have done everything in our power to prevent your spending your time unpleasantly."

Elizabeth was eager with her thanks and assurances of happiness. She had spent six weeks with great enjoyment; and the pleasure of being with **Charlotte**, and the kind attentions she had received, must make *her* feel the obliged. Mr. Collins was gratified, and with a more smiling solemnity replied:

"It gives me great pleasure to hear that you have passed your time not disagreeably. We have certainly done our best; and most fortunately having it in our power to introduce you to very superior society, and, from our connection with **Rosings**, the frequent means of varying the humble home scene, I think we may flatter ourselves that your **Hunsford** visit cannot have been entirely irksome. Our situation with regard to **Lady Catherine's family** is indeed the sort of extraordinary advantage and blessing which few can boast. You see on what a footing we are. You see how continually we are engaged there. In truth I must acknowledge that, with all the disadvantages of this humble parsonage, I should not think anyone abiding in it an object of compassion, while they are sharers of our intimacy at Rosings."

Words were insufficient for the elevation of his feelings; and he was obliged to walk about the room, while Elizabeth tried to unite civility and truth in a few short sentences.

"You may, in fact, carry a very favourable report of us into **Hertfordshire**, my dear cousin. I flatter myself at least that you will be able to do so. Lady Catherine's great attentions to Mrs. Collins you have been a daily witness of; and altogether I trust it does not appear that your friend has drawn an unfortunate—but on this point it will be as well to be silent. Only let me assure you, my dear Miss Elizabeth, that I can from my heart most cordially wish you equal felicity in marriage. **My dear Charlotte and I have but one mind and one way of thinking. There is in everything a most remarkable resemblance of character and ideas between us. We seem to have been designed for each other.**" *(This is a wonderful way of parroting Elizabeth's romantic vision of love back at her. Mr. Collins understands what many believe love should be, so he happily states that he has that thing in order to comply with social conventions. Not only has he made a sensible/rational marriage, but he has true love too.)*

Elizabeth could safely say that it was a great happiness where that was the case, and with equal sincerity could add, that she firmly believed and rejoiced in his domestic comforts. She was not sorry, however, to have the recital of them interrupted by the lady from whom they sprang. Poor Charlotte! it was melancholy to leave her to such society! But she had chosen it with her eyes open; and though evidently regretting that her visitors were to go, she did not seem to ask for compassion. Her home and her housekeeping, her parish and her poultry, and all their dependent concerns, had not yet lost their charms. *(Elizabeth still has a way to go with that prejudicial judging problem.)*

At length the chaise arrived, the trunks were fastened on, the parcels placed within, and it was pronounced to be ready. After an affectionate parting between the friends, Elizabeth was attended to the carriage by Mr. Collins, and as they walked down the garden he was commissioning her with his best respects to **all her family**, not forgetting his thanks for the kindness he had received at **Longbourn** in the winter, and his compliments to **Mr. and Mrs. Gardiner**, though unknown. He then handed her in, **Maria** followed, and the door was on the point of being closed, when he suddenly reminded them, with some consternation, that they had hitherto forgotten to leave any message for the ladies at Rosings.

"But," he added, "you will of course wish to have your humble respects delivered to them, with your grateful thanks for their kindness to you while you have been here."

Elizabeth made no objection; the door was then allowed to be shut, and the carriage drove off.

"Good gracious!" cried Maria, after a few minutes' silence, "it seems but a day or two since we first came! and yet how many things have happened!"

"A great many indeed," said her companion with a sigh.

"We have dined nine times at Rosings, besides drinking tea there twice! How much I shall have to tell!"

Elizabeth added privately, "And how much I shall have to conceal!" *(Secrets reiterated.)*

• ANALYZING THE SCENE •

A STORY EVENT is an active change of life value for one or more characters as a result of conflict (one character's desires clash with another's).

A WORKING SCENE contains at least one Story Event.

To determine a Scene's Story Event, answer these four questions:

1. **What are the characters literally doing?**

   Elizabeth and Maria leave Hunsford.

2. **What is the essential action of what the characters are doing in this scene?**

   Mr. Collins needles Elizabeth about turning down his marriage offer.

3. **What life value has changed for one or more of the characters in the scene?**

   We'll track the life value for Elizabeth in this scene.

4. **Which life value should I highlight on my Story Grid Spreadsheet?**

   Condescended to Pitied.

HOW THE SCENE ABIDES THE FIVE COMMANDMENTS OF STORYTELLING

Inciting Incident: Mr. Collins tells Elizabeth he's got it all and that she's an old maid.

Progressive Complication: Charlotte doesn't seem to protest her life circumstances.

Crisis: Irreconcilable goods. If Charlotte is truly content (which she seems to be), how can Elizabeth's view of marriage be the one and only "right" one?

Climax: Elizabeth maintains her loathing of the Collins household.

Resolution: Elizabeth resolves to keep her revelations to herself.

NOTES

This scene is a good one to remind the reader that we don't just automatically "change" our behavior after we've had a revelation. There is a push back of sorts that happens for us…we hit a depression whereby we need to mourn the simplicity of our former way of viewing the world. This is the realization that is bearing down on Elizabeth.

Chapter 39

It was **the second week in May**, in which **the three young ladies** set out together from **Gracechurch Street** for the town of ——, in **Hertfordshire**; and, as they drew near the appointed inn where **Mr. Bennet's** carriage was to meet them, they quickly perceived, in token of **the coachman's** punctuality, both **Kitty and Lydia** looking out of a dining-room upstairs. These two girls had been above an hour in the place, happily employed in visiting an opposite **milliner**, watching **the sentinel** on guard, and dressing a salad and cucumber.

After welcoming their sisters, they triumphantly displayed a table set out with such cold meat as an inn larder usually affords, exclaiming, "Is not this nice? Is not this an agreeable surprise?"

"And we mean to treat you all," added Lydia, "but you must lend us the money, for we have just spent ours at the shop out there." Then, showing her purchases—"Look here, I have bought this bonnet. I do not think it is very pretty; but I thought I might as well buy it as not. I shall pull it to pieces as soon as I get home, and see if I can make it up any better."

And when her sisters abused it as ugly, she added, with perfect unconcern, "Oh! but there were two or three much uglier in the shop; and when I have bought some prettier-coloured satin to trim it with fresh, I think it will be very tolerable. Besides, it will not much signify what one wears this summer, after the ——shire have left **Meryton**, and they are going **in a fortnight**."

"Are they indeed!" cried **Elizabeth**, with the greatest satisfaction.

"They are going to be encamped near **Brighton**; and I do so want papa to take us all there for the summer! It would be such a delicious scheme; and I dare say would hardly cost anything at all. **Mamma** would like to go too of all things! Only think what a miserable summer else we shall have!"

"Yes," thought Elizabeth, "*that* would be a delightful scheme indeed, and completely do for us at once. Good Heaven! Brighton, and a whole campful of **soldiers**, to us, who have been overset already by one poor regiment of militia, and the monthly balls of Meryton!"

"Now I have got some news for you," said Lydia, as they sat down to table. "What do you think? It is excellent news—capital news—and about a certain person we all like!"

Jane and Elizabeth looked at each other, and **the waiter** was told he need not stay. Lydia laughed, and said:

"Aye, that is just like your formality and discretion. You thought the waiter must not hear, as if he cared! I dare say he often hears worse things said than I am going to say. But he is an ugly fellow! I am glad he is gone. I never saw such a long chin in my life. Well, but now for my news; it is about dear **Wickham**; too good for the waiter, is it not? There is no danger of Wickham's marrying **Mary King**. There's for you! She is gone down to **her uncle** at **Liverpool**: gone to stay. Wickham is safe."

"And Mary King is safe!" added Elizabeth; "safe from a connection imprudent as to fortune."

"She is a great fool for going away, if she liked him."

"But I hope there is no strong attachment on either side," said Jane.

"I am sure there is not on *his*. **I will answer for it, he never cared three straws about her** *(This is a great setup for developments later on. How would Lydia know such things about Wickham?)*—who could about such a nasty little freckled thing?"

Elizabeth was shocked to think that, however incapable of such coarseness of *expression* herself, the coarseness of the *sentiment* was little other than her own breast had harboured and fancied liberal! *(Lydia's statement reminds her of her own formal attitudes, and it is most shocking to realize that she shares this shortcoming with Lydia.)*

As soon as all had ate, and the elder ones paid, the carriage was ordered; and after some contrivance, the whole party, with all their boxes, work-bags, and parcels, and the unwelcome addition of Kitty's and Lydia's purchases, were seated in it.

"How nicely we are all crammed in," cried Lydia. "I am glad I bought my bonnet, if it is only for the fun of having another bandbox! Well, now let us be quite comfortable and snug, and talk and laugh all the way home. And in the first place, let us hear what has happened to you all since you went away. Have you seen any **pleasant men**? Have you had any flirting? I was in great hopes that one of you would have got a husband before you came back. Jane will be quite an old maid soon, I declare. She is almost three-and-twenty! Lord, how ashamed

I should be of not being married before three-and-twenty! My **aunt Phillips** wants you so to get husbands, you can't think. She says Lizzy had better have taken **Mr. Collins**; but *I* do not think there would have been any fun in it. **Lord! how I should like to be married before any of you** *(More setup.)*; and then I would chaperon you about to all the balls. Dear me! we had such a good piece of fun the other day at **Colonel Forster's**. Kitty and me were to spend the day there, and **Mrs. Forster** promised to have a little dance in the evening; (by the bye, Mrs. Forster and me are *such* friends!) and so she asked the **two Harringtons** to come, but **Harriet** was ill, and so **Pen** was forced to come by herself; and then, what do you think we did? We dressed up **Chamberlayne** in woman's clothes on purpose to pass for a lady, only think what fun! Not a soul knew of it, but Colonel and Mrs. Forster, and Kitty and me, except my aunt, for we were forced to borrow one of her gowns; and you cannot imagine how well he looked! When **Denny**, and Wickham, and **Pratt**, and **two or three more** of the men came in, they did not know him in the least. Lord! how I laughed! and so did Mrs. Forster. I thought I should have died. And *that* made the men suspect something, and then they soon found out what was the matter."

With such kinds of histories of their parties and good jokes, did Lydia, assisted by Kitty's hints and additions, endeavour to amuse her companions all the way to **Longbourn**. Elizabeth listened as little as she could, but there was no escaping the frequent mention of Wickham's name.

Their reception at home was most kind. **Mrs. Bennet** rejoiced to see Jane in undiminished beauty; and more than once during dinner did **Mr. Bennet** say voluntarily to Elizabeth:

"I am glad you are come back, Lizzy."

Their party in the dining-room was large, for almost all **the Lucases** came to meet **Maria** and hear the news; and various were the subjects that occupied them: **Lady Lucas** was inquiring of Maria, after the welfare and poultry of **her eldest daughter**; Mrs. Bennet was doubly engaged, on one hand collecting an account of the present fashions from Jane, who sat some way below her, and, on the other, retailing them all to **the younger Lucases**; and Lydia, in a voice rather louder than any other person's, was enumerating the various pleasures of the morning to anybody who would hear her.

"Oh! **Mary**," said she, "I wish you had gone with us, for we had such fun! As we went along, Kitty and I drew up the blinds, and pretended there was nobody in the coach; and I should have gone so all the way, if Kitty had not been

sick; and when we got to the George, I do think we behaved very handsomely, for we treated the other three with the nicest cold luncheon in the world, and if you would have gone, we would have treated you too. And then when we came away it was such fun! I thought we never should have got into the coach. I was ready to die of laughter. And then we were so merry all the way home! we talked and laughed so loud, that anybody might have heard us ten miles off!"

To this Mary very gravely replied, "Far be it from me, my dear sister, to depreciate such pleasures! They would doubtless be congenial with the generality of female minds. But I confess they would have no charms for *me*—I should infinitely prefer a book."

But of this answer Lydia heard not a word. She seldom listened to anybody for more than half a minute, and never attended to Mary at all.

In the afternoon Lydia was urgent with the rest of the girls to walk to **Meryton**, and to see how everybody went on; but Elizabeth steadily opposed the scheme. It should not be said that the Miss Bennets could not be at home half a day before they were in pursuit of **the officers**. There was another reason too for her opposition. She dreaded seeing Mr. Wickham again, and was resolved to avoid it as long as possible. The comfort to *her* of the regiment's approaching removal was indeed beyond expression. **In a fortnight they were to go—and once gone, she hoped there could be nothing more to plague her on his account.** *(More denial. Elizabeth wishes it would all go away—Darcy and now Wickham.)*

She had not been many hours at home before she found that the Brighton scheme, of which Lydia had given them a hint at the inn, was under frequent discussion between her parents. Elizabeth saw directly that her father had not the smallest intention of yielding; but his answers were at the same time so vague and equivocal, that her mother, though often disheartened, had never yet despaired of succeeding at last.

• ANALYZING THE SCENE •

A STORY EVENT is an active change of life value for one or more characters as a result of conflict (one character's desires clash with another's).

A WORKING SCENE contains at least one Story Event.

To determine a Scene's Story Event, answer these four questions:

1. **What are the characters literally doing?**

   The Bennet girls eat lunch together (without Mary) and then head to Longbourn.

2. **What is the essential action of what the characters are doing in this scene?**

   Lydia dominates the Bennet girls' time together filling Jane and Elizabeth in on the status of Wickham.

3. **What life value has changed for one or more of the characters in the scene?**

   We'll track the life value for Elizabeth in this scene. She's not interested in carrying the burden of the Wickham information. By the scene's end, she's happy to know that Wickham will be soon gone from Hertfordshire.

4. **Which life value should I highlight on my Story Grid Spreadsheet?**

   Concerned to Relieved.

HOW THE SCENE ABIDES THE FIVE COMMANDMENTS OF STORYTELLING

Inciting Incident: Lydia and Kitty surprise Elizabeth and Jane at the station.

Progressive Complication: Wickham will not be marrying Miss King.

Crisis: Best bad choice. If Elizabeth tells her sisters about Wickham, it will betray Darcy. To not tell them is to allow them to continue to think Wickham is a victim and desirable.

Climax: Elizabeth holds her tongue.

Resolution: Elizabeth will wait out Wickham's departure.

Chapter 40

Elizabeth's impatience to acquaint **Jane** with what had happened could no longer be overcome; and at length, resolving to suppress every particular in which her sister was concerned, and preparing her to be surprised, she related to her the next morning the chief of the scene between **Mr. Darcy** and herself.

Miss Bennet's astonishment was soon lessened by the strong sisterly partiality which made any admiration of Elizabeth appear perfectly natural; and all surprise was shortly lost in other feelings. She was sorry that Mr. Darcy should have delivered his sentiments in a manner so little suited to recommend them; but still more was she grieved for the unhappiness which her sister's refusal must have given him.

"His being so sure of succeeding was wrong," said she, "and certainly ought not to have appeared; but consider how much it must increase his disappointment!"

"Indeed," replied Elizabeth, "I am heartily sorry for him; but he has other feelings, which will probably soon drive away his regard for me. You do not blame me, however, for refusing him?"

"Blame you! Oh, no."

"But you blame me for having spoken so warmly of **Wickham**?"

"No—I do not know that you were wrong in saying what you did."

"But you *will* know it, when I tell you what happened the very next day."

She then spoke of the letter, repeating the whole of its contents as far as they concerned George Wickham. What a stroke was this for poor Jane! who would willingly have gone through the world without believing that so much wickedness existed in the whole race of mankind, as was here collected in one individual. Nor was Darcy's vindication, though grateful to her feelings, capable of consoling her for such discovery. Most earnestly did she labour to prove the probability of error, and seek to clear the one without involving the other. *(Jane is still intent on reserving judgment.)*

"This will not do," said Elizabeth; "you never will be able to make both of them good for anything. Take your choice, but you must be satisfied with

only one. There is but such a quantity of merit between them; just enough to make one good sort of man; and of late it has been shifting about pretty much. For my part, I am inclined to believe it all Darcy's; but you shall do as you choose." *(Elizabeth refuses to believe that there is any merit to Wickham. He's a scoundrel and that's that. Jane is more open to the fact that he's a complicated person with foibles and problems, but capable of change and being his best self.)*

It was some time, however, before a smile could be extorted from Jane.

"I do not know when I have been more shocked," said she. "Wickham so very bad! It is almost past belief. And poor Mr. Darcy! Dear Lizzy, only consider what he must have suffered. Such a disappointment! and with the knowledge of your ill opinion, too! and having to relate such a thing of **his sister**! It is really too distressing. I am sure you must feel it so."

"Oh! no, my regret and compassion are all done away by seeing you so full of both. I know you will do him such ample justice, that I am growing every moment more unconcerned and indifferent. Your profusion makes me saving; and if you lament over him much longer, my heart will be as light as a feather." *(Elizabeth is falling back into her old pattern of behavior. Even in jest, she expresses what she wishes to think.)*

"Poor Wickham! there is such an expression of goodness in his countenance! such an openness and gentleness in his manner!"

"There certainly was some great mismanagement in the education of those two young men. One has got all the goodness, and the other all the appearance of it." *(Elizabeth is back to her old black and white thinking. One is all good and one is all bad. This is perfectly in keeping with human confrontation with change. We recognize it and then we deny it.)*

"I never thought Mr. Darcy so deficient in the *appearance* of it as you used to do."

"And yet I meant to be uncommonly clever in taking so decided a dislike to him, without any reason. It is such a spur to one's genius, such an opening for wit, to have a dislike of that kind. One may be continually abusive without saying anything just; but one cannot always be laughing at a man without now and then stumbling on something witty."

"Lizzy, when you first read that letter, I am sure you could not treat the matter as you do now."

"Indeed, I could not. I was uncomfortable enough, I may say unhappy.

And with no one to speak to about what I felt, no Jane to comfort me and say that I had not been so very weak and vain and nonsensical as I knew I had! Oh! how I wanted you!"

"How unfortunate that you should have used such very strong expressions in speaking of Wickham to Mr. Darcy, for now they *do* appear wholly undeserved."

"Certainly. **But the misfortune of speaking with bitterness is a most natural consequence of the prejudices I had been encouraging**. There is one point on which I want your advice. I want to be told whether I ought, or ought not, to make our acquaintances in general understand Wickham's character."

Miss Bennet paused a little, and then replied, "Surely there can be no occasion for exposing him so dreadfully. What is your opinion?" *(By all reasonable thinking, Jane presumes that Wickham will soon be gone and thus his deceptions will leave with him. It is better to let sleeping dogs lie than to stir up trouble.)*

"That it ought not to be attempted. Mr. Darcy has not authorised me to make his communication public. On the contrary, every particular relative to **his sister** was meant to be kept as much as possible to myself; and if I endeavour to undeceive people as to the rest of his conduct, who will believe me? The general prejudice against Mr. Darcy is so violent, that it would be the death of **half the good people** in **Meryton** to attempt to place him in an amiable light. I am not equal to it. Wickham will soon be gone; and therefore it will not signify to anyone here what he really is. Some time hence it will be all found out, and then we may laugh at their stupidity in not knowing it before. At present I will say nothing about it." *(Elizabeth does not have Darcy's approval to share the secret, so she must be silent. This is true, but Elizabeth does not make any attempt to contact Darcy in order that the truth of Wickham can be revealed without dishonor to his sister.)*

"You are quite right. To have his errors made public might ruin him for ever. He is now, perhaps, sorry for what he has done, and anxious to re-establish a character. We must not make him desperate."

The tumult of Elizabeth's mind was allayed by this conversation. She had got rid **of two of the secrets** which had weighed on her for a fortnight, and was certain of a willing listener in Jane, whenever she might wish to talk again of either. But there was still something lurking behind, of which prudence forbade the disclosure. She dared not relate the other half of Mr.

Darcy's letter, nor explain to her sister how sincerely she had been valued by her friend. Here was knowledge in which no one could partake; and she was sensible that nothing less than a perfect understanding between the parties could justify her in throwing off this last encumbrance of mystery. "And then," said she, "if that very improbable event should ever take place, I shall merely be able to tell what **Bingley** may tell in a much more agreeable manner himself. The liberty of communication cannot be mine till it has lost all its value!" *(This is a prudent decision.)*

She was now, on being settled at home, at leisure to observe the real state of her sister's spirits. Jane was not happy. She still cherished a very tender affection for Bingley. Having never even fancied herself in love before, her regard had all the warmth of first attachment, and, from her age and disposition, greater steadiness than most first attachments often boast; and so fervently did she value his remembrance, and prefer him to every other man, that all her good sense, and all her attention to the feelings of her friends, were requisite to check the indulgence of those regrets which must have been injurious to her own health and their tranquillity.

"Well, Lizzy," said **Mrs. Bennet** one day, "what is your opinion now of this sad business of Jane's? For my part, I am determined never to speak of it again to anybody. I told my **sister Phillips** so the other day. But I cannot find out that Jane saw anything of him in **London**. Well, he is a very undeserving young man—and I do not suppose there's the least chance in the world of her ever getting him now. There is no talk of his coming to **Netherfield** again in the summer; and I have inquired of everybody, too, who is likely to know."

"I do not believe he will ever live at Netherfield any more."

"Oh well! it is just as he chooses. Nobody wants him to come. Though I shall always say he used my daughter extremely ill; and if I was her, I would not have put up with it. Well, my comfort is, I am sure Jane will die of a broken heart; and then he will be sorry for what he has done."

But as Elizabeth could not receive comfort from any such expectation, she made no answer.

"Well, Lizzy," continued her mother, soon afterwards, "and so **the Collinses** live very comfortable, do they? Well, well, I only hope it will last. And what sort of table do they keep? Charlotte is an excellent manager, I dare say. If she is half as sharp as **her mother**, she is saving enough. There is nothing extravagant in *their* housekeeping, I dare say."

"No, nothing at all."

"A great deal of good management, depend upon it. Yes, yes. *They* will take care not to outrun their income. *They* will never be distressed for money. Well, much good may it do them! And so, I suppose, they often talk of having **Longbourn** when **your father** is dead. They look upon it as quite their own, I dare say, whenever that happens."

"It was a subject which they could not mention before me."

"No; it would have been strange if they had; but I make no doubt they often talk of it between themselves. Well, if they can be easy with an estate that is not lawfully their own, so much the better. I should be ashamed of having one that was only entailed on me." *(This is a wonderful reiteration of the NEED for these girls to get married. It reminds the reader of the fact that Jane and Elizabeth are even further away from that goal than when the story began. Elizabeth has turned down two proposals and Jane has been outflanked by society for her rightful marriage.)*

• ANALYZING THE SCENE •

A STORY EVENT is an active change of life value for one or more characters as a result of conflict (one character's desires clash with another's).

A WORKING SCENE contains at least one Story Event.

To determine a Scene's Story Event, answer these four questions:

1. **What are the characters literally doing?**

   Elizabeth and Jane discuss Darcy's information about Wickham.

2. **What is the essential action of what the characters are doing in this scene?**

   Elizabeth is confiding in Jane and getting her opinion about spreading the truth about Wickham.

3. **What life value has changed for one or more of the characters in the scene?**

We'll track the life value for Elizabeth in this scene. She's relieved to get the information out but still burdened by the secret concerning Jane.

4. **Which life value should I highlight on my Story Grid Spreadsheet?**

   Relief to Burden.

HOW THE SCENE ABIDES THE FIVE COMMANDMENTS OF STORYTELLING

Inciting Incident: Elizabeth tells Jane about Darcy's proposal and Wickham.

Progressive Complication: Jane still thinks Wickham is not all bad.

Crisis: Best bad choice. If Elizabeth tells everyone about Wickham, she'll hurt Darcy. If she doesn't, she could possibly hurt an innocent.

Climax: Elizabeth keeps her secrets.

Resolution: Elizabeth settles into the old Longbourn life.

Chapter 41

The first week of their return was soon gone. The second began. It was the last of **the regiment's** stay in **Meryton**, and all **the young ladies** in the neighbourhood were drooping apace. The dejection was almost universal. **The elder Miss Bennets** alone were still able to eat, drink, and sleep, and pursue the usual course of their employments. Very frequently were they reproached for this insensibility by **Kitty and Lydia**, whose own misery was extreme, and who could not comprehend such hard-heartedness in any of the family.

"Good Heaven! what is to become of us? What are we to do?" would they often exclaim in the bitterness of woe. "How can you be smiling so, Lizzy?"

Their affectionate **mother** shared all their grief; she remembered what she had herself endured on a similar occasion, **five-and-twenty years ago.** (*This reference puts Mrs. Bennet's age at forty-five to fifty. Jane is twenty-three.)*

"I am sure," said she, "I cried for two days together when **Colonel Miller's** regiment went away. I thought I should have broken my heart."

"I am sure I shall break *mine*," said Lydia.

"If one could but go to **Brighton**!" observed Mrs. Bennet.

"Oh, yes!—if one could but go to Brighton! But **papa** is so disagreeable."

"A little sea-bathing would set me up forever."

"And my **aunt Phillips** is sure it would do *me* a great deal of good," added Kitty.

Such were the kind of lamentations resounding perpetually through **Longbourn** House. Elizabeth tried to be diverted by them; but all sense of pleasure was lost in shame. She felt anew the justice of **Mr. Darcy's** objections; and never had she been so much disposed to pardon his interference in the views of his friend. *(This is the final thing Darcy will have to do to win Elizabeth over. He must make up for the interference with Bingley before she'll find him compatible.)*

But the gloom of Lydia's prospect was shortly cleared away; for she received an invitation from **Mrs. Forster**, the wife of **the colonel of the regiment**, to accompany her to Brighton. This invaluable friend was a very young

woman, and very lately married. A resemblance in good humour and good spirits had recommended her and Lydia to each other, and out of their ***three* months' acquaintance** they had been intimate *two*.

The rapture of Lydia on this occasion, her adoration of Mrs. Forster, the delight of Mrs. Bennet, and the mortification of Kitty, are scarcely to be described. Wholly inattentive to her sister's feelings, Lydia flew about the house in restless ecstasy, calling for everyone's congratulations, and laughing and talking with more violence than ever; whilst the luckless Kitty continued in the parlour repined at her fate in terms as unreasonable as her accent was peevish.

"I cannot see why Mrs. Forster should not ask *me* as well as Lydia," said she, "Though I am *not* her particular friend. I have just as much right to be asked as she has, and more too, for I am two years older."

In vain did Elizabeth attempt to make her reasonable, and **Jane** to make her resigned. As for Elizabeth herself, this invitation was so far from exciting in her the same feelings as in her mother and Lydia, that **she considered it as the death warrant of all possibility of common sense for the latter;** and detestable as such a step must make her were it known, **she could not help secretly advising her father not to let her go**. *(Is this not the same sort of interference Mr. Darcy displayed when he spoke with Bingley?)* She represented to him all the improprieties of Lydia's general behaviour, the little advantage she could derive from the friendship of such a woman as Mrs. Forster, and the probability of her being yet more imprudent with such a companion at Brighton, where the temptations must be greater than at home. He heard her attentively, and then said:

"Lydia will never be easy until she has exposed herself in some public place or other, and we can never expect her to do it with so little expense or inconvenience to her family as under the present circumstances."

"If you were aware," said Elizabeth, "of the very great disadvantage to us all which must arise from the public notice of Lydia's unguarded and imprudent manner—nay, which has already arisen from it, I am sure you would judge differently in the affair."

"Already arisen?" repeated Mr. Bennet. "What, has she frightened away some of **your lovers**? Poor little Lizzy! But do not be cast down. Such squeamish youths as cannot bear to be connected with a little absurdity are not worth a regret. Come, let me see the list of pitiful fellows who have been kept

aloof by Lydia's folly." *(Mr. Bennet, while certainly a cynic, also makes quite a good argument here. If silliness is enough to offend a potential suitor, the attention is not worth it…but Bennet is refusing to acknowledge that Lydia, left to her own devices, could radically damage her family.)*

"Indeed you are mistaken. I have no such injuries to resent. It is not of particular, but of general evils, which I am now complaining. Our importance, our respectability in the world must be affected by the wild volatility, the assurance and disdain of all restraint which mark Lydia's character. Excuse me, for I must speak plainly. If you, my dear father, will not take the trouble of checking her exuberant spirits, and of teaching her that her present pursuits are not to be the business of her life, she will soon be beyond the reach of amendment. Her character will be fixed, and she will, at sixteen, be the most determined flirt that ever made herself or her family ridiculous; a flirt, too, in the worst and meanest degree of flirtation; without any attraction beyond youth and a tolerable person; and, from the ignorance and emptiness of her mind, wholly unable to ward off any portion of that universal contempt which her rage for admiration will excite. In this danger Kitty also is comprehended. She will follow wherever Lydia leads. Vain, ignorant, idle, and absolutely uncontrolled! Oh! my dear father, can you suppose it possible that they will not be censured and despised wherever they are known, and that their sisters will not be often involved in the disgrace?" *(These words sound as if they would be spoken by Darcy.)*

Mr. Bennet saw that her whole heart was in the subject, and affectionately taking her hand said in reply:

"Do not make yourself uneasy, my love. Wherever you and Jane are known you must be respected and valued; and you will not appear to less advantage for having a couple of—or I may say, three—very silly sisters. We shall have no peace at **Longbourn** if Lydia does not go to Brighton. Let her go, then. **Colonel Forster** is a sensible man, and will keep her out of any real mischief; and she is luckily too poor to be an object of prey to anybody. At Brighton she will be of less importance even as a common flirt than she has been here. **The officers** will find women better worth their notice. Let us hope, therefore, that her being there may teach her her own insignificance. At any rate, she cannot grow many degrees worse, without authorising us to lock her up for the rest of her life."

With this answer Elizabeth was forced to be content; but her own opinion continued the same, and she left him disappointed and sorry. It was not in her

nature, however, to increase her vexations by dwelling on them. She was confident of having performed her duty, and to fret over unavoidable evils, or augment them by anxiety, was no part of her disposition.

Had Lydia and her mother known the substance of her conference with her father, their indignation would hardly have found expression in their united volubility. In Lydia's imagination, a visit to Brighton comprised every possibility of earthly happiness. She saw, with the creative eye of fancy, the streets of that gay bathing-place covered with **officers**. She saw herself the object of attention, to tens and to scores of them at present unknown. She saw all the glories of the camp—its tents stretched forth in beauteous uniformity of lines, crowded with the young and the gay, and dazzling with scarlet; and, to complete the view, she saw herself seated beneath a tent, tenderly flirting with at least **six officers** at once.

Had she known her sister sought to tear her from such prospects and such realities as these, what would have been her sensations? They could have been understood only by her mother, who might have felt nearly the same. Lydia's going to Brighton was all that consoled her for her melancholy conviction of her husband's never intending to go there himself.

But they were entirely ignorant of what had passed; and their raptures continued, with little intermission, to the very day of Lydia's leaving home.

Elizabeth was now to see **Mr. Wickham for the last time**. *(Great setup!)* Having been frequently in company with him since her return, agitation was pretty well over; the agitations of formal partiality entirely so. She had even learnt to detect, in the very gentleness which had first delighted her, an affectation and a sameness to disgust and weary. In his present behaviour to herself, moreover, she had a fresh source of displeasure, for the inclination he soon testified of renewing those intentions which had marked the early part of their acquaintance could only serve, after what had since passed, to provoke her. She lost all concern for him in finding herself thus selected as the object of such idle and frivolous gallantry; and while she steadily repressed it, could not but feel the reproof contained in his believing, that however long, and for whatever cause, his attentions had been withdrawn, her vanity would be gratified, and her preference secured at any time by their renewal.

On the very last day of the regiment's remaining at **Meryton**, he dined, with other of the officers, at **Longbourn**; and so little was Elizabeth disposed to part from him in good humour, that on his making some inquiry as to the

manner in which her time had passed at **Hunsford**, she mentioned **Colonel Fitzwilliam's** and Mr. Darcy's having both spent three weeks at **Rosings**, and asked him, if he was acquainted with the former.

He looked surprised, displeased, alarmed; but with a moment's recollection and a returning smile, replied, that he had formerly seen him often; and, after observing that he was a very gentlemanlike man, asked her how she had liked him. Her answer was warmly in his favour. With an air of indifference he soon afterwards added:

"How long did you say he was at Rosings?"

"Nearly three weeks."

"And you saw him frequently?"

"Yes, almost every day."

"His manners are very different from his cousin's."

"Yes, very different. But I think **Mr. Darcy** improves upon acquaintance."

"Indeed!" cried Mr. Wickham with a look which did not escape her. "And pray, may I ask?—" But checking himself, he added, in a gayer tone, "Is it in address that he improves? Has he deigned to add aught of civility to his ordinary style?—for I dare not hope," he continued in a lower and more serious tone, "that he is improved in essentials."

"Oh, no!" said Elizabeth. "In essentials, I believe, he is very much what he ever was."

While she spoke, Wickham looked as if scarcely knowing whether to rejoice over her words, or to distrust their meaning. There was a something in her countenance which made him listen with an apprehensive and anxious attention, while she added:

"When I said that he improved on acquaintance, I did not mean that his mind or his manners were in a state of improvement, but that, from knowing him better, his disposition was better understood."

Wickham's alarm now appeared in a heightened complexion and agitated look; for a few minutes he was silent, till, shaking off his embarrassment, he turned to her again, and said in the gentlest of accents:

"You, who so well know my feeling towards Mr. Darcy, will readily comprehend how sincerely I must rejoice that he is wise enough to assume even the *appearance* of what is right. His pride, in that direction, may be of service, if not to himself, to many others, for it must only deter him from such foul misconduct as I have suffered by. I only fear that the sort of cautiousness to which

you, I imagine, have been alluding, is merely adopted on his visits **to his aunt**, of whose good opinion and judgement he stands much in awe. His fear of her has always operated, I know, when they were together; and a good deal is to be imputed to his wish of forwarding the match with **Miss de Bourgh**, which I am certain he has very much at heart."

Elizabeth could not repress a smile at this, but she answered only by a slight inclination of the head. She saw that he wanted to engage her on the old subject of his grievances, and she was in no humour to indulge him. The rest of the evening passed with the *appearance*, on his side, of usual cheerfulness, but with no further attempt to distinguish Elizabeth; and they parted at last with mutual civility, and possibly a mutual desire of never meeting again.

When the party broke up, Lydia returned with Mrs. Forster to Meryton, from whence they were to set out early the next morning. The separation between her and her family was rather noisy than pathetic. Kitty was the only one who shed tears; but she did weep from vexation and envy. Mrs. Bennet was diffuse in her good wishes for the felicity of her daughter, and impressive in her injunctions that she should not miss the opportunity of enjoying herself as much as possible—advice which there was every reason to believe would be well attended to; and in the clamorous happiness of Lydia herself in bidding farewell, the more gentle adieus of her sisters were uttered without being heard.

• ANALYZING THE SCENE •

A STORY EVENT is an active change of life value for one or more characters as a result of conflict (one character's desires clash with another's).

A WORKING SCENE contains at least one Story Event.

To determine a Scene's Story Event, answer these four questions:

1. **What are the characters literally doing?**

   The Bennet household is in turmoil after Lydia is invited to Brighton.

2. **What is the essential action of what the characters are doing in this scene?**

Elizabeth pleas with her father to keep Lydia from going.

3. **What life value has changed for one or more of the characters in the scene?**

   We'll track the life value for Elizabeth in this scene.

4. **Which life value should I highlight on my Story Grid Spreadsheet?**

   Safe to Threatened.

HOW THE SCENE ABIDES THE FIVE COMMANDMENTS OF STORYTELLING

Inciting Incident: Lydia is invited to Brighton.

Progressive Complication: Kitty is not.

Crisis: Best bad choice. If Elizabeth gets her father to stop the trip, her mother and sister will hate her forever. If she doesn't try and get her father to intervene, her sister could cause irreparable damage to the Bennet reputation.

Climax: Elizabeth asks her father to stop Lydia from going.

Resolution: Mr. Bennet declines.

NOTES

Ironically, Elizabeth is now acting on the worldview shift imposed by Mr. Darcy's letter…in being ever more judgmental about her family's behavior. Before she was easily able to forgive the indiscretions, but now sees them as the very things keeping the girls from finding respectable futures (Jane in particular).

Chapter 42

Had **Elizabeth's** opinion been all drawn from **her own family**, **she could not have formed a very pleasing opinion of conjugal felicity or domestic comfort.** *(This is a formal introduction of a mini-plot marriage love story element. It's presented as reportage here, but it's important to understand why Austen is spending any time on it at all.* Pride and Prejudice *has elements of ALL THREE OF THE LOVE SUB-GENRES, and the marriage story ends negatively as per this chapter's reporting.)* **Her father**, captivated by youth and beauty, and that appearance of good humour which youth and beauty generally give, had married **a woman** whose weak understanding and illiberal mind had **very early in their marriage put an end to all real affection for her**. Respect, esteem, and confidence had vanished for ever; and all his views of domestic happiness were overthrown. But Mr. Bennet was not of a disposition to seek comfort for the disappointment which his own imprudence had brought on, in any of those pleasures which too often console the unfortunate for their folly of their vice. He was fond of the country and of books; and from these tastes had arisen his principal enjoyments. To his wife he was very little otherwise indebted, than as her ignorance and folly had contributed to his amusement. This is not the sort of happiness which a man would in general wish to owe to his wife; but where other powers of entertainment are wanting, the true philosopher will derive benefit from such as are given.

Elizabeth, however, had never been blind to **the impropriety of her father's behaviour as a husband. She had always seen it with pain**; but respecting his abilities, and grateful for his affectionate treatment of herself, she endeavoured to **forget what she could not overlook** *(Isn't this the same thing she's doing regarding Darcy and Wickham? They are essentially dead to her now that they are no longer in her sphere.)*, and to banish from her thoughts that continual breach of conjugal obligation and decorum which, in **exposing his wife to the contempt of her own children, was so highly reprehensible**. But she had never felt so strongly as now the disadvantages which must attend

the children of so unsuitable a marriage, nor ever been so fully aware of the evils arising from so ill-judged a direction of talents; talents, which, rightly used, might at least have preserved the respectability of his daughters, even if incapable of enlarging the mind of his wife. *(Elizabeth loses respect for her father after he declines to intervene with Lydia. She sees him now, truthfully, as a man who uses his own wife and children for amusement instead of dedicating himself to their preservation).*

When Elizabeth had rejoiced over **Wickham's** departure she found little other cause for satisfaction in the loss of the regiment. Their parties abroad were less varied than before, and at home she had a mother and sister whose constant repinings at the dullness of everything around them threw a real gloom over their domestic circle; and, though **Kitty** might in time regain her natural degree of sense, since the disturbers of her brain were removed, her other sister, from whose disposition greater evil might be apprehended, was likely to be hardened in all her folly and assurance by a situation of such double danger as a watering-place and a camp. Upon the whole, therefore, she found, what has been sometimes been found before, that an event to which she had been looking with impatient desire did not, in taking place, bring all the satisfaction she had promised herself. It was consequently necessary to **name some other period for the commencement of actual felicity—to have some other point on which her wishes and hopes might be fixed, and by again enjoying the pleasure of anticipation, console herself for the present, and prepare for another disappointment.** *(Brilliant description of how people look to the future and/or past when their present is not what they wish it to be.)* Her tour to **the Lakes** was now the object of her happiest thoughts; it was her best consolation for all the uncomfortable hours which the discontentedness of **her mother and Kitty** made inevitable; and could she have included **Jane** in the scheme, every part of it would have been perfect.

"But it is fortunate," thought she, "that I have something to wish for. Were the whole arrangement complete, my disappointment would be certain. But here, by carrying with me one ceaseless source of regret in my sister's absence, I may reasonably hope to have all my expectations of pleasure realised. A scheme of which every part promises delight can never be successful; and general disappointment is only warded off by the defense of some little peculiar vexation."

When **Lydia** went away she promised to write very often and very minutely to her mother and Kitty; but her letters were always long expected, and always very short. Those to her mother contained little else than that they were just

returned from the library, where such and such **officers** had attended them, and where she had seen such beautiful ornaments as made her quite wild; that she had a new gown, or a new parasol, which she would have described more fully, but was obliged to leave off in a violent hurry, as **Mrs. Forster** called her, and they were going off to the camp; and from her correspondence with her sister, there was still less to be learnt—for her letters to Kitty, though rather longer, were much too full of lines under the words to be made public.

After **the first fortnight or three weeks** of her absence, health, good humour, and cheerfulness began to reappear at **Longbourn**. Everything wore a happier aspect. **The families** who had been **in town** for the winter came back again, and summer finery and summer engagements arose. Mrs. Bennet was restored to her usual querulous serenity; and, **by the middle of June**, Kitty was so much recovered as to be able to enter **Meryton** without tears; an event of such happy promise as to make Elizabeth hope that by the following Christmas she might be so tolerably reasonable as not to mention an officer above once a day, unless, by some cruel and malicious arrangement at the War Office, another regiment should be quartered in Meryton.

The time fixed for the beginning of their northern tour was now fast approaching, and a fortnight only was wanting of it, when a letter arrived from **Mrs. Gardiner**, which at once delayed its commencement and curtailed its extent. **Mr. Gardiner** would be prevented by business from setting out till **a fortnight later in July**, and must be in **London** again within a month, and as that left too short a period for them to go so far, and see so much as they had proposed, or at least to see it with the leisure and comfort they had built on, **they were obliged to give up the Lakes**, and substitute a more contracted tour, and, according to the present plan, were to go **no farther northwards than Derbyshire**. In that county there was enough to be seen to occupy the chief of their **three weeks**; and to Mrs. Gardiner it had a peculiarly strong attraction. **The town where she had formerly passed some years of her life**, and where they were now to spend a few days, was probably as great an object of her curiosity as all the celebrated beauties of **Matlock, Chatsworth, Dovedale, or the Peak.** *(Perfect setup from previous introduction to Mrs. Gardiner. She's mentioned before her attachment to Derbyshire. So when news arrives that they cannot go all the way to the Lakes, it makes perfect sense that instead she's convinced her husband to go to Derbyshire. Thus the negative loss of the Lakes becomes the positive of Elizabeth getting to see the glory of Pemberley.)*

Elizabeth was excessively disappointed; she had set her heart on seeing the Lakes, and still thought there might have been time enough. But it was her business to be satisfied—and certainly her temper to be happy; and all was soon right again.

With the mention of **Derbyshire** there were many ideas connected. It was impossible for her to see the word without thinking of **Pemberley and its owner**. "But surely," said she, "I may enter his county without impunity, and rob it of a few petrified spars without his perceiving me."

The period of expectation was now doubled. Four weeks were to pass away before her uncle and aunt's arrival. But they did pass away, and Mr. and Mrs. Gardiner, **with their four children**, did at length appear at **Longbourn**. The children**, two girls of six and eight years old, and two younger boys, were to be left under the particular care of their cousin Jane**, who was the general favourite, and whose steady sense and sweetness of temper exactly adapted her for attending to them in every way—teaching them, playing with them, and loving them.

The Gardiners stayed only one night at Longbourn, and set off the next morning with Elizabeth in pursuit of novelty and amusement. One enjoyment was certain—that of suitableness of companions; a suitableness which comprehended health and temper to bear inconveniences—cheerfulness to enhance every pleasure—and affection and intelligence, which might supply it among themselves if there were disappointments abroad.

It is not the object of this work to give a description of Derbyshire, nor of any of the remarkable places through which their route thither lay; Oxford, Blenheim, Warwick, Kenilworth, Birmingham, etc. are sufficiently known. *(Interesting to have the third person omniscient voice come in so strongly here. It's as if Austen is defensively trying not to offend potential readers.)* A small part of Derbyshire is all the present concern. To the little town of **Lambton**, the scene of Mrs. Gardiner's former residence, and where she had lately learned some acquaintance still remained, they bent their steps, after having seen all the principal wonders of the country; and within five miles of Lambton, Elizabeth found from her aunt that Pemberley was situated. It was not in their direct road, nor more than a mile or two out of it. In talking over their route the evening before, Mrs. Gardiner expressed an inclination to see the place again. Mr. Gardiner declared his willingness, and Elizabeth was applied to for her approbation.

"My love, should not you like to see a place of which you have heard so much?" said her aunt; "a place, too, with which so many of your acquaintances are

connected. **Wickham** passed all his youth there, you know."

Elizabeth was distressed. She felt that she had no business at Pemberley, and was obliged to assume a disinclination for seeing it. She must own that she was tired of seeing great houses; after going over so many, she really had no pleasure in fine carpets or satin curtains.

Mrs. Gardiner abused her stupidity. "If it were merely a fine house richly furnished," said she, "I should not care about it myself; but the grounds are delightful. They have some of the finest woods in the country."

Elizabeth said no more—but her mind could not acquiesce. The possibility of meeting **Mr. Darcy**, while viewing the place, instantly occurred. It would be dreadful! She blushed at the very idea, and thought it would be better to speak openly to her aunt than to run such a risk. But against this there were objections; and she finally resolved that it could be the last resource, if her private inquiries to the absence of the family were unfavourably answered.

Accordingly, when she retired at night, she asked **the chambermaid** whether Pemberley were not a very fine place? what was the name of its proprietor? and, with no little alarm, whether **the family** were down for the summer? A most welcome negative followed the last question—and her alarms now being removed, she was at leisure to feel a great deal of curiosity to see the house herself; and when the subject was revived the next morning, and she was again applied to, could readily answer, and with a proper air of indifference, that she had not really any dislike to the scheme. To Pemberley, therefore, they were to go.

• ANALYZING THE SCENE •

A STORY EVENT is an active change of life value for one or more characters as a result of conflict (one character's desires clash with another's).

A WORKING SCENE contains at least one Story Event.

To determine a Scene's Story Event, answer these four questions:

1. **What are the characters literally doing?**

   Elizabeth waits for the trip with the Gardiners and then departs in July.

2. **What is the essential action of what the characters are doing in this scene?**

   Elizabeth is running away from the dreary lack of opportunity at Longbourn.

3. **What life value has changed for one or more of the characters in the scene?**

   We'll track the life value for Elizabeth in this scene.

4. **Which life value should I highlight on my Story Grid Spreadsheet?**

   Miserable to Delighted.

HOW THE SCENE ABIDES THE FIVE COMMANDMENTS OF STORYTELLING

Inciting Incident: The summer trip with the Gardiners is in the offing.

Progressive Complication: The Gardiners can only go to Derbyshire.

Crisis: Irreconcilable goods. To go to Pemberley will please her Aunt but rob Elizabeth of contentment.

Climax: Elizabeth agrees to visit Pemberley.

Resolution: The Gardiners and Elizabeth head out the next morning.

Chapter 43

Elizabeth, as they drove along, watched for the first appearance of **Pemberley Woods** with some perturbation; and when at length they turned in at the lodge, her spirits were in a high flutter.

The park was very large, and contained great variety of ground. They entered it in one of its lowest points, and drove for some time through a beautiful wood stretching over a wide extent.

Elizabeth's mind was too full for conversation, but she saw and admired every remarkable spot and point of view. They gradually ascended for half-a-mile, and then found themselves at the top of a considerable eminence, where the wood ceased, and the eye was instantly caught by **Pemberley House**, situated on the opposite side of a valley, into which the road with some abruptness wound. It was a large, handsome stone building, standing well on rising ground, and backed by a ridge of high woody hills; and in front, a stream of some natural importance was swelled into greater, but without any artificial appearance. Its banks were neither formal nor falsely adorned. Elizabeth was delighted. **She had never seen a place for which nature had done more, or where natural beauty had been so little counteracted by an awkward taste.** They were all of them warm in their admiration; and at that moment she felt that **to be mistress of Pemberley might be something!**

They descended the hill, crossed the bridge, and drove to the door; and, while examining the nearer aspect of the house, all her apprehension of meeting **its owner** returned. She dreaded lest **the chambermaid** had been mistaken. On applying to see the place, they were admitted into the hall; and Elizabeth, as they waited for **the housekeeper**, had leisure to wonder at her being where she was.

The housekeeper came; a respectable-looking elderly woman, **much less fine, and more civil, than she had any notion of finding her.** *(Darcy does not employ snobs.)* They followed her into the dining-parlour. It was a large, well proportioned room, handsomely fitted up. Elizabeth, after slightly surveying it, went to a window to enjoy its prospect. The hill, crowned with wood, which they had descended, receiving increased abruptness from the

distance, was a beautiful object. Every disposition of the ground was good; and she looked on the whole scene, the river, the trees scattered on its banks and the winding of the valley, as far as she could trace it, with delight. As they passed into other rooms these objects were taking different positions; but from every window there were beauties to be seen. The rooms were lofty and handsome, and their furniture suitable to the fortune of its proprietor; but Elizabeth saw, **with admiration of his taste, that it was neither gaudy nor uselessly fine; with less of splendour, and more real elegance, than the furniture of Rosings.** *(The furnishings are in perfect taste.)*

"And of this place," thought she, "I might have been mistress! With these rooms I might now have been familiarly acquainted! Instead of viewing them as a stranger, I might have rejoiced in them as my own, and welcomed to them as visitors **my uncle and aunt**. But no,"—recollecting herself—"that could never be; my uncle and aunt would have been lost to me; I should not have been allowed to invite them." *(This is what she tells herself about the "true" Darcy, a man so full of pride in his standing and rank that he'd bristle at any visitors from her family. To have married Darcy would have required a complete alienation from her family and upbringing. But his home and the people who work for him are completely opposite of that assumption.)*

This was a lucky recollection—it saved her from something very like regret.

She longed to inquire of the housekeeper whether **her master** was really absent, but had not the courage for it. At length however, the question was asked by **her uncle**; and she turned away with alarm, while **Mrs. Reynolds** replied that he was, adding, "But we expect him to-morrow, with **a large party of friends**." How rejoiced was Elizabeth that their own journey had not by any circumstance been delayed a day!

Her aunt now called her to look at a picture. She approached and saw the likeness of **Mr. Wickham**, suspended, amongst several other miniatures, over the mantelpiece. Her aunt asked her, smilingly, how she liked it. The housekeeper came forward, and told them it was a picture of a young gentleman, the son of **her late master's steward**, who had been brought up by him at his own expense. "He is now gone into the army," she added; "but I am afraid he has turned out very wild." *(Confirmation of all Elizabeth now knows of Wickham.)*

Mrs. Gardiner looked at her niece with a smile, but Elizabeth could not return it.

"And that," said Mrs. Reynolds, pointing to another of the miniatures, "is my master—and very like him. It was drawn at the same time as the other—**about eight years ago.**"

"I have heard much of your master's fine person," said Mrs. Gardiner, looking at the picture; "it is a handsome face. But, Lizzy, you can tell us whether it is like or not."

Mrs. Reynolds' respect for Elizabeth seemed to increase on this intimation of her knowing her master.

"Does that young lady know Mr. Darcy?"

Elizabeth coloured, and said: "A little."

"And do not you think him a very handsome gentleman, ma'am?"

"Yes, very handsome."

"I am sure I know none so handsome; but in the gallery upstairs you will see a finer, larger picture of him than this. This room was my late master's favourite room, and these miniatures are just as they used to be then. He was very fond of them."

This accounted to Elizabeth for Mr. Wickham's being among them.

Mrs. Reynolds then directed their attention to one of **Miss Darcy**, drawn when she was **only eight years old**.

"And is Miss Darcy as handsome as her brother?" said **Mrs. Gardiner**.

"Oh! yes—the handsomest young lady that ever was seen; and so accomplished!—She plays and sings all day long. In the next room is a new instrument just come down for her—a present from my master; she comes here to-morrow with him."

Mr. Gardiner, whose manners were very easy and pleasant, encouraged her communicativeness by his questions and remarks; Mrs. Reynolds, either by pride or attachment, had evidently great pleasure in talking of her master and his sister.

"Is your master much at **Pemberley** in the course of the year?"

"Not so much as I could wish, sir; but I dare say he may spend half his time here; and Miss Darcy is always down for **the summer months**."

"Except," thought Elizabeth, "when she goes to **Ramsgate**."

"If your master would marry, you might see more of him."

"Yes, sir; but I do not know when *that* will be. I do not know who is good enough for him."

Mr. and Mrs. Gardiner smiled. Elizabeth could not help saying, "It is very much to his credit, I am sure, that you should think so."

"I say no more than the truth, and everybody will say that knows him," replied the other. Elizabeth thought this was going pretty far; and she listened with increasing astonishment as the housekeeper added, **"I have never known a cross word from him in my life, and I have known him ever since he was four years old."** *(This is absolutely confounding to Elizabeth. She thinks Darcy is a jerk and here, his maid, says he's the finest gentleman in the land. This cognitive dissonance will result in Elizabeth coming to understand her blindness toward him.)*

This was praise, of all others most extraordinary, most opposite to her ideas. That he was not a good-tempered man had been her firmest opinion. Her keenest attention was awakened; she longed to hear more, and was grateful to her uncle for saying:

"There are very few people of whom so much can be said. You are lucky in having such a master."

"Yes, sir, I know I am. If I were to go through the world, I could not meet with a better. But I have always observed, that they who are good-natured when children, are good-natured when they grow up; and he was always the sweetest-tempered, most generous-hearted boy in the world."

Elizabeth almost stared at her. "Can this be **Mr. Darcy**?" thought she.

"**His father** was an excellent man," said Mrs. Gardiner.

"Yes, ma'am, that he was indeed; and his son will be just like him—**just as affable to the poor."**

Elizabeth listened, wondered, doubted, and was impatient for more. Mrs. Reynolds could interest her on no other point. She related the subjects of the pictures, the dimensions of the rooms, and the price of the furniture, in vain. Mr. Gardiner, highly amused by **the kind of family prejudice to which he attributed her excessive commendation of her master**, soon led again to the subject; and she dwelt with energy on his many merits as they proceeded together up the great staircase.

"He is the best landlord, and the best master," said she, "that ever lived; not like the wild young men nowadays, who think of nothing but themselves. There is not one of **his tenants or servants** but will give him a good name. **Some people call him proud**; but I am sure I never saw anything of it. To my fancy, **it is only because he does not rattle away like other young men."**

"In what an amiable light does this place him!" thought Elizabeth.

"This fine account of him," whispered her aunt as they walked, "is not quite consistent with his behaviour to **our poor friend**."

"Perhaps we might be deceived."

"That is not very likely; our authority was too good."

On reaching the spacious lobby above they were shown into a very pretty sitting-room, lately fitted up with greater elegance and lightness than the apartments below; and were informed that it was but just done to give pleasure to Miss Darcy, who had taken a liking to the room when last at Pemberley.

"He is certainly a good brother," said Elizabeth, as she walked towards one of the windows.

Mrs. Reynolds anticipated Miss Darcy's delight, when she should enter the room. "And this is always the way with him," she added. "Whatever can give his sister any pleasure is sure to be done in a moment. There is nothing he would not do for her."

The picture-gallery, and two or three of the principal bedrooms, were all that remained to be shown. In the former were many good paintings; but Elizabeth knew nothing of the art; and from such as had been already visible below, she had willingly turned to look at some drawings of Miss Darcy's, in crayons, whose subjects were usually more interesting, and also more intelligible.

In the gallery there were many family portraits, but they could have little to fix the attention of a stranger. Elizabeth walked in quest of the only face whose features would be known to her. At last it arrested her—and she beheld a striking resemblance to Mr. Darcy, with such a smile over the face as she remembered to have sometimes seen when he looked at her. She stood several minutes before the picture, in earnest contemplation, and returned to it again before they quitted the gallery. Mrs. Reynolds informed them that it had been taken in his father's lifetime.

There was certainly at this moment, in Elizabeth's mind, a more gentle sensation towards the original than she had ever felt at the height of their acquaintance. The commendation bestowed on him by Mrs. Reynolds was of no trifling nature. What praise is more valuable than the praise of an intelligent servant? As a brother, a landlord, a master, she considered how many people's happiness were in his guardianship!—how much of pleasure or pain was it in his power to bestow!—how much of good or evil must be done by him! Every idea that had been brought forward by the housekeeper was favourable to his character, and as she stood before the canvas on which he was represented, and fixed his eyes upon herself, she thought of his regard

with a deeper sentiment of gratitude than it had ever raised before; she remembered its warmth, and softened its impropriety of expression.

When all of the house that was open to general inspection had been seen, they returned downstairs, and, taking leave of the housekeeper, were consigned over to **the gardener**, who met them at the hall-door.

As they walked across the hall towards the river, Elizabeth turned back to look again; her uncle and aunt stopped also, and while the former was conjecturing as to the date of the building, **the owner of it himself suddenly came forward from the road**, which led behind it to the stables.

They were within twenty yards of each other, and so abrupt was his appearance, that it was impossible to avoid his sight. Their eyes instantly met, **and the cheeks of both were overspread with the deepest blush.** *(This is the real Lovers Meet scene, when both Darcy and Elizabeth are capable of seeing the other for who they really are. Their first meeting at the ball at the very beginning of the novel was when they were both pig-headed in their arrogant views of the world. Now, as we move toward the ending payoff of the novel, they are capable of openness and allow their inner feelings toward one another to present themselves, thus the blushing.)* He absolutely started *(This is the "lightning bolt" of love on display.)*, and for a moment seemed immovable from surprise; but shortly recovering himself, advanced towards the party, and spoke to Elizabeth, if not in terms of perfect composure, at least of perfect civility.

She had instinctively turned away; but stopping on his approach, received his compliments with an embarrassment impossible to be overcome. *(This is the lightning bolt for Elizabeth.)* Had his first appearance, or his resemblance to the picture they had just been examining, been insufficient to assure the other two that they now saw Mr. Darcy, the gardener's expression of surprise, on beholding his master, must immediately have told it. They stood a little aloof while he was talking to their niece, who, astonished and confused, scarcely dared lift her eyes to his face, and knew not what answer she returned to his civil inquiries after **her family**. *(Darcy, in opposition to her assumptions about him, asks after her family with sincerity.)* Amazed at the alteration of his manner since they last parted, every sentence that he uttered was increasing her embarrassment; and every idea of the impropriety of her being found there recurring to her mind, the few minutes in which they continued were some of the most uncomfortable in her life. Nor did he seem much more at ease; when he spoke, his accent had none of its usual sedateness; and he repeated his in-

quiries as to the time of her having left **Longbourn**, and of her having stayed in **Derbyshire**, so often, and in so hurried a way, as plainly spoke the distraction of his thoughts.

At length every idea seemed to fail him; and, after standing a few moments without saying a word, he suddenly recollected himself, and took leave.

The others then joined her, and expressed admiration of his figure; but Elizabeth heard not a word, and wholly engrossed by her own feelings, followed them in silence. She was overpowered by shame and vexation. Her coming there was the most unfortunate, the most ill-judged thing in the world! How strange it must appear to him! In what a disgraceful light might it not strike so vain a man! It might seem as if she had purposely thrown herself in his way again! Oh! why did she come? Or, why did he thus come a day before he was expected? Had they been only ten minutes sooner, they should have been beyond the reach of his discrimination; for it was plain that he was that moment arrived—that moment alighted from his horse or his carriage. She blushed again and again over the perverseness of the meeting. And his behaviour, so strikingly altered—what could it mean? That he should even speak to her was amazing!—but to speak with such civility, to inquire after her family! Never in her life had she seen his manners so little dignified, never had he spoken with such gentleness as on this unexpected meeting. What a contrast did it offer to his last address in **Rosings Park**, when he put his letter into her hand! She knew not what to think, or how to account for it. *(Reason has defied her…enter romance.)*

They had now entered a beautiful walk by the side of the water, and every step was bringing forward a nobler fall of ground, or a finer reach of the woods to which they were approaching; but it was some time before Elizabeth was sensible of any of it; and, though she answered mechanically to the repeated appeals of her uncle and aunt, and seemed to direct her eyes to such objects as they pointed out, she distinguished no part of the scene. Her thoughts were all fixed on that one spot of Pemberley House, whichever it might be, where Mr. Darcy then was. She longed to know what at the moment was passing in his mind—in what manner he thought of her, and whether, in defiance of everything, she was still dear to him. Perhaps he had been civil only because he felt himself at ease; yet there had been *that* in his voice which was not like ease. Whether he had felt more of pain or of pleasure in seeing her she could not tell, but he certainly had not seen her with composure.

At length, however, the remarks of her companions on her absence of mind aroused her, and she felt the necessity of appearing more like herself.

They entered the woods, and bidding adieu to the river for a while, ascended some of the higher grounds; when, in spots where the opening of the trees gave the eye power to wander, were many charming views of the valley, the opposite hills, with the long range of woods overspreading many, and occasionally part of the stream. Mr. Gardiner expressed a wish of going round the whole park, but feared it might be beyond a walk. With a triumphant smile they were told that **it was ten miles round.** It settled the matter; and they pursued the accustomed circuit; which brought them again, after some time, in a descent among hanging woods, to the edge of the water, and one of its narrowest parts. They crossed it by a simple bridge, in character with the general air of the scene; it was a spot less adorned than any they had yet visited; and the valley, here contracted into a glen, allowed room only for the stream, and a narrow walk amidst the rough coppice-wood which bordered it. Elizabeth longed to explore its windings; but when they had crossed the bridge, and perceived their distance from the house, Mrs. Gardiner, who was not a great walker, could go no farther, and thought only of returning to the carriage as quickly as possible. Her niece was, therefore, obliged to submit, and they took their way towards the house on the opposite side of the river, in the nearest direction; but their progress was slow, for Mr. Gardiner, though seldom able to indulge the taste, was very fond of fishing, and was so much engaged in watching the occasional appearance of some trout in the water, and talking to the man about them, that he advanced but little. Whilst wandering on in this slow manner, they were again surprised, and Elizabeth's astonishment was quite equal to what it had been at first, by the sight of Mr. Darcy approaching them, and at no great distance. The walk here being here less sheltered than on the other side, allowed them to see him before they met. Elizabeth, however astonished, was at least more prepared for an interview than before, and resolved to appear and to speak with calmness, if he really intended to meet them. For a few moments, indeed, she felt that he would probably strike into some other path. The idea lasted while a turning in the walk concealed him from their view; the turning past, he was immediately before them. With a glance, she saw that he had lost none of his recent civility; and, to imitate his politeness, she began, as they met, to admire the beauty of the place; but she had not got beyond the words "delightful," and "charming,"

when some unlucky recollections obtruded, and she fancied that praise of Pemberley from her might be mischievously construed. Her colour changed, and she said no more.

Mrs. Gardiner was standing a little behind; and on her pausing, **he asked her if she would do him the honour of introducing him to her friends.** This was a stroke of civility for which she was quite unprepared; and **she could hardly suppress a smile at his being now seeking the acquaintance of some of those very people against whom his pride had revolted in his offer to herself.** "What will be his surprise," thought she, "when he knows who they are? He takes them now for people of fashion."

The introduction, however, was immediately made; and as she named their relationship to herself, she stole a sly look at him, to see how he bore it, and was not without the expectation of his decamping as fast as he could from such disgraceful companions. That he was *surprised* by the connection was evident; he sustained it, however, with fortitude, and so far from going away, turned his back with them, and entered into conversation with Mr. Gardiner. Elizabeth could not but be pleased, could not but triumph. It was consoling that he should know she had some relations for whom there was no need to blush. She listened most attentively to all that passed between them, and gloried in every expression, every sentence of her uncle, which marked his intelligence, his taste, or his good manners.

The conversation soon turned upon fishing; and she heard **Mr. Darcy invite him, with the greatest civility, to fish there as often as he chose while he continued in the neighbourhood, offering at the same time to supply him with fishing tackle, and pointing out those parts of the stream where there was usually most sport.** Mrs. Gardiner, who was walking arm-in-arm with Elizabeth, gave her a look expressive of wonder. Elizabeth said nothing, but it gratified her exceedingly; the compliment must be all for herself. Her astonishment, however, was extreme, and continually was she repeating, **"Why is he so altered? From what can it proceed? It cannot be for *me*—it cannot be for *my* sake that his manners are thus softened. My reproofs at Hunsford could not work such a change as this. It is impossible that he should still love me."** *(Free Indirect Style. We're listening to Elizabeth's thoughts.)*

After walking some time in this way, the two ladies in front, the two gentlemen behind, on resuming their places, after descending to the brink of the

river for the better inspection of some curious water-plant, there chanced to be a little alteration. It originated in Mrs. Gardiner, who, fatigued by the exercise of the morning, found Elizabeth's arm inadequate to her support, and consequently preferred her husband's. Mr. Darcy took her place by her niece, and they walked on together. After a short silence, the lady first spoke. She wished him to know that she had been assured of his absence before she came to the place, and accordingly began by observing, that his arrival had been very unexpected—"for your housekeeper," she added, "informed us that you would certainly not be here till to-morrow; and indeed, before we left **Bakewell**, we understood that you were not immediately expected in the country." He acknowledged the truth of it all, and said that business with **his steward** had occasioned his coming forward a few hours before the rest of the party with whom he had been travelling. "They will join me early to-morrow," he continued, "and among them are some who will claim an acquaintance with you—**Mr. Bingley and his sisters**."

Elizabeth answered only by a slight bow. Her thoughts were instantly driven back to the time when Mr. Bingley's name had been the last mentioned between them; and, if she might judge by his complexion, *his* mind was not very differently engaged. *(The reminder of the "crime" Darcy committed comes to the fore and is a perfect way to progressively complicate this new feeling between the two of them. Can Elizabeth "forgive" Darcy for interfering with her sister's love of Bingley?)*

"There is also one other person in the party," he continued after a pause, "who more particularly wishes to be known to you. **Will you allow me, or do I ask too much, to introduce my sister to your acquaintance during your stay at Lambton**?"

The surprise of such an application was great indeed; it was too great for her to know in what manner she acceded to it. She immediately felt that whatever desire Miss Darcy might have of being acquainted with her must be the work of her brother, and, without looking farther, it was satisfactory; it was gratifying to know that his resentment had not made him think really ill of her.

They now walked on in silence, each of them deep in thought. Elizabeth was not comfortable; that was impossible; but she was flattered and pleased. His wish of introducing his sister to her was a compliment of the highest kind. They soon outstripped the others, and when they had reached the carriage, Mr. and Mrs. Gardiner were half a quarter of a mile behind.

He then asked her to walk into the house—but she declared herself not tired, and they stood together on the lawn. At such a time much might have been said, and silence was very awkward. She wanted to talk, but there seemed to be an embargo on every subject. At last she recollected that she had been travelling, and they talked of **Matlock** and **Dove Dale** with great perseverance. Yet time and her aunt moved slowly—and her patience and her ideas were nearly worn out before the tête-à-tête was over. On Mr. and Mrs. Gardiner's coming up they were all pressed to go into the house and take some refreshment; but this was declined, and they parted on each side with utmost politeness. Mr. Darcy handed the ladies into the carriage; and when it drove off, Elizabeth saw him walking slowly towards the house.

The observations of her uncle and aunt now began; and each of them pronounced him to be infinitely superior to anything they had expected. "He is perfectly well behaved, polite, and unassuming," said her uncle.

"There *is* something a little stately in him, to be sure," replied her aunt, "but it is confined to his air, and is not unbecoming. I can now say with the housekeeper, **that though some people may call him proud, I have seen nothing of it."**

"I was never more surprised than by his behaviour to us. It was more than civil; it was really attentive; and there was no necessity for such attention. His acquaintance with Elizabeth was very trifling."

"To be sure, Lizzy," said her aunt, "he is not so handsome as **Wickham**; or, rather, he has not Wickham's countenance, for his features are perfectly good. But how came you to tell me that he was so disagreeable?"

Elizabeth excused herself as well as she could; said that she had liked him better when they had met in **Kent** than before, and that she had never seen him so pleasant as this morning.

"But perhaps he may be a little whimsical in his civilities," replied her uncle. "Your great men often are; and therefore I shall not take him at his word, as he might change his mind another day, and warn me off his grounds."

Elizabeth felt that they had entirely misunderstood his character, but said nothing.

"From what we have seen of him," continued Mrs. Gardiner, "I really should not have thought that he could have behaved in so cruel a way by anybody as he has done by poor Wickham. He has not an ill-natured look.

On the contrary, there is something pleasing about his mouth when he speaks. And there is something of dignity in his countenance that would not give one an unfavourable idea of his heart. But, to be sure, the good lady who showed us his house did give him a most flaming character! I could hardly help laughing aloud sometimes. But he is a liberal master, I suppose, and that in the eye of a servant comprehends every virtue."

Elizabeth here felt herself called on to say something in vindication of his behaviour to Wickham; and therefore gave them to understand, in as guarded a manner as she could, that by what she had heard from his relations in Kent, his actions were capable of a very different construction; and that his character was by no means so faulty, nor Wickham's so amiable, as they had been considered in **Hertfordshire**. In confirmation of this, she related the particulars of all the pecuniary transactions in which they had been connected, without actually naming her authority, but stating it to be such as such as might be relied on.

Mrs. Gardiner was surprised and concerned; but as they were now approaching the scene of her former pleasures, every idea gave way to the charm of recollection; and she was too much engaged in pointing out to her husband all the interesting spots in its environs to think of anything else. Fatigued as she had been by the morning's walk they had no sooner dined than she set off again in quest of her former acquaintance, and the evening was spent in the satisfactions of a intercourse renewed after many years' discontinuance.

The occurrences of the day were too full of interest to leave Elizabeth much attention for any of these new friends; and she could do nothing but think, and think with wonder, of Mr. Darcy's civility, and, above all, of his wishing her to be acquainted with his sister.

• ANALYZING THE SCENE •

A STORY EVENT is an active change of life value for one or more characters as a result of conflict (one character's desires clash with another's).

A WORKING SCENE contains at least one Story Event.

To determine a Scene's Story Event, answer these four questions:

1. **What are the characters literally doing?**
   Elizabeth and her aunt and uncle visit Pemberley.

2. **What is the essential action of what the characters are doing in this scene?**
   Mrs. Reynolds (the Pemberley housekeeper) honors her master to the amusement of the visitors.

3. **What life value has changed for one or more of the characters in the scene?**
   We'll track the life value for Elizabeth in this scene.

4. **Which life value should I highlight on my Story Grid Spreadsheet?**
   Excited to Transfixed.

HOW THE SCENE ABIDES THE FIVE COMMANDMENTS OF STORYTELLING

Inciting Incident: Elizabeth and company arrive at Pemberley.

Progressive Complication: Everything about Pemberley is opposite of what she thinks she knows of Darcy.

Crisis: Best bad choice. If Elizabeth tries to escape from her embarrassment at touring Darcy's home, she'll make a fool of herself. If she accepts his hospitality, she may mislead him about her true feelings.

Climax: Elizabeth accepts and appreciates Darcy's hospitality.

Resolution: All reason has left Elizabeth as she flails blindly to understand what's happening to her with regard to Darcy.

NOTES

This is a beautiful and languid chapter that gives us the full scope of Pemberley and its master. Austen takes her time with this scene as Elizabeth enters the dreamlike world of her potential future.

Chapter 44

Elizabeth had settled it that **Mr. Darcy** would bring **his sister** to visit her **the very day after her reaching Pemberley**; and was consequently resolved not to be out of sight of the inn the whole of that morning. But her conclusion was false; for on **the very morning after their arrival at Lambton**, these visitors came. They had been walking about the place with some of **their new friends**, and were just returning to the inn to dress themselves for dining with the same family, when the sound of a carriage drew them to a window, and they saw a gentleman and a lady in a curricle driving up the street. Elizabeth immediately recognizing the livery, guessed what it meant, and imparted no small degree of her surprise to her relations by acquainting them with the honour which she expected. Her **uncle and aunt** were all amazement; and the embarrassment of her manner as she spoke, joined to the circumstance itself, and many of the circumstances of the preceding day, opened to them a new idea on the business. Nothing had ever suggested it before, but they felt that there was no other way of accounting for such attentions from such a quarter than by supposing a partiality for their niece. While these newly-born notions were passing in their heads, the **perturbation of Elizabeth's feelings was at every moment increasing. She was quite amazed at her own discomposure; but amongst other causes of disquiet, she dreaded lest the partiality of the brother should have said too much in her favour; and, more than commonly anxious to please, she naturally suspected that every power of pleasing would fail her.** *(This is wonderful because Elizabeth's insides are driving her external behavior. She's no longer "thinking" about Darcy and her relationship with him. She's acting from her heart. She is worried that Darcy told too much nicety about Elizabeth to his sister. And thus, Elizabeth will in no way be able to live up to the buildup. These are the thoughts of someone in love and in sincere desire that their beloved love them too.)*

She retreated from the window, fearful of being seen; and as she walked up and down the room, endeavouring to compose herself, saw such looks of

inquiring surprise in her uncle and aunt as made everything worse. *(Her uncle and aunt know love when they see it.)*

Miss Darcy and **her brother** appeared, and this formidable introduction took place. With astonishment did Elizabeth see that her new acquaintance was at least as much embarrassed as herself. **Since her being at Lambton, she had heard that Miss Darcy was exceedingly proud; but the observation of a very few minutes convinced her that she was only exceedingly shy.** *(What people are and what they are reported to be are often incorrect.)* She found it difficult to obtain even a word from her beyond a monosyllable.

Miss Darcy was tall, and on a larger scale than Elizabeth; and, though little more than sixteen, her figure was formed, and her appearance womanly and graceful. She was less handsome than her brother; but there was sense and good humour in her face, and her manners were perfectly unassuming and gentle. Elizabeth, who had expected to find in her as acute and unembarrassed an observer as ever Mr. Darcy had been, was much relieved by discerning such different feelings.

They had not long been together before Mr. Darcy told her that **Bingley** was also coming to wait on her; and she had barely time to express her satisfaction, and prepare for such a visitor, when Bingley's quick step was heard on the stairs, and in a moment he entered the room. All Elizabeth's anger against him had been long done away; but had she still felt any, it could hardly have stood its ground against the unaffected cordiality with which he expressed himself on seeing her again. He inquired in a friendly, though general way, after her family, and looked and spoke with the same good-humoured ease that he had ever done.

To **Mr. and Mrs. Gardiner** he was scarcely a less interesting personage than to herself. They had long wished to see him. The whole party before them, indeed, excited a lively attention. The suspicions which had just arisen of Mr. Darcy and their niece directed their observation towards each with an earnest though guarded inquiry; and they soon drew from those inquiries the full conviction that one of them at least knew what it was to love. Of the lady's sensations they remained a little in doubt; but that the gentleman was overflowing with admiration was evident enough.

Elizabeth, on her side, had much to do. She wanted to ascertain the feelings of each of her visitors; she wanted to compose her own, and to make herself agreeable to all; and in the latter object, where she feared most to fail,

she was most sure of success, for those to whom she endeavoured to give pleasure were prepossessed in her favour. Bingley was ready, Georgiana was eager, and Darcy determined, to be pleased.

In seeing Bingley, her thoughts naturally flew to **her sister**; and, oh! how ardently did she long to know whether any of his were directed in a like manner. Sometimes she could fancy that he talked less than on former occasions, and once or twice pleased herself with the notion that, as he looked at her, he was trying to trace a resemblance. But, though this might be imaginary, she could not be deceived as to his behaviour to Miss Darcy, who had been set up as a rival to Jane. No look appeared on either side that spoke particular regard. Nothing occurred between them that could justify the hopes of his sister. On this point she was soon satisfied; and two or three little circumstances occurred ere they parted, which, in her anxious interpretation, denoted a recollection of **Jane** not untinctured by tenderness, and a wish of saying more that might lead to the mention of her, had he dared. He observed to her, at a moment when the others were talking together, and in a tone which had something of real regret, that it "was a very long time since he had had the pleasure of seeing her;" and, before she could reply, he added, **"It is above eight months. We have not met since the 26th of November, when we were all dancing together at Netherfield."** *(Evidence enough that Bingley had no idea that Jane was in London and that he is still enthralled by her.)*

Elizabeth was pleased to find his memory so exact; and he afterwards took occasion to ask her, when unattended to by any of the rest, whether ***all*** **her sisters** were at **Longbourn**. There was not much in the question, nor in the preceding remark; but there was a look and a manner which gave them meaning.

It was not often that she could turn her eyes on Mr. Darcy himself; but, whenever she did catch a glimpse, she saw an expression of general complaisance, and in all that he said she heard an accent so removed from *hauteur* or disdain of his companions, as convinced her that the improvement of manners which she had yesterday witnessed however temporary its existence might prove, had at least outlived one day. When she saw him thus seeking the acquaintance and courting the good opinion of people with whom any intercourse a few months ago would have been a disgrace—when she saw him thus civil, not only to herself, but to the very relations whom he had openly disdained, and recollected their last lively scene in **Hunsford Parsonage**—the

difference, the change was so great, and struck so forcibly on her mind, that she could hardly restrain her astonishment from being visible. Never, even in the company of his dear friends at **Netherfield**, or his dignified relations at **Rosings**, had she seen him so desirous to please, so free from self-consequence or unbending reserve, as now, when no importance could result from the success of his endeavours, and when even the acquaintance of those to whom his attentions were addressed would draw down the ridicule and censure of the ladies both of Netherfield and Rosings.

Their visitors stayed with them above half-an-hour; and when they arose to depart, Mr. Darcy called on his sister to join him in expressing their wish of seeing Mr. and Mrs. Gardiner, and Miss Bennet, to dinner at **Pemberley**, before they left the country. Miss Darcy, though with a diffidence which marked her little in the habit of giving invitations, readily obeyed. Mrs. Gardiner looked at her niece, desirous of knowing how *she*, whom the invitation most concerned, felt disposed as to its acceptance, but Elizabeth had turned away her head. Presuming however, that this studied avoidance spoke rather a momentary embarrassment than any dislike of the proposal, and seeing in her husband, who was fond of society, a perfect willingness to accept it, she ventured to engage for her attendance, and **the day after the next was fixed on**.

Bingley expressed great pleasure in the certainty of seeing Elizabeth again, having still a great deal to say to her, and many inquiries to make after all their **Hertfordshire** friends. Elizabeth, construing all this into a wish of hearing her speak of her sister, was pleased, and on this account, as well as some others, found herself, when their visitors left them, capable of considering the last half-hour with some satisfaction, though while it was passing, the enjoyment of it had been little. Eager to be alone, and fearful of inquiries or hints from her uncle and aunt, she stayed with them only long enough to hear their favourable opinion of Bingley, and then hurried away to dress.

But she had no reason to fear Mr. and Mrs. Gardiner's curiosity; it was not their wish to force her communication. It was evident that she was much better acquainted with Mr. Darcy than they had before any idea of; **it was evident that he was very much in love with her.** They saw much to interest, but nothing to justify inquiry.

Of Mr. Darcy it was now a matter of anxiety to think well; and, as far as their acquaintance reached, there was no fault to find. They could not be untouched by his politeness; and had they drawn his character from their own feelings and **his**

servant's report, without any reference to any other account, the circle in Hertfordshire to which he was known would not have recognized it for Mr. Darcy. There was now an interest, however, in believing the housekeeper; and they soon became sensible that the authority of a servant who had known him since he was four years old, and whose own manners indicated respectability, was not to be hastily rejected. Neither had anything occurred in the intelligence of their Lambton friends that could materially lessen its weight. They had nothing to accuse him of but pride; pride he probably had, and if not, it would certainly be imputed by the inhabitants of a small market-town where the family did not visit. It was acknowledged, however, that he was a liberal man, and did much good among the poor.

With respect to **Wickham**, the travellers soon found that he was not held there in much estimation; for though the chief of his concerns with the son of his patron were imperfectly understood, it was yet a well-known fact that, on his quitting **Derbyshire**, he had left many debts behind him, **which Mr. Darcy afterwards discharged.**

As for Elizabeth, her thoughts were at Pemberley this evening more than the last; and the evening, though as it passed it seemed long, was not long enough to determine her feelings towards *one* in that mansion; and she lay awake two whole hours endeavouring to make them out. She certainly did not hate him. No; hatred had vanished long ago, and she had almost as long been ashamed of ever feeling a dislike against him, that could be so called. The respect created by the conviction of his valuable qualities, though at first unwillingly admitted, had for some time ceased to be repugnant to her feeling; and it was now heightened into somewhat of a friendlier nature, by the testimony so highly in his favour, and bringing forward his disposition in so amiable a light, which yesterday had produced. But above all, above respect and esteem, there was a motive within her of goodwill which could not be overlooked. It was gratitude; gratitude, not merely for having once loved her, **but for loving her still well enough to forgive all the petulance and acrimony of her manner in rejecting him, and all the unjust accusations accompanying her rejection.** *(Darcy loves Elizabeth even though he knows her very well—her shortcomings as well as her charms. He has intimate knowledge of her inner self and he loves her just the same.)* He who, she had been persuaded, would avoid her as his greatest enemy, seemed, on this accidental meeting, most eager to preserve the acquaintance, and without any indelicate display of

regard, or any peculiarity of manner, where their two selves only were concerned, was soliciting the good opinion of her friends, and bent on making her known to his sister. Such a change in a man of so much pride exciting not only astonishment but gratitude—for to love, ardent love, it must be attributed; and as such its impression on her was of a sort to be encouraged, as by no means unpleasing, though it could not be exactly defined. **She respected, she esteemed, she was grateful to him, she felt a real interest in his welfare; and she only wanted to know how far she wished that welfare to depend upon herself, and how far it would be for the happiness of both that she should employ the power, which her fancy told her she still possessed, of bringing on her the renewal of his addresses.** *(Elizabeth retreats back into her head—her reason slowing down her emotional attachment. While Darcy has done much already to prove his devotion to her, it is still not enough for her to release her prejudice against him. She will not give in to her internal attachment until every rational excuse she can come up with has been vanquished by his behavior. What's wonderful here is that the man is the romantic and the woman is the rationalist.)*

It had been settled in the evening between the aunt and the niece, that such a striking civility as Miss Darcy's in coming to see them on the very day of her arrival at Pemberley, for she had reached it only to a late breakfast, ought to be imitated, though it could not be equalled, by some exertion of politeness on their side; and, consequently, that it would be highly expedient to wait on her at Pemberley the following morning. They were, therefore, to go. Elizabeth was pleased; though when she asked herself the reason, she had very little to say in reply.

Mr. Gardiner left them soon after breakfast. The fishing scheme had been renewed the day before, and a positive engagement made of his meeting some of the gentlemen at Pemberley before noon.

• ANALYZING THE SCENE •

A STORY EVENT is an active change of life value for one or more characters as a result of conflict (one character's desires clash with another's).

A WORKING SCENE contains at least one Story Event.

To determine a Scene's Story Event, answer these four questions:

1. **What are the characters literally doing?**
   Darcy and his sister come to visit Elizabeth at the inn.

2. **What is the essential action of what the characters are doing in this scene?**
   Darcy is actively showing how much he cares about Elizabeth.

3. **What life value has changed for one or more of the characters in the scene?**
   We'll track the life value for Elizabeth in this scene.

4. **Which life value should I highlight on my Story Grid Spreadsheet?**
   Flattered to Enthralled.

HOW THE SCENE ABIDES THE FIVE COMMANDMENTS OF STORYTELLING

Inciting Incident: Darcy and his sister show up early.

Progressive Complication: Bingley is there too.

Crisis: Best bad choice. If Elizabeth gives in to Darcy's changes and falls for him, she'll betray her sister because of Darcy's scuttling of her love with Bingley.

Climax: Elizabeth holds Darcy at a distance.

Resolution: Elizabeth will continue to be mannerly and civil and enjoy what comes her way, but she will still hold her heart from Darcy.

Chapter 45

Convinced as **Elizabeth** now was that **Miss Bingley's** dislike of her had originated in jealousy, she could not help feeling how unwelcome her appearance at **Pemberley** must be to her, and was curious to know with how much civility on that lady's side the acquaintance would now be renewed.

On reaching the house, they were shown through the hall into the saloon, whose northern aspect rendered it delightful for summer. Its windows opening to the ground, admitted a most refreshing view of the high woody hills behind the house, and of the beautiful oaks and Spanish chestnuts which were scattered over the intermediate lawn.

In this house they were received by **Miss Darcy**, who was sitting there with **Mrs. Hurst and Miss Bingley**, and **the lady with whom she lived in London**. Georgiana's reception of them was very civil, but attended with all the embarrassment which, though proceeding from shyness and the fear of doing wrong, would easily give to those who felt themselves inferior the belief of her being proud and reserved. **Mrs. Gardiner and her niece**, however, did her justice, and pitied her.

By Mrs. Hurst and Miss Bingley they were noticed only by a curtsey; and, on their being seated, a pause, awkward as such pauses must always be, succeeded for a few moments. It was first broken by **Mrs. Annesley**, a genteel, agreeable-looking woman, whose endeavour to introduce some kind of discourse proved her to be more truly well-bred than either of the others; and between her and Mrs. Gardiner, with occasional help from Elizabeth, the conversation was carried on. Miss Darcy looked as if she wished for courage enough to join in it; and sometimes did venture a short sentence when there was least danger of its being heard.

Elizabeth soon saw that she was herself closely watched by Miss Bingley, and that she could not speak a word, especially to Miss Darcy, without calling her attention. This observation would not have prevented her from trying to talk to the latter, had they not been seated at an inconvenient distance; but she was not sorry to be spared the necessity of saying much. Her own thoughts

were employing her. She expected every moment that **some of the gentlemen** would enter the room. She wished, she feared that **the master of the house** might be amongst them; and whether she wished or feared it most, she could scarcely determine. After sitting in this manner a quarter of an hour without hearing Miss Bingley's voice, Elizabeth was roused by receiving from her a cold inquiry after the health of **her family**. She answered with equal indifference and brevity, and the others said no more.

The next variation which their visit afforded was produced by the entrance of **servants** with cold meat, cake, and a variety of all the finest fruits in season; but this did not take place till after many a significant look and smile from Mrs. Annesley to Miss Darcy had been given, to remind her of her post. There was now employment for the whole party—for though they could not all talk, they could all eat; and the beautiful pyramids of grapes, nectarines, and peaches soon collected them round the table.

While thus engaged, Elizabeth had a fair opportunity of deciding whether she most feared or wished for the appearance of Mr. Darcy, by the feelings which prevailed on his entering the room; and then, though but a moment before she had believed her wishes to predominate, she began to regret that he came.

He had been some time with **Mr. Gardiner**, who, with **two or three other gentlemen from the house**, was engaged by the river, and had left him only on learning that the ladies of the family intended a visit to Georgiana that morning. No sooner did he appear than Elizabeth wisely resolved to be perfectly easy and unembarrassed; a resolution the more necessary to be made, but perhaps not the more easily kept, because she saw that the suspicions of the whole party were awakened against them, and that there was scarcely an eye which did not watch his behaviour when he first came into the room. In no countenance was attentive curiosity so strongly marked as in Miss Bingley's, in spite of the smiles which overspread her face whenever she spoke to one of its objects; for **jealousy had not yet made her desperate**, and her attentions to **Mr. Darcy** were by no means over. Miss Darcy, on her brother's entrance, exerted herself much more to talk, and Elizabeth saw that he was anxious for his sister and herself to get acquainted, and forwarded as much as possible, every attempt at conversation on either side. Miss Bingley saw all this likewise; and, in the imprudence of anger, took the first opportunity of saying, with sneering civility:

"Pray, Miss Eliza, are not the **——shire Militia** removed from **Meryton**? They must be a great loss to *your* family."

In Darcy's presence she dared not mention **Wickham's** name; but Elizabeth instantly comprehended that he was uppermost in her thoughts; and the various recollections connected with him gave her a moment's distress; but exerting herself vigorously to repel the ill-natured attack, she presently answered the question in a tolerably detached tone. While she spoke, an involuntary glance showed her Darcy, with a heightened complexion, earnestly looking at her, and his sister overcome with confusion, and unable to lift up her eyes. Had Miss Bingley known what pain she was then giving her beloved friend, she undoubtedly would have refrained from the hint; but she had merely intended to discompose Elizabeth by bringing forward the idea of **a man to whom she believed her partial**, to make her betray a sensibility which might injure her in Darcy's opinion, and, perhaps, to remind the latter of all the follies and absurdities by which some part of her family were connected with that corps. Not a syllable had ever reached her of Miss Darcy's meditated elopement. **To no creature had it been revealed, where secrecy was possible, except to Elizabeth**; and from all **Bingley's** connections her brother was particularly anxious to conceal it, from the very wish which Elizabeth had long ago attributed to him, of their becoming hereafter her own. He had certainly formed such a plan, and without meaning that it should effect his endeavour to separate him from Miss Bennet, it is probable that it might add something to his lively concern for the welfare of his friend. *(Darcy getting in the middle of Bingley and Jane was provoked by his experience with Wickham and his sister. He suspected it was possible that Jane could be a "Wickham in woman's clothes.")*

Elizabeth's collected behaviour, however, soon quieted his emotion; and as Miss Bingley, vexed and disappointed, dared not approach nearer to Wickham, Georgiana also recovered in time, though not enough to be able to speak any more. Her brother, whose eye she feared to meet, scarcely recollected her interest in the affair, and the very circumstance which had been designed to turn his thoughts from Elizabeth seemed to have fixed them on her more and more cheerfully.

Their visit did not continue long after the question and answer above mentioned; and while Mr. Darcy was attending them to their carriage Miss Bingley was venting her feelings in criticisms on Elizabeth's person, behaviour, and dress. But Georgiana would not join her. Her brother's recommendation

was enough to ensure her favour; his judgement could not err. And he had spoken in such terms of Elizabeth as to leave Georgiana without the power of finding her otherwise than lovely and amiable. When Darcy returned to the saloon, Miss Bingley could not help repeating to him some part of what she had been saying to his sister.

"How very ill Miss Eliza Bennet looks this morning, Mr. Darcy," she cried; "I never in my life saw anyone so much altered as she is since the winter. She is grown so brown and coarse! Louisa and I were agreeing that we should not have known her again."

However little Mr. Darcy might have liked such an address, he contented himself with coolly replying that he perceived no other alteration than her being rather tanned, no miraculous consequence of travelling in the summer.

"For my own part," she rejoined, "I must confess that I never could see any beauty in her. Her face is too thin; her complexion has no brilliancy; and her features are not at all handsome. Her nose wants character—there is nothing marked in its lines. Her teeth are tolerable, but not out of the common way; and as for her eyes, which have sometimes been called so fine, I could never see anything extraordinary in them. They have a sharp, shrewish look, which I do not like at all; and in her air altogether there is a self-sufficiency without fashion, which is intolerable."

Persuaded as Miss Bingley was that Darcy admired Elizabeth, this was not the best method of recommending herself; but **angry people are not always wise**; and in seeing him at last look somewhat nettled, she had all the success she expected. He was resolutely silent, however, and, from a determination of making him speak, she continued:

"I remember, when we first knew her in **Hertfordshire,** how amazed we all were to find that she was a reputed beauty; and I particularly recollect your saying one night, after they had been dining at **Netherfield,** '*She* a beauty!—I should as soon call **her mother** a wit.' But afterwards she seemed to improve on you, and I believe you thought her rather pretty at one time."

"Yes," replied Darcy, who could contain himself no longer, "but *that* was only when I first saw her, for it is many months since I have considered her as one of the handsomest women of my acquaintance." *(Darcy is such an honest and fine gentleman and this response is pure gold.)*

He then went away, and Miss Bingley was left to all the satisfaction of having forced him to say what gave no one any pain but herself.

Mrs. Gardiner and Elizabeth talked of all that had occurred during their visit, as they returned, except what had particularly interested them both. The look and behaviour of everybody they had seen were discussed, except of the person who had mostly engaged their attention. They talked of his sister, his friends, his house, his fruit—of everything but himself; yet Elizabeth was longing to know what Mrs. Gardiner thought of him, and Mrs. Gardiner would have been highly gratified by her niece's beginning the subject.

• ANALYZING THE SCENE •

A STORY EVENT is an active change of life value for one or more characters as a result of conflict (one character's desires clash with another's).

A WORKING SCENE contains at least one Story Event.

To determine a Scene's Story Event, answer these four questions:

1. **What are the characters literally doing?**

   Elizabeth and Mrs. Gardiner visit Miss Darcy at Pemberley.

2. **What is the essential action of what the characters are doing in this scene?**

   Darcy is actively showing how much he cares about Elizabeth while Miss Bingley desperately tries to reduce his ardor of her.

3. **What life value has changed for one or more of the characters in the scene?**

   We'll track the life value for Elizabeth in this scene.

4. **Which life value should I highlight on my Story Grid Spreadsheet?**

   Engaged to Irritated.

HOW THE SCENE ABIDES THE FIVE COMMANDMENTS OF STORYTELLING

Inciting Incident: Miss Bingley is rude to Elizabeth.

Progressive Complication: Darcy arrives to pay his respects.

Crisis: Best bad choice. If Elizabeth gets into it with Miss Bingley about Wickham, she will embarrass and perhaps expose the dark secret between her, Darcy, and his sister.

Climax: Elizabeth holds her tongue and allows Miss Bingley to behave abominably.

Resolution: Darcy is all the more in love with Elizabeth.

Chapter 46

Elizabeth had been a good deal disappointed in not finding a letter from **Jane** on their first arrival at **Lambton**; and this disappointment had been renewed on each of the mornings that had now been spent there; but **on the third** her repining was over, and her sister justified, by the receipt of two letters from her at once, on one of which was marked that it had been missent elsewhere. Elizabeth was not surprised at it, as Jane had written the direction remarkably ill.

They had just been preparing to walk as the letters came in; and **her uncle and aunt**, leaving her to enjoy them in quiet, set off by themselves. The one missent must first be attended to; **it had been written five days ago**. The beginning contained an account of all their little parties and engagements, with such news as the country afforded; but the latter half, which was dated a day later, and written in evident agitation, gave more important intelligence. It was to this effect:

"Since writing the above, dearest Lizzy, something has occurred of a most unexpected and serious nature; but I am afraid of alarming you—be assured that we are all well. What I have to say relates to poor **Lydia**. An express came at twelve last night, just as we were all gone to bed, **from Colonel Forster**, to inform us that she was gone off **to Scotland with one of his officers**; to own the truth, with **Wickham**! Imagine our surprise. To **Kitty**, however, it does not seem so wholly unexpected. I am very, very sorry. So imprudent a match on both sides! But I am willing to hope the best, and that his character has been misunderstood. Thoughtless and indiscreet I can easily believe him, but this step (and let us rejoice over it) marks nothing bad at heart. His choice is disinterested at least, for he must know **my father** can give her nothing. Our **poor mother** is sadly grieved. My father bears it better. How thankful am I that we never let them know what has been said against him; we must forget it ourselves. They were off Saturday night about twelve, as is conjectured, but were not missed till yesterday morning at eight. The express was sent off directly. My dear Lizzy, they must have passed within ten miles of us. Colonel Forster gives us reason to expect him here soon. Lydia left a few lines for **his**

wife, informing her of their intention. I must conclude, for I cannot be long from my poor mother. I am afraid you will not be able to make it out, but I hardly know what I have written."

Without allowing herself time for consideration, and scarcely knowing what she felt, Elizabeth on finishing this letter instantly seized the other, and opening it with the utmost impatience, read as follows: **it had been written a day later than the conclusion of the first.**

"By this time, my dearest sister, you have received my hurried letter; I wish this may be more intelligible, but though not confined for time, my head is so bewildered that I cannot answer for being coherent. Dearest Lizzy, I hardly know what I would write, but I have bad news for you, and it cannot be delayed. Imprudent as the marriage between Mr. Wickham and our poor Lydia would be, we are now anxious to be assured it has taken place, for there is but too much reason to fear they are not gone to Scotland. Colonel Forster came yesterday, having left **Brighton** the day before, not many hours after the express. Though Lydia's short letter to **Mrs. F**. gave them to understand that they were going to **Gretna Green**, something was dropped by **Denny** expressing his belief that **W. never intended to go there, or to marry Lydia at all**, which was repeated to Colonel F., who, instantly taking the alarm, set off from B. intending to trace their route. He did trace them easily to **Clapham**, but no further; for on entering that place, they removed into a hackney coach, and dismissed the chaise that brought them from **Epsom**. All that is known after this is, that they were seen to continue the **London** road. I know not what to think. After making every possible inquiry on that side London, Colonel F. came on into **Hertfordshire**, anxiously renewing them at all the turnpikes, and at the inns in **Barnet** and **Hatfield**, but without any success—no such people had been seen to pass through. With the kindest concern he came on to **Longbourn**, and broke his apprehensions to us in a manner most creditable to his heart. I am sincerely grieved for him and Mrs. F., but no one can throw any blame on them. Our distress, my dear Lizzy, is very great. My father and mother believe the worst, but I cannot think so ill of him. Many circumstances might make it more eligible for them to be married privately in town than to pursue their first plan; and even if he could form such a design against a young woman of Lydia's connections, which is not likely, can I suppose her so lost to everything? Impossible! I grieve to find, however, that Colonel F. is not disposed to depend upon their marriage; he shook his head when

I expressed my hopes, and said he feared W. was not a man to be trusted. My poor mother is really ill, and keeps her room. Could she exert herself, it would be better; but this is not to be expected. And as to my father, I never in my life saw him so affected. Poor Kitty has anger for having concealed their attachment; but as it was a matter of confidence, one cannot wonder. I am truly glad, dearest Lizzy, that you have been spared something of these distressing scenes; but now, as the first shock is over, shall I own that I long for your return? I am not so selfish, however, as to press for it, if inconvenient. Adieu! I take up my pen again to do what I have just told you I would not; but circumstances are such that I cannot help earnestly begging you all to come here as soon as possible. I know my dear uncle and aunt so well, that I am not afraid of requesting it, though I have still something more to ask of the former. My father is going to London with Colonel Forster instantly, to try to discover her. What he means to do I am sure I know not; but his excessive distress will not allow him to pursue any measure in the best and safest way, and Colonel Forster is obliged to be at Brighton again to-morrow evening. In such an exigence, my uncle's advice and assistance would be everything in the world; he will immediately comprehend what I must feel, and I rely upon his goodness."

"Oh! where, where is my uncle?" cried Elizabeth, darting from her seat as she finished the letter, in eagerness to follow him, without losing a moment of the time so precious; but as she reached the door it was opened by **a servant**, and **Mr. Darcy** appeared. Her pale face and impetuous manner made him start, and before he could recover himself to speak, she, in whose mind every idea was superseded by Lydia's situation, hastily exclaimed, "I beg your pardon, but I must leave you. I must find **Mr. Gardiner** this moment, on business that cannot be delayed; I have not an instant to lose."

"Good God! what is the matter?" cried he, with more feeling than politeness; then recollecting himself, "I will not detain you a minute; but let me, or let the servant go after **Mr. and Mrs. Gardiner**. You are not well enough; you cannot go yourself."

Elizabeth hesitated, but her knees trembled under her and she felt how little would be gained by her attempting to pursue them. Calling back the servant, therefore, she commissioned him, though in so breathless an accent as made her almost unintelligible, to fetch his master and mistress home instantly.

On his quitting the room she sat down, unable to support herself, and looking so miserably ill, that it was impossible for Darcy to leave her, or to

refrain from saying, in a tone of gentleness and commiseration, "Let me call **your maid**. Is there nothing you could take to give you present relief? A glass of wine; shall I get you one? You are very ill."

"No, I thank you," she replied, endeavouring to recover herself. "There is nothing the matter with me. I am quite well; I am only distressed by some dreadful news which I have just received from **Longbourn**."

She burst into tears as she alluded to it, and for a few minutes could not speak another word. Darcy, in wretched suspense, could only say something indistinctly of his concern, and observe her in compassionate silence. At length she spoke again. "I have just had a letter from Jane, with such dreadful news. It cannot be concealed from anyone. My younger sister has left all her friends—has eloped; has thrown herself into the power of—of Mr. Wickham. They are gone off together from Brighton. *You* know him too well to doubt the rest. She has no money, no connections, nothing that can tempt him to—she is lost for ever."

Darcy was fixed in astonishment. "When I consider," she added in a yet more agitated voice, "that I might have prevented it! I, who knew what he was. Had I but explained some part of it only—some part of what I learnt, to my own family! Had his character been known, this could not have happened. But it is all—all too late now."

"I am grieved indeed," cried Darcy; "grieved—shocked. But is it certain—absolutely certain?"

"Oh, yes! They left Brighton **together on Sunday night**, and were traced almost to London, but not beyond; they are certainly not gone to Scotland."

"And what has been done, what has been attempted, to recover her?"

"My father is gone to London, and Jane has written to beg my uncle's immediate assistance; and we shall be off, I hope, in half-an-hour. But nothing can be done—I know very well that nothing can be done. How is such a man to be worked on? How are they even to be discovered? I have not the smallest hope. It is every way horrible!"

Darcy shook his head in silent acquiescence.

"When *my* eyes were opened to his real character—Oh! had I known what I ought, what I dared to do! But I knew not—I was afraid of doing too much. Wretched, wretched mistake!" *(Darcy is running this same monologue through his own mind. It was his pride of his family's rank and privilege that kept him from revealing Wickham for the scoundrel he was too. While Darcy has*

maintained his pride even after Elizabeth's dressing down, now he must really confront how that pride led to this moment.)

Darcy made no answer. He seemed scarcely to hear her, and was walking up and down the room in earnest meditation, his brow contracted, his air gloomy. Elizabeth soon observed, and instantly understood it. Her power was sinking; everything *must* sink under such a proof of family weakness, such an assurance of the deepest disgrace. She could neither wonder nor condemn, but the belief of his self-conquest brought nothing consolatory to her bosom, afforded no palliation of her distress. **It was, on the contrary, exactly calculated to make her understand her own wishes; and never had she so honestly felt that she could have loved him, as now, when all love must be vain.** *(This obvious humiliation now ruins all chance of Elizabeth and Darcy. She believes as this passage of Free Indirect Style indicates, that Darcy's meditation is coming to terms with the fact that her family is beyond reconciling to his rank.)*

But self, though it would intrude, could not engross her. Lydia—the humiliation, the misery she was bringing on them all, soon swallowed up every private care; and covering her face with her handkerchief, Elizabeth was soon lost to everything else; and, after a pause of several minutes, was only recalled to a sense of her situation by the voice of her companion, who, in a manner which, though it spoke compassion, spoke likewise restraint, said, "I am afraid you have been long desiring my absence, nor have I anything to plead in excuse of my stay, but real, though unavailing concern. Would to Heaven that anything could be either said or done on my part that might offer consolation to such distress! But I will not torment you with vain wishes, which may seem purposely to ask for your thanks. This unfortunate affair will, I fear, prevent **my sister's** having the pleasure of seeing you at **Pemberley** to-day."

"Oh, yes. Be so kind as to apologise for us to Miss Darcy. Say that urgent business calls us home immediately. Conceal the unhappy truth as long as it is possible, I know it cannot be long."

He readily assured her of his secrecy *(More intimate secret knowledge.)*; again expressed his sorrow for her distress, wished it a happier conclusion than there was at present reason to hope, and leaving his compliments for her relations, with only one serious, parting look, went away.

As he quitted the room, Elizabeth felt how improbable it was that they should ever see each other again on such terms of cordiality as had marked their several meetings in **Derbyshire**; and as she threw a retrospective glance over the whole of their acquaintance, so full of contradictions and varieties, **sighed at the perverseness of those feelings which would now have promoted its continuance, and would formerly have rejoiced in its termination.**

If gratitude and esteem are good foundations of affection, Elizabeth's change of sentiment will be neither improbable nor faulty. But if otherwise—if regard springing from such sources is unreasonable or unnatural, in comparison of what is so often described as arising on a first interview with its object, and even before two words have been exchanged, nothing can be said in her defence, except that she had given somewhat of a trial to the latter method in her partiality for Wickham, and that its ill success might, perhaps, authorise her to seek the other less interesting mode of attachment. *(This is wonderful as Austen comments on the necessity of "falling" for someone on first impressions and that those that we may find unsuitable at first glance could be our best love match in time. Trusting emotional attachment too soon can lead to tragedy with Wickham and Lydia being the perfect example.)* Be that as it may, she saw him go with regret; and in this early example of what Lydia's infamy must produce, found additional anguish as she reflected on that wretched business. Never, since reading Jane's second letter, had she entertained a hope of Wickham's meaning to marry her. No one but Jane, she thought, could flatter herself with such an expectation. Surprise was the least of her feelings on this development. While the contents of the first letter remained in her mind, she was all surprise—all astonishment that Wickham should marry a girl whom it was impossible he could marry for money; and how Lydia could ever have attached him had appeared incomprehensible. But now it was all too natural. For such an attachment as this she might have sufficient charms; and though she did not suppose Lydia to be deliberately engaging in an elopement without the intention of marriage, she had no difficulty in believing that neither her virtue nor her understanding would preserve her from falling an easy prey. *(Wickham and Lydia represent the "obsession love story," one that comes usually to a tragic end. Desire is the only thing keeping them attached to each other and as soon as that grows stale, heartbreak is the result. So with this subplot, Austen successfully adds more weight to her global love story. She has the two courtship stories plus the little marriage stories (Mr. and Mrs. Bennet, the Gardiners, and all other*

married couples on and off the stage) and now the obsession love story with Wickham and Lydia to complete the trifecta).

She had never perceived, while the regiment was in **Hertfordshire**, that Lydia had any partiality for him; but she was convinced that Lydia wanted only encouragement to attach herself to anybody. Sometimes **one officer**, sometimes another, had been her favourite, as their attentions raised them in her opinion. Her affections had continually been fluctuating but never without an object. The mischief of neglect and mistaken indulgence towards such a girl—oh! how acutely did she now feel it!

She was wild to be at home—to hear, to see, to be upon the spot to share with Jane in the cares that must now fall wholly upon her, in a family so deranged, a father absent, a mother incapable of exertion, and requiring constant attendance; and though almost persuaded that nothing could be done for Lydia, her uncle's interference seemed of the utmost importance, and till he entered the room her impatience was severe. **Mr. and Mrs. Gardiner** had hurried back in alarm, supposing by **the servant's** account that their niece was taken suddenly ill; but satisfying them instantly on that head, she eagerly communicated the cause of their summons, reading the two letters aloud, and dwelling on the postscript of the last with trembling energy, though Lydia had never been a favourite with them, Mr. and Mrs. Gardiner could not but be deeply afflicted. Not Lydia only, but all were concerned in it; and after the first exclamations of surprise and horror, Mr. Gardiner promised every assistance in his power. Elizabeth, though expecting no less, thanked him with tears of gratitude; and all three being actuated by one spirit, everything relating to their journey was speedily settled. They were to be off as soon as possible. "But what is to be done about Pemberley?" cried Mrs. Gardiner. "**John** told us Mr. Darcy was here when you sent for us; was it so?"

"Yes; and I told him we should not be able to keep our engagement. *That* is all settled."

"What is all settled?" repeated the other, as she ran into her room to prepare. "And are they upon such terms as for her to disclose the real truth? Oh, that I knew how it was!"

But wishes were vain, or at least could only serve to amuse her in the hurry and confusion of the following hour. Had Elizabeth been at leisure to be idle, she would have remained certain that all employment was im-

possible to one so wretched as herself; but she had her share of business as well as her aunt, and amongst the rest there were notes to be written to all their friends at **Lambton**, with false excuses for their sudden departure. An hour, however, saw the whole completed; and Mr. Gardiner meanwhile having settled his account at the inn, nothing remained to be done but to go; and Elizabeth, after all the misery of the morning, found herself, in a shorter space of time than she could have supposed, seated in the carriage, and on the road to **Longbourn**.

• ANALYZING THE SCENE •

A STORY EVENT is an active change of life value for one or more characters as a result of conflict (one character's desires clash with another's).

A WORKING SCENE contains at least one Story Event.

To determine a Scene's Story Event, answer these four questions:

1. **What are the characters literally doing?**

   Elizabeth reads letters from Jane and then Mr. Darcy arrives.

2. **What is the essential action of what the characters are doing in this scene?**

   Elizabeth prepares to return to Longbourn to deal with a family tragedy.

3. **What life value has changed for one or more of the characters in the scene?**

   We'll track the life value for Elizabeth in this scene. She's disappointed at not having heard from Jane, then pleased to get her letters, and then horrified by their contents.

4. **Which life value should I highlight on my Story Grid Spreadsheet?**

   Disappointed to Pleased to Horrified.

HOW THE SCENE ABIDES THE FIVE COMMANDMENTS OF STORYTELLING

Inciting Incident: Elizabeth gets two letters from Jane.

Progressive Complication: Lydia ran off with Wickham.

Crisis: Irreconcilable goods. If Elizabeth stays, she can continue her fun at Pemberley, at the expense of her family.

Climax: Elizabeth rushes to leave immediately.

Resolution: The Gardiners arrive and they are off.

Chapter 47

"I have been thinking it over again, **Elizabeth**," said **her uncle**, as they drove from the town; "and really, upon serious consideration, I am much more inclined than I was to judge as **your eldest sister** does on the matter. It appears to me so very unlikely that **any young man** should form such a design **against a girl** who is by no means unprotected or friendless, and who was actually staying in **his colonel's family**, that I am strongly inclined to hope the best. Could he expect that her friends would not step forward? Could he expect to be noticed again by the regiment, after such an affront to **Colonel Forster**? His temptation is not adequate to the risk!"

"Do you really think so?" cried Elizabeth, brightening up for a moment.

"Upon my word," said **Mrs. Gardiner**, "I begin to be of your uncle's opinion. It is really too great a violation of decency, honour, and interest, for him to be guilty of. I cannot think so very ill of **Wickham**. Can you yourself, Lizzy, so wholly give him up, as to believe him capable of it?"

"Not, perhaps, of neglecting his own interest; but of every other neglect I can believe him capable. If, indeed, it should be so! But I dare not hope it. Why should they not go on to **Scotland** if that had been the case?"

"In the first place," replied Mr. Gardiner, "there is no absolute proof that they are not gone to Scotland."

"Oh! but their removing from the chaise into a hackney coach is such a presumption! And, besides, no traces of them were to be found on the **Barnet road**."

"Well, then—supposing them to be in **London**. They may be there, though for the purpose of concealment, for no more exceptional purpose. It is not likely that money should be very abundant on either side; and it might strike them that they could be more economically, though less expeditiously, married in London than in Scotland."

"But why all this secrecy? Why any fear of detection? Why must their marriage be private? Oh, no, no—this is not likely. **His most particular friend**, you see by Jane's account, was persuaded of his never intending to marry her. Wickham will never marry a woman without some money. He

cannot afford it. And what claims has **Lydia**—what attraction has she beyond youth, health, and good humour that could make him, for her sake, forego every chance of benefiting himself by marrying well? As to what restraint the apprehensions of disgrace in the corps might throw on a dishonourable elopement with her, I am not able to judge; for I know nothing of the effects that such a step might produce. But as to your other objection, I am afraid it will hardly hold good. Lydia has no brothers to step forward; and he might imagine, from **my father's behaviour, from his indolence and the little attention he has ever seemed to give to what was going forward in his family, that *he* would do as little, and think as little about it, as any father could do, in such a matter."**

"But can you think that Lydia is so lost to everything but love of him as to consent to live with him on any terms other than marriage?"

"It does seem, and it is most shocking indeed," replied Elizabeth, with tears in her eyes, "that a sister's sense of decency and virtue in such a point should admit of doubt. But, really, I know not what to say. Perhaps I am not doing her justice. But she is very young; she has never been taught to think on serious subjects; and for the last half-year, nay, for a twelvemonth—she has been given up to nothing but amusement and vanity. She has been allowed to dispose of her time in the most idle and frivolous manner, and to adopt any opinions that came in her way. Since the ——shire were first quartered in **Meryton**, nothing but love, flirtation, and officers have been in her head. She has been doing everything in her power by thinking and talking on the subject, to give greater—what shall I call it? susceptibility to her feelings; which are naturally lively enough. And we all know that Wickham has every charm of person and address that can captivate a woman."

"But you see that **Jane**," said her aunt, "does not think so very ill of Wickham as to believe him capable of the attempt."

"Of whom does Jane ever think ill? And who is there, whatever might be their former conduct, that she would think capable of such an attempt, till it were proved against them? But Jane knows, as well as I do, what Wickham really is. We both know that he has been profligate in every sense of the word; that he has neither integrity nor honour; that he is as false and deceitful as he is insinuating."

"And do you really know all this?" cried Mrs. Gardiner, whose curiosity as to the mode of her intelligence was all alive.

"I do indeed," replied Elizabeth, colouring. "I told you, the other day, of his infamous behaviour to Mr. Darcy; and you yourself, when last at Longbourn, heard in what manner he spoke of the man who had behaved with such forbearance and liberality towards him. And there are other circumstances which I am not at liberty—which it is not worth while to relate; but his lies about the whole **Pemberley family** are endless. From what he said of **Miss Darcy** I was thoroughly prepared to see a proud, reserved, disagreeable girl. Yet he knew to the contrary himself. He must know that she was as amiable and unpretending as we have found her."

"But does Lydia know nothing of this? Can she be ignorant of what you and Jane seem so well to understand?"

"Oh, yes!—that, that is the worst of all. Till I was in **Kent,** and saw so much both of **Mr. Darcy** and his relation **Colonel Fitzwilliam**, I was ignorant of the truth myself. And when I returned home, the ——shire was to leave Meryton in a week or **fortnight's time**. As that was the case, neither Jane, to whom I related the whole, nor I, thought it necessary to make our knowledge public; for of what use could it apparently be to any one, that the good opinion which all the neighbourhood had of him should then be overthrown? And even when it was settled that Lydia should go with **Mrs. Forster**, the necessity of opening her eyes to his character never occurred to me. That *she* could be in any danger from the deception never entered my head. That such a consequence as *this* could ensue, you may easily believe, was far enough from my thoughts."

"When they all removed to **Brighton**, therefore, you had no reason, I suppose, to believe them fond of each other?"

"Not the slightest. I can remember no symptom of affection on either side; and had anything of the kind been perceptible, you must be aware that ours is not a family on which it could be thrown away. When first he entered the corps, she was ready enough to admire him; but so we all were. **Every girl in or near Meryton was out of her senses about him for the first two months**; but he never distinguished *her* by any particular attention; and, consequently, after a moderate period of extravagant and wild admiration, her fancy for him gave way, and **others of the regiment**, who treated her with more distinction, again became her favourites."

IT may be easily believed, that however little of novelty could be added to their fears, hopes, and conjectures, on this interesting subject, by its repeated

discussion, no other could detain them from it long, during the whole of the journey. From Elizabeth's thoughts it was never absent. Fixed there by the keenest of all anguish, self-reproach, she could find no interval of ease or forgetfulness.

They travelled as expeditiously as possible, and, sleeping one night on the road, reached **Longbourn** by **dinner time the next day**. It was a comfort to Elizabeth to consider that Jane could not have been wearied by long expectations.

The little Gardiners, attracted by the sight of a chaise, were standing on the steps of the house as they entered the paddock; and, when the carriage drove up to the door, the joyful surprise that lighted up their faces, and displayed itself over their whole bodies, in a variety of capers and frisks, was the first pleasing earnest of their welcome.

Elizabeth jumped out; and, after giving each of them a hasty kiss, hurried into the vestibule, where **Jane**, who came running down from **her mother's apartment**, immediately met her.

Elizabeth, as she affectionately embraced her, whilst tears filled the eyes of both, lost not a moment in asking whether anything had been heard of the fugitives.

"Not yet," replied Jane. "But now that my dear uncle is come, I hope everything will be well."

"Is **my father in town**?"

"Yes, **he went on Tuesday**, as I wrote you word."

"And have you heard from him often?"

"We have heard only twice. He wrote me a few lines on Wednesday to say that he had arrived in safety, and to give me his directions, which I particularly begged him to do. He merely added that he should not write again till he had something of importance to mention."

"And my mother—how is she? How are you all?"

"My mother is tolerably well, I trust; though her spirits are greatly shaken. She is upstairs and will have great satisfaction in seeing you all. She does not yet leave her dressing-room. **Mary** and **Kitty**, thank Heaven, are quite well."

"But you—how are you?" cried Elizabeth. "You look pale. How much you must have gone through!"

Her sister, however, assured her of her being perfectly well; and their conversation, which had been passing while **Mr. and Mrs. Gardiner** were en-

gaged with their children, was now put an end to by the approach of the whole party. Jane ran to her uncle and aunt, and welcomed and thanked them both, with alternate smiles and tears.

When they were all in the drawing-room, the questions which Elizabeth had already asked were of course repeated by the others, and they soon found that Jane had no intelligence to give. The sanguine hope of good, however, which the benevolence of her heart suggested had not yet deserted her; she still expected that it would all end well, and that every morning would bring some letter, either from Lydia or her father, to explain their proceedings, and, perhaps, announce their marriage.

Mrs. Bennet, to whose apartment they all repaired, after a few minutes' conversation together, received them exactly as might be expected; with tears and lamentations of regret, invectives against the villainous conduct of **Wickham**, and complaints of her own sufferings and ill-usage; blaming everybody but the person to whose ill-judging indulgence the errors of her daughter must principally be owing.

"If I had been able," said she, "to carry my point in going to **Brighton**, with all my family, *this* would not have happened; but poor dear **Lydia** had nobody to take care of her. Why did **the Forsters** ever let her go out of their sight? I am sure there was some great neglect or other on their side, for she is not the kind of girl to do such a thing if she had been well looked after. I always thought they were very unfit to have the charge of her; but I was overruled, as I always am. Poor dear child! **And now here's Mr. Bennet gone away, and I know he will fight Wickham, wherever he meets him and then he will be killed, and what is to become of us all? The Collinses** will turn us out before he is cold in his grave, and if you are not kind to us, brother, I do not know what we shall do." *(What a wonderful catastrophic thinker!)*

They all exclaimed against such terrific ideas; and Mr. Gardiner, after general assurances of his affection for her and all her family, told her that he meant to be in **London** the very next day, and would assist Mr. Bennet in every endeavour for recovering Lydia.

"Do not give way to useless alarm," added he; "though it is right to be prepared for the worst, there is no occasion to look on it as certain. It is not quite a week since they left Brighton. In a few days more we may gain some news of them; and till we know that they are not married, and have no design of marrying, do not let us give the matter over as lost. As soon as I get to town

I shall go to my brother, and make him come home with me to **Gracechurch Street**; and then we may consult together as to what is to be done."

"Oh! my dear brother," replied Mrs. Bennet, "that is exactly what I could most wish for. And now do, when you get to town, find them out, wherever they may be; and if they are not married already, *make* them marry. And as for wedding clothes, do not let them wait for that, but tell Lydia she shall have as much money as she chooses to buy them, after they are married. And, above all, keep Mr. Bennet from fighting. Tell him what a dreadful state I am in, that I am frighted out of my wits—and have such tremblings, such flutterings, all over me—such spasms in my side and pains in my head, and such beatings at heart, that I can get no rest by night nor by day. And tell my dear Lydia not to give any directions about her clothes till she has seen me, for she does not know which are the best warehouses. Oh, brother, how kind you are! I know you will contrive it all."

But Mr. Gardiner, though he assured her again of his earnest endeavours in the cause, could not avoid recommending moderation to her, as well in her hopes as her fears; and after talking with her in this manner till dinner was on the table, they all left her to vent all her feelings on **the housekeeper**, who attended in the absence of her daughters.

Though her brother and sister were persuaded that there was no real occasion for such a seclusion from the family, they did not attempt to oppose it, for they knew that she had not prudence enough to hold her tongue before **the servants**, while they waited at table, and judged it better that *one* only of the household, and the one whom they could most trust should comprehend all her fears and solicitude on the subject.

In the dining-room they were soon joined by **Mary** and **Kitty**, who had been too busily engaged in their separate apartments to make their appearance before. One came from her books, and the other from her toilette. The faces of both, however, were tolerably calm; and no change was visible in either, except that the loss of her favourite sister, or the anger which she had herself incurred in this business, had given more of fretfulness than usual to the accents of Kitty. As for Mary, she was mistress enough of herself to whisper to Elizabeth, with a countenance of grave reflection, soon after they were seated at table:

"This is a most unfortunate affair, and will probably be much talked of. But we must stem the tide of malice, and pour into the wounded bosoms of each other the balm of sisterly consolation."

Then, perceiving in Elizabeth no inclination of replying, she added, "Unhappy as the event must be for Lydia, we may draw from it this useful lesson: that loss of virtue in **a female** is irretrievable; that one false step involves her in endless ruin; that her reputation is no less brittle than it is beautiful; and that she cannot be too much guarded in her behaviour towards the undeserving of the other sex." *(Mary serves the story as a sort of one-girl Greek Chorus in her proclamations.)*

Elizabeth lifted up her eyes in amazement, but was too much oppressed to make any reply. Mary, however, continued to console herself with such kind of moral extractions from the evil before them.

In the afternoon, the two elder Miss Bennets were able to be for half-an-hour by themselves; and Elizabeth instantly availed herself of the opportunity of making any inquiries, which Jane was equally eager to satisfy. After joining in general lamentations over the dreadful sequel of this event, which Elizabeth considered as all but certain, and Miss Bennet could not assert to be wholly impossible, the former continued the subject, by saying, "But tell me all and everything about it which I have not already heard. Give me further particulars. What did Colonel Forster say? Had they no apprehension of anything before the elopement took place? They must have seen them together for ever."

"Colonel Forster did own that he had often suspected some partiality, especially on Lydia's side, but nothing to give him any alarm. I am so grieved for him! His behaviour was attentive and kind to the utmost. He was coming to us, in order to assure us of his concern, before he had any idea of their not being gone to **Scotland**: when that apprehension first got abroad, it hastened his journey."

"And was **Denny** convinced that Wickham would not marry? Did he know of their intending to go off? Had Colonel Forster seen Denny himself?"

"Yes; but, when questioned by *him*, Denny denied knowing anything of their plans, and would not give his real opinion about it. He did not repeat his persuasion of their not marrying—and from *that*, I am inclined to hope, he might have been misunderstood before."

"And till Colonel Forster came himself, not one of you entertained a doubt, I suppose, of their being really married?"

"How was it possible that such an idea should enter our brains? I felt a little uneasy—a little fearful of my sister's happiness with him in marriage, because I knew that his conduct had not been always quite right. My father and mother

knew nothing of that; they only felt how imprudent a match it must be. Kitty then owned, with a very natural triumph on knowing more than the rest of us, that in Lydia's last letter she had prepared her for such a step. She had known, it seems, of their being in love with each other, many weeks."

"But not before they went to Brighton?"

"No, I believe not."

"And did Colonel Forster appear to think well of Wickham himself? Does he know his real character?"

"I must confess that he did not speak so well of Wickham as he formerly did. He believed him to be imprudent and extravagant. And since this sad affair has taken place, it is said that he left **Meryton** greatly in debt; but I hope this may be false."

"Oh, Jane, had we been less secret, had we told what we knew of him, this could not have happened!"

"Perhaps it would have been better," replied her sister. "But to expose the former faults of any person without knowing what their present feelings were, seemed unjustifiable. We acted with the best intentions."

"Could Colonel Forster repeat the particulars of Lydia's note to his wife?"

"He brought it with him for us to see."

Jane then took it from her pocket-book, and gave it to Elizabeth. These were the contents:

"MY DEAR **HARRIET**,

"You will laugh when you know where I am gone, and I cannot help laughing myself at your surprise to-morrow morning, as soon as I am missed. I am going to **Gretna Green**, and if you cannot guess with who, I shall think you a simpleton, for there is but one man in the world I love, and he is an angel. I should never be happy without him, so think it no harm to be off. You need not send them word at **Longbourn** of my going, if you do not like it, for it will make the surprise the greater, when I write to them and sign my name **'Lydia Wickham**.' What a good joke it will be! I can hardly write for laughing. Pray make my excuses to **Pratt** for not keeping my engagement, and dancing with him to-night. Tell him I hope he will excuse me when he knows all; and tell him I will dance with him at the next ball we meet, with great pleasure. I shall send for my clothes when I get to Longbourn; but I wish you would tell **Sally** to mend a great slit in my worked muslin gown before they are packed up. Good-bye. Give my love to **Colonel Forster**. I hope you will drink to our good journey.

"Your affectionate friend,

"LYDIA BENNET."

"Oh! thoughtless, thoughtless Lydia!" cried Elizabeth when she had finished it. "What a letter is this, to be written at such a moment! But at least it shows that *she* was serious on the subject of their journey. Whatever he might afterwards persuade her to, it was not on her side a *scheme* of infamy. My poor father! how he must have felt it!"

"I never saw anyone so shocked. He could not speak a word for full ten minutes. My mother was taken ill immediately, and the whole house in such confusion!"

"Oh! Jane," cried Elizabeth, "was there **a servant** belonging to it who did not know the whole story before the end of the day?"

"I do not know. I hope there was. But to be guarded at such a time is very difficult. My mother was in hysterics, and though I endeavoured to give her every assistance in my power, I am afraid I did not do so much as I might have done! But the horror of what might possibly happen almost took from me my faculties."

"Your attendance upon her has been too much for you. You do not look well. Oh that I had been with you! you have had every care and anxiety upon yourself alone."

"Mary and Kitty have been very kind, and would have shared in every fatigue, I am sure; but I did not think it right for either of them. Kitty is slight and delicate; and Mary studies so much, that her hours of repose should not be broken in on. My **aunt Phillips** came to Longbourn on Tuesday, after my father went away; and was so good as to stay till Thursday with me. She was of great use and comfort to us all. And **Lady Lucas** has been very kind; she walked here on **Wednesday morning** to condole with us, and offered her services, or any of her daughters', if they should be of use to us."

"She had better have stayed at home," cried Elizabeth; "perhaps she *meant* well, but, under such a misfortune as this, one cannot see too little of one's neighbours. **Assistance is impossible; condolence insufferable.** Let them triumph over us at a distance, and be satisfied."

She then proceeded to inquire into the measures which her father had intended to pursue, while in town, for the recovery of his daughter.

"He meant I believe," replied Jane, "to go to Epsom, the place where they last changed horses, see the postilions and try if anything could be made out from them. His principal object must be to discover the number of the hack-

ney coach which took them from Clapham. It had come with a fare from London; and as he thought that the circumstance of a gentleman and lady's removing from one carriage into another might be remarked he meant to make inquiries at Clapham. If he could anyhow discover at what house the coachman had before set down his fare, he determined to make inquiries there, and hoped it might not be impossible to find out the stand and number of the coach. I do not know of any other designs that he had formed; but he was in such a hurry to be gone, and his spirits so greatly discomposed, that I had difficulty in finding out even so much as this."

• ANALYZING THE SCENE •

A STORY EVENT is an active change of life value for one or more characters as a result of conflict (one character's desires clash with another's).

A WORKING SCENE contains at least one Story Event.

To determine a Scene's Story Event, answer these four questions:

1. **What are the characters literally doing?**

   The extended family contemplates the goings on with Lydia and Wickham.

2. **What is the essential action of what the characters are doing in this scene?**

   All of the Bennets engage in catastrophic thinking in one way or another. They've reached the external all is lost moment. With Lydia's behavior, all of the Bennet girls are assured to be passed over as brides. The scandal is spreading like wildfire.

3. **What life value has changed for one or more of the characters in the scene?**

   We'll track the life value for Elizabeth in this scene.

4. **Which life value should I highlight on my Story Grid Spreadsheet?**

   Hope to Despair to Hysterics to Measured Reasoned Calm.

HOW THE SCENE ABIDES THE FIVE COMMANDMENTS OF STORYTELLING

Inciting Incident: The Bennet family gets no news from Father.

Progressive Complication: The neighbors now know…

Crisis: Best bad choice. To give in to the despair will be of no use. To hope in vain.

Climax: Elizabeth reasons a measured calm.

Resolution: The Bennets wait for Mr. Gardiner to take up the cause.

Chapter 48

The whole party were in hopes of a letter from **Mr. Bennet** the next morning, but the post came in without bringing a single line from him. **His family** knew him to be, on all common occasions, **a most negligent and dilatory correspondent**; but at such a time they had hoped for exertion. They were forced to conclude that he had no pleasing intelligence to send; but even of *that* they would have been glad to be certain. **Mr. Gardiner** had waited only for the letters before he set off.

When he was gone, they were certain at least of receiving constant information of what was going on, and their uncle promised, at parting, to prevail on Mr. Bennet to return to **Longbourn**, as soon as he could, to the great consolation of **his sister**, who considered it as the only security for her husband's not being killed in a duel.

Mrs. Gardiner and the children were to remain in **Hertfordshire** a few days longer, as the former thought her presence might be serviceable to her nieces. She shared in their attendance on Mrs. Bennet, and was a great comfort to them in their hours of freedom. **Their other aunt** also visited them frequently, and always, as she said, with the design of cheering and heartening them up—though, as she never came without reporting some fresh instance of **Wickham**'s extravagance or irregularity, she seldom went away without leaving them more dispirited than she found them.

All **Meryton** seemed striving to blacken the man who, but three months before, had been almost an angel of light. He was declared to be in debt to **every tradesman** in the place, and his intrigues, all honoured with the title of seduction, had been extended into **every tradesman's family**. Everybody declared that he was the wickedest young man in the world; and everybody began to find out that they had always distrusted the appearance of his goodness. **Elizabeth**, though she did not credit above half of what was said, believed enough to make her former assurance of **her sister's ruin** more certain; and even **Jane**, who believed still less of it, became almost hopeless, more especially as the time was now come when, if they had gone to **Scotland**, which she had never before entirely despaired of, they must in all probability have gained some news of them.

Mr. Gardiner left Longbourn on Sunday; on Tuesday his wife received a letter from him; it told them that, on his arrival, he had immediately found out his brother, and persuaded him to come to **Gracechurch Street**; that Mr. Bennet had been to **Epsom and Clapham**, before his arrival, but without gaining any satisfactory information; and that he was now determined to inquire at all the principal hotels in town, as Mr. Bennet thought it possible they might have gone to one of them, on their first coming to **London**, before they procured lodgings. Mr. Gardiner himself did not expect any success from this measure, but as his brother was eager in it, he meant to assist him in pursuing it. He added that Mr. Bennet seemed wholly disinclined at present to leave London and promised to write again very soon. There was also a postscript to this effect:

"I have written to **Colonel Forster** to desire him to find out, if possible, from some of the young man's intimates in the regiment, whether Wickham has any relations or connections who would be likely to know in what part of town he has now concealed himself. If there were anyone that one could apply to with a probability of gaining such a clue as that, it might be of essential consequence. At present we have nothing to guide us. Colonel Forster will, I dare say, do everything in his power to satisfy us on this head. But, on second thoughts, perhaps, Lizzy could tell us what relations he has now living, better than any other person."

Elizabeth was at no loss to understand from whence this deference to her authority proceeded; but it was not in her power to give any information of so satisfactory a nature as the compliment deserved. She had never heard of his having had any relations, except **a father and mother**, both of whom had been dead many years. It was possible, however, that some of **his companions in the ——shire** might be able to give more information; and though she was not very sanguine in expecting it, the application was a something to look forward to.

Every day at Longbourn was now a day of anxiety; but the most anxious part of each was when the post was expected. The arrival of letters was the grand object of every morning's impatience. Through letters, whatever of good or bad was to be told would be communicated, and every succeeding day was expected to bring some news of importance.

But before they heard again from Mr. Gardiner, a letter arrived for their father, from a different quarter, from **Mr. Collins**; which, as Jane had received

directions to open all that came for him in his absence, she accordingly read; and Elizabeth, who knew what curiosities his letters always were, looked over her, and read it likewise. It was as follows:

"MY DEAR SIR,

"I feel myself called upon, by our relationship, and my situation in life, to condole with you on the grievous affliction you are now suffering under, of which we were yesterday informed by **a letter from Hertfordshire**. *(The pressure from society has now reached its zenith. Letters are being sent around the country discussing the Bennet situation.)* Be assured, my dear sir, that **Mrs. Collins** and myself sincerely sympathise with you and **all your respectable family**, in your present distress, which must be of the bitterest kind, because proceeding from a cause which no time can remove. No arguments shall be wanting on my part that can alleviate so severe a misfortune—or that may comfort you, under a circumstance that must be of all others the most afflicting to a parent's mind. **The death of your daughter would have been a blessing in comparison of this.** *(This shame is more painful than death…negation of the negation of the Love Value. The Bennet girls are now damned as tarnished goods incapable of being members of respectable society.)* And it is the more to be lamented, because there is reason to suppose as my dear Charlotte informs me, that **this licentiousness of behaviour in your daughter has proceeded from a faulty degree of indulgence** *(This guy is incredible…a condolence letter blaming the receiver for his/her misfortune.)*; though, at the same time, for the consolation of yourself and Mrs. Bennet, I am inclined to think that **her own** disposition must be naturally bad, or she could not be guilty of such an enormity, at so early an age. Howsoever that may be, you are grievously to be pitied; in which opinion I am not only joined by Mrs. Collins, but likewise by **Lady Catherine and her daughter**, to whom I have related the affair. They agree with me in apprehending that this false step in one daughter will be injurious to the fortunes of all the others; for who, as Lady Catherine herself condescendingly says, will connect themselves with such a family? And this consideration leads me moreover to reflect, with augmented satisfaction, on a certain event of last November; for had it been otherwise, I must have been involved in all your sorrow and disgrace. Let me then advise you, dear sir, to console yourself as much as possible, to throw off your unworthy child from your affection for ever, and leave her to reap the fruits of her own heinous offense.

"I am, dear sir, etc., etc."

Mr. Gardiner did not write again till he had received an answer from Colonel Forster; and then he had nothing of a pleasant nature to send. It was not known that Wickham had a single relationship with whom he kept up any connection, and it was certain that he had no near one living. **His former acquaintances** had been numerous; but since he had been in the militia, it did not appear that he was on terms of particular friendship with any of them. There was no one, therefore, who could be pointed out as likely to give any news of him. And in the wretched state of his own finances, there was **a very powerful motive for secrecy**, in addition to his fear of discovery by **Lydia's relations**, for it had just transpired that he had left gaming debts behind him to a very considerable amount. Colonel Forster believed that more than a thousand pounds would be necessary to clear his expenses at **Brighton**. He owed a good deal in town, but his debts of honour were still more formidable. Mr. Gardiner did not attempt to conceal these particulars from the Longbourn family. Jane heard them with horror. "A gamester!" she cried. "This is wholly unexpected. I had not an idea of it."

Mr. Gardiner added in his letter, that they might expect to see their father at home on **the following day, which was Saturday**. Rendered spiritless by the ill-success of all their endeavours, he had yielded to his brother-in-law's entreaty that he would return to his family, and leave it to him to do whatever occasion might suggest to be advisable for continuing their pursuit. When Mrs. Bennet was told of this, she did not express so much satisfaction as her children expected, considering what her anxiety for his life had been before.

"What, is he coming home, and without poor Lydia?" she cried. "Sure he will not leave London before he has found them. Who is to fight Wickham, and make him marry her, if he comes away?"

As Mrs. Gardiner began to wish to be at home, it was settled that she and the children should go to London, at the same time that Mr. Bennet came from it. The coach, therefore, took them the first stage of their journey, and brought its master back to Longbourn.

Mrs. Gardiner went away in all the perplexity about Elizabeth and her **Derbyshire friend** that had attended her from that part of the world. His name had never been voluntarily mentioned before them by her niece; and the kind of half-expectation which Mrs. Gardiner had formed, of their being followed by a letter from him, had ended in nothing. Elizabeth had received

none since her return that could come from **Pemberley**. *(Great setup. Darcy does not send a letter, therefore he must be shunning them. Thus his proof of love action is all the more shocking and rewarding.)*

The present unhappy state of the family rendered any other excuse for the lowness of her spirits unnecessary; nothing, therefore, could be fairly conjectured from *that*, though Elizabeth, who was by this time tolerably well acquainted with her own feelings, was perfectly aware that, had she known nothing of Darcy, she could have borne the dread of Lydia's infamy somewhat better. It would have spared her, she thought, one sleepless night out of two.

When Mr. Bennet arrived, he had all the appearance of his usual philosophic composure. He said as little as he had ever been in the habit of saying; made no mention of the business that had taken him away, and it was some time before his daughters had courage to speak of it.

It was not till the afternoon, when he had joined them at tea, that Elizabeth ventured to introduce the subject; and then, on her briefly expressing her sorrow for what he must have endured, he replied, "Say nothing of that. Who should suffer but myself? It has been my own doing, and I ought to feel it."

"You must not be too severe upon yourself," replied Elizabeth.

"You may well warn me against such an evil. Human nature is so prone to fall into it! No, Lizzy, let me once in my life feel how much I have been to blame. I am not afraid of being overpowered by the impression. It will pass away soon enough."

"Do you suppose them to be in London?"

"Yes; where else can they be so well concealed?"

"And Lydia used to want to go to London," added **Kitty**.

"She is happy then," said her father drily; "and her residence there will probably be of some duration."

Then after a short silence he continued:

"Lizzy, I bear you no ill-will for being justified in your advice to me **last May**, which, considering the event, shows some greatness of mind." *(Mr. Bennet apologizes to Elizabeth, showing a capability of worldview change.)*

They were interrupted by Miss Bennet, who came to fetch her mother's tea.

"This is a parade," he cried, "which does one good; it gives such an elegance to misfortune! Another day I will do the same; I will sit in my library, in my nightcap and powdering gown, and give as much trouble as I can; or, perhaps, I may defer it till Kitty runs away."

"I am not going to run away, papa," said Kitty fretfully. "If I should ever go to Brighton, I would behave better than Lydia."

"*You* go to Brighton. I would not trust you so near it as **Eastbourne** for fifty pounds! No, Kitty, I have at last learnt to be cautious, and you will feel the effects of it. **No officer** is ever to enter into my house again, nor even to pass through the village. Balls will be absolutely prohibited, unless you stand up with one of your sisters. And you are never to stir out of doors till you can prove that you have spent ten minutes of every day in a rational manner."

Kitty, who took all these threats in a serious light, began to cry.

"Well, well," said he, "do not make yourself unhappy. If you are a good girl for the next ten years, I will take you to a review at the end of them." *(Now Mr. Bennet is back to his old self—teasing and using his children for his personal amusement. So much for his worldview shift.)*

• ANALYZING THE SCENE •

A STORY EVENT is an active change of life value for one or more characters as a result of conflict (one character's desires clash with another's).

A WORKING SCENE contains at least one Story Event.

To determine a Scene's Story Event, answer these four questions:

1. **What are the characters literally doing?**

   The extended family waits impatiently for news.

2. **What is the essential action of what the characters are doing in this scene?**

   The Bennets contemplate the abyss as Mr. Collins and his ilk spread the news of Lydia's promiscuity.

3. **What life value has changed for one or more of the characters in the scene?**

   We'll track the life value for Elizabeth in this scene.

4. **Which life value should I highlight on my Story Grid Spreadsheet?**

   Bad to Worse.

HOW THE SCENE ABIDES THE FIVE COMMANDMENTS OF STORYTELLING

Inciting Incident: The Bennet family gets a nasty letter from Mr. Collins.

Progressive Complication: Mr. Collins has told Lady Catherine, which means all segments of society, country and city, now know what strumpets the Bennet girls are.

Crisis: Best bad choice. To blame the father will relieve feelings of helplessness, but to do so will damn him even more than he feels himself.

Climax: Elizabeth lets her father off the hook.

Resolution: After a brief interval of deserved self-criticism, Mr. Bennet goes back to his old self. He is incapable of change.

Chapter 49

Two days after Mr. Bennet's return, as Jane and Elizabeth were walking together in the shrubbery behind the house, they saw the housekeeper coming towards them, and, concluding that she came to call them to their mother, went forward to meet her; but, instead of the expected summons, when they approached her, she said to Miss Bennet, "I beg your pardon, madam, for interrupting you, but I was in hopes you might have got some good news from town, so I took the liberty of coming to ask."

"What do you mean, **Hill**? We have heard nothing from town."

"Dear madam," cried Mrs. Hill, in great astonishment, "don't you know there is an express come for master from **Mr. Gardiner**? He has been here this half-hour, and master has had a letter."

Away ran the girls, too eager to get in to have time for speech. They ran through the vestibule into the breakfast-room; from thence to the library; their father was in neither; and they were on the point of seeking him upstairs with their mother, when they were met by **the butler**, who said:

"If you are looking for my master, ma'am, he is walking towards the little copse."

Upon this information, they instantly passed through the hall once more, and ran across the lawn after their father, who was deliberately pursuing his way towards a small wood on one side of the paddock.

Jane, who was not so light nor so much in the habit of running as Elizabeth, soon lagged behind, while her sister, panting for breath, came up with him, and eagerly cried out:

"Oh, papa, what news—what news? Have you heard from my uncle?"

"Yes I have had a letter from him by express." *(This is further indication of Mr. Bennet's absolute self-obsession and uncaring for his family. He decides to keep the information to himself while all others are in deep distress. Not cool.)*

"Well, and what news does it bring—good or bad?"

"What is there of good to be expected?" said he, taking the letter from his pocket. "But perhaps you would like to read it." *(He's giving Elizabeth and Jane the same treatment he gives his wife. Again, not cool as it is not his future at stake here…it's his daughters'.)*

Elizabeth impatiently caught it from his hand. Jane now came up.

"Read it aloud," said their father, "for I hardly know myself what it is about."

"**Gracechurch Street**, **Monday, August 2.** *(For fun I checked the calendar, and August 2nd fell on a Monday in 1813. So the novel takes place from September 1812 through 1813, which makes sense as writers often place their stories in the future. Austen undoubtedly wrote the novel prior to 1813 as it was published in 1813.)*

"MY DEAR BROTHER,

"At last I am able to send you some tidings of **my niece**, and such as, upon the whole, I hope it will give you satisfaction. Soon after **you left me on Saturday**, I was fortunate enough to find out in what part of **London** they were. The particulars I reserve till we meet; it is enough to know they are discovered. I have seen them both—"

"Then it is as I always hoped," cried Jane; "they are married!"

Elizabeth read on:

"I have seen them both. They are not married, nor can I find there was any intention of being so; but if you are willing to perform the engagements which I have ventured to make on your side, I hope it will not be long before they are. All that is required of you is, to assure to your daughter, by settlement, her equal share of the five thousand pounds secured among your children after the decease of yourself and **my sister**; and, moreover, to enter into an engagement of allowing her, during your life, **one hundred pounds per annum**. These are conditions which, considering everything, I had no hesitation in complying with, as far as I thought myself privileged, for you. I shall send this by express, that no time may be lost in bringing me your answer. You will easily comprehend, from these particulars, that **Mr. Wickham's** circumstances are not so hopeless as they are generally believed to be. The world has been deceived in that respect *(Another secret here as will be revealed later on…)*; and I am happy to say there will be **some little money, even when all his debts are discharged, to settle on my niece**, *(Not only has Darcy paid off Wickham's substantial debt, equivalent to hundreds of thousands of dollars in today's standard, but he's added additional funds for them to settle properly.)* in addition to her own fortune. If, as I conclude will be the case, you send me full powers to act in your name throughout the whole of this business, I will immediately give directions to **Haggerston** *(a lawyer)*

for preparing a proper settlement. There will not be the smallest occasion for your coming to town again; therefore stay quiet at **Longbourn**, and depend on my diligence and care. Send back your answer as fast as you can, and be careful to write explicitly. We have judged it best that my niece should be married from this house, of which I hope you will approve. She comes to us to-day. I shall write again as soon as anything more is determined on. Yours, etc.,

"EDW. GARDINER."

"Is it possible?" cried Elizabeth, when she had finished. "Can it be possible that he will marry her?"

"Wickham is not so undeserving, then, as we thought him," said her sister. "My dear father, I congratulate you."

"And have you answered the letter?" cried Elizabeth.

"No; but it must be done soon." *(What a complete jerk! Mr. Bennet's daughters have been saved via the intervention of his brother-in-law and he decides to think it over a while before he responds.)*

Most earnestly did she then entreaty him to lose no more time before he wrote.

"Oh! my dear father," she cried, "come back and write immediately. Consider how important every moment is in such a case."

"Let me write for you," said Jane, "if you dislike the trouble yourself." *(Geez, even Jane is pissed!)*

"I dislike it very much," he replied; "but it must be done."

And so saying, he turned back with them, and walked towards the house.

"And may I ask—" said Elizabeth; "but the terms, I suppose, must be complied with."

"Complied with! I am only ashamed of his asking so little."

"And they *must* marry! Yet he is *such* a man!"

"Yes, yes, they must marry. There is nothing else to be done. But there are two things that I want very much to know; one is, how much money your uncle has laid down to bring it about; and the other, how am I ever to pay him." *(Ahhh, now we see. Mr. Bennet, the egotistical bastard, is worried about his own reputation as a man incapable of settling his own problems. He can't accept the favor of his own brother because he is so proud. Hmmm, pride is a very big problem for Mr. Bennet too!)*

"Money! My uncle!" cried Jane, "what do you mean, sir?"

"I mean, that no man in his senses would marry **Lydia** on so slight a temptation as one hundred a year during my life, and fifty after I am gone." *(Mr. Bennet understands Wickham so well because his thoughts are not so very different from his. Bennet sees marriage as a rational business transaction and to marry one of his daughters would be absurd from his point of view.)*

"That is very true," said Elizabeth; "though it had not occurred to me before. His debts to be discharged, and something still to remain! Oh! it must be my uncle's doings! Generous, good man, I am afraid he has distressed himself. A small sum could not do all this."

"No," said her father; "Wickham's a fool if he takes her with a farthing less than ten thousand pounds. I should be sorry to think so ill of him, in the very beginning of our relationship." *(Wow! Mr. Bennet makes a joke out of the fact that he wouldn't have much respect for Wickham if he didn't extort ten thousand pounds to marry his own daughter. Not a very loving statement. Mr. Bennet is more similar to Wickham than meets the initial eye. His outward manners disguise his true self.)*

"Ten thousand pounds! Heaven forbid! How is half such a sum to be repaid?"

Mr. Bennet made no answer, and each of them, deep in thought, continued silent till they reached the house. Their father then went on to the library to write, and the girls walked into the breakfast-room.

"And they are really to be married!" cried Elizabeth, as soon as they were by themselves. "How strange this is! And for *this* we are to be thankful. That they should marry, small as is their chance of happiness, and wretched as is his character, we are forced to rejoice. Oh, Lydia!"

"I comfort myself with thinking," replied Jane, "that he certainly would not marry Lydia if he had not a real regard for her. Though our kind uncle has done something towards clearing him, I cannot believe that ten thousand pounds, or anything like it, has been advanced. He has children of his own, and may have more. How could he spare half ten thousand pounds?"

"If he were ever able to learn what Wickham's debts have been," said Elizabeth, "and how much is settled on his side on our sister, we shall exactly know what Mr. Gardiner has done for them, because Wickham has not sixpence of his own. **The kindness of my uncle and aunt can never be requited**. *(When Elizabeth eventually discovers that Darcy is behind all of this, she's toast. There is no way that she won't find his proof of love intoxicating.)* Their

taking her home, and affording her their personal protection and countenance, is such a sacrifice to her advantage as years of gratitude cannot enough acknowledge. By this time she is actually with them! If such goodness does not make her miserable now, she will never deserve to be happy! What a meeting for her, when she first sees my aunt!"

"We must endeavour to forget all that has passed on either side," said Jane: "I hope and trust they will yet be happy. His consenting to marry her is a proof, I will believe, that he is come to a right way of thinking. Their mutual affection will steady them; and I flatter myself they will settle so quietly, and live in so rational a manner, as may in time make their past imprudence forgotten." *(Jane is such a committed Romantic that she believes whatever passionate feelings Lydia and Wickham had for one another that got them into this mess are proof that there is a connection between them that could be enough to sustain them.)*

"Their conduct has been such," replied Elizabeth, "as neither you, nor I, nor anybody can ever forget. It is useless to talk of it." *(Elizabeth, the consummate rationalist agrees that to speak of it in the future will do no one any good, but that to make believe that one could forget how these two came to marry is folly.)*

It now occurred to the girls that their mother was in all likelihood perfectly ignorant of what had happened. They went to the library, therefore, and asked their father whether he would not wish them to make it known to her. He was writing and, without raising his head, coolly replied:

"Just as you please." *(Mr. Bennet has no love or feeling for his wife. This is the tragedy inherent in the marriage subplot.)*

"May we take my uncle's letter to read to her?"

"Take whatever you like, and get away." *(A nasty man reveals himself.)*

Elizabeth took the letter from his writing-table, and they went upstairs together. **Mary** and **Kitty** were both with **Mrs. Bennet**: one communication would, therefore, do for all. After a slight preparation for good news, the letter was read aloud. Mrs. Bennet could hardly contain herself. As soon as Jane had read Mr. Gardiner's hope of Lydia's being soon married, her joy burst forth, and every following sentence added to its exuberance. She was now in an irritation as violent from delight, as she had ever been fidgety from alarm and vexation. To know that her daughter would be married was enough. She was disturbed by no fear for her felicity, nor humbled by any remembrance of her misconduct.

"My dear, dear Lydia!" she cried. "This is delightful indeed! She will be married! I shall see her again! **She will be married at sixteen**! My good, kind

brother! I knew how it would be. I knew he would manage everything! How I long to see her! and to see **dear Wickham** too! But the clothes, the wedding clothes! I will write to my sister Gardiner about them directly. Lizzy, my dear, run down to your father, and ask him how much he will give her. Stay, stay, I will go myself. Ring the bell, Kitty, for Hill. I will put on my things in a moment. My dear, dear Lydia! How merry we shall be together when we meet!" *(Oh boy, Mrs. Bennet is certainly consistent. If one of the Bennets is capable of forgetting the scandal…it's her.)*

Her eldest daughter endeavoured to give some relief to the violence of these transports, by leading her thoughts to the obligations which Mr. Gardiner's behaviour laid them all under.

"For we must attribute this happy conclusion," she added, "in a great measure to his kindness. We are persuaded that he has pledged himself to assist Mr. Wickham with money."

"Well," cried her mother, "it is all very right; who should do it but her own uncle? *(This is an ungrateful display and revelatory of Mrs. Bennet's inner selfish character. Mr. and Mrs. Bennet perfectly deserve one another.)* If he had not had a family of his own, I and my children must have had all his money, you know; and it is the first time we have ever had anything from him, except a few presents. Well! I am so happy! In a short time I shall have a daughter married. Mrs. Wickham! How well it sounds! And she was only sixteen last June. My dear Jane, I am in such a flutter, that I am sure I can't write; so I will dictate, and you write for me. We will settle with your father about the money afterwards; but the things should be ordered immediately."

She was then proceeding to all the particulars of calico, muslin, and cambric, and would shortly have dictated some very plentiful orders, had not Jane, though with some difficulty, persuaded her to wait till her father was at leisure to be consulted. One day's delay, she observed, would be of small importance; and her mother was too happy to be quite so obstinate as usual. Other schemes, too, came into her head.

"I will go to **Meryton**," said she, "as soon as I am dressed, and tell the good, good news **to my sister Philips**. *(Yes, of course, she must tell other people immediately so that her good name can be redeemed.)* And as I come back, I can call on **Lady Lucas** and **Mrs. Long**. Kitty, run down and order the carriage. An airing would do me a great deal of good, I am sure.

Girls, can I do anything for you in Meryton? Oh! Here comes Hill! My dear Hill, have you heard the good news? Miss Lydia is going to be married; and you shall all have a bowl of punch to make merry at her wedding."

Mrs. Hill began instantly to express her joy. Elizabeth received her congratulations amongst the rest, and then, sick of this folly, took refuge in her own room, that she might think with freedom.

Poor Lydia's situation must, at best, be bad enough; but that it was no worse, she had need to be thankful. She felt it so; and though, in looking forward, neither rational happiness nor worldly prosperity could be justly expected for her sister, in looking back to what they had feared, only two hours ago, she felt all the advantages of what they had gained.

• ANALYZING THE SCENE •

A STORY EVENT is an active change of life value for one or more characters as a result of conflict (one character's desires clash with another's).

A WORKING SCENE contains at least one Story Event.

To determine a Scene's Story Event, answer these four questions:

1. **What are the characters literally doing?**

   Jane and Elizabeth rush to see Father to get the news delivered that morning.

2. **What is the essential action of what the characters are doing in this scene?**

   Mr. Bennet and Mrs. Bennet reveal their inner selves demonstrably when confronted with extraordinary good fortune.

3. **What life value has changed for one or more of the characters in the scene?**

   We'll track the life value for Elizabeth in this scene.

4. **Which life value should I highlight on my Story Grid Spreadsheet?**
   Relief to Indebted to Thankful.

HOW THE SCENE ABIDES THE FIVE COMMANDMENTS OF STORYTELLING

Inciting Incident: The Bennet family gets extraordinarily happy news.

Progressive Complication: Mr. Gardiner has saved the day.

Crisis: Best bad choice. To give in to shame for being indebted or be thankful.

Climax: Elizabeth is thankful.

Resolution: The Bennets are saved.

Chapter 50

Mr. Bennet had very often wished before this period of his life that, **instead of spending his whole income** *(This is a Wickham quality, is it not? Mr. Bennet has wasted his money, and his wife and children will suffer the consequences)*, he had laid by an annual sum for the better provision of **his children**, and of **his wife**, if she survived him. He now wished it more than ever. Had he done his duty in that respect, **Lydia** need not have been indebted to **her uncle** for whatever of honour or credit could now be purchased for her. *(This debt is a blow to Mr. Bennet's pride far more than it is to Lydia's.)* The satisfaction of prevailing on **one of the most worthless young men** in **Great Britain** to be her husband might then have rested in its proper place.

He was seriously concerned that a cause of so little advantage to anyone should be forwarded at the sole expense of his brother-in-law, and he was determined, if possible, to find out the extent of his assistance, and to discharge the obligation as soon as he could.

When first Mr. Bennet had married, economy was held to be perfectly useless, for, of course, they were to have **a son**. The son was to join in cutting off the entail, as soon as he should be of age, and the widow and younger children would by that means be provided for. **Five daughters** successively entered the world, but yet the son was to come; and **Mrs. Bennet**, for many years after Lydia's birth, had been certain that he would. This event had at last been despaired of, but it was then too late to be saving. Mrs. Bennet had no turn for economy, and her husband's love of independence had alone prevented their exceeding their income.

Five thousand pounds was settled by marriage articles on Mrs. Bennet and the children. But in what proportions it should be divided amongst the latter depended on the will of the parents. This was one point, with regard to Lydia, at least, which was now to be settled, and Mr. Bennet could have no hesitation in acceding to the proposal before him. In terms of grateful acknowledgment for the kindness of his brother, though expressed most concisely, he then delivered on paper his perfect approbation of all that was done,

and his willingness to fulfil the engagements that had been made for him. He had never before supposed that, could **Wickham** be prevailed on to marry his daughter, it would be done with so little inconvenience to himself as by the present arrangement. He would scarcely be ten pounds a year the loser by the hundred that was to be paid them; for, what with her board and pocket allowance, and the continual presents in money which passed to her through her mother's hands, Lydia's expenses had been very little within that sum.

That it would be done with such trifling exertion on his side, too, was another very welcome surprise; for his wish at present was to have as little trouble in the business as possible. When the first transports of rage which had produced his activity in seeking her were over, **he naturally returned to all his former indolence**. His letter was soon dispatched; for, though dilatory in undertaking business, he was quick in its execution. He begged to know further particulars of what he was indebted to his brother, but was too angry with Lydia to send any message to her.

The good news spread quickly through the house, and with proportionate speed through the neighbourhood. It was borne in the latter with decent philosophy. To be sure, it would have been more for the advantage of conversation had Miss Lydia Bennet come upon the town; or, as the happiest alternative, been secluded from the world, in some distant farmhouse. But there was much to be talked of in marrying her; and the good-natured wishes for her well-doing which had proceeded before from all the spiteful old ladies in **Meryton** lost but a little of their spirit in this change of circumstances, because with such an husband her misery was considered certain.

It was **a fortnight** since Mrs. Bennet had been downstairs; but on this happy day she again took her seat at the head of her table, and in spirits oppressively high. No sentiment of shame gave a damp to her triumph. The marriage of a daughter, which had been the first object of her wishes since **Jane** was sixteen, was now on the point of accomplishment, and her thoughts and her words ran wholly on those attendants of elegant nuptials, fine muslins, new carriages, and servants. She was busily searching through the neighbourhood for a proper situation for her daughter, and, without knowing or considering what their income might be, rejected many as deficient in size and importance.

"**Haye Park** might do," said she, "if **the Gouldings** could quit it—or the great house at **Stoke**, if the drawing-room were larger; but **Ashworth** is too far

off! I could not bear to have her ten miles from me; and as for **Pulvis Lodge**, the attics are dreadful."

Her husband allowed her to talk on without interruption while **the servants** remained. But when they had withdrawn, he said to her: "Mrs. Bennet, before you take any or all of these houses for your **son and daughter**, let us come to a right understanding. Into *one* house in this neighbourhood they shall never have admittance. I will not encourage the impudence of either, by receiving them at **Longbourn**."

A long dispute followed this declaration; but Mr. Bennet was firm. It soon led to another; and Mrs. Bennet found, with amazement and horror, that her husband would not advance a guinea to buy clothes for his daughter. He protested that she should receive from him no mark of affection whatever on the occasion. Mrs. Bennet could hardly comprehend it. That his anger could be carried to such a point of inconceivable resentment as to refuse his daughter a privilege without which her marriage would scarcely seem valid, exceeded all she could believe possible. She was more alive to the disgrace which her want of new clothes must reflect on her daughter's nuptials, than to any sense of shame at her eloping and living with Wickham a fortnight before they took place.

Elizabeth was now most heartily sorry that she had, from the distress of the moment, been led to make **Mr. Darcy** acquainted with their fears for her sister; for since her marriage would so shortly give the proper termination to the elopement, they might hope to conceal its unfavourable beginning from all those who were not immediately on the spot.

She had no fear of its spreading farther through his means. There were few people on whose secrecy she would have more confidently depended; but, at the same time, there was no one whose knowledge of a sister's frailty would have mortified her so much—not, however, from any fear of disadvantage from it individually to herself, for, at any rate, there seemed a gulf impassable between them. Had Lydia's marriage been concluded on the most honourable terms, it was not to be supposed that Mr. Darcy would connect himself with a family where, to every other objection, would now be added an alliance and relationship of the nearest kind with a man whom he so justly scorned.

From such a connection she could not wonder that he would shrink. The wish of procuring her regard, which she had assured herself of his feeling in

Derbyshire, could not in rational expectation survive such a blow as this. She was humbled, she was grieved; she repented, though she hardly knew of what. She became jealous of his esteem, when she could no longer hope to be benefited by it. She wanted to hear of him, when there seemed the least chance of gaining intelligence. **She was convinced that she could have been happy with him, when it was no longer likely they should meet.** *(This is the all is lost moment for Elizabeth.)*

What a triumph for him, as she often thought, could he know that the proposals which **she had proudly** spurned **only four months ago**, would now have been most gladly and gratefully received! He was as generous, she doubted not, as the most generous of his sex; but while he was mortal, there must be a triumph.

She began now to comprehend that he was exactly the man who, in disposition and talents, would most suit her. His understanding and temper, though unlike her own, would have answered all her wishes. It was a union that must have been to the advantage of both; by her ease and liveliness, his mind might have been softened, his manners improved; and from his judgement, information, and knowledge of the world, she must have received benefit of greater importance.

But no such happy marriage could now teach the admiring multitude what connubial felicity really was. An union of a different tendency, and precluding the possibility of the other, was soon to be formed in their family.

How Wickham and Lydia were to be supported in tolerable independence, she could not imagine. But how little of permanent happiness could belong to a couple who **were only brought together because their passions were stronger than their virtue** *(This is the definition of the "Obsession" love story, which usually ends in tragedy except in this case ends in honor, thanks to Darcy.)*, she could easily conjecture.

MR. GARDINER soon wrote again to his brother. To Mr. Bennet's acknowledgments he briefly replied, with assurance of his eagerness to promote the welfare of any of his family; and concluded with entreaties that the subject might never be mentioned to him again. The principal purport of his letter was to inform them that Mr. Wickham had resolved on quitting the militia.

"It was greatly my wish that he should do so," he added, "as soon as his marriage was fixed on. And I think you will agree with me, in considering the

removal from that corps as highly advisable, both on his account and my niece's. It is Mr. Wickham's intention to go into the regulars; and among his former friends, there are still some who are able and willing to assist him in the army. He has the promise of an ensigncy in **General ——'s** regiment, now quartered in the North. It is an advantage to have it so far from this part of the kingdom. He promises fairly; and I hope among different people, where they may each have a character to preserve, they will both be more prudent. I have written to **Colonel Forster**, to inform him of our present arrangements, and to request that he will satisfy the various creditors of Mr. Wickham in and near **Brighton**, with assurances of speedy payment, for which I have pledged myself. And will you give yourself the trouble of carrying similar assurances to his creditors in **Meryton**, of whom I shall subjoin a list according to his information? He has given in all his debts; I hope at least he has not deceived us. **Haggerston** has our directions, and all will be completed in **a week**. They will then join his regiment, unless they are first invited to **Longbourn**; and I understand from **Mrs. Gardiner**, that my niece is very desirous of seeing you all before she leaves the South. She is well, and begs to be dutifully remembered to you and her mother.—Yours, etc.,

"E. GARDINER."

Mr. Bennet and his daughters saw all the advantages of Wickham's removal from the ——shire as clearly as Mr. Gardiner could do. But Mrs. Bennet was not so well pleased with it. **Lydia's** being settled in the **North**, just when she had expected most pleasure and pride in her company, for she had by no means given up her plan of their residing in **Hertfordshire,** was a severe disappointment; and, besides, it was such a pity that Lydia should be taken from a regiment where she was acquainted with everybody, and had so many favourites.

"She is so fond of **Mrs. Forster**," said she, "it will be quite shocking to send her away! And there are several of the **young men**, too, that she likes very much. **The officers** may not be so pleasant in General——'s regiment."

His daughter's request, for such it might be considered, of being admitted into her family again before she set off for the North, received at first an absolute negative. But **Jane** and **Elizabeth**, who agreed in wishing, for the sake of their sister's feelings and consequence, that she should be noticed on her marriage by her parents, urged him so earnestly yet so rationally and so mildly, to receive her and her husband at **Longbourn**, as soon as they were married, that

he was prevailed on to think as they thought, and act as they wished. And their mother had the satisfaction of knowing that she would be able to show her married daughter in the neighbourhood before she was banished to the North. When Mr. Bennet wrote again to his brother, therefore, he sent his permission for them to come; and it was settled, that as soon as the ceremony was over, they should proceed to Longbourn. Elizabeth was surprised, however, that **Wickham** should consent to such a scheme, and had she consulted only her own inclination, any meeting with him would have been the last object of her wishes.

• ANALYZING THE SCENE •

A STORY EVENT is an active change of life value for one or more characters as a result of conflict (one character's desires clash with another's).

A WORKING SCENE contains at least one Story Event.

To determine a Scene's Story Event, answer these four questions:

1. **What are the characters literally doing?**
   The Bennets prepare for Lydia and Wickham's wedding pragmatically.

2. **What is the essential action of what the characters are doing in this scene?**
   Mr. Bennet comes to terms with the reality of his youngest daughter's disgrace.

3. **What life value has changed for one or more of the characters in the scene?**
   We'll track the life value for the whole family in this scene.

4. **Which life value should I highlight on my Story Grid Spreadsheet?**
   Indebted to Relieved.

HOW THE SCENE ABIDES THE FIVE COMMANDMENTS OF STORYTELLING

Inciting Incident: Mr. Gardiner sends a letter detailing the progress of the Lydia/Wickham situation.

Progressive Complication: Mr. Bennet refuses to allow them to come to Longbourn.

Crisis: Best bad choice. If the Bennets do not welcome Lydia and Wickham, the neighborhood will dine out on the scandal. If they do welcome them, they are essentially condoning the behavior.

Climax: Mr. Bennet sends word that Lydia and Wickham may come to Longbourn after they wed.

Resolution: Elizabeth is relieved but very saddened that her chances with Darcy are now hopeless.

Chapter 51

Their sister's wedding day arrived; and **Jane** and **Elizabeth** felt for her probably more than she felt for herself. The carriage was sent to meet them at ——, and they were to return in it by dinner-time. Their arrival was dreaded by the elder Miss Bennets, and Jane more especially, who gave Lydia the feelings which would have attended herself, had she been the culprit, and was wretched in the thought of what her sister must endure.

They came. **The family** were assembled in the breakfast room to receive them. Smiles decked the face of **Mrs. Bennet** as the carriage drove up to the door; **her husband** looked impenetrably grave; **her daughters**, alarmed, anxious, uneasy.

Lydia's voice was heard in the vestibule; the door was thrown open, and she ran into the room. Her mother stepped forwards, embraced her, and welcomed her with rapture; gave her hand, with an affectionate smile, to **Wickham**, who followed his lady; and wished them both joy with an alacrity which shewed no doubt of their happiness.

Their reception from **Mr. Bennet**, to whom they then turned, was not quite so cordial. His countenance rather gained in austerity; and he scarcely opened his lips. The easy assurance of the young couple, indeed, was enough to provoke him. **Elizabeth** was disgusted, and even **Miss Bennet** was shocked. Lydia was Lydia still; untamed, unabashed, wild, noisy, and fearless. She turned from sister to sister, demanding their congratulations; and when at length they all sat down, looked eagerly round the room, took notice of some little alteration in it, and observed, with a laugh, that it was a great while since she had been there.

Wickham was not at all more distressed than herself, but his manners were always so pleasing, that had his character and his marriage been exactly what they ought, his smiles and his easy address, while he claimed their relationship, would have delighted them all. Elizabeth had not before believed him quite equal to such assurance; but she sat down, **resolving within herself to draw no limits in future to the impudence of an impudent man**. She blushed, and Jane blushed; but the cheeks of the two who caused their confusion suffered no variation of colour.

There was no want of discourse. The bride and her mother could neither of them talk fast enough; and Wickham, who happened to sit near Elizabeth, began inquiring after his acquaintance in that neighbourhood, with a good humoured ease which she felt very unable to equal in her replies. They seemed each of them to have the happiest memories in the world. Nothing of the past was recollected with pain; and Lydia led voluntarily to subjects which her sisters would not have alluded to for the world.

"Only think of its being **three months**," she cried, "since I went away; it seems but a fortnight I declare; and yet there have been things enough happened in the time. Good gracious! when I went away, I am sure I had no more idea of being married till I came back again! though I thought it would be very good fun if I was."

Her father lifted up his eyes. Jane was distressed. Elizabeth looked expressively at Lydia; but she, who never heard nor saw anything of which she chose to be insensible, gaily continued, "Oh! mamma, do the people hereabouts know I am married to-day? I was afraid they might not; and we overtook **William Goulding** in his curricle, so I was determined he should know it, and so I let down the side-glass next to him, and took off my glove, and let my hand just rest upon the window frame, so that he might see the ring, and then I bowed and smiled like anything."

Elizabeth could bear it no longer. She got up, and ran out of the room; and returned no more, till she heard them passing through the hall to the dining parlour. She then joined them soon enough to see Lydia, with anxious parade, walk up to her mother's right hand, and hear her say to her eldest sister, "Ah! Jane, I take your place now, and you must go lower, because I am a married woman."

It was not to be supposed that time would give Lydia that embarrassment from which she had been so wholly free at first. Her ease and good spirits increased. She longed to see **Mrs. Phillips, the Lucases, and all their other neighbours**, and to hear herself called "Mrs. Wickham" by each of them; and in the mean time, she went after dinner to show her ring, and boast of being married, to **Mrs. Hill and the two housemaids**.

"Well, mamma," said she, when they were all returned to the breakfast room, "and what do you think of my husband? Is not he a charming man? I am sure my sisters must all envy me. I only hope they may have half my good luck. They must all go to **Brighton**. That is the place to get husbands. What a pity it is, mamma, we did not all go."

"Very true; and if I had my will, we should. But my dear Lydia, I don't at all like your going such a way off. Must it be so?"

"Oh, lord! yes;—there is nothing in that. I shall like it of all things. You and papa, and my sisters, must come down and see us. We shall be at **Newcastle** all the winter, and I dare say there will be some balls, and I will take care to get **good partners** for them all."

"I should like it beyond anything!" said her mother.

"And then when you go away, you may leave one or two of my sisters behind you; and I dare say I shall get husbands for them before the winter is over."

"I thank you for my share of the favour," said Elizabeth; "**but I do not particularly like your way of getting husbands."**

Their visitors were not to remain above ten days with them. Mr. Wickham had received his commission before he left **London**, and he was to join his regiment at the end of a fortnight.

No one but Mrs. Bennet regretted that their stay would be so short; and she made the most of the time by visiting about with her daughter, and having very frequent parties at home. These parties were acceptable to all; to avoid a family circle was even more desirable to such as did think, than such as did not.

Wickham's affection for Lydia was just what Elizabeth had expected to find it; not equal to Lydia's for him. She had scarcely needed her present observation to be satisfied, from the reason of things, that their elopement had been brought on by the strength of her love, rather than by his; and she would have wondered why, without violently caring for her, he chose to elope with her at all, **had she not felt certain that his flight was rendered necessary by distress of circumstances; and if that were the case, he was not the young man to resist an opportunity of having a companion.**

Lydia was exceedingly fond of him. He was her dear Wickham on every occasion; no one was to be put in competition with him. He did every thing best in the world; and she was sure he would kill more birds on the first of September, than any body else in the country.

One morning, soon after their arrival, as she was sitting with her two elder sisters, she said to Elizabeth:

"Lizzy, I never gave *you* an account of my wedding, I believe. You were not by, when I told mamma and the others all about it. Are not you curious to hear how it was managed?"

"No really," replied Elizabeth; "I think there cannot be too little said on the subject."

"La! You are so strange! But I must tell you how it went off. We were married, you know, at **St. Clement's**, because Wickham's lodgings were in that parish. And it was settled that we should all be there by eleven o'clock. **My uncle and aunt** and I were to go together; and the others were to meet us at the church. Well, **Monday morning came**, and I was in such a fuss! I was so afraid, you know, that something would happen to put it off, and then I should have gone quite distracted. And there was my aunt, all the time I was dressing, preaching and talking away just as if she was reading a sermon. However, I did not hear above one word in ten, for I was thinking, you may suppose, of my dear Wickham. I longed to know whether he would be married in his blue coat."

"Well, and so we breakfasted at ten as usual; I thought it would never be over; for, by the bye, you are to understand, that my uncle and aunt were horrid unpleasant all the time I was with them. If you'll believe me, I did not once put my foot out of doors, though I was there a fortnight. Not one party, or scheme, or anything. To be sure London was rather thin, but, however, the Little Theatre was open. Well, and so just as the carriage came to the door, my uncle was called away upon business to that horrid man **Mr. Stone**. And then, you know, when once they get together, there is no end of it. Well, I was so frightened I did not know what to do, for my uncle was to give me away; and if we were beyond the hour, we could not be married all day. But, luckily, he came back again in ten minutes' time, and then we all set out. However, I recollected afterwards that if he had been prevented going, the wedding need not be put off, for **Mr. Darcy** might have done as well." *(A brilliant way of breaking the secret…having Lydia stupidly blurt it out.)*

"Mr. Darcy!" repeated Elizabeth, in utter amazement.

"Oh, yes!—he was to come there with Wickham, you know. But gracious me! I quite forgot! I ought not to have said a word about it. I promised them so faithfully! What will Wickham say? **It was to be such a secret!"**

"If it was to be secret," said Jane, "say not another word on the subject. You may depend upon my seeking no further."

"Oh! certainly," said Elizabeth, though burning with curiosity; "we will ask you no questions."

"Thank you," said Lydia, "for if you did, I should certainly tell you all, and then Wickham would be angry."

On such encouragement to ask, Elizabeth was forced to put it out of her power, by running away.

But to live in ignorance on such a point was impossible; or at least it was impossible not to try for information. Mr. Darcy had been at her sister's wedding. It was exactly a scene, and exactly among people, where he had apparently least to do, and least temptation to go. Conjectures as to the meaning of it, rapid and wild, hurried into her brain; but she was satisfied with none. Those that best pleased her, as placing his conduct in the noblest light, seemed most improbable. She could not bear such suspense; and hastily seizing a sheet of paper, wrote a short letter to her aunt, to request an explanation of what Lydia had dropt, if it were compatible with the secrecy which had been intended.

"You may readily comprehend," she added, "what my curiosity must be to know how a person unconnected with any of us, and (comparatively speaking) a stranger to our family, should have been amongst you at such a time. Pray write instantly, and let me understand it—unless it is, for very cogent reasons, to remain in the secrecy which Lydia seems to think necessary; and then I must endeavour to be satisfied with ignorance."

"Not that I *shall*, though," she added to herself, as she finished the letter; "and my dear aunt, if you do not tell me in an honourable manner, I shall certainly be reduced to tricks and stratagems to find it out."

Jane's delicate sense of honour would not allow her to speak to Elizabeth privately of what Lydia had let fall; Elizabeth was glad of it;—till it appeared whether her inquiries would receive any satisfaction, she had rather be without a confidante.

• ANALYZING THE SCENE •

A STORY EVENT is an active change of life value for one or more characters as a result of conflict (one character's desires clash with another's).

A WORKING SCENE contains at least one Story Event.

To determine a Scene's Story Event, answer these four questions:

1. **What are the characters literally doing?**

   The Bennets endure the post-marriage visit of Lydia and Wickham.

2. **What is the essential action of what the characters are doing in this scene?**

   With the exception of Mrs. Bennet, the family bites their tongues as Lydia minces about playing the proper married lady.

3. **What life value has changed for one or more of the characters in the scene?**

   We'll track the life value for Elizabeth in this scene.

4. **Which life value should I highlight on my Story Grid Spreadsheet?**

   Knowing to Ignorance.

HOW THE SCENE ABIDES THE FIVE COMMANDMENTS OF STORYTELLING

Inciting Incident: Lydia and Wickham arrive at Longbourn.

Progressive Complication: Lydia lets it slip that Mr. Darcy was at her wedding.

Crisis: Irreconcilable goods. If Elizabeth can figure out why Darcy was at her sister's wedding, there may be hope of his continued interest in her. If she presses her inquiries, it will get back to Darcy and bring him distress.

Climax: Elizabeth writes a letter to her aunt asking for information.

Resolution: Elizabeth is desperate for an explanation.

Chapter 52

Elizabeth had the satisfaction of receiving an answer to her letter as soon as she possibly could. She was no sooner in possession of it than, hurrying into the little copse, where she was least likely to be interrupted, she sat down on one of the benches and prepared to be happy; for the length of the letter convinced her that it did not contain a denial.

"**Gracechurch street, Sept. 6.**

"MY DEAR NIECE,

"I have just received your letter, and shall devote this whole morning to answering it, as I foresee that a *little* writing will not comprise what I have to tell you. I must confess myself surprised by your application; I did not expect it from *you*. Don't think me angry, however, for I only mean to let you know that I had not imagined such inquiries to be necessary on *your* side. If you do not choose to understand me, forgive my impertinence. **Your uncle** is as much surprised as I am—and nothing but the belief of your being a party concerned would have allowed him to act as he has done. But if you are really innocent and ignorant, I must be more explicit.

"On the very day of my coming home from **Longbourn**, your uncle had a most unexpected visitor. **Mr. Darcy** called, and was shut up with him several hours. It was all over before I arrived; so my curiosity was not so dreadfully racked as *yours* seems to have been. He came to tell **Mr. Gardiner** that he had found out where **your sister** and **Mr. Wickham** were, and that he had seen and talked with them both; Wickham repeatedly, Lydia once. From what I can collect, he left **Derbyshire only one day after ourselves**, and came to **town** with the resolution of hunting for them. **The motive professed was his conviction of its being owing to himself that Wickham's worthlessness had not been so well known as to make it impossible for any young woman of character to love or confide in him. He generously imputed the whole to his mistaken pride, and confessed that he had before thought it beneath him to lay his private actions open to the world. His character was to speak for itself. He called it, therefore, his duty to step forward, and endeavour to remedy an evil which had been brought on by himself.**

If he *had another* motive, I am sure it would never disgrace him. He had been some days in town, before he was able to discover them; but he had something to direct his search, which was more than *we* had; and the consciousness of this was another reason for his resolving to follow us.

"There is a lady, it seems, a **Mrs. Younge**, who was some time ago governess to **Miss Darcy**, and was dismissed from her charge on some cause of disapprobation, though he did not say what. She then took a large house in **Edward-street**, and has since maintained herself by letting lodgings. This Mrs. Younge was, he knew, intimately acquainted with **Wickham**; and he went to her for intelligence of him as soon as he got to town. But it was two or three days before he could get from her what he wanted. She would not betray her trust, I suppose, without bribery and corruption, for she really did know where her friend was to be found. Wickham indeed had gone to her on their first arrival in **London**, and had she been able to receive them into her house, they would have taken up their abode with her. At length, however, our kind friend procured the wished-for direction. They were in —— street. He saw Wickham, and afterwards insisted on seeing Lydia. His first object with her, he acknowledged, had been to persuade her to quit her present disgraceful situation, and return to her friends as soon as they could be prevailed on to receive her, offering his assistance, as far as it would go. But he found Lydia absolutely resolved on remaining where she was. She cared for none of her friends; she wanted no help of his; she would not hear of leaving Wickham. She was sure they should be married some time or other, and it did not much signify when. Since such were her feelings, it only remained, he thought, to secure and expedite a marriage, which, in his very first conversation with Wickham, he easily learnt had never been *his* design. He confessed himself obliged to leave the regiment, on account of some debts of honour, which were very pressing; and scrupled not to lay all the ill-consequences of Lydia's flight on her own folly alone. He meant to resign his commission immediately; and as to his future situation, he could conjecture very little about it. He must go somewhere, but he did not know where, and he knew he should have nothing to live on.

"Mr. Darcy asked him why he had not married your sister at once. Though **Mr. Bennet** was not imagined to be very rich, he would have been able to do something for him, and his situation must have been benefited by marriage. But he found, in reply to this question, that Wickham still cherished the hope of more effectually making his fortune by marriage in some other country.

Under such circumstances, however, he was not likely to be proof against the temptation of immediate relief.

"They met several times, for there was much to be discussed. Wickham of course wanted more than he could get; but at length was reduced to be reasonable.

"Every thing being settled between *them*, Mr. Darcy's next step was to make your uncle acquainted with it, and he first called in **Gracechurch street** the evening before I came home. But Mr. Gardiner could not be seen, and Mr. Darcy found, on further inquiry, that your father was still with him, but would quit town the next morning. He did not judge your father to be a person whom he could so properly consult as your uncle, and therefore readily postponed seeing him till after the departure of the former. He did not leave his name, and till the next day it was only known that a gentleman had called on business.

"**On Saturday** he came again. Your father was gone, your uncle at home, and, as I said before, they had a great deal of talk together.

"They met again on Sunday, and then *I* saw him too. It was not all settled before Monday: as soon as it was, the express was sent off to **Longbourn**. **But our visitor was very obstinate. I fancy, Lizzy, that obstinacy is the real defect of his character, after all. He has been accused of many faults at different times, but *this* is the true one. Nothing was to be done that he did not do himself; though I am sure (and I do not speak it to be thanked, therefore say nothing about it), your uncle would most readily have settled the whole.** *(Darcy's proof of love is sincere because he refuses to use his actions as a means to secure Elizabeth's good graces. He's self-sacrificing as a means to help his beloved with no expectation of any advantage coming to him for the effort.)*

"They battled it together for a long time, which was more than either the gentleman or lady concerned in it deserved. But at last your uncle was forced to yield, and instead of being allowed to be of use to his niece, was forced to put up with only having the probable credit of it, which went sorely against the grain; and I really believe your letter this morning gave him great pleasure, because it required an explanation that would rob him of his borrowed feathers, and give the praise where it was due. But, Lizzy, this must go no farther than yourself, or **Jane** at most.

"You know pretty well, I suppose, what has been done for the young people. His debts are to be paid, amounting, I believe, to **considerably more**

than a thousand pounds, another thousand in addition to her own settled upon *her*, and his commission purchased. The reason why all this was to be done by him alone, was such as I have given above. It was owing to him, to his reserve and want of proper consideration, that Wickham's character had been so misunderstood, and consequently that he had been received and noticed as he was. Perhaps there was some truth in *this*; though I doubt whether *his* reserve, or *anybody's* reserve, can be answerable for the event. But in spite of all this fine talking, my dear Lizzy, you may rest perfectly assured that your uncle would never have yielded, if we had not given him credit for *another interest* in the affair.

"When all this was resolved on, he returned again to **his friends**, who were still staying at **Pemberley**; but it was agreed that he should be in **London** once more when the wedding took place, and all money matters were then to receive the last finish. *(Darcy comes back to make sure Wickham lives up to his word and withholds the money until he witnesses the marriage.)*

"I believe I have now told you every thing. It is a relation which you tell me is to give you great surprise; I hope at least it will not afford you any displeasure. Lydia came to us; and Wickham had constant admission to the house. *He* was exactly what he had been, when I knew him in **Hertfordshire**; but I would not tell you how little I was satisfied with her behaviour while she staid with us, if I had not perceived, by Jane's letter **last Wednesday**, that her conduct on coming home was exactly of a piece with it, and therefore what I now tell you can give you no fresh pain. I talked to her repeatedly in the most serious manner, representing to her all the wickedness of what she had done, and all the unhappiness she had brought on her family. If she heard me, it was by good luck, for I am sure she did not listen. I was sometimes quite provoked, but then I recollected my dear Elizabeth and Jane, and for their sakes had patience with her.

"Mr. Darcy was punctual in his return, and as Lydia informed you, attended the wedding. He dined with us the next day, and was to leave town again on Wednesday or Thursday. Will you be very angry with me, my dear Lizzy, if I take this opportunity of saying (what I was never bold enough to say before) how much I like him. His behaviour to us has, in every respect, been as pleasing as when we were in **Derbyshire**. His understanding and opinions all please me; he wants nothing but a little more liveliness, and *that*, if he marry *prudently*, his wife may teach him. I

thought him very sly;—he hardly ever mentioned your name. But slyness seems the fashion.

"Pray forgive me if I have been very presuming, or at least do not punish me so far as to exclude me from **P.** I shall never be quite happy till I have been all round the park. A low phaeton, with a nice little pair of ponies, would be the very thing.

"But I must write no more. **The children** have been wanting me this half hour.

"Yours, very sincerely,

"M. GARDINER."

The contents of this letter threw Elizabeth into a flutter of spirits, in which it was difficult to determine whether pleasure or pain bore the greatest share. The vague and unsettled suspicions which uncertainty had produced of what Mr. Darcy might have been doing to forward her sister's match, which she had feared to encourage as an exertion of goodness too great to be probable, and at the same time dreaded to be just, from the pain of obligation, were proved beyond their greatest extent to be true! He had followed them purposely to town, he had taken on himself all the trouble and mortification attendant on such a research; in which supplication had been necessary to a woman whom he must abominate and despise, and where he was reduced to meet, frequently meet, reason with, persuade, and finally bribe, the man whom he always most wished to avoid, and whose very name it was punishment to him to pronounce. He had done all this for a girl whom he could neither regard nor esteem. Her heart did whisper that he had done it for her. But it was a hope shortly checked by other considerations, and she soon felt that even her vanity was insufficient, when required to depend on his affection for her —for a woman who had already refused him—as able to overcome a sentiment so natural as abhorrence against relationship with Wickham. **Brother-in-law of Wickham! Every kind of pride must revolt from the connection. He had, to be sure, done much. She was ashamed to think how much. But he had given a reason for his interference, which asked no extraordinary stretch of belief. It was reasonable that he should feel he had been wrong; he had liberality, and he had the means of exercising it; and though she would not place herself as his principal inducement, she could, perhaps, believe that remaining partiality for her might assist his endeavours in a cause where her peace of mind must be materially**

concerned. It was painful, exceedingly painful, to know that they were under obligations to a person who could never receive a return. They owed the restoration of Lydia, her character, every thing, to him. Oh! how heartily did she grieve over every ungracious sensation she had ever encouraged, every saucy speech she had ever directed towards him. For herself she was humbled; but she was proud of him. Proud that in a cause of compassion and honour, he had been able to get the better of himself. She read over her aunt's commendation of him again and again. It was hardly enough; but it pleased her. She was even sensible of some pleasure, though mixed with regret, on finding how steadfastly both she and her uncle had been persuaded that affection and confidence subsisted between Mr. Darcy and herself.

She was roused from her seat, and her reflections, by some one's approach; and before she could strike into another path, she was overtaken by Wickham.

"I am afraid I interrupt your solitary ramble, my dear sister?" said he, as he joined her.

"You certainly do," she replied with a smile; "but it does not follow that the interruption must be unwelcome."

"I should be sorry indeed, if it were. We were always good friends; and now we are better."

"True. Are the others coming out?"

"I do not know. **Mrs. Bennet** and Lydia are going in the carriage to **Meryton**. And so, my dear sister, I find, from our uncle and aunt, that you have actually seen **Pemberley**."

She replied in the affirmative.

"I almost envy you the pleasure, and yet I believe it would be too much for me, or else I could take it in my way to **Newcastle**. And you saw **the old housekeeper**, I suppose? **Poor Reynolds**, she was always very fond of me. But of course she did not mention my name to you."

"Yes, she did."

"And what did she say?"

"That you were gone into the army, and she was afraid had —not turned out well. At such a distance as *that*, you know, things are strangely misrepresented."

"Certainly," he replied, biting his lips. Elizabeth hoped she had silenced him; but he soon afterwards said:

"I was surprised to see Darcy in town last month. We passed each other several times. I wonder what he can be doing there."

"Perhaps preparing for his marriage with **Miss de Bourgh**," said Elizabeth. "It must be something particular, to take him there at this time of year."

"Undoubtedly. Did you see him while you were at **Lambton**? I thought I understood from the Gardiners that you had."

"Yes; he introduced us to **his sister**."

"And do you like her?"

"Very much."

"I have heard, indeed, that she is uncommonly improved within this year or two. When I last saw her, she was not very promising. I am very glad you liked her. I hope she will turn out well."

"I dare say she will; she has got over the most trying age."

"Did you go by the village of **Kympton**?"

"I do not recollect that we did."

"I mention it, because it is the living which I ought to have had. A most delightful place!—Excellent **Parsonage** House! *(Interesting that Wickham was promised what Collins received.)* It would have suited me in every respect."

"How should you have liked making sermons?"

"Exceedingly well. I should have considered it as part of my duty, and the exertion would soon have been nothing. One ought not to repine;—but, to be sure, it would have been such a thing for me! The quiet, the retirement of such a life would have answered all my ideas of happiness! But it was not to be. Did you ever hear Darcy mention the circumstance, when you were in Kent?"

"I have heard from authority, which I thought *as good*, that it was left you conditionally only, and at the will of the present patron."

"You have. Yes, there was something in *that*; I told you so from the first, you may remember."

"I *did* hear, too, that there was a time, when sermon-making was not so palatable to you as it seems to be at present; that you actually declared your resolution of never taking orders, and that the business had been compromised accordingly."

"You did! and it was not wholly without foundation. You may remember what I told you on that point, when first we talked of it."

They were now almost at the door of the house, for she had walked fast to get rid of him; and unwilling, for her sister's sake, to provoke him, she only said in reply, with a good-humoured smile:

"Come, Mr. Wickham, we are brother and sister, you know. Do not let us quarrel about the past. In future, I hope we shall be always of one mind."

She held out her hand; he kissed it with affectionate gallantry, though he hardly knew how to look, and they entered the house.

• ANALYZING THE SCENE •

A STORY EVENT is an active change of life value for one or more characters as a result of conflict (one character's desires clash with another's).

A WORKING SCENE contains at least one Story Event.

To determine a Scene's Story Event, answer these four questions:

1. **What are the characters literally doing?**

   Elizabeth reads a letter from her aunt and meets with Wickham.

2. **What is the essential action of what the characters are doing in this scene?**

   Elizabeth is rekindling her hopes about Mr. Darcy while trying to come to terms with dealing with Wickham in the future.

3. **What life value has changed for one or more of the characters in the scene?**

   We'll track the life value for Elizabeth in this scene.

4. **Which life value should I highlight on my Story Grid Spreadsheet?**

   Privacy to Intrusion.

HOW THE SCENE ABIDES THE FIVE COMMANDMENTS OF STORYTELLING

Inciting Incident: Elizabeth receives a letter from Mrs. Gardiner.

Progressive Complication: Wickham interrupts her reading.

Crisis: Best bad choice. Does Elizabeth reject and shame Wickham or withhold her expressed judgments to keep the family peace?

Climax: Elizabeth keeps the peace.

Resolution: Elizabeth and Wickham have an understanding.

Chapter 53

Mr. Wickham was so perfectly satisfied with this conversation that he never again distressed himself, or provoked his dear sister **Elizabeth**, by introducing the subject of it; and she was pleased to find that she had said enough to keep him quiet.

The day of his and **Lydia's** departure soon came, and **Mrs. Bennet** was forced to submit to a separation, which, as **her husband** by no means entered into her scheme of their all going to **Newcastle**, was likely to continue **at least a twelvemonth.**

"Oh! my dear Lydia," she cried, "when shall we meet again?"

"Oh, lord! I don't know. Not these two or three years, perhaps."

"Write to me very often, my dear."

"As often as I can. But you know married women have never much time for writing. **My sisters** may write to *me*. They will have nothing else to do."

Mr. Wickham's adieus were much more affectionate than his wife's. He smiled, looked handsome, and said many pretty things.

"He is as fine a fellow," said **Mr. Bennet**, as soon as they were out of the house, "as ever I saw. He simpers, and smirks, and makes love to us all. I am prodigiously proud of him. I defy even **Sir William Lucas** himself to produce a more valuable son-in-law."

The loss of her daughter made Mrs. Bennet very dull for several days.

"I often think," said she, "that there is nothing so bad as parting with one's friends. One seems so forlorn without them."

"This is the consequence, you see, Madam, of marrying a daughter," said Elizabeth. "It must make you better satisfied that your other four are single."

"It is no such thing. Lydia does not leave me because she is married, but only because her husband's regiment happens to be so far off. If that had been nearer, she would not have gone so soon."

But the spiritless condition which this event threw her into was shortly relieved, and her mind opened again to the agitation of hope, by an article of news which then began to be in circulation. **The housekeeper at Netherfield** had received orders to prepare for the arrival of **her master**, who was coming

down in a day or two, to shoot there for several weeks. Mrs. Bennet was quite in the fidgets. She looked at **Jane**, and smiled and shook her head by turns.

"Well, well, and so **Mr. Bingley** is coming down, sister," (for **Mrs. Phillips** first brought her the news). "Well, so much the better. Not that I care about it, though. He is nothing to us, you know, and I am sure *I* never want to see him again. But, however, he is very welcome to come to Netherfield, if he likes it. And who knows what *may* happen? But that is nothing to us. You know, sister, we agreed long ago never to mention a word about it. And so, is it quite certain he is coming?"

"You may depend on it," replied the other, "for **Mrs. Nicholl**s was in **Meryton** last night; I saw her passing by, and went out myself on purpose to know the truth of it; and she told me that it was certain true. He comes down **on Thursday** at the latest, very likely on **Wednesday**. She was going to **the butcher's**, she told me, on purpose to order in some meat on Wednesday, and she has got three couple of ducks just fit to be killed."

Miss Bennet had not been able to hear of his coming without changing colour. It was many months since she had mentioned his name to Elizabeth; but now, as soon as they were alone together, she said:

"I saw you look at me to-day, Lizzy, when my aunt told us of the present report; and I know I appeared distressed. But don't imagine it was from any silly cause. I was only confused for the moment, because I felt that I *should* be looked at. I do assure you that the news does not affect me either with pleasure or pain. I am glad of one thing, that he comes alone; because we shall see the less of him. Not that I am afraid of *myself*, but I dread other people's remarks."

Elizabeth did not know what to make of it. Had she not seen him in **Derbyshire**, she might have supposed him capable of coming there with no other view than what was acknowledged; but she still thought him partial to Jane, and she wavered as to the greater probability of his coming there *with* **his friend's permission**, or being bold enough to come without it.

"Yet it is hard," she sometimes thought, "that this poor man cannot come to a house which he has legally hired, without raising all this speculation! I *will* leave him to himself."

In spite of what her sister declared, and really believed to be her feelings in the expectation of his arrival, Elizabeth could easily perceive that her spirits were affected by it. They were more disturbed, more unequal, than she had often seen them.

The subject which had been so warmly canvassed between their parents, about a twelvemonth ago, was now brought forward again.

"As soon as ever Mr. Bingley comes, my dear," said Mrs. Bennet, "you will wait on him of course."

"No, no. You forced me into visiting him last year, and promised, if I went to see him, he should marry one of my daughters. But it ended in nothing, and I will not be sent on a fool's errand again."

His wife represented to him how absolutely necessary such an attention would be from **all the neighbouring gentlemen**, on his returning to **Netherfield.**

"'Tis an etiquette I despise," said he. "If he wants our society, let him seek it. He knows where we live. I will not spend my hours in running after my neighbours every time they go away and come back again."

"Well, all I know is, that it will be abominably rude if you do not wait on him. But, however, that shan't prevent my asking him to dine here, I am determined. We must have **Mrs. Long** and the **Gouldings** soon. That will make thirteen with ourselves, so there will be just room at table for him."

Consoled by this resolution, she was the better able to bear her husband's incivility; though it was very mortifying to know that her neighbours might all see Mr. Bingley, in consequence of it, before *they* did. As the day of his arrival drew near:

"I begin to be sorry that he comes at all," said Jane to her sister. "It would be nothing; I could see him with perfect indifference, but I can hardly bear to hear it thus perpetually talked of. My mother means well; but she does not know, no one can know, how much I suffer from what she says. Happy shall I be, when his stay at Netherfield is over!"

"I wish I could say anything to comfort you," replied Elizabeth; "but it is wholly out of my power. You must feel it; and the usual satisfaction of preaching patience to a sufferer is denied me, because you have always so much."

Mr. Bingley arrived. Mrs. Bennet, through the assistance of servants, contrived to have the earliest tidings of it, that the period of anxiety and fretfulness on her side might be as long as it could. She counted the days that must intervene before their invitation could be sent; hopeless of seeing him before. But on the third morning after his arrival in **Hertfordshire**, she saw him, from her dressing-room window, enter the paddock and ride towards the house.

Her daughters were eagerly called to partake of her joy. Jane resolutely kept her place at the table; but Elizabeth, to satisfy her mother, went to the window—she looked,—she saw **Mr. Darcy** with him, and sat down again by her sister. *(This is a beautiful detail. To have Darcy come as well is wonderful as it indicates that he has not abandoned Elizabeth in the least. He is in support of his friend and the woman he loves, and his presence is symbolic to the community as well. To shun the Bennets would not to be his—and as he is the representative of high society—approval.)*

"There is a gentleman with him, mamma," said **Kitty**; "who can it be?"

"Some acquaintance or other, my dear, I suppose; I am sure I do not know."

"La!" replied Kitty, "it looks just like that man that used to be with him before. Mr. what's-his-name. That tall, proud man."

"Good gracious! Mr. Darcy!—and so it does, I vow. Well, any friend of Mr. Bingley's will always be welcome here, to be sure; but else I must say that I hate the very sight of him."

Jane looked at Elizabeth with surprise and concern. She knew but little of their meeting in **Derbyshire**, and therefore felt for the awkwardness which must attend her sister, in seeing him almost for the first time after receiving his explanatory letter. Both sisters were uncomfortable enough. Each felt for the other, and of course for themselves; and their mother talked on, of her dislike of Mr. Darcy, and her resolution to be civil to him only as Mr. Bingley's friend, without being heard by either of them. But Elizabeth had sources of uneasiness which could not be suspected by Jane, to whom she had never yet had courage to shew **Mrs. Gardiner's** letter, or to relate her own change of sentiment towards him. To Jane, he could be only a man whose proposals she had refused, and whose merit she had undervalued; but to her own more extensive information, he was the person to whom the whole family were indebted for the first of benefits, and whom she regarded herself with an interest, if not quite so tender, at least as reasonable and just as what Jane felt for Bingley. Her astonishment at his coming—at his coming to **Netherfield,** to **Longbourn**, and voluntarily seeking her again, was almost equal to what she had known on first witnessing his altered behaviour in **Derbyshire**. *(More brilliant use of Free Indirect Style. We are hearing Elizabeth's thoughts while Austen maintains the third person.)*

The colour which had been driven from her face, returned for half a minute with an additional glow, and a smile of delight added lustre to her eyes, as

she thought for that space of time that his affection and wishes must still be unshaken. But she would not be secure.

"Let me first see how he behaves," said she; "it will then be early enough for expectation."

She sat intently at work, striving to be composed, and without daring to lift up her eyes, till anxious curiosity carried them to the face of her sister as **the servant** was approaching the door. Jane looked a little paler than usual, but more sedate than Elizabeth had expected. On the gentlemen's appearing, her colour increased; yet she received them with tolerable ease, and with a propriety of behaviour equally free from any symptom of resentment or any unnecessary complaisance.

Elizabeth said as little to either as civility would allow, and sat down again to her work, with an eagerness which it did not often command. She had ventured only one glance at Darcy. He looked serious, as usual; and, she thought, more as he had been used to look in **Hertfordshire**, than as she had seen him at **Pemberley**. But, perhaps he could not in her mother's presence be what he was before **her uncle and aunt**. It was a painful, but not an improbable, conjecture.

Bingley, she had likewise seen for an instant, and in that short period saw him looking both pleased and embarrassed. He was received by Mrs. Bennet with a degree of civility which made her two daughters ashamed, especially when contrasted with the cold and ceremonious politeness of her curtsey and address to his friend.

Elizabeth, particularly, who knew that her mother owed to the latter the preservation of her favourite daughter from irremediable infamy, was hurt and distressed to a most painful degree by a distinction so ill applied.

Darcy, after inquiring of her how Mr. and Mrs. Gardiner did, a question which she could not answer without confusion, said scarcely anything. He was not seated by her; perhaps that was the reason of his silence; but it had not been so in Derbyshire. There he had talked to her friends, when he could not to herself. But now several minutes elapsed without bringing the sound of his voice; and when occasionally, unable to resist the impulse of curiosity, she raised her eyes to his face, she as often found him looking at Jane as at herself, and frequently on no object but the ground. More thoughtfulness and less anxiety to please, than when they last met, were plainly expressed. She was disappointed, and angry with herself for being so.

"Could I expect it to be otherwise!" said she. "Yet why did he come?" *(Free Indirect Style.)*

She was in no humour for conversation with anyone but himself; and to him she had hardly courage to speak.

She inquired after **his sister**, but could do no more. *(This is a wonderful example of how the secrets have begun to overwhelm the lovers. There is so much history and knowledge between the two that is unspoken and unshared that the subtext between them is so overbearing it brings silence.)*

"It is a long time, Mr. Bingley, since you went away," said Mrs. Bennet.

He readily agreed to it.

"I began to be afraid you would never come back again. People *did* say you meant to quit the place entirely **at Michaelmas** *(a full year after the beginning of the story)*; but, however, I hope it is not true. A great many changes have happened in the neighbourhood, since you went away. **Miss Lucas** is married and settled. And one of my own daughters. I suppose you have heard of it; indeed, you must have seen it in the papers. It was in *The Times* and *The Courier*, I know; though it was not put in as it ought to be. It was only said, 'Lately, George Wickham, Esq. to Miss Lydia Bennet,' without there being a syllable said of her father, or the place where she lived, or anything. It was my brother Gardiner's drawing up too, and I wonder how he came to make such an awkward business of it. Did you see it?"

Bingley replied that he did, and made his congratulations. Elizabeth dared not lift up her eyes. How Mr. Darcy looked, therefore, she could not tell.

"It is a delightful thing, to be sure, to have a daughter well married," continued her mother, "but at the same time, Mr. Bingley, it is very hard to have her taken such a way from me. They are gone down to **Newcastle**, a place quite northward, it seems, and there they are to stay I do not know how long. His regiment is there; for I suppose you have heard of his leaving the ——shire, and of his being gone into the regulars. Thank Heaven! he has *some* friends, though perhaps not so many as he deserves."

Elizabeth, who knew this to be levelled at Mr. Darcy, was in such misery of shame, that she could hardly keep her seat. It drew from her, however, the exertion of speaking, which nothing else had so effectually done before; and she asked Bingley whether he meant to make any stay in the country at present. A few weeks, he believed.

"When you have killed all your own birds, Mr. Bingley," said her mother, "I beg you will come here, and shoot as many as you please on **Mr. Bennet's** manor. I am sure he will be vastly happy to oblige you, and will save all the best of the covies for you."

Elizabeth's misery increased, at such unnecessary, such officious attention! Were the same fair prospect to arise at present as had flattered them a year ago, every thing, she was persuaded, would be hastening to the same vexatious conclusion. At that instant, she felt that years of happiness could not make Jane or herself amends for moments of such painful confusion.

"The first wish of my heart," said she to herself, "is never more to be in company with either of them. Their society can afford no pleasure that will atone for such wretchedness as this! Let me never see either one or the other again!" *(Free Indirect Style.)*

Yet the misery, for which years of happiness were to offer no compensation, received soon afterwards material relief, from observing how much the beauty of her sister re-kindled the admiration of her former lover. When first he came in, he had spoken to her but little; but every five minutes seemed to be giving her more of his attention. He found her as handsome as she had been last year; as good natured, and as unaffected, though not quite so chatty. Jane was anxious that no difference should be perceived in her at all, and was really persuaded that she talked as much as ever. But her mind was so busily engaged, that she did not always know when she was silent.

When the gentlemen rose to go away, Mrs. Bennet was mindful of her intended civility, and they were invited and engaged to dine at **Longbourn** in a few days time.

"You are quite a visit in my debt, Mr. Bingley," she added, "for when you went to town last winter, you promised to take a family dinner with us, as soon as you returned. I have not forgot, you see; and I assure you, I was very much disappointed that you did not come back and keep your engagement."

Bingley looked a little silly at this reflection, and said something of his concern at having been prevented by business. They then went away.

Mrs. Bennet had been strongly inclined to ask them to stay and dine there that day; but, though she always kept a very good table, she did not think anything less than two courses could be good enough for a man on whom she had such anxious designs, or satisfy the appetite and pride of one who had ten thousand a year.

• ANALYZING THE SCENE •

A STORY EVENT is an active change of life value for one or more characters as a result of conflict (one character's desires clash with another's).

A WORKING SCENE contains at least one Story Event.

To determine a Scene's Story Event, answer these four questions:

1. **What are the characters literally doing?**

   The Bennets entertain Mr. Bingley and Mr. Darcy, who come to Longbourn on a visit.

2. **What is the essential action of what the characters are doing in this scene?**

   Bingley and Jane take the measure of one another to see if they're still interested while Elizabeth is in agony holding all of the secrets she and Darcy share inside.

3. **What life value has changed for one or more of the characters in the scene?**

   We'll track the life value for Jane in this scene.

4. **Which life value should I highlight on my Story Grid Spreadsheet?**

   Anticipated Return to Actual Arrival.

HOW THE SCENE ABIDES THE FIVE COMMANDMENTS OF STORYTELLING

Inciting Incident: Reports of Bingley's return come to Longbourn.

Progressive Complication: When Bingley arrives, Darcy is with him.

Crisis: Irreconcilable goods. If Elizabeth tells her mother that Darcy saved their family it will silence her criticism, but the effort will hurt Darcy.

Climax: Elizabeth keeps her mouth shut.

Resolution: Elizabeth is befuddled about what Darcy's presence means.

Chapter 54

As soon as they were gone, **Elizabeth** walked out to recover her spirits; or in other words, to dwell without interruption on those subjects that must deaden them more. **Mr. Darcy**'s behaviour astonished and vexed her.

"Why, if he came only to be silent, grave, and indifferent," said she, "did he come at all?" *(Free Indirect Style.)*

She could settle it in no way that gave her pleasure.

"He could be still amiable, still pleasing, to my uncle and aunt, when he was in town; and why not to me? If he fears me, why come hither? If he no longer cares for me, why silent? Teasing, teasing, man! I will think no more about him."

Her resolution was for a short time involuntarily kept by the approach of **her sister**, who joined her with a cheerful look, which showed her better satisfied with their visitors, than Elizabeth.

"Now," said she, "that this first meeting is over, I feel perfectly easy. I know my own strength, and I shall never be embarrassed again by his coming. I am glad he dines here **on Tuesday**. It will then be publicly seen that, on both sides, we meet only as common and indifferent acquaintance."

"Yes, very indifferent indeed," said Elizabeth, laughingly. "Oh, Jane, take care."

"My dear Lizzy, you cannot think me so weak, as to be in danger now?"

"I think you are in very great danger of **making him** as much in love with you as ever."

THEY did not see **the gentlemen** again till Tuesday; and **Mrs. Bennet**, in the meanwhile, was giving way to all the happy schemes, which the good humour and common politeness of Bingley, in half an hour's visit, had revived.

On Tuesday there was a large party assembled at **Longbourn**; and the two who were most anxiously expected, to the credit of their punctuality as sportsmen, were in very good time. When they repaired to the dining-room, Elizabeth eagerly watched to see whether Bingley would take the place, which, in all their

former parties, had belonged to him, by her sister. Her prudent mother, occupied by the same ideas, forbore to invite him to sit by herself. On entering the room, he seemed to hesitate; but **Jane** happened to look round, and happened to smile: it was decided. He placed himself by her.

Elizabeth, with a triumphant sensation, looked towards his friend. He bore it with noble indifference, and she would have imagined that Bingley had received his sanction to be happy, had she not seen his eyes likewise turned towards **Mr. Darcy**, with an expression of half-laughing alarm.

His behaviour to her sister was such, during dinner time, as showed an admiration of her, which, though more guarded than formerly, persuaded Elizabeth, that if left wholly to himself, Jane's happiness, and his own, would be speedily secured. Though she dared not depend upon the consequence, she yet received pleasure from observing his behaviour. It gave her all the animation that her spirits could boast; for she was in no cheerful humour. Mr. Darcy was almost as far from her as the table could divide them. He was on one side of her mother. She knew how little such a situation would give pleasure to either, or make either appear to advantage. She was not near enough to hear any of their discourse, but she could see how seldom they spoke to each other, and how formal and cold was their manner whenever they did. **Her mother's** ungraciousness, made the sense of what they owed him more painful to Elizabeth's mind; and she would, at times, have given anything to be privileged to tell him that his kindness was neither unknown nor unfelt by the whole of the family.

She was in hopes that the evening would afford some opportunity of bringing them together; that the whole of the visit would not pass away without enabling them to enter into something more of conversation than the mere ceremonious salutation attending his entrance. Anxious and uneasy, the period which passed in the drawing-room, before the gentlemen came, was wearisome and dull to a degree that almost made her uncivil. She looked forward to their entrance as the point on which all her chance of pleasure for the evening must depend.

"If he does not come to me, *then*," said she, "I shall give him up for ever." *(Wonderful Free Indirect Style that indicates just how much Elizabeth cares for Darcy. She's magically thinking now.)*

The gentlemen came; and she thought he looked as if he would have answered her hopes; but, alas! the ladies had crowded round the table, where

Miss Bennet was making tea, and Elizabeth pouring out the coffee, in so close a confederacy that there was not a single vacancy near her which would admit of a chair. And on the gentlemen's approaching, one of the girls moved closer to her than ever, and said, in a whisper:

"The men shan't come and part us, I am determined. We want none of them; do we?"

Darcy had walked away to another part of the room. She followed him with her eyes, envied everyone to whom he spoke, had scarcely patience enough to help anybody to coffee; and then was enraged against herself for being so silly!

"A man who has once been refused! How could I ever be foolish enough to expect a renewal of his love? Is there one among the sex, who would not protest against such a weakness as a second proposal to the same woman? There is no indignity so abhorrent to their feelings!"

She was a little revived, however, by his bringing back his coffee cup himself; and she seized the opportunity of saying:

"Is **your sister** at **Pemberley** still?"

"Yes, she will remain there **till Christmas**."

"And quite alone? Have all her friends left her?"

"**Mrs. Annesley** is with her. **The others** have been gone on to **Scarborough**, **these three weeks."**

She could think of nothing more to say; but if he wished to converse with her, he might have better success. He stood by her, however, for some minutes, in silence; and, at last, on **the young lady's** whispering to Elizabeth again, he walked away.

When the tea-things were removed, and the card-tables placed, the ladies all rose, and Elizabeth was then hoping to be soon joined by him, when all her views were overthrown by seeing him fall a victim to her mother's rapacity for whist players, and in a few moments after seated with the rest of the party. She now lost every expectation of pleasure. They were confined for the evening at different tables, and she had nothing to hope, but that his eyes were so often turned towards her side of the room, as to make him play as unsuccessfully as herself.

Mrs. Bennet had designed to keep **the two Netherfield gentlemen** to supper; but their carriage was unluckily ordered before any of the others, and she had no opportunity of detaining them.

"Well girls," said she, as soon as they were left to themselves, "What say you to the day? I think every thing has passed off uncommonly well, I assure you. The dinner was as well dressed as any I ever saw. The venison was roasted to a turn—and everybody said they never saw so fat a haunch. The soup was fifty times better than what we had at **the Lucases'** last week; and even Mr. Darcy acknowledged, that the partridges were remarkably well done; and I suppose he has **two or three French cooks** at least. And, my dear Jane, I never saw you look in greater beauty. **Mrs. Long** said so too, for I asked her whether you did not. And what do you think she said besides? 'Ah! Mrs. Bennet, we shall have her at **Netherfield** at last.' She did indeed. I do think Mrs. Long is as good a creature as ever lived—and **her nieces are very pretty behaved girls**, and not at all handsome: I like them prodigiously."

Mrs. Bennet, in short, was in very great spirits; she had seen enough of Bingley's behaviour to Jane, to be convinced that she would get him at last; and her expectations of advantage to her family, when in a happy humour, were so far beyond reason, that she was quite disappointed at not seeing him there again **the next day**, to make his proposals.

"It has been a very agreeable day," said Miss Bennet to Elizabeth. "The party seemed so well selected, so suitable one with the other. I hope we may often meet again."

Elizabeth smiled.

"Lizzy, you must not do so. You must not suspect me. It mortifies me. I assure you that I have now learnt to enjoy his conversation as an agreeable and sensible young man, without having a wish beyond it. I am perfectly satisfied, from what his manners now are, that he never had any design of engaging my affection. It is only that he is blessed with greater sweetness of address, and a stronger desire of generally pleasing, than any other man."

"You are very cruel," said her sister, "you will not let me smile, and are provoking me to it every moment."

"How hard it is in some cases to be believed!"

"And how impossible in others!"

"But why should you wish to persuade me that I feel more than I acknowledge?"

"That is a question which I hardly know how to answer. We all love to instruct, though we can teach only what is not worth knowing. Forgive me; and if you persist in indifference, do not make me your confidante."

• ANALYZING THE SCENE •

A STORY EVENT is an active change of life value for one or more characters as a result of conflict (one character's desires clash with another's).

A WORKING SCENE contains at least one Story Event.

To determine a Scene's Story Event, answer these four questions:

1. **What are the characters literally doing?**

   The Bennets host dinner for a group of guests including Bingley and Darcy.

2. **What is the essential action of what the characters are doing in this scene?**

   Jane and family work to rekindle Bingley's affections toward her while Elizabeth works to renew Mr. Darcy's attention.

3. **What life value has changed for one or more of the characters in the scene?**

   We'll track the life value for Elizabeth in this scene.

4. **Which life value should I highlight on my Story Grid Spreadsheet?**
   Excited to Frustrated.

HOW THE SCENE ABIDES THE FIVE COMMANDMENTS OF STORYTELLING

Inciting Incident: Dinner with the gentlemen from Netherfield.

Progressive Complication: Mr. Darcy is seated nowhere near Elizabeth.

Crisis: Best bad choice. If Elizabeth is too forward, Darcy will be insulted. If she doesn't let him know that she likes him, he'll never feel comfortable renewing his interest.

Climax: Elizabeth works to speak with Darcy.

Resolution: The two speak but do not get to spend much time together.

Chapter 55

A few days after this visit, **Mr. Bingley** called again, and alone. **His friend** had left him that morning for **London**, but **was to return home in ten days time**. He sat with them above an hour, and was in remarkably good spirits. **Mrs. Bennet** invited him to dine with them; but, with many expressions of concern, he confessed himself engaged elsewhere.

"Next time you call," said she, "I hope we shall be more lucky."

He should be particularly happy at any time, etc. etc.; and if she would give him leave, would take an early opportunity of waiting on them.

"Can you come **to-morrow**?"

Yes, he had no engagement at all for to-morrow; and her invitation was accepted with alacrity.

He came, and in such very good time that **the ladies** were none of them dressed. In ran Mrs. Bennet to her daughter's room, in her dressing gown, and with her hair half finished, crying out:

"My dear **Jane**, make haste and hurry down. He is come—Mr. Bingley is come. He is, indeed. Make haste, make haste. Here, **Sarah**, come to Miss Bennet this moment, and help her on with her gown. Never mind **Miss Lizzy's** hair."

"We will be down as soon as we can," said Jane; "but I dare say **Kitty** is forwarder than either of us, for she went up stairs half an hour ago."

"Oh! hang Kitty! what has she to do with it? Come be quick, be quick! Where is your sash, my dear?"

But when her mother was gone, Jane would not be prevailed on to go down without one of her sisters.

The same anxiety to get them by themselves was visible again in the evening. After tea, **Mr. Bennet** retired to the library, as was his custom, and **Mary** went up stairs to her instrument. Two obstacles of the five being thus removed, Mrs. Bennet sat looking and winking at **Elizabeth** and **Catherine** for a considerable time, without making any impression on them. Elizabeth would not observe her; and when at last Kitty did, she very innocently said, "What is the matter mamma? What do you keep winking at me for? What am I to do?"

"Nothing child, nothing. I did not wink at you." She then sat still five minutes longer; but unable to waste such a precious occasion, she suddenly got up, and saying to Kitty, "Come here, my love, I want to speak to you," took her out of the room. Jane instantly gave a look at Elizabeth which spoke her distress at such premeditation, and her entreaty that *she* would not give in to it. In a few minutes, Mrs. Bennet half-opened the door and called out:

"Lizzy, my dear, I want to speak with you."

Elizabeth was forced to go.

"We may as well leave them by themselves you know;" said her mother, as soon as she was in the hall. "Kitty and I are going upstairs to sit in my dressing-room."

Elizabeth made no attempt to reason with her mother, but remained quietly in the hall, till she and Kitty were out of sight, then returned into the drawing-room.

Mrs. Bennet's schemes for this day were ineffectual. Bingley was every thing that was charming, except the professed lover of her daughter. His ease and cheerfulness rendered him a most agreeable addition to their evening party; and he bore with the ill-judged officiousness of the mother, and heard all her silly remarks with a forbearance and command of countenance particularly grateful to the daughter.

He scarcely needed an invitation to stay supper; and before he went away, an engagement was formed, chiefly through his own and Mrs. Bennet's means, for his **coming next morning** to shoot with her husband.

After this day, Jane said no more of her indifference. Not a word passed between the sisters concerning Bingley; but Elizabeth went to bed in the happy belief that all must speedily be concluded, unless **Mr. Darcy** returned within the stated time. Seriously, however, she felt tolerably persuaded that **all this must have taken place with that gentleman's concurrence.** *(Elizabeth is now so in tune with Darcy that she knows what he's done without having any evidence. Darcy has in fact given his okay to Bingley's marrying Jane and thus Bingley is working toward that goal.)*

Bingley was punctual to his appointment; and he and Mr. Bennet spent the morning together, as had been agreed on. The latter was much more agreeable than his companion expected. There was nothing of presumption or folly in Bingley that could provoke his ridicule, or disgust him into silence; and he was more communicative, and less eccentric, than the other had ever seen him. Bingley of course returned with him to dinner; and in the evening Mrs. Bennet's invention

was again at work to get every body away from him and her daughter. Elizabeth, who had a letter to write, went into the breakfast room for that purpose soon after tea; for as the others were all going to sit down to cards, she could not be wanted to counteract her mother's schemes.

But on returning to the drawing-room, when her letter was finished, she saw, to her infinite surprise, there was reason to fear that her mother had been too ingenious for her. On opening the door, she perceived her sister and Bingley standing together over the hearth, as if engaged in earnest conversation; and had this led to no suspicion, the faces of both, as they hastily turned round and moved away from each other, would have told it all. Their situation was awkward enough; but *hers* she thought was still worse. Not a syllable was uttered by either; and Elizabeth was on the point of going away again, when Bingley, who as well as the other had sat down, suddenly rose, and whispering a few words to her sister, ran out of the room.

Jane could have no reserves from Elizabeth, where confidence would give pleasure; and instantly embracing her, acknowledged, with the liveliest emotion, that she was the happiest creature in the world.

"'Tis too much!" she added, "by far too much. I do not deserve it. Oh! why is not everybody as happy?"

Elizabeth's congratulations were given with a sincerity, a warmth, a delight, which words could but poorly express. Every sentence of kindness was a fresh source of happiness to Jane. But she would not allow herself to stay with her sister, or say half that remained to be said for the present.

"I must go instantly to my mother;" she cried. "I would not on any account trifle with her affectionate solicitude; or allow her to hear it from anyone but myself. He is gone to my father already. Oh! Lizzy, to know that what I have to relate will give such pleasure to all my dear family! how shall I bear so much happiness!"

She then hastened away to her mother, who had purposely broken up the card party, and was sitting up stairs with Kitty.

Elizabeth, who was left by herself, now smiled at the rapidity and ease with which an affair was finally settled, that had given them so many previous months of suspense and vexation.

"And this," said she, "is the end of all his friend's anxious circumspection! of all his sister's falsehood and contrivance! the happiest, wisest, most reasonable end!"

In a few minutes she was joined by Bingley, whose conference with her father had been short and to the purpose.

"Where is your sister?" said he hastily, as he opened the door.

"With my mother up stairs. She will be down in a moment, I dare say."

He then shut the door, and, coming up to her, claimed the good wishes and affection of a sister. Elizabeth honestly and heartily expressed her delight in the prospect of their relationship. They shook hands with great cordiality; and then, till her sister came down, she had to listen to all he had to say of his own happiness, and of Jane's perfections; and in spite of his being a lover, Elizabeth really believed all his expectations of felicity to be rationally founded, because they had for basis the excellent understanding, and super-excellent disposition of Jane, and a general similarity of feeling and taste between her and himself.

It was an evening of no common delight to them all; the satisfaction of Miss Bennet's mind gave a glow of such sweet animation to her face, as made her look handsomer than ever. Kitty simpered and smiled, and hoped her turn was coming soon. Mrs. Bennet could not give her consent or speak her approbation in terms warm enough to satisfy her feelings, though she talked to Bingley of nothing else for half an hour; and when Mr. Bennet joined them at supper, his voice and manner plainly showed how really happy he was.

Not a word, however, passed his lips in allusion to it, till their visitor took his leave for the night; but as soon as he was gone, he turned to his daughter, and said:

"Jane, I congratulate you. You will be a very happy woman."

Jane went to him instantly, kissed him, and thanked him for his goodness.

"You are a good girl;" he replied, "and I have great pleasure in thinking you will be so happily settled. I have not a doubt of your doing very well together. Your tempers are by no means unlike. You are each of you so complying, that nothing will ever be resolved on; so easy, that every servant will cheat you; and so generous, that you will always exceed your income."

"I hope not so. Imprudence or thoughtlessness in money matters would be unpardonable in me."

"Exceed their income! My dear Mr. Bennet," cried his wife, "what are you talking of? Why, he has four or five thousand a year, and very likely more." Then addressing her daughter, "Oh! my dear, dear Jane, I am so happy! I am sure I shan't get a wink of sleep all night. I knew how it would be. I always said it must be so, at last. I was sure you could not be so beautiful for nothing! I

remember, as soon as ever I saw him, when he first came into Hertfordshire last year, I thought how likely it was that you should come together. Oh! he is the handsomest young man that ever was seen!"

Wickham, **Lydia**, were all forgotten. Jane was beyond competition her favourite child. At that moment, she cared for no other. **Her younger sisters** soon began to make interest with her for objects of happiness which she might in future be able to dispense.

Mary petitioned for the use of the library at **Netherfield**; and Kitty begged very hard for a few balls there every winter.

Bingley, from this time, was of course a daily visitor at **Longbourn**; coming frequently before breakfast, and always remaining till after supper; unless when some barbarous neighbour, who could not be enough detested, had given him an invitation to dinner which he thought himself obliged to accept.

Elizabeth had now but little time for conversation with her sister; for while he was present, Jane had no attention to bestow on anyone else; but she found herself considerably useful to both of them in those hours of separation that must sometimes occur. In the absence of Jane, he always attached himself to Elizabeth, for the pleasure of talking of her; and when Bingley was gone, Jane constantly sought the same means of relief.

"He has made me so happy," said she, one evening, "**by telling me that he was totally ignorant of my being in town last spring! I had not believed it possible**."

"I suspected as much," replied Elizabeth. "But how did he account for it?"

"It must have been **his sister's doing**. They were certainly no friends to his acquaintance with me, which I cannot wonder at, since he might have chosen so much more advantageously in many respects. But when they see, as I trust they will, that their brother is happy with me, they will learn to be contented, and we shall be on good terms again; though we can never be what we once were to each other."

"That is the most unforgiving speech," said Elizabeth, "that I ever heard you utter. Good girl! It would vex me, indeed, to see you again the dupe of **Miss Bingley's** pretended regard."

"Would you believe it, Lizzy, that when he went to town **last November**, he really loved me, and **nothing but a persuasion of my being indifferent would have prevented his coming down again!"**

"He made a little mistake to be sure; but it is to the credit of his modesty."

This naturally introduced a panegyric from Jane on his diffidence, and the little value he put on his own good qualities. Elizabeth was pleased to find that he had not betrayed **the interference of his friend**; for, though Jane had the most generous and forgiving heart in the world, she knew it was **a circumstance which must prejudice her against him.**

"I am certainly the most fortunate creature that ever existed!" cried Jane. "Oh! Lizzy, why am I thus singled from my family, and blessed above them all! If I could but see *you* as happy! If there *were* but such another man for you!"

"If you were to give me **forty such men**, I never could be so happy as you. Till I have your disposition, your goodness, I never can have your happiness. **No, no, let me shift for myself; and, perhaps, if I have very good luck, I may meet with another Mr. Collins in time.**" *(Elizabeth acknowledges her shortcomings in a joke…but at Mr. Collins' expense, which shows that while she's shifted her views about Darcy, she's still prejudicial.)*

The situation of affairs in the Longbourn family could not be long a secret. Mrs. Bennet was privileged to whisper it to **Mrs. Phillips**, and she ventured, without any permission, to do the same by **all her neighbours in Meryton**.

The Bennets were speedily pronounced to be the luckiest family in the world, though only a few weeks before, when Lydia had first run away, they had been generally proved to be marked out for misfortune. *(A perfect description of a value shift in a story.)*

• ANALYZING THE SCENE •

A STORY EVENT is an active change of life value for one or more characters as a result of conflict (one character's desires clash with another's).

A WORKING SCENE contains at least one Story Event.

To determine a Scene's Story Event, answer these four questions:

1. **What are the characters literally doing?**

   The Bennets host Mr. Bingley a number of times until he proposes to Jane.

2. **What is the essential action of what the characters are doing in this scene?**

   The family provides opportunity for Bingley to propose.

3. **What life value has changed for one or more of the characters in the scene?**

   We'll track the life value for Jane in this scene.

4. **Which life value should I highlight on my Story Grid Spreadsheet?**

   Hopeful to Overjoyed.

HOW THE SCENE ABIDES THE FIVE COMMANDMENTS OF STORYTELLING

Inciting Incident: Bingley comes to visit often and for long periods of time.

Progressive Complication: The two lovers are rarely left alone.

Crisis: Best bad choice. To leave them alone would encourage too much flirtation, to not leave them alone would disallow a proposal.

Climax: The family leaves the two alone.

Resolution: Jane and Bingley get engaged.

Chapter 56

One morning, **about a week** after **Bingley's** engagement with **Jane** had been formed, as he and **the females of the family** were sitting together in the dining-room, their attention was suddenly drawn to the window, by the sound of a carriage; and they perceived a chaise and four driving up the lawn. It was too early in the morning for visitors, and besides, the equipage did not answer to that of any of their neighbours. The horses were post; and neither the carriage, nor the livery of **the servant** who preceded it, were familiar to them. As it was certain, however, that somebody was coming, Bingley instantly prevailed on **Miss Bennet** to avoid the confinement of such an intrusion, and walk away with him into the shrubbery. They both set off, and the conjectures of the remaining three continued, though with little satisfaction, till the door was thrown open and their visitor entered. It was **Lady Catherine de Bourgh**. *(If love is similar to the seven trials of Hercules, this is the showstopper event for the novel. Elizabeth is literally confronted by the highest ranks of society—spoken to with complete contempt and derision and simply asked to do something she'd done a million times before—renounce any attachment whatsoever to Darcy. If she needed one last push to get her over herself and admit a love of this guy, this is it. Her pride and prejudice is so very dear to her that to have it challenged by this old bag as the final hurdle she must leap in order to find genuine truth and love is simply masterful.)*

They were of course all intending to be surprised; but their astonishment was beyond their expectation; and on the part of **Mrs. Bennet** and **Kitty**, though she was perfectly unknown to them, even inferior to what **Elizabeth** felt.

She entered the room with an air more than usually ungracious, made no other reply to Elizabeth's salutation than a slight inclination of the head, and sat down without saying a word. Elizabeth had mentioned her name to her mother on her ladyship's entrance, though no request of introduction had been made.

Mrs. Bennet, all amazement, though flattered by having a guest of such high importance, received her with the utmost politeness. After sitting for a moment in silence, she said very stiffly to Elizabeth,

"I hope you are well, Miss Bennet. That lady, I suppose, is your mother." *(Perfectly rude and confirmation of all Elizabeth loathes about high society.)*

Elizabeth replied very concisely that she was.

"And *that* I suppose is one of your sisters."

"Yes, madam," said Mrs. Bennet, delighted to speak to a Lady Catherine. "She is my youngest girl but one. My youngest of all is lately married, and my eldest is somewhere about the grounds, walking with a young man who, I believe, will soon become a part of the family."

"You have a very small park here," returned Lady Catherine after a short silence.

"It is nothing in comparison of **Rosings**, my lady, I dare say; but I assure you it is much larger than **Sir William Lucas's**." *(Mrs. Bennet replies in perfect character…absolutely unchanged since the very first page of the novel.)*

"This must be a most inconvenient sitting room for the evening, in summer; the windows are full west."

Mrs. Bennet assured her that they never sat there after dinner, and then added:

"May I take the liberty of asking your ladyship whether you left **Mr. and Mrs. Collins** well."

"Yes, very well. I saw them the night before last."

Elizabeth now expected that she would produce a letter for her from **Charlotte**, as it seemed the only probable motive for her calling. But no letter appeared, and she was completely puzzled.

Mrs. Bennet, with great civility, begged her ladyship to take some refreshment; but Lady Catherine very resolutely, and not very politely, declined eating anything; and then, rising up, said to Elizabeth,

"Miss Bennet, there seemed to be a prettyish kind of a little wilderness on one side of your lawn. I should be glad to take a turn in it, if you will favour me with your company."

"Go, my dear," cried her mother, "and show her ladyship about the different walks. I think she will be pleased with the hermitage."

Elizabeth obeyed, and running into her own room for her parasol, attended her noble guest downstairs. As they passed through the hall, Lady Catherine opened the doors into the dining-parlour and drawing-room, and pronouncing them, after a short survey, to be decent looking rooms, walked on.

Her carriage remained at the door, and Elizabeth saw that **her waiting-woman** was in it. They proceeded in silence along the gravel walk that led to the copse; Elizabeth was determined to make no effort for conversation with a woman who was now more than usually insolent and disagreeable.

"How could I ever think her like her nephew?" said she *(Free Indirect Style again…Austen is becoming more and more comfortable with it even though she adds the "she saids" in order to temper the effect on the reader)*, as she looked in her face.

As soon as they entered the copse, Lady Catherine began in the following manner:—

"You can be at no loss, Miss Bennet, to understand the reason of my journey hither. Your own heart, your own conscience, must tell you why I come."

Elizabeth looked with unaffected astonishment.

"Indeed, you are mistaken, Madam. I have not been at all able to account for the honour of seeing you here."

"Miss Bennet," replied her ladyship, in an angry tone, "you ought to know, that I am not to be trifled with. But however insincere *you* may choose to be, you shall not find *me* so. My character has ever been celebrated for its sincerity and frankness, and in a cause of such moment as this, I shall certainly not depart from it. A report of a most alarming nature reached me two days ago. I was told that not only your sister was on the point of being most advantageously married, but that you, that Miss Elizabeth Bennet, would, in all likelihood, be soon afterwards united to **my nephew, my own nephew, Mr. Darcy**. *(Who do you think spread this rumor? Was it Darcy himself to test Elizabeth's feelings about him? Was it Darcy's sister? It's probable that either Mr. Collins or Charlotte was the one to tell Lady Catherine. Who do you think began the talk?)* Though I *know* it must be a scandalous falsehood, though I would not injure him so much as to suppose the truth of it possible, I instantly resolved on setting off for this place, that I might make my sentiments known to you."

"If you believed it impossible to be true," said Elizabeth, colouring with astonishment and disdain, "I wonder you took the trouble of coming so far. What could your ladyship propose by it?"

"At once to insist upon having such a report universally contradicted." *(Lady Catherine is insisting that Elizabeth tell her that she does not love Darcy. Is it possible that Lady Catherine confronted Darcy about his plans in the hopes of reminding him of his responsibilities to marry her daughter…when he told her himself of his*

love of Elizabeth? Such a situation would certainly motivate Lady Catherine herself to make this trip so that she could have Elizabeth break his heart again.)

"Your coming to **Longbourn**, to see me and my family," said Elizabeth coolly, "will be rather a confirmation of it; if, indeed, such a report is in existence."

"If! Do you then pretend to be ignorant of it? Has it not been industriously circulated by yourselves? Do you not know that such a report is spread abroad?"

"I never heard that it was."

"And can you likewise declare, that there is no foundation for it?"

"I do not pretend to possess equal frankness with your ladyship. You may ask questions which I shall not choose to answer." *(This is a beautiful expression of her love for Darcy. She will not be interrogated about her feelings about him and put up with it. Her feelings about him are sacred and will remain private to herself.)*

"This is not to be borne. Miss Bennet, I insist on being satisfied. Has he, has my nephew, made you an offer of marriage?" *(This proposal was a secret. One that only Darcy, Elizabeth and Jane were privy to. There is zero chance that Jane spilled the beans and of course Elizabeth did not either. So Darcy as the one to tell Lady Catherine all, being that he is incapable of duplicity and thus speaks his truth no matter the consequences, is likely.)*

"Your ladyship has declared it to be impossible."

"It ought to be so; it must be so, while he retains the use of his reason. But your arts and allurements may, in a moment of infatuation, have made him forget what he owes to himself and to **all his family**. You may have drawn him in."

"If I have, I shall be the last person to confess it."

"Miss Bennet, do you know who I am? I have not been accustomed to such language as this. I am almost the nearest relation he has in the world, and am entitled to know all his dearest concerns." *(The villain's speech perfectly and succinctly executed.)*

"But you are not entitled to know mine; nor will such behaviour as this, ever induce me to be explicit."

"Let me be rightly understood. This match, to which you have the presumption to aspire, can never take place. No, never. **Mr. Darcy is engaged to my daughter**. *(The villain will do anything to get her way…now she's lying in order to dash Elizabeth's defense of Darcy.)* Now what have you to say?"

"Only this; that if he is so, you can have no reason to suppose he will make an offer to me." *(Brilliant comeback. Elizabeth outwits the villain and thus takes away her power.)*

Lady Catherine hesitated for a moment, and then replied:

"The engagement between them is of a peculiar kind. From their infancy, they have been intended for each other. It was the favourite wish of *his* mother, as well as of hers. While in their cradles, we planned the union: and now, at the moment when the wishes of both sisters would be accomplished in their marriage, to be prevented by a young woman of inferior birth, of no importance in the world, and wholly unallied to the family! Do you pay no regard to the wishes of his friends? To his tacit engagement with **Miss de Bourgh**? Are you lost to every feeling of propriety and delicacy? Have you not heard me say that from his earliest hours he was destined for his cousin?" *(Now the villain is pulling out all of the stops…putting the entire social structure on Elizabeth's decision. If she does not obey, she'll bring the inevitable collapse of the class system. Obviously this is not the argument to make to someone as prideful and prejudiced about the class system as Elizabeth.)*

"Yes, and I had heard it before. But what is that to me? If there is no other objection to my marrying your nephew, I shall certainly not be kept from it by knowing that his mother and aunt wished him to marry Miss de Bourgh. You both did as much as you could in planning the marriage. Its completion depended on others. If Mr. Darcy is neither by honour nor inclination confined to his cousin, why is not he to make another choice? And if I am that choice, why may not I accept him?"

"Because honour, decorum, prudence, nay, interest, forbid it. Yes, Miss Bennet, interest; for do not expect to be noticed by his family or friends, if you wilfully act against the inclinations of all. You will be censured, slighted, and despised, by everyone connected with him. Your alliance will be a disgrace; your name will never even be mentioned by any of us." *(Social exile will be the result if she marries Darcy. So if she does, she'll be confined to his company alone for the rest of her life. This is perhaps the best argument of all for her to marry Darcy. She adores him and only enjoys his company anyway. To not have to deal with the likes of Lady Catherine would be a blessing.)*

"These are heavy misfortunes," replied Elizabeth. "But the wife of Mr. Darcy must have such extraordinary sources of happiness necessarily attached to her situation, that she could, upon the whole, have no cause to repine."

"Obstinate, headstrong girl! I am ashamed of you! Is this your gratitude for my attentions to you last spring? Is nothing due to me on that score? Let us sit down. You are to understand, Miss Bennet, that I came here with the determined resolution of carrying my purpose; nor will I be dissuaded from it. I have

not been used to submit to any person's whims. I have not been in the habit of brooking disappointment."

"*That* will make your ladyship's situation at present more pitiable; but it will have no effect on me."

"I will not be interrupted. Hear me in silence. My daughter and my nephew are formed for each other. They are descended, on the maternal side, from the same noble line; and, on the father's, from respectable, honourable, and ancient—though untitled—families. **Their fortune on both sides is splendid. They are destined for each other by the voice of every member of their respective houses; and what is to divide them? The upstart pretensions of a young woman without family, connections, or fortune. Is this to be endured! But it must not, shall not be. If you were sensible of your own good, you would not wish to quit the sphere in which you have been brought up."**

"In marrying your nephew, I should not consider myself as quitting that sphere. He is a gentleman; I am a gentleman's daughter; so far we are equal."

"True. You *are* a gentleman's daughter. But who was your mother? Who are your uncles and aunts? Do not imagine me ignorant of their condition." *(Another dagger…and the resolution to the marriage subplot between Mr. and Mrs. Bennet. Mr. Bennet married a lower social class woman because he was beguiled by her beauty. But Mrs. Bennet never learned nor understood the ways of the gentle classes and thus their marriage was doomed. The marriage did evolve into a spiteful/teasing with little intimacy. By Lady Catherine's standards, there is every reason to believe that Darcy and Elizabeth will end in the same way.)*

"Whatever my connections may be," said Elizabeth, "if your nephew does not object to them, they can be nothing to *you*."

"Tell me once for all, are you engaged to him?"

Though Elizabeth would not, for the mere purpose of obliging Lady Catherine, have answered this question, she could not but say, after a moment's deliberation:

"I am not." *(Elizabeth, like Darcy, will not lie under direct questioning.)*

Lady Catherine seemed pleased.

"And will you promise me, never to enter into such an engagement?"

"I will make no promise of the kind."

"Miss Bennet I am shocked and astonished. I expected to find a more reasonable young woman. But do not deceive yourself into a belief that I will ever recede. I shall not go away till you have given me the assurance I require."

"And I certainly *never* shall give it. I am not to be intimidated into anything so wholly unreasonable. Your ladyship wants Mr. Darcy to marry your daughter; but would my giving you the wished-for promise make their marriage at all more probable? Supposing him to be attached to me, would my refusing to accept his hand make him wish to bestow it on his cousin? Allow me to say, Lady Catherine, that the arguments with which you have supported this extraordinary application have been as frivolous as the application was ill-judged. You have widely mistaken my character, if you think I can be worked on by such persuasions as these. How far your nephew might approve of your interference in his affairs, I cannot tell; but you have certainly no right to concern yourself in mine. I must beg, therefore, to be importuned no farther on the subject."

"Not so hasty, if you please. I have by no means done. To all the objections I have already urged, I have still another to add. I am no stranger to the particulars of your youngest sister's infamous elopement. I know it all; that the young man's marrying her was a patched-up business, at the expense of your father and uncles. *(A perfect twist…Lady Catherine the all-knowing has no clue that Darcy fixed up the marriage, not Mr. Bennet and Mr. Gardiner.)* **And is such a girl to be my nephew's sister? Is her husband, is the son of his late father's steward, to be his brother? Heaven and earth!—of what are you thinking? Are the shades of Pemberley to be thus polluted?"**

"You can now have nothing further to say," she resentfully answered. "You have insulted me in every possible method. I must beg to return to the house."

And she rose as she spoke. Lady Catherine rose also, and they turned back. Her ladyship was highly incensed.

"You have no regard, then, for the honour and credit of my nephew! Unfeeling, selfish girl! Do you not consider that a connection with you must disgrace him in the eyes of everybody?"

"Lady Catherine, I have nothing further to say. You know my sentiments."

"You are then resolved to have him?"

"I have said no such thing. I am only resolved to act in that manner, which will, in my own opinion, constitute my happiness, without reference to *you*, or to any person so wholly unconnected with me." *(This is now a fundamental rule of love. That the only ones with a valid interest in a love choice are the lovers themselves. Let no man put asunder, etc.)*

"It is well. You refuse, then, to oblige me. You refuse to obey the claims of duty, honour, and gratitude. You are determined to ruin him in the opinion of all his friends, and make him the contempt of the world."

"Neither duty, nor honour, nor gratitude," replied Elizabeth, "have any possible claim on me, in the present instance. No principle of either would be violated by my marriage with Mr. Darcy. And with regard to the resentment of his family, or the indignation of the world, if the former *were* excited by his marrying me, it would not give me one moment's concern—and the world in general would have too much sense to join in the scorn."

"And this is your real opinion! This is your final resolve! Very well. I shall now know how to act. Do not imagine, Miss Bennet, that your ambition will ever be gratified. I came to try you. I hoped to find you reasonable; but, depend upon it, I will carry my point."

In this manner Lady Catherine talked on, till they were at the door of the carriage, when, turning hastily round, she added, "I take no leave of you, Miss Bennet. I send no compliments to your mother. You deserve no such attention. I am most seriously displeased."

Elizabeth made no answer; and without attempting to persuade her ladyship to return into the house, walked quietly into it herself. She heard the carriage drive away as she proceeded up stairs. Her mother impatiently met her at the door of the dressing-room, to ask why Lady Catherine would not come in again and rest herself.

"She did not choose it," said her daughter, "she would go."

"She is a very fine-looking woman! and her calling here was prodigiously civil! for she only came, I suppose, to tell us the Collinses were well. She is on her road somewhere, I dare say, and so, passing through **Meryton**, thought she might as well call on you. I suppose she had nothing particular to say to you, Lizzy?"

Elizabeth was forced to give into a little falsehood here; for to acknowledge the substance of their conversation was impossible.

• ANALYZING THE SCENE •

A STORY EVENT is an active change of life value for one or more characters as a result of conflict (one character's desires clash with another's).

A WORKING SCENE contains at least one Story Event.

To determine a Scene's Story Event, answer these four questions:

1. **What are the characters literally doing?**

   Lady Catherine has come to Longbourn to have a discussion with Elizabeth.

2. **What is the essential action of what the characters are doing in this scene?**

   Lady Catherine is insisting that Elizabeth renounce any attachment to Darcy while Elizabeth does no such thing.

3. **What life value has changed for one or more of the characters in the scene?**

   We'll track the life value for Elizabeth in this scene.

4. **Which life value should I highlight on my Story Grid Spreadsheet?**

   Interrupted to Engaged to Insulted.

HOW THE SCENE ABIDES THE FIVE COMMANDMENTS OF STORYTELLING

Inciting Incident: Lady Catherine arrives.

Progressive Complication: Lady Catherine insists on seeing Elizabeth alone.

Crisis: Best bad choice. To refuse Lady Catherine will subject Elizabeth to her powers as social executioner. To accept them will result in losing Darcy forever.

Climax: Elizabeth refuses Lady Catherine.

Resolution: Lady Catherine threatens that Elizabeth has not heard the end of this.

Chapter 57

The discomposure of spirits which this extraordinary visit threw **Elizabeth** into, could not be easily overcome; nor could she, for many hours, learn to think of it less than incessantly. **Lady Catherine**, it appeared, had actually taken the trouble of this journey from **Rosings**, for the sole purpose of breaking off her supposed engagement with **Mr. Darcy**. It was a rational scheme, to be sure! but from what the report of their engagement could originate, Elizabeth was at a loss to imagine; till she recollected that *his* being the intimate friend of **Bingley**, and *her* being the sister of **Jane**, was enough, at a time when the expectation of one wedding made everybody eager for another, to supply the idea. *(Could this be enough though to get that old bag to travel all the way to Longbourn?)* She had not herself forgotten to feel that the marriage of her sister must bring them more frequently together. And her **neighbours at Lucas Lodge**, therefore (for through their communication with the **Collinses**, the report, she concluded, had reached lady Catherine), had only set that down as almost certain and immediate, which she had looked forward to as possible at some future time.

In revolving Lady Catherine's expressions, however, she could not help feeling some uneasiness as to the possible consequence of her persisting in this interference. From what she had said of her resolution to prevent their marriage, it occurred to Elizabeth that she must meditate an application to her nephew; and how *he* might take a similar representation of the evils attached to a connection with her, she dared not pronounce. She knew not the exact degree of his affection for his aunt, or his dependence on her judgment, but it was natural to suppose that he thought much higher of her ladyship than *she* could do; and it was certain that, in enumerating the miseries of a marriage with *one*, *(She's referring to Lady Catherine reminding Mr. Darcy about the personality of Elizabeth's mother and of how the product of an unequal marriage, meaning Mr. and Mrs. Bennet, could befall him if he chooses to marry Elizabeth.)* whose immediate connections were so unequal to his own, his aunt would address him on his weakest side. With his notions of dignity, he would probably feel that the arguments, which to Elizabeth had appeared weak and ridiculous, contained much good sense and solid reasoning. *(The*

old Darcy would have, yes, but the new Darcy after his change of worldview would not find this reasonable at all.)

If he had been wavering before as to what he should do, which had often seemed likely, the advice and entreaty of so near a relation might settle every doubt, and determine him at once to be as happy as dignity unblemished could make him. In that case he would return no more. Lady Catherine might see him in her way through **town**; and his engagement to **Bingley** of coming again to **Netherfield** must give way.

"If, therefore, an excuse for not keeping his promise should come to his friend within a few days," she added, "I shall know how to understand it. I shall then give over every expectation, every wish of his constancy. If he is satisfied with only regretting me, when he might have obtained my affections and hand, I shall soon cease to regret him at all." *(More magical love thinking…akin to peeling petals off a rose…he loves me, he loves me not…)*

THE surprise of **the rest of the family**, on hearing who their visitor had been, was very great; but they obligingly satisfied it, with the same kind of supposition which had appeased **Mrs. Bennet's** curiosity; and Elizabeth was spared from much teasing on the subject.

The next morning, as she was going downstairs, she was met by **her father**, who came out of his library with a letter in his hand.

"Lizzy," said he, "I was going to look for you; come into my room."

She followed him thither; and her curiosity to know what he had to tell her was heightened by the supposition of its being in some manner connected with the letter he held. It suddenly struck her that it might be from Lady Catherine; and she anticipated with dismay all the consequent explanations.

She followed her father to the fire place, and they both sat down. He then said, "I have received a letter this morning that has astonished me exceedingly. As it principally concerns yourself, you ought to know its contents. I did not know before, that I had two daughters on the brink of matrimony. Let me congratulate you on a very important conquest."

The colour now rushed into Elizabeth's cheeks in the instantaneous conviction of its being a letter from the nephew, instead of the aunt; and she was undetermined whether most to be pleased that he explained himself at all, or offended that his letter was not rather addressed to herself; when her father continued:

"You look conscious. Young ladies have great penetration in such matters as

these; but I think I may defy even *your* sagacity, to discover the name of your admirer. This letter is from **Mr. Collins**."

"From Mr. Collins! and what can *he* have to say?"

"Something very much to the purpose of course. He begins with congratulations on the approaching nuptials of my eldest daughter, of which, it seems, he has been told by some of the good-natured, gossiping **Lucases.** I shall not sport with your impatience, by reading what he says on that point. What relates to yourself, is as follows: 'Having thus offered you the sincere congratulations of **Mrs. Collins** and myself on this happy event, let me now add a short hint on the subject of another; of which we have been **advertised by the same authority**. Your daughter Elizabeth, it is presumed, will not long bear the name of Bennet, after her elder sister has resigned it, and the chosen partner of her fate may be reasonably looked up to as one of the most illustrious personages in this land.'

"Can you possibly guess, Lizzy, who is meant by this?" 'This young gentleman is blessed, in a peculiar way, with every thing the heart of mortal can most desire,—splendid property, noble kindred, and extensive patronage. Yet in spite of all these temptations, let me warn my cousin Elizabeth, and yourself, of what evils you may incur by a precipitate closure with this gentleman's proposals, which, of course, you will be inclined to take immediate advantage of.' *(Lady Catherine made Collins send this letter.)*

"Have you any idea, Lizzy, who this gentleman is? But now it comes out:

"'My motive for cautioning you is as follows. We have reason to imagine that his aunt, **Lady Catherine de Bourgh**, does not look on the match with a friendly eye.'

"***Mr. Darcy***, you see, is the man! Now, Lizzy, I think I *have* surprised you. Could he, or the Lucases, have pitched on any man within the circle of our acquaintance, whose name would have given the lie more effectually to what they related? Mr. Darcy, who never looks at any woman but to see a blemish, and who probably never looked at you in his life! It is admirable!"

Elizabeth tried to join in her father's pleasantry, but could only force one most reluctant smile. Never had his wit been directed in a manner so little agreeable to her.

"Are you not diverted?"

"Oh! yes. Pray read on."

"'After mentioning the likelihood of this marriage to her ladyship last night, she immediately, with her usual condescension, expressed what she felt on the

occasion; when it became apparent, that on the score of some family objections on the part of my cousin, she would never give her consent to what she termed so disgraceful a match. I thought it my duty to give the speediest intelligence of this to my cousin, that she and her noble admirer may be aware of what they are about, and not run hastily into a marriage which has not been properly sanctioned.' Mr. Collins moreover adds, 'I am truly rejoiced that my cousin **Lydia's** sad business has been so well hushed up, and am only concerned that their living together before the marriage took place should be so generally known. I must not, however, neglect the duties of my station, or refrain from declaring my amazement at hearing that you received the young couple into your house as soon as they were married. It was an encouragement of vice; and had I been the rector of **Longbourn**, I should very strenuously have opposed it. You ought certainly to forgive them, as a Christian, but never to admit them in your sight, or allow their names to be mentioned in your hearing.' That is his notion of Christian forgiveness! The rest of his letter is only about his dear Charlotte's situation, and his expectation of a young olive-branch. But, Lizzy, you look as if you did not enjoy it. You are not going to be *missish*, I hope, and pretend to be affronted at an idle report. **For what do we live, but to make sport for our neighbours, and laugh at them in our turn?"** *(Mr. Bennet's philosophy throughout the novel.)*

"Oh!" cried Elizabeth, "I am excessively diverted. But it is so strange!"

"Yes—*that* is what makes it amusing. Had they fixed on any other man it would have been nothing; but *his* perfect indifference, and *your* pointed dislike, make it so delightfully absurd! Much as I abominate writing, I would not give up Mr. Collins's correspondence for any consideration. Nay, when I read a letter of his, I cannot help giving him the preference even over **Wickham**, much as I value the impudence and hypocrisy of my son-in-law. And pray, Lizzy, what said Lady Catherine about this report? Did she call to refuse her consent?"

To this question his daughter replied only with a laugh; and as it had been asked without the least suspicion, she was not distressed by his repeating it. Elizabeth had never been more at a loss to make her feelings appear what they were not. It was necessary to laugh, when she would rather have cried. Her father had most cruelly mortified her, by what he said of Mr. Darcy's indifference, and she could do nothing but wonder at such a want of penetration, or fear that perhaps, instead of his seeing too little, she might have fancied too

much. *(Elizabeth used to have secrets with her father, regarding the ridiculous nature of her mother, etc. Now she must not show her true self even to him as it is now reserved for Darcy.)*

• ANALYZING THE SCENE •

A STORY EVENT is an active change of life value for one or more characters as a result of conflict (one character's desires clash with another's).

A WORKING SCENE contains at least one Story Event.

To determine a Scene's Story Event, answer these four questions:

1. **What are the characters literally doing?**

   Mr. Bennets shares the contents of Mr. Collins' letter with Elizabeth.

2. **What is the essential action of what the characters are doing in this scene?**

   Mr. Bennet is having fun at others' expense while Elizabeth hides her desire for Darcy.

3. **What life value has changed for one or more of the characters in the scene?**

   We'll track the life value for Elizabeth in this scene.

4. **Which life value should I highlight on my Story Grid Spreadsheet?**

   Despairing to Devastated.

HOW THE SCENE ABIDES THE FIVE COMMANDMENTS OF STORYTELLING

Inciting Incident: Mr. Collins' letter arrives.

Progressive Complication: Collins is warning Mr. Bennet.

Crisis: Best bad choice. To tell her father about her love for Darcy would invite his cynical enjoyment of her predicament. To not tell her father is to get no solace from the person with whom she used to have a strong connection.

Climax: Elizabeth pretends that Collins' letter is funny.

Resolution: Elizabeth is devastated to learn that her father thinks Darcy thinks she's a lowlife.

Chapter 58

Instead of receiving any such letter of excuse from his friend, as **Elizabeth** half expected **Mr. Bingley** to do, he was able to bring **Darcy** with him to **Longbourn** before many days had passed after **Lady Catherine's** visit. The gentlemen arrived early; and, before **Mrs. Bennet** had time to tell him of their having seen his aunt, of which her daughter sat in momentary dread, Bingley, who wanted to be alone with **Jane**, proposed their all walking out. It was agreed to. Mrs. Bennet was not in the habit of walking; **Mary** could never spare time; but **the remaining five set off together**. Bingley and Jane, however, soon allowed the others to outstrip them. They lagged behind, while Elizabeth, **Kitty**, and Darcy were to entertain each other. Very little was said by either; Kitty was too much afraid of him to talk; Elizabeth was secretly forming a desperate resolution; and perhaps he might be doing the same.

They walked towards **the Lucases**, because Kitty wished to call upon **Maria**; and as Elizabeth saw no occasion for making it a general concern, when Kitty left them she went boldly on with him alone. **Now was the moment for her resolution to be executed, and, while her courage was high, she immediately said:** *(This is Elizabeth's declaration of love…the pivotal moment of the novel where her internal resolutions become active life choices.)*

"Mr. Darcy, I am a very selfish creature; and, for the sake of giving relief to my own feelings, care not how much I may be wounding yours. I can no longer help thanking you for your unexampled kindness to **my poor sister**. Ever since I have known it, I have been most anxious to acknowledge to you how gratefully I feel it. Were it known to the rest of my family, I should not have merely my own gratitude to express."

"I am sorry, exceedingly sorry," replied Darcy, in a tone of surprise and emotion, "that you have ever been informed of what may, in a mistaken light, have given you uneasiness. I did not think **Mrs. Gardiner** was so little to be trusted."

"You must not blame my aunt. Lydia's thoughtlessness first betrayed to me that you had been concerned in the matter; and, of course, I could not rest

till I knew the particulars. Let me thank you again and again, in the name of all my family, for that **generous compassion which induced you to take so much trouble, and bear so many mortifications, for the sake of discovering them."**

"If you *will* thank me," he replied, "**let it be for yourself alone**. That the wish of giving happiness to you might add force to the other inducements which led me on, I shall not attempt to deny. But your *family* owe me nothing. **Much as I respect them, I believe I thought only of *you*."** *(This is great because Darcy will not let Elizabeth get away with this sort of generic "Thanks…" He wants to know what she feels.)*

Elizabeth was too much embarrassed to say a word. After a short pause, her companion added, **"You are too generous to trifle with me. If your feelings are still what they were last April, tell me so at once**. ***My* affections and wishes are unchanged, but one word from you will silence me on this subject for ever."** *(This guy has so much courage. He tells her that he loves her still, but that if she still hates him, he'll leave her alone. He's forcing her to be direct with him…something she isn't very good at doing.)*

Elizabeth, feeling all the more than common awkwardness and anxiety of his situation, now forced herself to speak; and immediately, though not very fluently, gave him to understand that her sentiments had undergone so material a change, since the period to which he alluded, as to make her receive with gratitude and pleasure his present assurances. The happiness which this reply produced, was such as he had probably never felt before; and he expressed himself on the occasion as sensibly and as warmly as a man violently in love can be supposed to do. Had Elizabeth been able to encounter his eye, she might have seen how well the expression of heartfelt delight, diffused over his face, became him; but, though she could not look, she could listen, and he told her of feelings, which, in proving of what importance she was to him, made his affection every moment more valuable. *(Interesting choice to "report" the declaration and reaction to the declaration of love instead of directly giving the reader the dialogue, no? It's as if Austen is saying to the reader that the intimacy between the two characters is such that it would be disrespectful to repeat their declarations publicly. Would any writer today have the courage to force the reader to imagine their own conversation between the two lovers? Doubtful.)*

They walked on, without knowing in what direction. There was too much to be thought, and felt, and said, for attention to any other objects. **She**

soon learnt that they were indebted for their present good understanding to the efforts of his aunt, who did call on him in her return through London, and there relate her journey to Longbourn, its motive, and the substance of her conversation with Elizabeth; dwelling emphatically on every expression of the latter which, in her ladyship's apprehension, peculiarly denoted her perverseness and assurance; in the belief that such a relation must assist her endeavours to obtain that promise from her nephew which she had refused to give. But, unluckily for her ladyship, its effect had been exactly contrariwise. *(So Lady Catherine, after having lost round one with Elizabeth, went to see Darcy and told him that Elizabeth refused to disavow him.)*

"It taught me to hope," said he, "as I had scarcely ever allowed myself to hope before. I knew enough of your disposition to be certain that, had you been absolutely, irrevocably decided against me, you would have acknowledged it to Lady Catherine, frankly and openly." *(Darcy knows Elizabeth doesn't lie.)*

Elizabeth coloured and laughed as she replied, "Yes, you know enough of my frankness to believe me capable of *that*. After abusing you so abominably to your face, I could have no scruple in abusing you to all your relations."

"What did you say of me, that I did not deserve? For, though your accusations were ill-founded, formed on mistaken premises, my behaviour to you at the time had merited the severest reproof. It was unpardonable. I cannot think of it without abhorrence." *(Darcy takes responsibility for his previous actions.)*

"We will not quarrel for the greater share of blame annexed to that evening," said Elizabeth. "The conduct of neither, if strictly examined, will be irreproachable; but since then, we have both, I hope, improved in civility."

"I cannot be so easily reconciled to myself. The recollection of what I then said, of my conduct, my manners, my expressions during the whole of it, is now, and has been many months, inexpressibly painful to me. Your reproof, so well applied, I shall never forget: 'had you behaved in a more gentlemanlike manner.' Those were your words. You know not, you can scarcely conceive, how they have tortured me;—though it was some time, I confess, before I was reasonable enough to allow their justice." *(Darcy is capable of change and he is grateful to the person who had the respect for him and faith in him to give him the truth…so that he might benefit from it and change himself for the better.)*

"I was certainly very far from expecting them to make so strong an impression. I had not the smallest idea of their being ever felt in such a way."

"I can easily believe it. You thought me then devoid of every proper feeling, I am sure you did. The turn of your countenance I shall never forget, as you said that I could not have addressed you in any possible way that would induce you to accept me."

"Oh! do not repeat what I then said. These recollections will not do at all. I assure you that I have long been most heartily ashamed of it." *(Elizabeth understands now too of what a judgmental gasbag she was the previous April…to be so certain of one's worldview as to damn a person without knowing much about them beyond what your prejudicial inclinations tell you.)*

Darcy mentioned his letter. "Did it," said he, "did it soon make you think better of me? Did you, on reading it, give any credit to its contents?"

She explained what its effect on her had been, and **how gradually all her former prejudices had been removed**.

"I knew," said he, "that what I wrote must give you pain, but it was necessary. I hope you have destroyed the letter. There was one part especially, the opening of it, which I should dread your having the power of reading again. I can remember some expressions which might justly make you hate me."

"The letter shall certainly be burnt, if you believe it essential to the preservation of my regard; but, though we have both reason to think my opinions not entirely unalterable, they are not, I hope, quite so easily changed as that implies."

"When I wrote that letter," replied Darcy, "I believed myself perfectly calm and cool, but I am since convinced that it was written in a dreadful bitterness of spirit."

"The letter, perhaps, began in bitterness, but it did not end so. **The adieu is charity itself.** *(Darcy's unconditional love for her expressed succinctly…as May God Bless You.)* But think no more of the letter. **The feelings of the person who wrote, and the person who received it, are now so widely different from what they were then, that every unpleasant circumstance attending it ought to be forgotten. You must learn some of my philosophy. Think only of the past as its remembrance gives you pleasure."** *(This is the statement that best sums up the purpose of a story…to move the reader from one point of view to another just as the character/s move from one state of being to another…how they change.)*

"I cannot give you credit for any philosophy of the kind. Your retrospections must be so totally void of reproach, that the contentment arising from them is not of philosophy, but, what is much better, of innocence. But with me, it is not so. Painful recollections will intrude which cannot, which ought not, to be repelled. I have been a selfish being all my life, in practice, though not in principle. As a child I was taught what was right, but I was not taught to correct my temper. I was given good principles, but left to follow them in pride and conceit. Unfortunately an only son (for many years an only child), I was spoilt by my parents, who, though good themselves (my father, particularly, all that was benevolent and amiable), allowed, encouraged, almost taught me to be selfish and overbearing; **to care for none beyond my own family circle; to think meanly of all the rest of the world; to wish at least to think meanly of their sense and worth compared with my own.** Such I was, from eight to eight and twenty; and such I might still have been but for you, dearest, loveliest Elizabeth! What do I not owe you! You taught me a lesson, hard indeed at first, but most advantageous. By you, I was properly humbled. I came to you without a doubt of my reception. You showed me how insufficient were all my pretensions to please a woman worthy of being pleased."

"Had you then persuaded yourself that I should?"

"Indeed I had. What will you think of my vanity? I believed you to be wishing, expecting my addresses."

"My manners must have been in fault, but not intentionally, I assure you. I never meant to deceive you, but my spirits might often lead me wrong. How you must have hated me after *that* evening?"

"Hate you! I was angry perhaps at first, but my anger soon began to take a proper direction."

"I am almost afraid of asking what you thought of me, when we met at **Pemberley**. You blamed me for coming?"

"No indeed; I felt nothing but surprise."

"Your surprise could not be greater than *mine* in being noticed by you. My conscience told me that I deserved no extraordinary politeness, and I confess that I did not expect to receive *more* than my due."

"My object then," replied Darcy, "was to show you, by every civility in my power, that **I was not so mean as to resent the past; and I hoped to obtain your forgiveness, to lessen your ill opinion, by letting you see that your**

reproofs had been attended to. How soon any other wishes introduced themselves I can hardly tell, but I believe in about half an hour after I had seen you."

He then told her of **Georgiana's** delight in her acquaintance, and of her disappointment at its sudden interruption; which naturally leading to the cause of that interruption, she soon learnt that his resolution of following her from **Derbyshire** in quest of her sister had been formed before he quitted the inn, and that his gravity and thoughtfulness there had arisen from no other struggles than what such a purpose must comprehend.

She expressed her gratitude again, but it was too painful a subject to each, to be dwelt on farther.

After walking several miles in a leisurely manner, and too busy to know anything about it, they found at last, on examining their watches, that it was time to be at home.

"What could become of Mr. Bingley and Jane!" was a wonder which introduced the discussion of their affairs. Darcy was delighted with their engagement; his friend had given him the earliest information of it.

"I must ask whether you were surprised?" said Elizabeth.

"Not at all. When I went away, I felt that it would soon happen."

"That is to say, you had given your permission. I guessed as much." And though he exclaimed at the term, she found that it had been pretty much the case.

"On the evening before my going to **London**," said he, "I made a confession to him, which I believe I ought to have made long ago. I told him of all that had occurred to make my former interference in his affairs absurd and impertinent. His surprise was great. He had never had the slightest suspicion. I told him, moreover, that I believed myself mistaken in supposing, as I had done, that your sister was indifferent to him; and as I could easily perceive that his attachment to her was unabated, I felt no doubt of their happiness together."

Elizabeth could not help smiling at his easy manner of directing his friend.

"Did you speak from your own observation," said she, "when you told him that my sister loved him, or merely from my information last spring?"

"From the former. I had narrowly observed her during the two visits which I had lately made here; and I was convinced of her affection."

"And your assurance of it, I suppose, carried immediate conviction to him."

"It did. Bingley is most unaffectedly modest. His diffidence had pre-

vented his depending on his own judgment in so anxious a case, but his reliance on mine made every thing easy. I was obliged to confess one thing, which for a time, and not unjustly, offended him. I could not allow myself to conceal that your sister had been in town three months last winter, that I had known it, and purposely kept it from him. He was angry. But his anger, I am persuaded, lasted no longer than he remained in any doubt of your sister's sentiments. He has heartily forgiven me now."

Elizabeth longed to observe that Mr. Bingley had been a most delightful friend; so easily guided that his worth was invaluable; but she checked herself. **She remembered that he had yet to learn to be laughed at, and it was rather too early to begin**. *(This is a wonderful detail—one that her father never learned.)* In anticipating the happiness of Bingley, which of course was to be inferior only to his own, he continued the conversation till they reached the house. In the hall they parted.

• ANALYZING THE SCENE •

A STORY EVENT is an active change of life value for one or more characters as a result of conflict (one character's desires clash with another's).

A WORKING SCENE contains at least one Story Event.

To determine a Scene's Story Event, answer these four questions:

1. What are the characters literally doing?

Darcy and Elizabeth go on a walk.

2. What is the essential action of what the characters are doing in this scene?

The two lovers confess their love and true feelings for one another.

3. What life value has changed for one or more of the characters in the scene?

We'll track the life value for Elizabeth in this scene.

4. Which life value should I highlight on my Story Grid Spreadsheet?

Depressed to Overjoyed.

HOW THE SCENE ABIDES THE FIVE COMMANDMENTS OF STORYTELLING

Inciting Incident: Bingley comes to visit and has Darcy with him.

Progressive Complication: Darcy and Elizabeth have to walk with Kitty.

Crisis: Best bad choice. To tell Darcy of her feelings will make her vulnerable. To not tell him will kill her chances of marrying him.

Climax: Elizabeth tells Darcy she loves him and that she wants to marry him.

Resolution: The two love birds walk back intent on doing something about their feelings.

Chapter 59

"My dear Lizzy, where can you have been walking to?" was a question which **Elizabeth** received from **Jane** as soon as she entered their room, and from all the others when they sat down to table. She had only to say in reply, that they had wandered about, till she was beyond her own knowledge. She coloured as she spoke; but neither that, nor anything else, awakened a suspicion of the truth.

The evening passed quietly, unmarked by anything extraordinary. The acknowledged lovers talked and laughed, the unacknowledged were silent. **Darcy** was not of a disposition in which happiness overflows in mirth; and Elizabeth, agitated and confused, rather *knew* that she was happy than *felt* herself to be so; for, besides the immediate embarrassment, there were other evils before her. She anticipated what would be felt in the family when her situation became known; she was aware that no one liked him but Jane; and even feared that with the others it was a dislike which not all his fortune and consequence might do away.

At night she opened her heart to Jane. Though suspicion was very far from Miss Bennet's general habits, she was absolutely incredulous here.

"You are joking, Lizzy. This cannot be!—engaged to Mr. Darcy! No, no, you shall not deceive me. I know it to be impossible."

"This is a wretched beginning indeed! My sole dependence was on you; and I am sure nobody else will believe me, if you do not. Yet, indeed, I am in earnest. I speak nothing but the truth. He still loves me, and we are engaged."

Jane looked at her doubtingly. "Oh, Lizzy! it cannot be. I know how much you dislike him."

"You know nothing of the matter. *That* is all to be forgot. Perhaps I did not always love him so well as I do now. But in such cases as these, a good memory is unpardonable. This is the last time I shall ever remember it myself."

Miss Bennet still looked all amazement. Elizabeth again, and more seriously assured her of its truth.

"Good Heaven! can it be really so! Yet now I must believe you," cried Jane. "My dear, dear Lizzy, I would—I do congratulate you—but are you certain? forgive the question—are you quite certain that you can be happy with him?"

"There can be no doubt of that. It is settled between us already, that we are to be the happiest couple in the world. But are you pleased, Jane? Shall you like to have such a brother?"

"Very, very much. Nothing could give either **Bingley** or myself more delight. But we considered it, we talked of it as impossible. And do you really love him quite well enough? Oh, Lizzy! do anything rather than marry without affection. Are you quite sure that you feel what you ought to do?"

"Oh, yes! You will only think I feel *more* than I ought to do, when I tell you all."

"What do you mean?"

"Why, I must confess that I love him better than I do Bingley. I am afraid you will be angry."

"My dearest sister, now *be* serious. I want to talk very seriously. Let me know every thing that I am to know, without delay. Will you tell me how long you have loved him?"

"It has been coming on so gradually, that I hardly know when it began. But I believe I must date it from my first seeing his beautiful grounds at **Pemberley**."

Another entreaty that she would be serious, however, produced the desired effect; and she soon satisfied Jane by her solemn assurances of attachment. When convinced on that article, Miss Bennet had nothing further to wish.

"Now I am quite happy," said she, "for you will be as happy as myself. I always had a value for him. Were it for nothing but his love of you, I must always have esteemed him; but now, as Bingley's friend and your husband, there can be only Bingley and yourself more dear to me. But Lizzy, you have been very sly, very reserved with me. How little did you tell me of what passed at Pemberley and **Lambton**! I owe all that I know of it to another, not to you."

Elizabeth told her the motives of her secrecy. She had been unwilling to mention Bingley; and the unsettled state of her own feelings had made her equally avoid the name of his friend. But now she would no longer conceal from her his share in **Lydia's** marriage. All was acknowledged, and half the night spent in conversation.

"GOOD gracious!" cried **Mrs. Bennet**, as she stood at a window the next morning, "if that disagreeable Mr. Darcy is not coming here again with our dear Bingley! What can he mean by being so tiresome as to be always coming here? I had no notion but he would go a-shooting, or something or other, and not disturb us with his company. What shall we do with him? Lizzy, you must walk out with him again, that he may not be in Bingley's way."

Elizabeth could hardly help laughing at so convenient a proposal; yet was really vexed that her mother should be always giving him such an epithet.

As soon as they entered, Bingley looked at her so expressively, and shook hands with such warmth, as left no doubt of his good information; and he soon afterwards said aloud, "Mrs. Bennet, have you no more lanes hereabouts in which Lizzy may lose her way again to-day?"

"I advise Mr. Darcy, and Lizzy, and **Kitty**," said Mrs. Bennet, "to walk to **Oakham Mount** this morning. It is a nice long walk, and Mr. Darcy has never seen the view."

"It may do very well for the others," replied Mr. Bingley; "but I am sure it will be too much for Kitty. Won't it, Kitty?" Kitty owned that she had rather stay at home. Darcy professed a great curiosity to see the view from the Mount, and Elizabeth silently consented. As she went up stairs to get ready, Mrs. Bennet followed her, saying:

"I am quite sorry, Lizzy, that you should be forced to have that disagreeable man all to yourself. But I hope you will not mind it: it is all for Jane's sake, you know; and there is no occasion for talking to him, except just now and then. So, do not put yourself to inconvenience."

During their walk, it was resolved that **Mr. Bennet's** consent should be asked in **the course of the evening**. Elizabeth reserved to herself the application for her mother's. She could not determine how her mother would take it; sometimes doubting whether all his wealth and grandeur would be enough to overcome her abhorrence of the man. But whether she were violently set against the match, or violently delighted with it, it was certain that her manner would be equally ill adapted to do credit to her sense; and she could no more bear that Mr. Darcy should hear the first raptures of her joy, than the first vehemence of her disapprobation.

IN the evening, soon after Mr. Bennet withdrew to the library, she saw Mr. Darcy rise also and follow him, and her agitation on seeing it was extreme. She did not fear her father's opposition, but he was going to be made unhappy; and that it should be through her means—that *she*, his favourite child, should be distressing him by her choice, should be filling him with fears and regrets in disposing of her—was a wretched reflection, and she sat in misery till Mr. Darcy appeared again, when, looking at him, she was a little relieved by his smile. In a few minutes he approached the table where she was sitting with

Kitty; and, while pretending to admire her work said in a whisper, "Go to your father, he wants you in the library." She was gone directly.

Her father was walking about the room, looking grave and anxious. "Lizzy," said he, "what are you doing? Are you out of your senses, to be accepting this man? Have not you always hated him?"

How earnestly did she then wish that her former opinions had been more reasonable, her expressions more moderate! It would have spared her from explanations and professions which it was exceedingly awkward to give; but they were now necessary, and she assured him, with some confusion, of her attachment to Mr. Darcy.

"Or, in other words, you are determined to have him. He is rich, to be sure, and you may have more fine clothes and fine carriages than Jane. But will they make you happy?"

"Have you any other objection," said Elizabeth, "than your belief of my indifference?"

"None at all. We all know him to be a proud, unpleasant sort of man; but this would be nothing if you really liked him."

"I do, I do like him," she replied, with tears in her eyes, "I love him. Indeed he has no improper pride. He is perfectly amiable. You do not know what he really is; then pray do not pain me by speaking of him in such terms."

"Lizzy," said her father, "I have given him my consent. He is the kind of man, indeed, to whom I should never dare refuse anything, which he condescended to ask. I now give it to *you*, if you are resolved on having him. But let me advise you to think better of it. I know your disposition, Lizzy. I know that you could be neither happy nor respectable, unless you truly esteemed your husband; unless you looked up to him as a superior. Your lively talents would place you in the greatest danger in an unequal marriage. You could scarcely escape discredit and misery. **My child, let me not have the grief of seeing *you* unable to respect your partner in life. You know not what you are about."** *(Mr. Bennet states his position in his marriage, which he serves as cautionary tale here.)*

Elizabeth, still more affected, was earnest and solemn in her reply; and at length, by repeated assurances that Mr. Darcy was really the object of her choice, by explaining the gradual change which her estimation of him had undergone, relating her absolute certainty that his affection was not the work

of a day, but had stood the test of many months' suspense, and enumerating with energy all his good qualities, she did conquer her father's incredulity, and reconcile him to the match.

"Well, my dear," said he, when she ceased speaking, "I have no more to say. If this be the case, he deserves you. I could not have parted with you, my Lizzy, to anyone less worthy."

To complete the favourable impression, she then told him what Mr. Darcy had voluntarily done for Lydia. He heard her with astonishment.

"This is an evening of wonders, indeed! And so, Darcy did every thing; made up the match, gave the money, paid the fellow's debts, and got him his commission! So much the better. It will save me a world of trouble and economy. Had it been your uncle's doing, I must and *would* have paid him; but these violent young lovers carry every thing their own way. I shall offer to pay him to-morrow; he will rant and storm about his love for you, and there will be an end of the matter."

He then recollected her embarrassment a few days before, on his reading **Mr. Collins'**s letter; and after laughing at her some time, allowed her at last to go—saying, as she quitted the room, "If any young men come for **Mary** or **Kitty**, send them in, for I am quite at leisure."

Elizabeth's mind was now relieved from a very heavy weight; and, after half an hour's quiet reflection in her own room, she was able to join the others with tolerable composure. Every thing was too recent for gaiety, but the evening passed tranquilly away; there was no longer anything material to be dreaded, and the comfort of ease and familiarity would come in time.

When her mother went up to her dressing-room at night, she followed her, and made the important communication. Its effect was most extraordinary; for on first hearing it, Mrs. Bennet sat quite still, and unable to utter a syllable. Nor was it under many, many minutes that she could comprehend what she heard; though not in general backward to credit what was for the advantage of her family, or that came in the shape of a lover to any of them. She began at length to recover, to fidget about in her chair, get up, sit down again, wonder, and bless herself.

"Good gracious! Lord bless me! only think! dear me! Mr. Darcy! Who would have thought it! And is it really true? Oh! my sweetest Lizzy! how rich and how great you will be! What pin-money, what jewels, what carriages you will have! Jane's is nothing to it—nothing at all. I am so pleased—so happy.

Such a charming man!—so handsome! so tall!—Oh, my dear Lizzy! pray apologise for my having disliked him so much before. I hope he will overlook it. Dear, dear Lizzy. A house in **town**! Every thing that is charming! Three daughters married! Ten thousand a year! Oh, Lord! What will become of me. I shall go distracted."

This was enough to prove that her approbation need not be doubted: and Elizabeth, rejoicing that such an effusion was heard only by herself, soon went away. But before she had been three minutes in her own room, her mother followed her.

"My dearest child," she cried, "I can think of nothing else! Ten thousand a year, and very likely more! 'Tis as good as a Lord! And a special licence. You must and shall be married by a special licence. But my dearest love, tell me what dish Mr. Darcy is particularly fond of, that I may have it to-morrow."

This was a sad omen of what her mother's behaviour to the gentleman himself might be; and Elizabeth found that, though in the certain possession of his warmest affection, and secure of her relations' consent, there was still something to be wished for. But the morrow passed off much better than she expected; for Mrs. Bennet luckily stood in such awe of her intended son-in-law that she ventured not to speak to him, unless it was in her power to offer him any attention, or mark her deference for his opinion.

Elizabeth had the satisfaction of seeing her father taking pains to get acquainted with him; and Mr. Bennet soon assured her that he was rising every hour in his esteem.

"I admire all my three sons-in-law highly," said he. "**Wickham, perhaps, is my favourite; but I think I shall like *your* husband quite as well as Jane's.**" *(Always the joker.)*

• ANALYZING THE SCENE •

A STORY EVENT is an active change of life value for one or more characters as a result of conflict (one character's desires clash with another's).

A WORKING SCENE contains at least one Story Event.

To determine a Scene's Story Event, answer these four questions:

1. **What are the characters literally doing?**

   Mr. Darcy and Elizabeth get the Bennets' approvals.

2. **What is the essential action of what the characters are doing in this scene?**

   The family warns and then soon warms to the idea.

3. **What life value has changed for one or more of the characters in the scene?**

   We'll track the life value for the Bennets in this scene.

4. **Which life value should I highlight on my Story Grid Spreadsheet?**

   Perplexed to Accepting.

HOW THE SCENE ABIDES THE FIVE COMMANDMENTS OF STORYTELLING

Inciting Incident: Mr. Darcy asks Mr. Bennet's consent to marry Elizabeth.

Progressive Complication: Mr. Bennet is concerned that Elizabeth may end up as he has.

Crisis: Best bad choice. To stop Elizabeth would hurt her feelings irreparably. To accept Mr. Darcy is against all of their prejudices against him.

Climax: The family accepts Darcy.

Resolution: Mrs. Bennet counts the money.

Chapter 60

Elizabeth's spirits soon rising to playfulness again, she wanted **Mr. Darcy** to account for his having ever fallen in love with her. "How could you begin?" said she. "I can comprehend your going on charmingly, when you had once made a beginning; but what could set you off in the first place?"

"I cannot fix on the hour, or the spot, or the look, or the words, which laid the foundation. It is too long ago. I was in the middle before I knew that I *had* begun."

"My beauty you had early withstood, and as for my manners—my behaviour to *you* was at least always bordering on the uncivil, and I never spoke to you without rather wishing to give you pain than not. Now be sincere; did you admire me for my impertinence?"

"For the liveliness of your mind, I did."

"You may as well call it impertinence at once. It was very little less. The fact is, that you were sick of civility, of deference, of officious attention. You were disgusted with the women who were always speaking, and looking, and thinking for *your* approbation alone. I roused, and interested you, because I was so unlike *them*. Had you not been really amiable, you would have hated me for it; but in spite of the pains you took to disguise yourself, your feelings were always noble and just; and in your heart, you thoroughly despised the persons who so assiduously courted you. There—I have saved you the trouble of accounting for it; and really, all things considered, I begin to think it perfectly reasonable. To be sure, you knew no actual good of me—but nobody thinks of *that* when they fall in love."

"Was there no good in your affectionate behaviour to **Jane** while she was ill at **Netherfield**?"

"Dearest Jane! who could have done less for her? But make a virtue of it by all means. My good qualities are under your protection, and you are to exaggerate them as much as possible; and, in return, it belongs to me to find occasions for teasing and quarrelling with you as often as may be; and I shall begin directly by asking you what made you so unwilling to come to the point at last.

What made you so shy of me, when you first called, and afterwards dined here? Why, especially, when you called, did you look as if you did not care about me?"

"Because you were grave and silent, and gave me no encouragement."

"But I was embarrassed."

"And so was I."

"You might have talked to me more when you came to dinner."

"A man who had felt less, might."

"How unlucky that you should have a reasonable answer to give, and that I should be so reasonable as to admit it! But I wonder how long you *would* have gone on, if you had been left to yourself. I wonder when you *would* have spoken, if I had not asked you! My resolution of thanking you for your kindness to Lydia had certainly great effect**. *Too much*, I am afraid; for what becomes of the moral, if our comfort springs from a breach of promise? for I ought not to have mentioned the subject. This will never do."**

"You need not distress yourself. The moral will be perfectly fair. **Lady Catherine's unjustifiable endeavours to separate us were the means of removing all my doubts.** I am not indebted for my present happiness to your eager desire of expressing your gratitude. I was not in a humour to wait for any opening of yours. My aunt's intelligence had given me hope, and I was determined at once to know every thing."

"Lady Catherine has been of infinite use, which ought to make her happy, for she loves to be of use. But tell me, what did you come down to **Netherfield** for? Was it merely to ride to **Longbourn** and be embarrassed? or had you intended any more serious consequence?"

"My real purpose was to see *you*, and to judge, if I could, whether I might ever hope to make you love me. My avowed one, or what I avowed to myself, was to see whether your sister were still partial to **Bingley**, and if she were, to make the confession to him which I have since made." *(This was Darcy's final test for his worldview shift, which he passed splendidly.)*

"Shall you ever have courage to announce to Lady Catherine what is to befall her?"

"I am more likely to want more time than courage, Elizabeth. But it ought to be done, and if you will give me a sheet of paper, it shall be done directly."

"And if I had not a letter to write myself, I might sit by you and admire the evenness of your writing, as **another young lady** once did. But I have an aunt, too, who must not be longer neglected."

From an unwillingness to confess how much her intimacy with Mr. Darcy had been over-rated, Elizabeth had never yet answered **Mrs. Gardiner's** long letter; but now, having *that* to communicate which she knew would be most welcome, she was almost ashamed to find that **her uncle and aunt** had already lost three days of happiness, and immediately wrote as follows:

"I would have thanked you before, my dear aunt, as I ought to have done, for your long, kind, satisfactory, detail of particulars; but to say the truth, I was too cross to write. You supposed more than really existed. But *now* suppose as much as you choose; give a loose rein to your fancy, indulge your imagination in every possible flight which the subject will afford, and unless you believe me actually married, you cannot greatly err. You must write again very soon, and praise him a great deal more than you did in your last. I thank you, again and again, for not going to **the Lakes**. How could I be so silly as to wish it! Your idea of the ponies is delightful. We will go round the Park every day. I am the happiest creature in the world. Perhaps other people have said so before, but not one with such justice**. I am happier even than Jane; she only smiles, I laugh.** Mr. Darcy sends you all the love in the world that he can spare from me. You are all to come to **Pemberley** at Christmas. Yours, etc."

Mr. Darcy's letter to Lady Catherine was in a different style; and still different from either was what **Mr. Bennet** sent to **Mr. Collins**, in reply to his last.

"DEAR SIR,

"I must trouble you once more for congratulations. Elizabeth will soon be the wife of Mr. Darcy. Console Lady Catherine as well as you can. But, if I were you, I would stand by the nephew. He has more to give.

"Yours sincerely, etc."

Miss Bingley's congratulations to her brother, on his approaching marriage, were all that was affectionate and insincere. She wrote even to Jane on the occasion, to express her delight, and repeat all her former professions of regard. Jane was not deceived, but she was affected; and though feeling no reliance on her, could not help writing her a much kinder answer than she knew was deserved.

The joy which **Miss Darcy** expressed on receiving similar information, was as sincere as her brother's in sending it. Four sides of paper were insufficient to contain all her delight, and all her earnest desire of being loved by her sister.

Before any answer could arrive from Mr. Collins, or any congratulations to Elizabeth from **his wife**, the **Longbourn** family heard that the Collinses were

come themselves to **Lucas Lodge**. The reason of this sudden removal was soon evident. Lady Catherine had been rendered so exceedingly angry by the contents of her nephew's letter, that Charlotte, really rejoicing in the match, was anxious to get away till the storm was blown over. At such a moment, the arrival of her friend was a sincere pleasure to Elizabeth, though in the course of their meetings she must sometimes think the pleasure dearly bought, when she saw Mr. Darcy exposed to all the parading and obsequious civility of her husband. He bore it, however, with admirable calmness. He could even listen to **Sir William Lucas**, when he complimented him on carrying away the brightest jewel of the country, and expressed his hopes of their all meeting frequently at St. James's, with very decent composure. If he did shrug his shoulders, it was not till Sir William was out of sight.

Mrs. Phillips's vulgarity was another, and perhaps a greater, tax on his forbearance; and though Mrs. Phillips, as well as her sister, stood in too much awe of him to speak with the familiarity which Bingley's good humour encouraged, yet, whenever she *did* speak, she must be vulgar. Nor was her respect for him, though it made her more quiet, at all likely to make her more elegant. Elizabeth did all she could to shield him from the frequent notice of either, and was ever anxious to keep him to herself, and to those of her family with whom he might converse without mortification; **and though the uncomfortable feelings arising from all this took from the season of courtship much of its pleasure, it added to the hope of the future; and she looked forward with delight to the time when they should be removed from society so little pleasing to either, to all the comfort and elegance of their family party at Pemberley.** *(The two lovers are set apart from each of their respective classes now—content to be alone and to begin a new breed of Englishperson with the gentlemanly polish of Mr. Darcy but the salt of the earth sensibility of Elizabeth.)*

• ANALYZING THE SCENE •

A STORY EVENT is an active change of life value for one or more characters as a result of conflict (one character's desires clash with another's).

A WORKING SCENE contains at least one Story Event.

To determine a Scene's Story Event, answer these four questions:

1. **What are the characters literally doing?**

   Elizabeth and Darcy prepare for the wedding and send out letters to their respective aunts giving them the news of their engagement.

2. **What is the essential action of what the characters are doing in this scene?**

   Elizabeth is enthralled by the prospect of being the Lady of Pemberley, but the attentions of her family tax her husband to be, which causes her stress.

3. **What life value has changed for one or more of the characters in the scene?**

   We'll track the life value for Elizabeth in this scene.

4. **Which life value should I highlight on my Story Grid Spreadsheet?**

   Resigned to Put Upon.

HOW THE SCENE ABIDES THE FIVE COMMANDMENTS OF STORYTELLING

Inciting Incident: Letters to Lady Catherine and Mrs. Gardiner must be dispatched.

Progressive Complication: Lady Catherine is in great distress.

Crisis: Irreconcilable goods. To skip the formalities will bring happiness sooner, but to deny society its pleasures of convention is selfish.

Climax: Darcy and Elizabeth do their duty.

Resolution: It's not too much of a burden.

Chapter 61

Happy for all her maternal feelings was the day on which **Mrs. Bennet** got rid of her two most deserving daughters. **With what delighted pride** she afterwards visited **Mrs. Bingley**, and talked of **Mrs. Darcy**, may be guessed. I wish I could say *(Here we get the voice of the third person omniscient narrator to close out and resolve the novel.)*, for the sake of her family, that the accomplishment of her earnest desire in the establishment of so many of **her children** produced so happy an effect as to make her a sensible, amiable, well-informed woman for the rest of her life; though perhaps it was lucky for **her husband**, who might not have relished domestic felicity in so unusual a form, that she still was occasionally nervous and invariably silly.

Mr. Bennet missed **his second daughter** exceedingly; his affection for her drew him oftener from home than anything else could do. He delighted in going to **Pemberley**, especially when he was least expected. *(Some things never change. Mr. Bennet's behavior has something to be desired.)*

Mr. Bingley and **Jane** remained at **Netherfield** only **a twelvemonth**. So near a vicinity to her mother and **Meryton** relations was not desirable even to *his* easy temper, or *her* affectionate heart. The darling wish of **his sisters** was then gratified; he bought an estate in a neighbouring county to **Derbyshire**, and Jane and Elizabeth, in addition to every other source of happiness, were within thirty miles of each other.

Kitty, to her very material advantage, spent the chief of her time with her two elder sisters. In society so superior to what she had generally known, her improvement was great. She was not of so ungovernable a temper as **Lydia;** and, removed from the influence of Lydia's example, she became, by proper attention and management, less irritable, less ignorant, and less insipid. From the further disadvantage of Lydia's society she was of course carefully kept, and though **Mrs. Wickham** frequently invited her to come and stay with her, with the promise of balls and **young men**, her father would never consent to her going.

Mary was the only daughter who remained at home; and she was necessarily drawn from the pursuit of accomplishments by Mrs. Bennet's being quite unable to sit alone. Mary was obliged to mix more with the world, but she

could still moralize over every morning visit; and as she was no longer mortified by comparisons between her sisters' beauty and her own, it was suspected by her father that she submitted to the change without much reluctance.

As for **Wickham** and Lydia, their characters suffered no revolution from the marriage of her sisters. He bore with philosophy the conviction that Elizabeth must now become acquainted with whatever of his ingratitude and falsehood had before been unknown to her; and in spite of every thing, was not wholly without hope that Darcy might yet be prevailed on to make his fortune. The congratulatory letter which Elizabeth received from Lydia on her marriage, explained to her that, by his wife at least, if not by himself, such a hope was cherished. The letter was to this effect:

"MY DEAR LIZZY,

"I wish you joy. If you love Mr. Darcy half as well as I do my dear Wickham, you must be very happy. It is a great comfort to have you so rich, and when you have nothing else to do, I hope you will think of us. I am sure Wickham would like a place at court very much, and I do not think we shall have quite money enough to live upon without some help. Any place would do, of about three or four hundred a year; but however, do not speak to Mr. Darcy about it, if you had rather not.

"Yours, etc."

As it happened that Elizabeth had *much* rather not, she endeavoured in her answer to put an end to every entreaty and expectation of the kind. Such relief, however, as it was in her power to afford, by the practice of what might be called economy in her own private expences, she frequently sent them. It had always been evident to her that such an income as theirs, under the direction of two persons so extravagant in their wants, and heedless of the future, must be very insufficient to their support; and whenever they changed their quarters, either Jane or herself were sure of being applied to for some little assistance towards discharging their bills. Their manner of living, even when the restoration of peace dismissed them to a home, was unsettled in the extreme. They were always moving from place to place in quest of a cheap situation, and always spending more than they ought. **His affection for her soon sunk into indifference; hers lasted a little longer; and in spite of her youth and her manners, she retained all the claims to reputation which her marriage had given her.**

Though Darcy could never receive *him* at **Pemberley**, yet, for Elizabeth's sake, he assisted him further in his profession. **Lydia** was occasionally a visitor there, when her husband was gone to enjoy himself in **London** or **Bath;** and with the **Bingleys** they both of them frequently staid so long, that even Bingley's good humour was overcome, and he proceeded so far as to talk of giving them a hint to be gone.

Miss Bingley was very deeply mortified by Darcy's marriage; but as she thought it advisable to retain the right of visiting at **Pemberley**, she dropt all her resentment; was fonder than ever of **Georgiana**, almost as attentive to Darcy as heretofore, and paid off every arrear of civility to Elizabeth.

Pemberley was now Georgiana's home; and the attachment of the sisters was exactly what Darcy had hoped to see. They were able to love each other even as well as they intended. Georgiana had the highest opinion in the world of Elizabeth; though at first she often listened with an astonishment bordering on alarm at her lively, sportive, manner of talking to her brother. He, who had always inspired in herself a respect which almost overcame her affection, she now saw the object of open pleasantry. Her mind received knowledge which had never before fallen in her way. By Elizabeth's instructions, she began to comprehend that a woman may take liberties with her husband which a brother will not always allow in a sister more than ten years younger than himself.

Lady Catherine was extremely indignant on the marriage of her nephew; and as she gave way to all the genuine frankness of her character in her reply to the letter which announced its arrangement, she sent him language so very abusive, especially of Elizabeth, that for some time all intercourse was at an end. But at length, by Elizabeth's persuasion, he was prevailed on to overlook the offence, and seek a reconciliation; and, after a little further resistance on the part of his aunt, her resentment gave way, either to her affection for him, or her curiosity to see how his wife conducted herself; and she condescended to wait on them at Pemberley, in spite of that pollution which its woods had received, not merely from the presence of such a mistress, but **the visits of her uncle and aunt from the city.**

With **the Gardiners,** they were always on the most intimate terms. Darcy, as well as Elizabeth, really loved them; and they were both ever sensible of the warmest gratitude towards the persons who, by bringing her into **Derbyshire**, had been the means of uniting them.

• ANALYZING THE SCENE •

A STORY EVENT is an active change of life value for one or more characters as a result of conflict (one character's desires clash with another's).

A WORKING SCENE contains at least one Story Event.

To determine a Scene's Story Event, answer these four questions:

1. **What are the characters literally doing?**
   The third person omniscient narrator resolves the story.
2. **What is the essential action of what the characters are doing in this scene?**
   The narrator wraps it up to a happy, if encumbered, conclusion.
3. **What life value has changed for one or more of the characters in the scene?**
   We'll track the life value for Jane, Elizabeth, Bingley and Darcy in this scene.
4. **Which life value should I highlight on my Story Grid Spreadsheet?**
   Put Upon to Happily Bearing It.

HOW THE SCENE ABIDES THE FIVE COMMANDMENTS OF STORYTELLING

Inciting Incident: Married life for the Bingleys and Darcys.

Progressive Complication: The Bennet side and Lady Catherine side of the families burden the lovers.

Crisis: Best bad choice. To disavow family will place tremendous pressure on the marriage. To give in to family wishes and demands serves to encourage further solicitation.

Climax: The Bingleys and Darcys give but not too much.

Resolution: The couples live happily ever after.

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