

The Duke AND THE ENCHANTRESS

THE ENCHANTRESSES BOOK TWO



Book Club Kit

PAULETT GOLDEN



Dear Reader,

Thank you for choosing *The Duke* and *The Enchantress* for your professional development, discussions with club members and colleagues, activity inspiration, and beyond. This book club kit will guide your experience. Use what serves you, skip what doesn't, and be inspired to delve into other explorations that might be sparked by the kit's content.

I confess that I had never planned during my writing of *The Earl* and *The Enchantress* to have a second novel with the heroine's sister or hero's cousin. They were both written as foils of the hero/heroine of *Earl* and were intentionally written to be obnoxious representations of Society's stereotypical lord and gentlewoman, what others expected Lizbeth and Sebastian to be, which so powerfully juxtaposed the outliers they were instead. The curious aspect about writing a novel is your intentions fly out the window most of the time, especially when it comes to characters! The more Charlotte and Drake appeared in *The Earl* and *The Enchantress*, the more their personalities and hidden conflicts peeked from behind the imagination veil. Everything they said, everything they did, every quirky or noisome behavior cried out to me that they had a story to tell, and I needed to tell it.

Thus, the challenge began. I started the story having no idea what secrets they held. I didn't even like them as characters! I began writing the book from the perspectives of the characters I knew from *Earl* and scene by scene, they began to reveal more about themselves. Color me shocked during the first scene featuring Drake in his music room. I had no idea he was a composer until this moment. The chapter began, and I was startled to find him playing a violin. Wait, what? From there, the plot unfolded on its own.

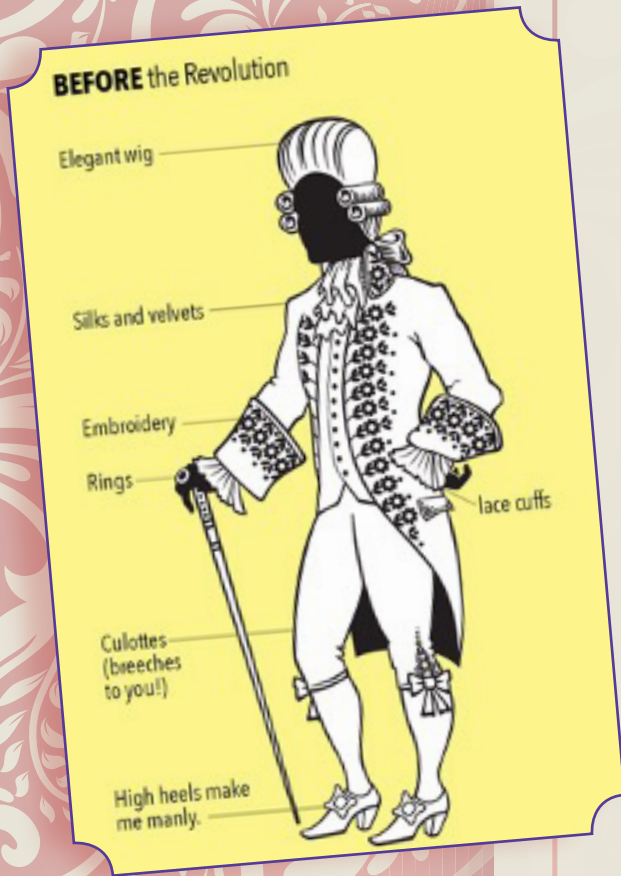
The challenge was two-fold: me learning who these characters really were, and the characters earning the reader's sympathy after being distasteful during the previous novel. Now, what I can't control is if readers brave reading *The Duke* and *The Enchantress* to give Charlotte and Drake a chance to redeem themselves. They were, after all, unlikeable in *Earl*. For those who do give them a chance and read *Duke*, I think the novel establishes a secret Annick club, all members sharing a laugh every time this pair appears in other books, for they never break character in the other books. They remain the flashy and insufferable caricatures of themselves. It's only the Annick club members who know the truth, who can exchange a wink and nod with each other about who these two people truly are versus who they pretend to be.

I hope this kit will offer the opportunity to open conversation and stir creativity.

Cheers!

Paulsett xx

Fashion Inspiration: Drake



Fop of the 18th century

Drake's tale occurs in a transition decade where the French Revolution has just begun. The French fashions are no longer fashionable, but English fashion is still in development.

To understand where Drake fits in this fashion war, especially since fashion is so important to him, let us begin with the so-called Fop.

Before the revolution, any gentleman who fussed about his fashion to the point of being outlandish was considered a Fop. Other terms included Macaroni and Beau, among others.

The brightest colors, the richest silks, the fluffiest lace, the largest cuffs... you get the gist. Rouge, face powder, and beauty patches were a must.

Dandy of the 19th century

During the 1790s, England established their own style inspired by their agrarian attire, riding habits, and Ancient Greco-Roman trends. It was not until the turn of the century that this look became homogenous, mostly thanks to Beau Brummel.

Before Brummel could make his mark, we see the move toward the new style with lingering elements of the Rococo. We're entering Dandy territory, but we're not quite there fully.

Gone are the wigs and powder. Gone is the powdered face with rouge and beauty patches. For daily wear, buckskin is favored over silk, boots over heels, waistcoat over frockcoat, cravat over lace, etc.

Drake is a delectable combination of both worlds, although he would consider himself a Dandy of the new fashion, never a flamboyant Fop.



AFTER the Revolution

Those hideous wigs
are sooo yesterday

Plain woolsens

No gaudy rings

No frilly cuffs

Trousers, sir.
Only boys wear
breeches.

High heels?
Surely you jest!
Boots make
me manly.



Drake of the 1790s

Drake's fashion, as with any gentleman in the 1790s, changes between morning and evening attire, but regardless of the time of day, he takes pride in his appearance. This above all else is what awards him the label of Dandy.

His informal attire is that of buckskins with Hessian boots, topped with a subtle waistcoat and coat. His hair is natural, never powdered, although he favors a scented pomade. What he would never leave home without is his fingers ringed or his laced cravat, all a nod to that finely dressed man he considers himself.

His formal attire is in keeping with the French styles of silk, vibrant colors, and extravagant embroidery, but as he's not a Fop, he keeps his hair natural, does not wear makeup or powder of any kind, and keeps the lace to a minimum, a bit about the cuff and along the cravat.

Drake represents the height of fashion for a gentleman of the 1790s, one who embraces the new styles while maintaining the elegance expected of his station during the evenings.



Images (order of appearance): Before and After the Revolution by Allen Crawford from Reed Magazine; Photograph of 18th century Trio from Chenilles et Papillons; Dandies in the Park by Ignaz Marcel Gaugengigl from Fine Art America; John Henry Manners, 5th Duke of Rutland, by John Hoppner; La Romanza Preferita by Vittorio Reggianini

Activities

The following activities are ways to engage your creativity. Some activities are better suited for book clubs, others for classrooms, and so forth. Enjoy the choices that best suit your group or be inspired to design your own activity.

Proceeding the list of activities is a “Learn & Apply” that offers the chance to apply your knowledge after a set of tips and trivia.

Writing

- ♥ Select a scene from the novel in which you wish to change the choices made by the hero and/or heroine. Either outline what the characters could have done differently and how that would have then altered the story or rewrite the scenes to have the characters make the alternative choices.

Design

- ♥ Create one or more memes and quote images by selecting quotes from the book that resonated with you.
- ♥ Make your own daisy chain after viewing a few tutorials online.

Music

- ♥ Setup a playlist for key scenes. The playlist can be of any musical styling you would like, be it historically accurate selections you think would fit the scene, modern music to match the characters’ moods, your mood, the action or introspection of scenes, or otherwise. Comparing playlists and sharing playlists with the group could prompt further discussion.

Researching

- ♥ Using either a traditional story arc or a romance story arc, plot the key moments of the story, such as the inciting incidences, the climax, etc.
- ♥ Conduct your own research on the composer profession during the 18th century and aristocratic composers, then share with the group.
- ♥ Consider investigating the training and education differences between gentlewomen and daughters of aristocrats, the latter who would be expected to marry an aristocrat. Pay special attention to what the wife of an aristocrat would be expected to do in fulfilling her role as a lady, especially a duchess. Share with the group the findings and your thoughts on why an untrained gentlewoman may struggle with the role.

Movies

- ♥ Create a mood board for the movie or series based on the novel. The mood board can include the casting choices (especially for the hero and heroine), the fashion choices, the setting locations, important scene inspiration, soundtrack ideas, etc.

Learn & Apply Activity

The Classical style moved away from the ornamentation and intricacy of Baroque to focus on the simplicity and grace of a single melody. Sonatas became popular, and the pianoforte with its hammered strings and dynamics replaced the plucked strings of the harpsichord.

Known for its structural clarity, in opposition to the artifice of Baroque, in favor of symmetry and sensibility.

Classical Stylistic Characteristics

1750-1830 (approx)

Haydn and Mozart epitomize the Classical sound

- ♥ Symmetry, sensibility, and clarity
- ♥ Structural and expressive refinement
- ♥ Elegance, balance, grace

- ♥ Melodies are short and simple with clear-cut phrases
- ♥ Simple diatonic harmony with a melody plus accompaniment
- ♥ Unsentimental yet varied for feeling and emotional



The Romantic style took dynamics, emotion, experimentation, and even a lack of structure to the extreme, using sounds to represent nature and feelings, be it a galloping horse, a river, or a march to the gallows. Before the Romantic era, however, was the bridge that connected the two where we hear the emotional intensity framed by formal structure.

Haydn's compositions for social causes began the bridge, those compositions even containing messages for the listeners at times. Beethoven studied under Haydn in the '90s when the Romantic stylings became bold, defined, and broadened.

Romantic Stylistic Characteristics

1815-1920 (approx)

Bridge from Classical to Romantic begins 1790s

Beethoven and Schubert bridge Classical & Romantic

- ♥ Emotional scope and harmonic vocabulary
- ♥ Intensity of expression, balanced with formality

- ♥ Virtuoso golden age--difficult music played with ease
- ♥ Simple theme developed, broadened, and lengthened
- ♥ Musical storyline, often reflecting nature or personal emotions
- ♥ Emotionally experimental but always formally structured

The structure of the Classical is expounded with the emotional scope of Romantic. As Classical moves to Romantic, formal structure remains but with the emphasis on the listener's experience and emotional connection to the music. Once the full Romantic era begins, structure is abandoned, but not during this bridge, not from the 1790s-1820s. Berlioz's compositions are a definitive moment when we reach the true Romantic era (1830s).

During the bridge between the two eras, piano sonatas, violin sonatas, string quartets and piano concertos increased in popularity.

Classical Meets Romantic

Friedrich Nietzsche compared the Classical era to Apollo, god of light and measure, and the Romantic era to Dionysus, the god of wine and passion

♥ **Romantic** = complex and large, fully expressed range of human emotions

♥ **Classical** = streamlined and modest, elegance and measured control

♥ **Mozart** = order, poise, serenity, rational discourse, rational and objective approach to music

♥ **Beethoven** = ecstasy, wonderment, irrationality, intense subjectivity and personal feelings approach to music

While the Romantic musical style opposed the Classical musical style, the musical bridge that connects them combines characteristics of both, the emotion of the Romantic within the elegance of Classical.

Activity Prompt:

In *The Duke and The Enchantress*, the hero's musical compositions are hinted as having early characteristics of the Romantic movement, aligning him with what Beethoven might have been composing in the 1790s.

Find a real musical selection you think fits his style, or the style you imagined when reading the novel.

For added fun, see if you can find the piano music either Charlotte might have played or the duet they played together. Since the goal is to find what you imagined they played, the piece(s) does not have to come from any specific era and could even be from a modern composer.





Discussion Questions



- 1 Did your views of the characters change throughout the book? If so, what were some of the most pivotal moments for altering your opinions? If not, what flaws held the characters back?
- 2 How would you describe Charlotte? How does her character grow and develop throughout the story?
- 3 What did you make of Drake's realization at Maggie's party? Do you think he should have realized the truth sooner, or conversely, do you think he was overreacting to what he was seeing?
- 4 Drake's choices, behavior, personality, and even self-perception has been influenced by the women in his life. How do you think they've impacted his choices in life?
- 5 How do you think the story would have changed if Drake revealed his musical talents earlier in the relationship?
- 6 If Charlotte had chosen to consummate the wedding night, how do you think this would have altered the story or the course of their relationship?
- 7 Much of the Dowager Duchess of Annick's issues with Charlotte are to do with the class difference, Charlotte being of landed gentry and Drake being a duke. Do you foresee further challenges with this difference in their future? Which challenges do you think will be the most difficult for them to overcome?
- 8 Did the music themes in the novel affect the story positively? What made these enjoyable, not enjoyable, or could have increased in enjoyment?
- 9 Drake has two confidantes in the story, his cousin Sebastian and his friend Winston. How did these characters affect the story and Drake's views and decisions, if at all?
- 10 What are some of the themes in the story, either those that are well developed or nuanced?



11 What characteristics or actions make Drake a swoon-worthy hero? Are there things he does that would repel you as being a hero? Likewise, were there characteristics about Charlotte that helped you empathize with her or resonate with her?

12 If the novel were to become a movie or series, what themes and plot points would be the most important to capture on film, and which could hit the cutting room floor or would be too challenging to film?

13 What did you think of Drake's reaction during the soirée towards Lord Stroud? Did his reaction surprise you? What action should he have taken instead, or did you find this the most appropriate choice?

14 What were your feelings towards the Dowager Duchess of Annick? Did you sympathize with her at any point, or did you see her as a villain? What internal conflicts do you think she's trying to overcome, and could she ever redeem herself?

For additional information about the Georgian era, fashion, etiquette, and more, consider exploring the author's research blog:
<https://www.paulettgolden.com/bookresearch>

About the Author



Inviting Pullett Golden

If you would like to engage Pullett Golden as a keynote speaker, workshop facilitator, etc., interview her, or invite her for a booksigning or book reading, please visit the presenter section of her website: www.pullettgolden.com/presenter.

For recent interviews visit: www.pullettgolden.com/interviews

Book Boxes

For those engaging Pullett Golden as a guest speaker, virtually or in-person, a specialty book box may be sent to the group (be it a club, classroom, or otherwise) with book swag, such as bookmarks for the group readers, autographed bookplates, one autographed copy of the book, and other thematic goodies ranging from tea leaves to poetry pocketbooks, all inspired by the book of discussion.

About Pullett Golden

Celebrated for her complex characters, realistic conflicts, and sensual portrayal of love, Pullett Golden writes historical romance for intellectuals. Her novels, set primarily in Georgian England, challenge the genre's norm by starring characters loved for their imperfections and idiosyncrasies. The writing aims for historical immersion into the social mores and nuances of

Georgian England. Her plots explore human psyche, mental and physical trauma, and personal convictions. Her stories show love overcoming adversity. Whatever our self-doubts, love will out.

Paullett Golden completed her post-graduate work at King's College London, studying Classic British Literature. Her Ph.D. is in Composition and Rhetoric, her M.A. in British Literature from the Enlightenment through the Victorian era, and her B.A. in English. Her specializations include creative writing and professional writing. She has served as a University Professor for nearly three decades and is a seasoned keynote speaker, commencement speaker, conference presenter, workshop facilitator, and writing retreat facilitator.

As an ovarian cancer survivor, she makes each day count, enjoying an active lifestyle of Spartan racing, powerlifting, hiking, antique car restoration, drag racing, butterfly gardening, competitive shooting, and gaming. Her greatest writing inspirations, and the reasons she chose to write in the clean historical romance genre, are Jane Austen, Charlotte Brontë, and Elizabeth Gaskell.

