

Performing Harmonics: Representations of Domestic Music-Making in Early Nineteenth-Century England

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*Domestic music-making was commonly portrayed as the essential female accomplishment of genteel Regency society, especially for those with matrimonial ambitions. Yet comparative analysis of Jane Austen's novel, *Pride and Prejudice*, and James Gillray's companion prints, *Harmony before Matrimony* and *Matrimonial-Harmonics*, reveals a multi-faceted pursuit. Bringing together literary and visual sources enables an alternative evaluation of the feminine leisure activity in early nineteenth-century England, contributing to the understanding of the socio-cultural context they embodied and the ideologies they affirmed, particularly as it pertains to the gendered perspective of their creators. Assessment of these representations reveals similarities in underscoring a circumscribed music culture concerned with the male agenda. Whilst the visual and physical experience of music-making placed the female performer as a site for display and their musical instrument as a symbol of gender relations, the manner in which women engaged with the art was a means with which they were required to exhibit passivity as an expression of domesticity. In contrast, these representations called to question patriarchal ideologies to differing degrees. Gillray's prints highlight the inadequacy of music accomplishment as part of female education in preparing women for their expected matrimonial and maternal responsibilities. However, analysis of Austen's characters, able to assert agency and embody 'de-feminised' musical characteristics, suggests that the female novelist utilised domestic music-making to challenge patriarchal ideologies and invite the reader to reconsider the patriarchal view of women, and thus the creator herself.*

Harmony is most simply considered the simultaneous sounding of multiple musical notes and their relationship to each other, with numerous harmonic practices used across the globe.¹ Harmonics, however, are more complex. Rooted in a fundamental tone, harmonics are the series of frequencies at integer multiples of that fundamental.² In other words, what we hear as a 'note' being sung or played (the fundamental tone) is accompanied by higher frequencies (harmonics), which are not always detectable by the human ear as separate pitches. Nevertheless,

harmonics are intrinsic to the characteristics of sound and contribute to what is perceived as timbre – the tone quality which differentiates one voice or instrument from another.³ Nineteenth-century domestic music-making may have appeared a simple leisure activity or 'innocent diversion', but upon closer examination, much like harmonics themselves, was a multifaceted business, one which characterised the lives of genteel Regency women in multifarious ways. Unsurprisingly, representations of domestic music-making

¹ *The Oxford Dictionary of Music*, ed. by Kennedy, Joyce, Michael Kennedy, and Tim Rutherford-Johnson, 6th edn (Oxford: Oxford University Press, 2012), "harmony".

² *The Oxford Dictionary of Music*, ed. by Kennedy, Joyce, Michael Kennedy, and Tim Rutherford-Johnson, 6th edn (Oxford: Oxford University Press, 2012), "harmonics".

³ Britannica, *overtone* (2018) <<https://www.britannica.com/science/overtone>> [accessed 15 Mar 2023].

found their way into literature and art, supporting narrative and character and functioning as metaphor or allegory. As a consequence, such representations have inspired debate regarding the socio-cultural context they embodied and the ideologies of the upper-class English society they affirmed.

This study brings together two contrasting nineteenth-century pieces of literature and imagery – Jane Austen’s novel, *Pride and Prejudice* (1813), and James Gillray’s companion pair of caricature prints, *Harmony before Matrimony* and *Matrimonial-Harmonics* (1805) – for a close comparative analysis of their representations of domestic music-making. As contemporaries, Austen and Gillray’s works bestride the same ruling bourgeois classes and social customs. Austen’s comedy of manners, *Pride and Prejudice*, draws attention to issues of class, wealth, and marriage in genteel society as the novel follows the relationship of protagonists Elizabeth Bennet and Mr Darcy, many of whose encounters are situated in a musical context. Whilst Gillray’s political satires are often cited for their historical significance, his social caricatures provide commentary on manners of the day as seen in *Harmony before Matrimony* and *Matrimonial Harmonies*, which depict the journey of two lovers from courtship to marriage in scenes of domestic music-making. With their high price tag, both novel and prints were targeted at educated, wealthy clientele and were enthusiastically acquired.⁴ Multiple editions of

Pride and Prejudice were available in its first year of publication and accessible via booksellers and circulating libraries.⁵ Yet Gillray’s prints were published and sold exclusively from Hannah Humphrey’s print shop in London, and were popular with notable customers including the Prince of Wales.⁶

Whilst similarly providing social commentary to a comparable audience, the combination of these works provides a worthwhile opportunity to examine domestic music-making. Novels read over time enable their content to be pondered, while satirical prints offer an exaggerated snapshot to incite an immediate yet fleeting reaction, one of humour, but also perhaps one of shock, agreement or objection based on its topical political or social comment. Though accessible to a wealthy clientele, caricature prints were considered low art. Richard Leppert argues that portraits and conversation pieces featuring domestic music scenes are important to consider due to their prestige, but were ‘aestheticized’ representations of their subject matter.⁷ With this in mind, analysis of caricatures provides an alternative and potentially more insightful interpretation to explore. Meanwhile, Austen’s novels utilised more subtle use of satire and literary devices, as well as presenting a distinctive female perspective. A professional literary career was largely considered unsuitable for women during the eighteenth and nineteenth centuries, thus

⁴ Oxford Open Learning, *29th January, 1813: The Publication of Pride and Prejudice* (2015) <<https://www.ool.co.uk/blog/29th-january-1813-publication-pride-prejudice/>> [accessed 15 March 2023] and National Portrait Gallery, *Gillray and his world* [n.d.] <<https://www.ool.co.uk/blog/29th-january-1813-publication-pride-prejudice/>> [accessed 15 March 2023].

⁵ Oxford Open Learning, *29th January, 1813: The Publication of Pride and Prejudice* (2015) <<https://www.ool.co.uk/blog/29th-january-1813-publication-pride-prejudice/>> [accessed 15 March 2023] and Lee Erickson, ‘The Economy of Novel Reading: Jane Austen and the Circulating Library’, *Studies in English Literature, 1500-1900*, 30.4 (1990), 573-590 (p.573).

⁶ Ersy Contogouris and Béatrice Denis, ‘Hannah Humphrey, London’s Leading Caricature Printseller’, *ABC: Interactive Journal for Women in the Arts, 1640-1830*, 12.2 (2022), <<https://digitalcommons.usf.edu/cgi/viewcontent.cgi?article=1259&context=abo>> [accessed 15 March 2023] (para 3. of 25.).

⁷ Richard Leppert, *The Sight of Sound: Music, Representation, and the History of the Body* (London: University of California Press, 1993), pp.70, 74.



Figure 1: James Gillray, *Harmony before Matrimony*, 25 October 1805.
Hand-coloured etching, published by Hannah Humphrey.
(NPG D12849 © National Portrait Gallery, London)



Figure 2: James Gillray, *Matrimonial-Harmonics*, 25 October 1805.
Hand-coloured etching, published by Hannah Humphrey.
(NPG D12850 © National Portrait Gallery, London)

Pride and Prejudice presents a unique and contrasting gendered point of view.⁸

Drawing from existing scholarship, notably Richard Leppert's *Music and Image and Sight of Sound*, which examine the social meaning of music as represented and experienced visually, and Pierre Dubois' *Music in the Georgian Novel*, which investigates literary depictions of music, this essay presents an alternative consideration of representations of domestic music-making due to the possibility for comparative evaluation of visual and literature sources from both male and female creators. Whilst similarities support patriarchal discourse, this study suggests that Austen used music to challenge ideologies to a greater degree. Firstly, I consider the physicality of domestic music-making by discussing the body of the female performer as a site for display, and the musical instrument as a means to frame and contextualise women and portray gender relations. Secondly, I examine the behaviour of the performer in terms of their engagement with music and the ways in which passivity represented domesticity as the required attribute for women. Thirdly, I discuss the role of music accomplishment in female education and the ways in which Gillray's prints appear to imply music's inadequacy in preparing women for their expected domestic role as wife and mother. Finally, with an analysis of Austen's characters who are able to assert agency and embody 'de-feminised' musical characteristics, I suggest that the female novelist was able to challenge patriarchal ideologies within the circumscribed, feminine music culture of a hegemonic society.

Physicality

The domestic consumption of music was as much to do with the visual interpretation of performance as it was about the auditory experience. Leppert argues that because musical sound is lost as soon as it is gained, the visual experience is crucial for locating music within society and culture.⁹ When it comes to music and gender, Regula Hohl Trillini explains that a woman performing for a man embodies patriarchal gender relations in an exemplary way, not only providing pleasure for the man, but becoming a passive object of consumption.¹⁰ In this regard, the visual significance of the female performer can be seen most crudely in *Harmony before Matrimony* (Figure 1). The female amateur is leaning backwards with her head tipped towards her male suitor, directing her performance towards him. Her bare arms are stretched out, framed by the shimmering gilt harp, in full view for her partner to observe. The woman's fingers dance across the strings, her bare cleavage on display and face framed by coiffed hair. The physicality of this performance is marked even further when considered in contrast to its companion print *Matrimonial-Harmonics* (Figure 2). The female performer is now wife, evidence of which can be seen on her ring finger as her hands hammer the piano keys. She seeks the attention of her husband, glancing over her shoulder to view his absent appreciation. However, as a married woman, a frumpy dress covers her arms and cleavage, her hair also concealed with a droopy bonnet. With these two images, the function of the female body in performance is illustrated as a site of display for the purpose of courtship, and the transformation of physical and sartorial

⁸ British Library, *Women writers, anonymity and pseudonyms* (2020) <<https://www.bl.uk/womens-rights/articles/women-authors-and-anonymity>> [accessed 15 March 2023].

⁹ Richard Leppert, *The Sight of Sound: Music, Representation, and the History of the Body* (London: University of California Press, 1993), pp.xx-xxi.

¹⁰ Regula Hohl Trillini, *The Gaze of the Listener: English Representations of Domestic Music-Making* (Amsterdam: Brill, 2008), p.2.

appearance mirrors the woman's change in status from unmarried daughter to wife.

The physicality of the musical instrument itself, and the position which a female performer is required to play it, is also significant as portrayed by the contrasting choice of instrument in Gillray's prints. The utilisation of a harp in courtship compared to a pianoforte in marriage indicates meaning embodied by these instruments. Pierre Dubois explains that the visual aspect and sonorities of the harp gave the impression of softness and charm, and the shape of the instrument mirrored the curves of the female body.¹¹ Together, the harp was seen as naturally feminine and even sexualised.¹² *Harmony before Matrimony* situates the harp in a scene of seduction, overtly associating the female gender with the instrument's embodied qualities of femininity and sexuality. I also suggest, much like 'cellos which were considered immodest due to the postures they demanded of their performers'¹³, the harp was eroticised due to the similar posture they require. In contrast, the instrument of choice for the scene of matrimony is a pianoforte, the structure of which, whilst framing the female body, simultaneously contains it. Unlike the harp, the piano was associated with the domestication of female performance due to its physical characteristics.¹⁴ Whilst the performer may have power over the listener with their music, the piano player is also dominated and disciplined as the body is unable to move, and such restraint confers respectability.¹⁵ The piano allows visually attractive but unphysical music-making

and supports patriarchal repression against the female performer.¹⁶ The use of musical instruments as locations for physical display is also mirrored by Austen. Elizabeth Bennet performs on the pianoforte at the request of Colonel Fitzwilliam who 'drew a chair near her' as soon as she sits at the instrument.¹⁷ Shortly, Darcy 'moving with his usual deliberation towards the pianoforte, stationed himself so as to command a full view of the fair performer's countenance'.¹⁸ Elizabeth is enclosed not just by the piano, but by two male suitors. Playing the piano invited potential husbands to visually appreciate the physically contained performer on display, symbolising dominance of man over woman.

Whilst the majority of Austen's women play the piano, only a few play the harp. Georgiana Darcy is the only character in *Pride and Prejudice* who plays the harp, and is considered distinguished due to her musical abilities. The sensual harp sets Darcy's elusive younger sister apart, yet simultaneously has the potential to incite danger, for Georgiana attracts the nefarious attention of Mr Wickham, succumbing to his charms by consenting to an imprudent elopement. Whilst the piano was perceived as a safe instrument, one which symbolically controlled the body, as a father or husband does over daughter or wife, the harp signalled to the danger of music's potential. In *Pride and Prejudice*, the risks were to a woman's honour and security, but in Gillray's prints, it was a warning of the instrument's seductive qualities.

¹¹ Pierre Dubois, *Music in the Georgian Novel* (Cambridge: Cambridge University Press, 2015), p.227.

¹² *Ibid.*, p.227.

¹³ Trillini, p.5.

¹⁴ *Ibid.*, p.4.

¹⁵ *Ibid.*, p.4.

¹⁶ *Ibid.*, p.5.

¹⁷ Jane Austen, *Pride and Prejudice* (London: Penguin Books, 1994), p.136.

¹⁸ *Ibid.*, p.136.

Domesticity

Whilst the expectation for the 'essential' music accomplishment persisted, the matter of how to perform was the subject of intense anxiety.¹⁹ The domesticity of music performance became an imperative quality for female amateurs during the Napoleonic wars when, due to public concerts declining, professional musicians entered the home, which caused skill levels of amateur performers to rise.²⁰ However, the perceived standard of amateur musicians, now assessed against that of the professional in the domestic space, became a cause for concern.²¹ In spite of the expectation for women to excel in female accomplishments, women's musical skills were required to function and embody qualities that differed from the professional, whether that be in terms of the purpose of performance, standard of skill, or pursuit of opportunity to display.²² As Leppert argues, exhibiting in such a way that embodied the professional or the 'active' pursuit of performance, deflected from father or husband.²³ In contrast, the acceptable purpose of female music-making was to amuse family and friends with performance that provided 'domestic comfort' as part of women's expected role to manage the domestic economy.²⁴ Therefore, performers that were perceived as excessively studious or overtly active in pursuing opportunities to display, with performances which were too proficient, embodied the professional which challenged the dominant male head of the household. Women who did would be acting against their domestic role as wife or daughter.

The binary oppositions of domestic versus professional, or passive versus active, is a persistent theme in *Pride and Prejudice* and is evident with the manners and behaviours with which characters engage with music accomplishment. There is a marked difference in the treatment of characters who demonstrate passive versus active qualities. Mary Bennet's commitment to music, her studious style of play and eagerness with which she seeks performance, are all behaviours which point to the active and professional, and subject her to Austen's satiric ridicule. Mary's study of thorough bass alludes to an intellectual approach, her choice of repertoire (concertos) suggests serious application, and her eagerness with which she seeks to perform without being called upon to do so points towards the professional:

*[F]or when supper was over, singing was talked of, and she had the mortification of seeing Mary, after very little entreaty, preparing to oblige the company.*²⁵

Mary's active approach to music-making exposes her as 'anti-domestic', thus a potential threat to her father or prospective husband, which is compounded by her lack of 'genius nor taste'.²⁶ In contrast, the admirable Lizzie exhibits total passivity when it comes to musical performance. Not once does she play without being called upon to do so. The purpose of her performances is for the sole pleasure of her audience and never for self-fulfilment or desire to display. The personal pursuit of performance is also a subject for derision in *Matrimonial-Harmonics* as the

¹⁹ Leppert, *Sight of Sound*, p.68.

²⁰ Gillen D'Arcy Wood, *Romanticism and Music Culture in Britain, 1770-1840: Virtue and Virtuosity* (Cambridge: Cambridge University Press, 2010), p.163.

²¹ Leppert, *Sight of Sound*, p.66.

²² *Ibid.*, pp.66-68.

²³ *Ibid.*, pp.67-8.

²⁴ *Ibid.*, p.67.

²⁵ Jane Austen, *Pride and Prejudice* (London: Penguin Books, 1994), p.81.

²⁶ Jane Austen, *Pride and Prejudice* (London: Penguin Books, 1994), p.21.

female amateur performs for her benefit only. Her husband covers his ears to mute her music, which fails to provide him domestic comfort and is satirised as a result.

Elizabeth's more relaxed application to music and natural emotional musical response is also appreciated to a far greater degree even though she is less proficient than Mary.²⁷ With Mary and Elizabeth, Dubois argues that Austen pits vain or 'public' performance against music-making for 'private enjoyment' and sincere love of music.²⁸ However, music performances in *Pride and Prejudice* are rarely portrayed for personal enjoyment, rather they are typically for the purpose of entertaining friends and family in a social and domestic environment. I propose Austen is rather pitting the active against the passive, or professional against domestic, which underscores the patriarchal agenda for female domesticity.

Education

The role of female accomplishment in educating women for domesticity comes under intense scrutiny in Gillray's prints. *Harmony before Matrimony* illustrates a couple during courtship, harmoniously enthralled in a love duet, surrounded by symbols of duos and love – a book of Ovid poetry lies open, Hymen's torches and Cupid's quiver are displayed on a wall, two goldfish in a bowl gaze at each other, a pair of Chinoiserie vases display rose branches with two blooms, and a duo of kittens play together. However, there are warnings that all may not be so harmonious, foreshadowing the trouble that lies ahead – a painting depicts Cupid aiming a blunderbuss at a pair of doves, a lustful satyr

props up a table, and a butterfly embodies Narcissus as it admires its own reflection in a mirror. Additionally, a heart-shaped vase features a sphinx, a mythological creature with a head of a woman, body of a lion and wings of a bird, which, according to Greek legend, devours those who fail to solve her riddle.²⁹ *Matrimonial-Harmonics* portrays the same couple, now married, in a scene that depicts anything but wedded bliss. The performer's husband, engrossed in 'Sporting Calender', covers his ears to block out his wife's music-making as she vigorously plays her instrument. The choice of repertoire reflects the scene ('The Wedding Ring – A Dirge' and 'Separation a Finale for Two Voices with Accompaniment'), while a book entitled 'Art of Tormenting' lies open at the woman's empty place at the breakfast table. In spite of the roaring fire, a thermostat senses the freezing temperature. A painting above a mantle depicts an unconscious Cupid accompanied by the inscription, 'Requiescat in Pace' – love appears to be dead. Gillray's scenes, when viewed together, imply that music-making, a means with which to attract, seduce, express affection, and facilitate courtship, has resulted in a less than ideal union in which music serves no purpose except to torment a husband and detract from a wife's domestic duties. Indeed, Trillini explains that courtship novels were particularly sensitive to the absurdity of training girls in accomplishments that functioned so briefly in choosing partners, and concealed defects in domestic knowledge.³⁰ Writer Hannah More (1745-1833) supposed that the woman who spent large quantities of time dedicated to studying music would inevitably end up

²⁷ See Jane Austen, *Pride and Prejudice* (London: Penguin Books, 1994), p.22.

²⁸ Dubois, p.276.

²⁹ Britannica, *sphinx* (2023) <<https://www.britannica.com/topic/sphinx>> [accessed 3 March 2023].

³⁰ Trillini, p.89.

‘married to a man who dislikes music’.³¹ This most certainly seems to be the case in *Matrimonial-Harmonics*.

However, the unhappy union is further compounded by the addition of offspring. The heir is crying out for attention as his mother ignores him, focusing instead on tormenting her husband with performance. Music is exposed for failing to incite a harmonious marriage, as the performer’s inadequacy as a wife and mother is portrayed as the result of musical distraction. Thus, Gillray’s prints cast doubt over the suitability of music in preparing women for matrimony and motherhood. Ironically, whilst portraying music as an inadequate education to prepare women for domestic life as required of her by the male agenda, the blame is laid at the feet of the wife. While *Matrimonial-Harmonics* encapsulates an overall humorous view of an unhappy marriage, the pejorative portrayal of the wife frames her as a target for mockery, compared to the husband, who provokes a sense of sympathy. He, after all, has been seduced by her alluring music, a victim of her accomplishment, and is now to endure his wife’s musical displays as she fails to rise to her matrimonial and maternal responsibilities.

Agency

Both Austen’s *Pride and Prejudice* and Gillray’s companion prints portray women who were required to conform to a patriarchal agenda, and the parameters of domestic music-making embodied this hegemony. Nevertheless, *Pride and Prejudice* depicts female characters who are able to exercise a greater degree of independence

within the circumscribed music culture. Whether it be through choice of instrument or repertoire, or the decision of whether to play music at all, Austen’s women are able to exert agency to some extent. The Bennet sisters, with the threat of their family property being entailed to Mr Collins, vary in their commitment to music, which was largely accepted as the essential currency on the marriage market.³² Kitty, Lydia and Jane do not play at all, whilst Mary is devoted to the art. Meanwhile, Elizabeth’s performances are listened to with pleasure, yet she is by no means considered accomplished; her lack of practice earning criticism from Lady Catherine de Bourgh.³³ These female characters reveal how they have chosen to allocate their time, and in Lizzie’s case, music has received only a little attention.

Feminist Mary Wollstonecraft (1759-1797) spoke out about the disadvantages of excessive application to accomplishments, instead encouraging female education in order to achieve intellectual equality with men.³⁴ It could be said that Austen’s protagonists embody these sentiments. Whilst Elizabeth self admittedly chooses not to practise the piano as much as might be expected, she also enjoys reading, a pursuit which is encouraged by Mr Darcy.³⁵ It is not insignificant that it is the male hero who openly expresses encouragement of women developing their minds, which is further reinforced by the novel’s closing paragraphs:

Georgiana [...] often listened with an astonishment bordering on alarm at [Elizabeth’s] lively, sportive manner of talking to her brother. [...] By Elizabeth’s

³¹ Richard Leppert, *Music and image: Domesticity, ideology and socio-cultural formation in eighteenth-century England* (Cambridge: Cambridge University Press, 2009), p.43.

³² Trillini, p.65.

³³ See Jane Austen, *Pride and Prejudice* (London: Penguin Books, 1994), pp.22, 139.

³⁴ Leppert, *Music and image*, p.43.

³⁵ See Jane Austen, *Pride and Prejudice* (London: Penguin Books, 1994), p.33.

*instructions she began to comprehend that a woman may take liberties with her husband.*³⁶

Embodied in Elizabeth, Georgiana witnesses a woman demonstrating independence of mind and challenging gender dynamics.

As previously discussed, Austen portrayed the societal disapproval of active music-making with the character of Mary Bennet. With this attribute, Mary becomes 'de-feminised' as she rejects feminine passivity to embrace a studious and technically proficient approach. Whilst not subjected to the same ridicule, Georgiana is also portrayed as a dedicated musician who 'practises constantly', similarly rejecting the notion of passivity. I also argue that Lady Catherine de Bourgh becomes de-feminised through her engagement with the accomplishment. Not only has she never learnt to play herself, despite the expectation for women to do so, she acts as the 'overseeing spectator' while encouraging practice and proficiency in music. With these traits, Lady Catherine rejects the feminine norms, whilst embodying a sense of masculine power and control as an independently wealthy woman.

Gillen D'Arcy argues that Austen's musically skilled Jane Fairfax is the most 'modern' character in Austen's 1815 novel, *Emma*, as her pianistic accomplishment indicates professionalism that is a 'proleptic image of the new female professional'.³⁷ Whilst Jane is limited to a working life as a governess, the subtext expands her prospects to that of the modern female professional.³⁸ Similarly, I suggest that Mary, Georgiana, and Lady Catherine, by exhibiting active, professional, and masculine

qualities, challenged idealised passive, domestic, and feminine music-making, thus embodying a proleptic female image themselves. This considered, Jane Austen's gender is significant, as she was subjected to the same societal expectations as her female characters. It is known that Austen herself displayed serious application to music as she was committed to daily music practice for much of her life.³⁹ She also pursued a professional career as a published author, embodying the same anti-domestic professionalism disparaged in the context of music-making. Why then did Austen treat Mary so harshly in terms of her serious music-making, regardless of any natural ability? I propose that by positioning attributes of activeness and professionalism of multiple characters alongside the heroine who asserts agency and challenges gender relations in a more favourable light, the reader is invited to re-consider their initial perceptions and sympathise with the female amateur, and consequently the creator herself, both of whom were subjected to the same ideologies of the patriarchal order.

Austen and Gillray's representations of domestic music-making similarly portray a patriarchal discourse that sited women within a circumscribed music culture. Yet whilst Gillray's companion prints interrogated the role of the 'essential' accomplishment as part of female education, illustrating its inadequacy in preparing women for their expected role as wife and mother from the perspective of the male experience and agenda, Austen's *Pride and Prejudice* challenged the patriarchal hegemony with female characters who embodied activeness, professionalism, and agency outside

³⁶ Jane Austen, *Pride and Prejudice* (London: Penguin Books, 1994), p.299.

³⁷ Wood. p.163.

³⁸ Wood p.169.

³⁹ Linda Zionkowski and Mimi Hart, "'Aunt Jane Began Her Day with Music": Austen and the Female Amateur', *Persuasions*, Issue 37 (2015), 165-185 (p.169).

the acceptable limits of the idealistic gendered accomplishment.

By the end of the nineteenth century, representations of domestic music-making did not merely satirise the pursuit, but portrayed it as truly dangerous.⁴⁰ It could be said that Austen's work signalled towards women's evolving position in English society, which seemingly continued to challenge the patriarchy to increasing degrees.

⁴⁰ Phyllis Weliver, *Women Musicians in Victorian Fiction, 1860-1900: Representations of Music, Science, and Gender in the Leisured Home* (London: Routledge, 2000), p.2.

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