

## INDEX

- A Memoir of Jane Austen* (see Austen Leigh, James Edward)
- Aristotelianism, 16, 18
- Armstrong, Nancy, 114
- attitudes to *Pride and Prejudice*
- Austen family, 52, 66, 138
  - contemporary, 52, 53, 54, 70, 96, 125, 138
  - Jane Austen's view, 96, 137
  - later, 129, 140
- Auerbach, Emily, 175, 181
- Austen, Anna, 44, 112
- Austen, Caroline, 4, 46
- Austen, Cassandra, 45
- memorandum of publication, 44
- Austen, Francis, 37
- Austen, George, 45, 46
- Austen, Henry, 49, 57
- 'Biographical Notice of the Author', 48, 54, 66, 68, 110
- Austen, Jane
- as inaugurator of the novel, 142
  - centenary of death, 141
  - critiques of contemporary works, 59, 62, 64
  - development as a writer, 68–9, 77–8
  - financial situation, 74
  - identification as author of *Pride and Prejudice*, 52–3
  - lifestyle, 43, 48
  - literary tastes, 56, 58, 63
  - opinions on writing, 47, 53, 60, 66, 112, 137
  - publication history, 42, 67
  - reputation (contemporary), 122
  - reputation (later), 122, 140, 141, 142, 174, 175, 179
  - elevation of status, 142
  - secularity, 30
  - writing practices and styles, 44, 59, 156
- Austen Leigh, James Edward
- A Memoir of Jane Austen*, 3, 50, 56, 66, 68–9, 140, 186
- Bage, Robert, 58
- Hermesprong, or Man as He Is Not*, 58
- Bal, Mieke, 9
- Barbault, Anna Laetitia, 1
- Bautz, Annika, 126
- Behn, Aphra, 2
- Bellos, David, 128
- Bennett, Arnold, 175
- Birmingham, Ann, 98
- Besterman, Theodore, 47
- 'Biographical Notice of the Author' (see Austen, Henry)
- board games, 184
- Bodenheimer, Rosemarie, 99
- Bonaparte, Felicia, 144
- Bowlby, Rachel, 144
- Bradbrook, Frank, 113
- Bradley, A. C., 140
- Bray, William, 111, 114
- Brontë, Charlotte, 97
- critique of *Pride and Prejudice*, 97, 139, 156
- Brown, 'Capability', 102
- Brunton, Mary, 53, 76
- Self-Control*, 15, 59
  - critique by Jane Austen, 59
- Burke, Edmund, 39, 98, 143, 150
- Burke, Henry and Alberta, 130
- Burlington, Charles, 114
- Burney, Frances, 60–5
- Camilla*, 44, 46, 60–5
  - Cecilia*, 46, 50, 60, 63
  - comparisons with Jane Austen, 66
  - critique by Jane Austen, 62, 64
  - Evelina*, 2, 4, 43, 46, 47, 61, 64, 152, 155
  - influence on Jane Austen, 62, 63, 64, 65
- Burrows, J. F., 50
- Bury, Laurent, 134, 135
- Butler, Marilyn, 76, 142
- Byron, George Gordon, Lord, 156
- calendar used in *Pride and Prejudice*, 51
- Carroll, Laura, 180

## INDEX

- Cartland, Barbara, 158  
 Casal, Elvira, 147  
 Cavell, Stanley, 163  
 Cecil, Lord David, 141, 176  
 Chapman, R. W., 51, 176  
 characterisation  
   caricatures, 16, 26  
   creation of characters, 15–26  
   psychology ('mind'), 15, 16, 24, 26, 36  
 characters in *Pride and Prejudice*  
   Bennet, Elizabeth, 18, 19, 20, 24, 26, 35, 36,  
     39, 98, 101, 102, 114, 147, 152  
     as 'accomplished woman', 39  
     critical reception, 52, 140, 143, 153, 175  
     film and television portrayals, 151, 165,  
     166, 167, 168, 169, 171  
     letters, 5  
     motivations, 30  
     political views, 152  
     relation to landscape, 100–1, 102, 103,  
     106, 108, 113, 117, 120  
     journeys, 103  
     relation to narrator, 10, 13  
     relationship to Pemberley, 25, 104,  
     152, 158  
     relationship with Darcy, 25, 34, 35, 79,  
     83, 87, 89, 103, 104, 105, 116, 150,  
     151, 153, 160, 163, 172  
     relationship with Wickham, 33, 93–5  
     self-knowledge, 21  
     use of irony, 20  
   Bennet, Jane  
     letters, 5  
     relation to narrator, 13  
   Bennet, Lydia, 25, 26, 36, 147  
   Bennet, Mary, 19, 26, 38, 39  
     as satire of female intellectual, 39  
     criticism by Austen, 144  
   Bennet, Mr, 16, 19, 36, 89–90  
     film and television portrayal, 167  
     financial situation, 81, 82, 85, 89–90  
     marriage, 9, 89–90  
   Bennet, Mrs, 75  
     as caricature, 16  
     attitudes, 2  
     authorial judgement, 8  
     film and television portrayal, 167  
     marriage, 9  
   Bingley, Charles, 40, 88, 148  
     financial situation, 86–7, 88, 91  
     letters, 5  
     Netherfield (*see* houses)  
     relation to narrator, 10, 13  
   Bingley, Miss, 6, 90, 100, 115  
   Collins, Mr, 18, 26, 83, 101, 102, 108  
     critical reception, 52, 138  
     financial situation, 92, 112  
     Hunsford, 101–2, 118  
     letters, 4, 6  
     mockery, 12  
     motivations, 31  
     proposal to Elizabeth, 26, 93, 155  
   Darcy, Fitzwilliam, 18, 22, 23, 24, 34, 38,  
     79, 84, 87, 88, 98, 114, 115, 147,  
     150, 154  
     as object of fantasy, 153  
     as romantic hero, 155, 156, 162  
     critical reception, 52, 138, 144, 156  
     cultural significance, 145, 153, 157  
     film and television portrayals, 161, 168,  
     169, 171, 182  
     financial situation, 73, 76, 79, 82  
     language, 147  
     letters, 4  
     masculinity, 148  
     reader response, 150  
     relation to landscape, 117  
     relation to narrator, 10, 13  
     relationship to Pemberley, 23, 34, 79, 85,  
     87, 88, 104, 105, 119, 152  
     relationship with Bennets, 151, 152  
     relationship with Elizabeth, 38, 79, 84,  
     89, 103, 163, 172  
     relationship with Gardiners, 104,  
     151, 152  
     relationship with Wickham, 23, 87  
     views on women, 151  
   de Bourgh, Lady Catherine, 106, 118  
   Fitzwilliam, Colonel, 91–3  
   Gardiner, Mr, 90–1, 103  
   Lucas (later Collins), Charlotte, 5, 25, 26,  
     151, 166, 167  
     film and television portrayal, 167  
   Wickham, George, 83, 95, 156  
     affair with Lydia, 72  
     relation to narrator, 13  
     relationship with Darcy, 23  
     relationship with Elizabeth, 36  
     relationship with Georgiana, 32  
 Chesterton, G. K., 175  
 Churchill, Winston, 177  
 circulating libraries, influence of, 76  
 Cohn, Dorrit, 8  
 Cohn, Jan, 160  
 Cooke, Cassandra  
   *The Traditions*, 43

## INDEX

- Cooper, Anthony Ashley (3rd Earl Shaftesbury), 16, 17
- Copeland, Edward, 74
- copyright of *Pride and Prejudice*, 54
- Cossy, Valérie, 125
- Cowper, William, 56, 68
- Crabbe, George, 56
- criticism of *Pride and Prejudice*, 141, 142, 176
- darker interpretations, 141
  - feminist, 179
  - Freudian analysis, 142
  - history of, 137–45
  - language, 146
  - Marxist influence, 145
- cult of *Pride and Prejudice*, 140, 153, 174, 184–5
- First World War, 141, 176
  - lake scene (1995, BBC), 182, 197
- d'Urfé, Honoré, 154
- Damrosch, David, 136
- Davies, Andrew, 162, 169, 171
- dialogue, 10
- use in *Pride and Prejudice*, 11, 109, 164
- Disraeli, Benjamin, 139
- dramatisations, 179–80 (*see also* film and television)
- Filippi, Rosina (1895), 180
  - Jerome, Helen (1935), 169, 180
  - Kendall, Jane (1942), 180
  - MacKay, Mary Medbury (1906), 180
  - Mallam, Phosphor (1912), 180
  - Milne, A. A. (1936), 180
  - musicals, 183
  - non-English, 180
  - Scenes for Acting From Great Novelists*, 180
- Dryden, John, 124
- Duckworth, Alistair, 97, 104, 105, 152
- early drafts of *Pride and Prejudice*, 4 (*see also* 'First Impressions')
- changes to time period, 137
  - influence on published novel, 77
  - possible literary influences, 58
  - revisions, 50, 65, 69, 73, 137
- East India Company, 90
- Edgeworth, Maria, 60–1, 76, 123
- Belinda*, 60, 66
  - comparisons with Jane Austen, 66
  - influence on Jane Austen, 76
- 'Elinor and Marianne' (*see* *Sense and Sensibility*, early drafts)
- Eliot, George
- comparisons with Jane Austen, 9, 139
  - Daniel Deronda*, 156
  - Middlemarch*, 2
- Emma*
- characters, 24
  - Bates, Miss, 27, 28
  - Elton, Mr, 83
  - Knightley, George, 24, 27, 171
  - Woodhouse, Emma, 79
  - narrative voice, 27
  - portrayal of marriage, 18
  - use of free indirect discourse, 13
- Emsley, Sarah, 144
- entailed estate, 9, 20, 75, 83, 85, 89–90, 111
- epistolary narrative style, 57
- difficulties with, 6–7
  - evidence for in *Pride and Prejudice*, 2–6, 77
  - influence of Samuel Richardson, 57
- Farrer, Reginald, 141
- Fergus, Jan, 44, 47, 50
- Fielding, Helen, 161
- Fielding, Henry
- comparisons with Jane Austen, 14
  - influence on Jane Austen, 7, 56, 57, 68
  - Joseph Andrews*, 7, 32, 57
  - Tom Jones*, 2, 8, 57
- film and television
- adaptations, 141, 145, 162, 172, 181
  - as costume dramas, 164
  - BBC serialisation (1980), 166–7, 169, 171
  - BBC serialisation (1995), 161, 162, 168, 169, 171, 182
  - changes to storyline, 165, 170, 171
  - dialogue, 167, 168, 170
  - Leonard, Robert Z. (1940), 141, 165, 169, 170
  - portrayal of settings, 141
  - portrayals of Darcy's second proposal, 170–1
  - portrayals of Netherfield ball, 168
  - portrayals of Pemberley visit, 169–70
  - Wright, Joe (2005), 151, 167–8, 169, 170
- camera mobility in Joe Wright's 2005
- adaptation, 167, 168, 170
- 'romantic comedy of remarriage', 163, 170
- spin-offs
- Bride and Prejudice*, 135, 196
  - Bridget Jones's Diary*, 135, 196
  - Lost in Austen*, 196

## INDEX

- 'First Impressions', 5, 44–8, 58, 69, 76, 137, 155 (see also early drafts of *Pride and Prejudice*)  
 attempts at publication (see publishers)  
 literary context, 70–1  
 Firth, Colin, 161, 182  
 Forster, E. M., 15  
 Frye, Northrop, 153, 160
- Garber, Marjorie, 185  
 Garson, Greer, 165  
 gender in *Pride and Prejudice*, 148  
 Gide, André, 129  
 Giffin, Michael, 17  
 Gilbert, Sandra, 143, 147  
 Gilpin, William, 103, 111  
 Gilson, David, 51, 54, 130  
 Glancy, Kathleen, 187  
 Goetsch, Paul, 147  
 Gorer, Geoffrey, 142  
 Grahame-Smith, Seth  
   *Pride and Prejudice and Zombies*, 122, 135, 194  
   foreign translations, 122  
 Gubar, Susan, 143, 147
- Harding, D. W., 27, 142  
 Harlequin (publishers), 159  
 Harman, Claire, 175  
 Harzewski, Stephanie, 161  
 Heydt-Stevenson, Jill, 98, 113  
 Heyer, Georgette, 158  
 historical context  
   economic situation, 73–7, 81, 90  
   French Revolution, 142  
   landscape and land ownership, 111  
   literary tastes, 76, 111  
   military, 71–3  
   rise of domestic tourism, 114  
 Hodges, Horace, 144  
 Holford, Margaret  
   *First Impressions*, 48  
 houses in *Pride and Prejudice* (see also money in *Pride and Prejudice*)  
   Hunsford, 101–2, 118  
   Longbourn, 106–7, 110, 111, 118  
   Netherfield, 100–1, 118  
   Pemberley (see Pemberley)  
   Rosings, 102–3, 118  
 Howells, William Dean, 140  
 Hume, David, 27–31, 35, 40, 41  
   concept of pride, 37
- Enquiry Concerning the Principles of Morals*, 28, 29, 37  
 influence on Jane Austen, 29, 36, 41  
*The History of England*, 29, 36  
 humour in *Pride and Prejudice*, 147–8  
 Huxley, Aldous, 141
- illustrations in *Pride and Prejudice*, 130–3, 135  
 Thomson, Hugh, 140  
 Inchbald, Elizabeth, 92  
 Internet, 183, 197
- Jackson, Tony E., 147  
 James, Henry, 176  
 James, P. D., 190  
 Jameson, Fredric, 159  
 Johnson, Claudia, 143, 177  
 Johnson, Dr Samuel, 56, 61, 68, 154  
   *Rasselas*, 111, 113  
 Johnson, Robert A., 157  
 Jones, Vivien, 25
- Kadish, Doris, 148  
 Kaplan, Laurie, 196  
 Kebbel, T. E., 124  
 Kierkegaard, Søren, 18  
 Kipling, Rudyard  
   'The Janeites', 141, 176  
 Kirkham, Margaret, 144  
 Knight, Fanny, 52  
 Knightley, Keira, 151, 167  
 Knox, Vicesimus, 182  
 Knox-Shaw, Peter, 113, 144  
 Kramp, Michael, 148
- Laclos, Pierre Choderlos de  
   influence on Jane Austen, 3  
   *Les Liaisons dangereuses*, 2, 3  
 'Lady Susan', 3, 7, 43, 69, 77  
 Lamb, Caroline, 139  
 landscapes in *Pride and Prejudice*  
   as a clue to character, 97–108, 113, 121  
   as active space, 116  
   as backdrop for emotional scenes, 99, 106, 107, 117  
   as portrayed in film and television  
     adaptations, 141  
   descriptions, 99, 105, 110, 111, 113, 118  
   Jane Austen's opinions, 110, 112  
   journeys, 103  
   Oakham Mount, 107  
   of no fixed value, 118

## INDEX

- language in *Pride and Prejudice*, 146–7
- Leavis, F. R., 142
- Leavis, Q. D., 142
- Lennox, Charlotte, 154
- letters, 2–6 (*see also* characters in *Pride and Prejudice*)
- Lewes, George Henry, 139
- Lindert, Peter, 81
- Linklater, Eric
- The Impregnable Woman*, 141
- Lloyd, Martha, 51
- Locke, John
- influence on Jane Austen, 31
- theory of 'first impression', 31–4
- universalism of response, 114
- Lynch, Deidre, 175
- Macaulay, Thomas Babington, 176
- MacIntyre, Alasdair, 16, 18, 22, 24, 25
- Mackenzie, Henry
- Man of Feeling*, 58
- Macpherson, Sandra, 84, 85, 86
- Mandal, Anthony, 127
- Mansfield Park*
- characters
- Bertram, Edmund, 29
- Crawford, Henry, 29
- Crawford, Mary, 20
- criticism, 142
- portrayal of marriage, 17, 96
- 'thinking parts', 14
- manuscripts, 3, 43, 77
- 'A Collection of Letters', 3
- 'Jack and Alice', 155
- 'Lesley Castle', 3
- 'Love and Freindship', 3
- 'Lady Susan' (*see* 'Lady Susan')
- 'The Watsons', 43, 69
- marriage, 9, 17, 26, 95, 155, 160, 163
- role of money, 22, 93–5, 145
- Maurier, Daphne du
- Rebecca*, 158
- McKeon, Michael, 145
- Michaelson, Patricia, 146
- Milbanke, Annabella, 138
- Miller, D. A., 10
- Mills and Boon, 159
- Milton, John, 164
- minimalism (*see* narrative voice)
- Mitchell, Margaret
- Gone With the Wind*, 158
- Mitford, Mary Russell, 137
- Modleski, Tania, 159
- money in *Pride and Prejudice*, 73–7, 145 (*see also* entailed estate), marriage and characters
- conversion to modern terms, 80
- discussion by characters, 91
- effect of inheritance, 79–80, 85, 92
- expenses, 82–3
- financial position of women, 93
- Hunsford, 112
- incomes, 81, 92
- Netherfield, 86–7, 111
- Pemberley, 85, 86
- representations of trade, 90–1
- Montolieu, Isabelle de, 126
- More, Hannah, 26, 75
- Morini, Massimiliano, 146
- Mudrick, Marvin, 142
- Nagan, Greg, 196
- narrative soliloquy, 21
- narrative voice, 7, 29
- comparison with *Tom Jones*, 2
- direction of sympathy, 27
- emotional insight to characters, 10, 13, 15–26
- free indirect discourse, 14, 21, 24
- minimalism, 109
- narrator, 8–11
- opening lines, 1–2
- origins in epistolary fiction, 2–6, 44
- realism, 36, 109, 153
- rejection of universal response, 114, 118
- use of misdirection, 10, 19
- Nelles, William, 14
- Nepomnyashchy, Catherine, 127
- Newlyn, Lucy, 53
- Newman, Karen, 145
- Northanger Abbey*, 8, 29, 43
- defence of novel, 60
- early drafts, 4, 48, 137
- use of free indirect discourse, 12
- Paine, Tom, 143
- Pascal, Roy, 8, 9
- Pemberley, 85, 104–6, 118, 119–20
- as clue to Darcy's character, 23, 34, 79, 87, 88, 104, 105, 119, 152
- as idealised England, 24
- as imperfect reality, 119
- as metaphor for happiness, 107
- relationship to Elizabeth, 25, 104, 152, 158
- Persuasion*
- criticism, 176
- use of free indirect discourse, 13

## INDEX

- picturesque aesthetic in *Pride and Prejudice*,  
     97–8, 103, 106, 107, 110–21  
 Price, Martin, 98  
 pride  
     contemporary understandings of, 36–8  
 printers (of *Pride and Prejudice* first  
     editions), 51  
     Charles Roworth, 51, 54  
     George Sidney, 51, 54  
 printing errors (first edition), 51, 54  
 publication of *Pride and Prejudice*, 51–2, 137  
     history, 67  
     involvement of Jane Austen, 54  
     sales, 54, 76, 139, 140  
 publishers  
     Allen and Macmillan, 140  
     Benjamin Crosby, 43, 48, 50  
     Bentley, Richard, 54  
     Cadell & Davies, 42, 45–7, 50, 70  
     Thomas Egerton, 48, 49–50, 51, 52, 54, 76  
 Pushkin, Alexander  
     influence of Jane Austen on *Eugene*  
     *Onegin*, 127  
  
 Radcliffe, Ann, 111, 118  
     *The Mysteries of Udolpho*, 155  
 Raven, James, 46  
 Rawson, Claude, 7  
 Ray, Joan Klingel, 183  
 readers of *Pride and Prejudice*  
     feminists, 177, 178–9  
     popularity with men, 175–7  
 Reeve, Clara, 154  
 Richardson, Samuel  
     *Clarissa*, 2, 57, 92  
     comparison with Jane Austen, 14  
     influence on Jane Austen, 7, 56, 57  
     narrative practice, 2  
     *Pamela*, 2, 57, 154, 155, 160  
     *Sir Charles Grandison*, 3, 32, 57, 155  
         adapted to a play ascribed to Jane  
         Austen, 7  
         effect on *Pride and Prejudice*, 3  
 romance writing  
     conventions, 155, 159  
     effect of feminism, 157, 161  
     heroines, 160  
     history of, 154, 155, 158–9  
     marriage, 160  
     psychological underpinnings, 159, 160  
     romantic heroes, 155  
 Ruskin, John, 98  
 Ryle, Gilbert, 16  
  
 208  
  
 Sachs, Marilyn, 187  
 Saintsbury, George, 140, 141, 175  
 'Sanditon', 103  
 Scott, Walter, 10, 56, 118, 138, 153, 185  
*Sense and Sensibility*  
     authorial persona, 9  
     early drafts, 4, 44, 76  
     epistolary origins, 4  
     foreign translations, 125  
     money, 73, 75, 82  
     narrative voice, 2  
     publication, 48, 137  
     reviews, 49  
     title, 18  
 sequels and spin-offs, 181–3, 187–8  
     books of quotations, 182  
     books of self-help, 182, 184  
     *Bridget Jones's Diary* (Fielding), 161, 187  
     character specific, 188–9  
     children's / young adult versions, 175, 192–  
         3, 197  
     *Confessions of a Jane Austen Addict*  
         (Rigler), 135  
     criticism, 187, 195  
     *Death Comes to Pemberley* (James), 189  
     erotica, 193  
     *Excessively Diverted*  
         *The Sequel to Jane Austen's Pride and*  
         *Prejudice* (Shapiro), 188  
     *Gambles and Gambols*  
         *A Visit with Old Friends*, 187  
     graphic novels, 197  
     *Jane Austen's Book Club* (Fowler), 183  
     Jane Austen's thoughts, 186  
     *Letter from Pemberley*  
         *The First Year* (Dawkins), 188  
     mash-ups, 194–5  
     *More Letters from Pemberley*  
         (Dawkins), 188  
     *Mrs Darcy's Dilemma* (Birchall), 188  
     new characters, 189  
     new settings, 189, 190–2  
     *Old Friends and New Fancies* (Brinton),  
         180, 187  
     *Pemberley Shades* (Bonavia-Hunt),  
         135, 188  
     *Pride and Prejudice and Zombies* (see  
         Grahame-Smith, Seth)  
     *Pride and Prejudice, or The Jewess and the*  
         *Gentile* (Raphael), 194  
     *Second Impressions* (Lerner), 190  
     *The Heir to Longbourn* (Fleming), 188  
     *The Will of Lady Catherine* (Fleming), 188

## INDEX

- settings in *Pride and Prejudice* (see also  
landscapes in *Pride and Prejudice*)
- rooms
    - as clue to character, 115
    - as social category, 114–16
    - description, 115
  - Shakespeare, William, 185
    - Much Ado About Nothing*, 152
  - Shebbeare, John, 1
  - Smollett, Tobias, 68
  - Snitow, Anne Barr, 161
  - social class in *Pride and Prejudice*, 83–4, 85, 92, 93, 145, 155
  - Sørbo, Marie Nedregotten, 126
  - Sōseki, Natsume
    - Meian*, 129
  - Southam, Brian, 44, 127
  - Spacks, Patricia Meyer, 147
  - Staël, Germaine de, 125
  - Stephen, Leslie, 141
  - Sterne, Laurence, 68
    - A Sentimental Journey*, 58
  - Sutherland, Kathryn, 44, 69, 77, 175
  - Tandon, Bharat, 146
  - Tennyson
    - Maud*, 73
    - The Sheik*, 158
  - title (*Pride and Prejudice*), 18, 38, 50, 139
  - translation
    - changes in dominant language, 127, 128
    - contemporary continental literary
      - market, 125
    - dramatisations, 180
    - effect on characterisation, 125, 126, 130
    - history of, 122, 128
    - modern translation market, 128, 135–6
    - nineteenth century, 122, 124, 125
    - problems of translation, 124–7, 128, 133–4
    - reasons for translation, 127, 134
      - film and television, 128, 134
    - teaching of translations, 134–5
    - translation of title, 129
  - translations of *Pride and Prejudice*
    - Danish, 126
    - Dutch, 128, 129
    - Finnish, 126
    - French, 123, 124, 125, 127, 128, 129, 130, 134, 135
      - lack of stable text, 133
    - German, 126
    - Greek, 134
    - Gujarati, 130
    - Hungarian, 129
    - Icelandic, 128
    - Italian, 128, 129, 130
    - Japanese, 130, 133
    - minority languages, 128
    - Norwegian, 126
    - Portuguese, 128
    - Romanian, 127
    - Serbian, 128
    - Slovak, 128
    - Slovenian, 134
    - Spanish, 128, 129, 130, 134
  - Trilling, Lionel, 147
  - Trunel, Lucile, 128
  - Tuite, Clara, 143
  - Turner, Cheryl, 53
  - Twain, Mark, 140, 176
  - Tytler, Sarah, 179
  - Valle, Ellen, 126
  - Venuti, Lawrence, 124, 128
  - Weldon, Fay, 166
  - West, Rebecca, 178
  - Whateley, Richard, 138
  - Wiesenfarth, Joseph, 147, 148
  - Williamson, Jeffrey, 81
  - Wiltshire, John, 175, 180
  - Winspear, Violet, 159
  - Wollstonecraft, Mary, 26, 29, 143, 144, 157
    - comparison with Mary Bennet, 39
  - Woolf, Virginia, 11, 27, 178
  - Wordsworth, William, 102