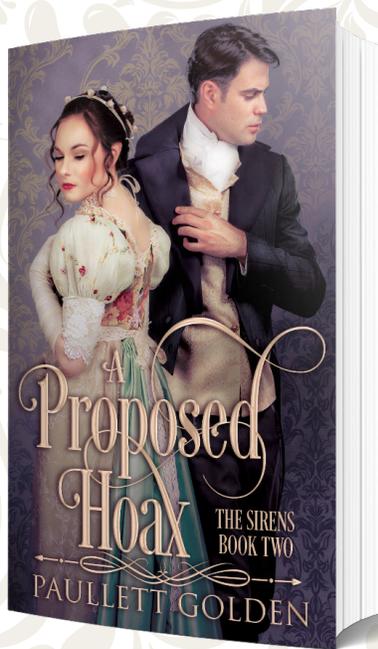


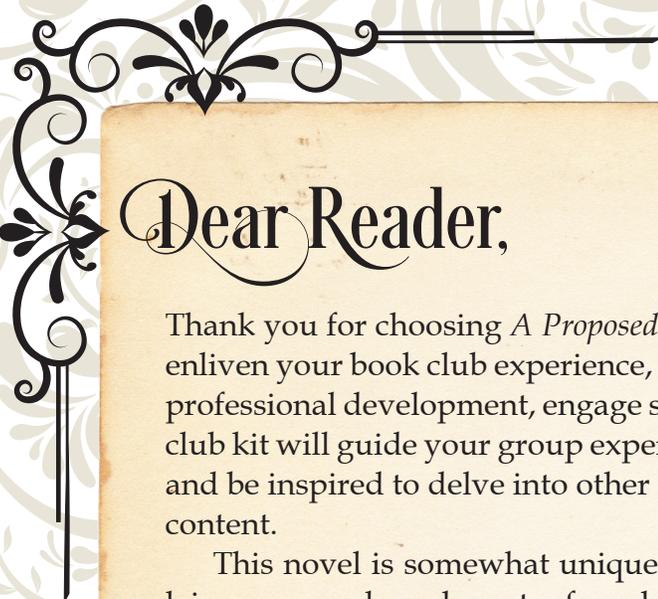
A Proposed Hoax

THE SIRENS
BOOK TWO



Book Club Kit

PAULLETT GOLDEN



Dear Reader,

Thank you for choosing *A Proposed Hoax* for your book exploration needs, be it to enliven your book club experience, share a buddy read with friends, broaden your professional development, engage students in a classroom, or otherwise. This book club kit will guide your group 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.

This novel is somewhat unique from my others in that it features a quasi-villainous secondary character from book 1 of the series, *A Counterfeit Wife*, who sees her redemption arc in *A Proposed Hoax*. The original plot of book 1 had her far more villainous, but most of that hit the cutting room floor during revisions, softening her by the final draft, and that was all to do with the off-page experiences she suffered during the course of book 1, namely her Gretna Green elopement. When reading book 1, we should assume that the character meet in Chapter 1 has changed when we meet up with her again in later chapters. And that's where we meet her once more here in book 2—the survivor of a rake's deception.

Phoebe battles a different sort of villain in *A Proposed Hoax*, for rather than a person, she faces the consequences of assumptions and silence, which can be far more dangerous as the vanquishers of truth, trust, and honesty.

Something else that makes this story unique is the setting. Both Phoebe and Graeme exist in the world *in between* what we're accustomed to reading in this genre. Typically, our heroes and heroines have a distinct place within the world around them. They're aristocrats, gentry, commoners, servants, guests, neighbors, etc., but in *A Proposed Hoax*, Phoebe and Graeme are both, for different reasons, invited temporary respite at a hostless estate in which they are neither guests nor servants. In addition to this unusual situation, the story focuses on only these two characters, rarely their interactions with others, and primarily in one room—the study. There are exceptions to this, such as their strolls in the garden, but essentially, we have a play-like novel centered on two characters interacting in a single room. This provides a terrific talking point for a book club, buddy read, or even personal reading reflection!

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

Cheers!

Paullett xx

Floor Plan for Lobelia Hall

The inspiration for Lobelia Hall came from myriad houses. The original inspiration was Condover Hall for both exterior and location, as Condover Hall is located roundabout where I placed Lobelia Hall in the story. The floor plan, however, was based loosely on that of Charlton Hall, although more in keeping with the original 17th century plan given the extensive renovations that have now been made to Charlton Hall. I relocated a few rooms for the convenience of the story, such as moving the chapel from the ground floor to the first floor.

Lobelia Hall, as I've envisioned it, is of Jacobean architecture with red brick and a double E design, complete with the decorative chimney stacks and turrets often unique to that architectural styling. I pictured mullioned windows, all gleaming in rows. The Minstrel Hall, complete with gallery, runs the depth of the house, and remains the original timber framing of the great halls of the era, which could be a hammerbeam ceiling or an oak-beamed vault, however you would like to imagine it.

For the public rooms, such as the drawing room, dining room, parlor, and so forth, I imagined ornate plasterwork ceilings with richly carved fireplaces. There is a combination of old and new, as I've envisioned it, the older rooms scented of wood, leather, chimney smoke, and beeswax, while many of the rooms were recently renovated in a more modern, Georgian style by a bored and wealthy earl who wanted his home to be appealing to a young bride, those rooms light, bright, airy, faintly scented with lavender.

I've included a visual collage to capture some of what I envisioned for the scenes in the story. In the collage, you'll see the exterior front entrance and the gardens that directly inspired how I saw Lobelia Hall's outside spaces, as well as how I imagined the chapel, Graeme's study, Phoebe's bedchamber, and the long gallery look.



(images top left to clockwise: Hampton Court Palace gardens, Montacute House library, Condover Hall exterior, Harewood House Bedchamber with chinoiserie wallpaper, Hampton Court Palace gardens, The Vyne long gallery, Bramhall chapel, Condover Hall minstrel hall)

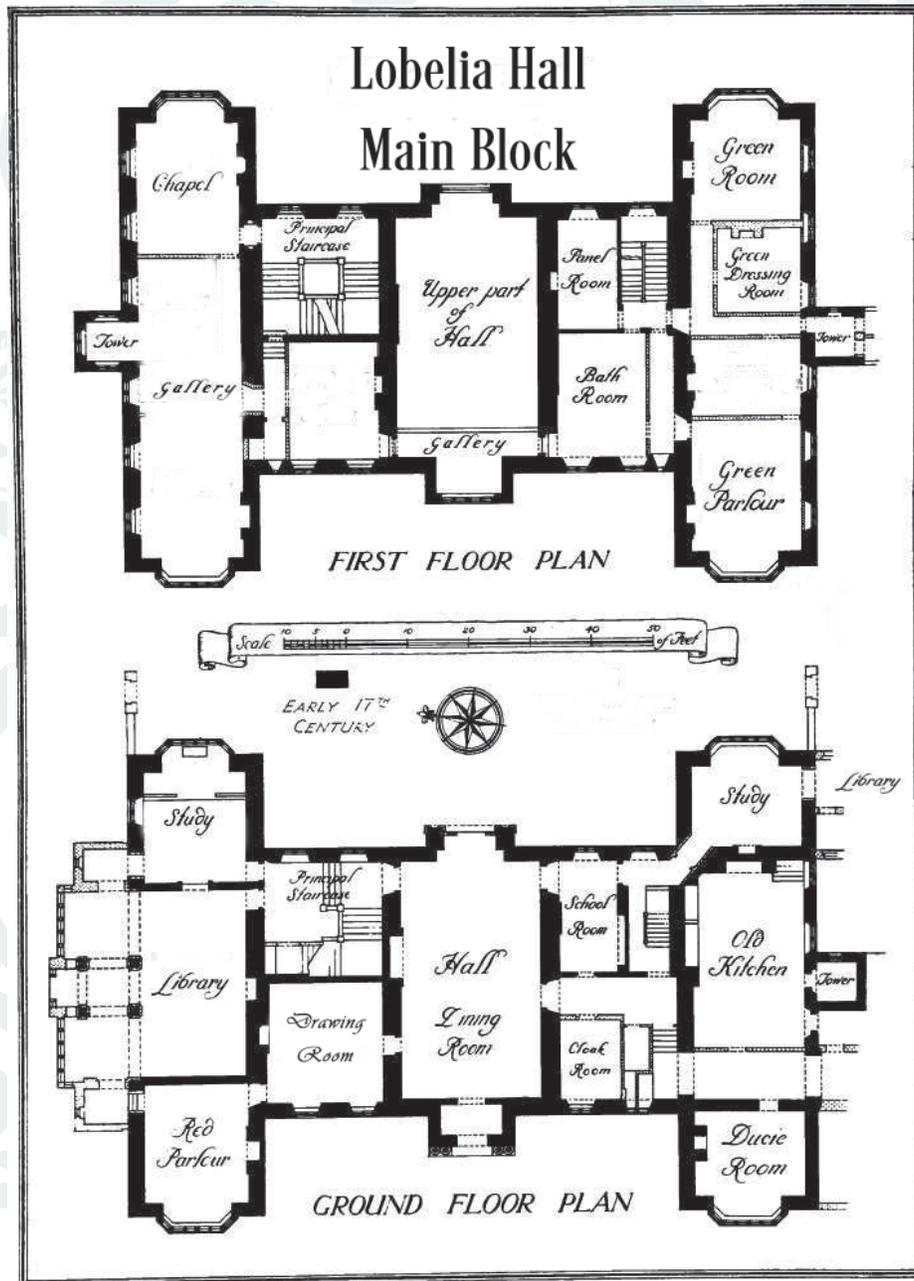
Main Block

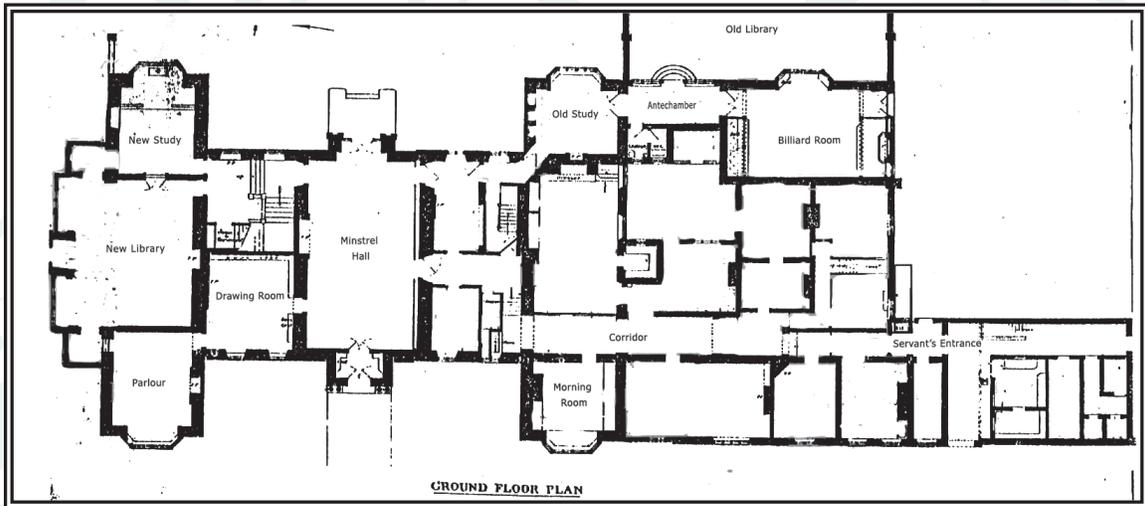
Lobelia Hall, as based on the original floor plan of Charlton Hall – prior to heavy renovation – is a sprawling house with an extensive east wing that includes a two-story library larger than any other room in the house, including the Minstrel Hall and Long Gallery. The main block of the house, prior to renovation, was primarily social rooms, including the drawing room, dining room, parlor, and so forth. Following renovation, the library and study moved to the main block, replacing what had been the dining room and chapel.

What we do not know is what the late earl of Lobelia Hall had planned to do with the old library and study. Perhaps the library would become a ballroom? Perhaps

he would have closed off the east wing rather than repurpose it? Since we cannot guess his intentions, we must now wonder what Graeme intends to do with these spaces. He *could* return everything as it was, but since most all of the books have already been transferred to the new library, and the steward has taken up the new study, it would be unlikely. What do you think Graeme will do with these spaces?

Enjoy the following floor plans! The first is of the main block, and then the other two are of the extended ground and first floor. The whole floor plan is not shown, including the remainder of the east wing and the second floor, which would be primarily the family rooms and possibly the state apartments, if the hall designated such suites.





Ground Floor

This extended, but still not complete in depiction, floor plan shows more of the east wing than was shown in the main block floor plan, so that we may spy the antechamber and old library, along with the servant area. While I did not follow the floor plan exactly when writing the story, this is a fair representation of what I imagined. Not all rooms are labeled since they don't factor into the story. How would you designate the empty rooms?

The Ground Floor of a Country Seat

In a Jacobean-style country house like Lobelia Hall, the ground floor was the social and ceremonial heart of the estate. Visitors arriving at such a home would expect to find a series of impressive public rooms designed to display wealth, lineage, and hospitality. A great hall or long gallery often formed the spine of the house, with the long, lofty spaces used for entertaining, strolling, and displaying portraits of ancestors. The long gallery, in particular, can be found on the ground floor or first floor, commonly. In the case of Lobelia Hall, we've moved the long gallery to the first floor to make way for the new library. We've kept the great hall as it was, which provides a ground floor location for that long and lofty space.

Many grand homes also included a private chapel for family worship, reflecting the era's emphasis on faith as part of daily life. Other typical ground-floor features included a formal dining room, withdrawing room, library, and occasionally a music room or billiard room, depending on the tastes of the owner. These rooms were meant to be seen and admired, and their arrangement signaled the importance of hierarchy and ceremony in aristocratic life. Typically, these entertaining rooms would all be interconnected and following the flow of the evening so that guests naturally flowed from one room to the next, depending on the time of the day or

evening, such as flowing from the music room into the dining room, then into the withdrawing room, and possibly the billiard room – or how about a ballroom for the grandest estate homes?

What Does “Downstairs” Really Mean?

In the floor plan, you’ll notice the servant quarters are in the east wing of the ground floor, including the kitchen, pantry, and other important servant spaces, although none of those rooms have been labeled aside from a “servant entrance” notation.

Modern readers often imagine “downstairs” as a dark basement filled with servants and scurrying footmen, but in most historic houses, that wasn’t quite the case. In Regency-era estates, the working spaces of the household, such as kitchens, pantries, sculleries, servants’ hall, and housekeeper’s room, were typically located on the *ground floor* or in *rear wings*, not hidden underground or “downstairs.” The phrase “upstairs and downstairs” referred less to actual levels and more to social spheres: the family and guests occupied the elegant front rooms, while servants worked in the practical areas out of sight. True basements were reserved mainly for cellars (especially wine!), storage, and coal. In Lobelia Hall, the staff truly are “downstairs” in terms of being on the *ground floor*, considering the family space was on the first and second floors, but the servants were not *below* ground, simply on the practical side of a very grand floor plan.

First Floor

The First Floor: Private Comfort and Polite Society

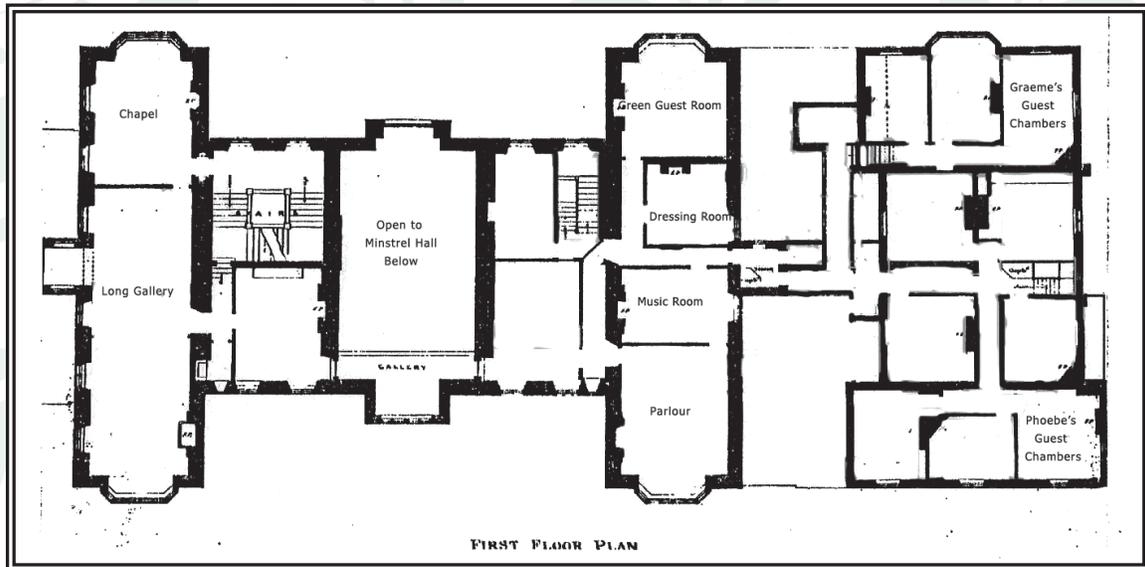
Above the bustle of the ground floor lay the more intimate heart of the house. In a grand country residence of the period, the first floor, often called the “principal floor” (or “piano nobile” by historians who enjoy borrowing from continental architecture – namely Italian palazzos – when discussing English houses), was devoted largely to private apartments and guest accommodations. Here one would find the finest bedchambers, dressing rooms, and private sitting rooms reserved for family and honored visitors. A well-appointed home might also include upstairs parlors or small drawing rooms where guests could gather informally, away from the formality of the main reception rooms below. In Lobelia Hall, this level contains the most elegant suites and a bachelor wing, reflecting the Regency custom of separating gentlemen’s quarters from the rest of the household for convenience and privacy.

Beyond the First Floor

While the first floor housed the most important private spaces, additional upper stories served more practical purposes. The second floor of a large estate typically contained secondary bedchambers, nurseries, and sometimes modest “state apartments” kept ready for particularly distinguished guests. Higher still, tucked beneath

the eaves, were the servants' sleeping quarters, which were simple rooms deliberately removed from the family's domain. This vertical arrangement reinforced the social order of the household: splendor and comfort on the lower levels, increasing simplicity as one moved upward. Together, these floors created a carefully balanced world where guests could be lavishly entertained, family life could unfold discreetly, and the necessary machinery of service could operate quietly out of sight.

Simplified, the ground floor was for entertainment and the first floor (and above) for guests and family retreat.



Let's Walk Through the House

Now that we've eyed the floor plans, let's imagine walking *through* them.

Although Lobelia Hall is Jacobean in its bones, and thus built with sturdy oak beams, tall mullioned windows, and echoes of an earlier age, its interiors would reflect the tastes of the late eighteenth century. Wealthy families rarely allowed their homes to remain frozen in time; instead, each generation refreshed rooms to suit current fashion.

By 1796, when this story takes place, a fashionable country seat would favor the lighter, more elegant styles inspired by classical antiquity. Expect airy drawing rooms dressed in delicate pastel wallpapers, graceful gilt mirrors, and refined mahogany furnishings rather than the dark, heavy ornamentation of earlier centuries. Carpets in floral or geometric patterns, polished sideboards, and elegant pier tables would bring warmth and symmetry to these formal spaces.

Private chambers, too, would be comfortably modern by early Regency standards. Bedchambers might feature draped four-poster beds, painted dressing tables, and cozy hearths with fashionable mantels. Public rooms such as the long gallery or library would balance old and new, featuring ancestral portraits lining paneled walls while up-to-date sofas, pianofortes, and writing desks offered comfort for everyday use.

Even service areas were often improved over time, with newer kitchens, china closets, and pantries tucked discreetly behind the scenes. In short, visitors to Lobelia Hall would encounter a delightful blend of historical and contemporary taste: a grand Jacobean shell made bright, elegant, and welcoming by the decorative fashions Phoebe and Graeme would recognize as entirely modern.

In Their Shoes: Social Realities of Phoebe and Graeme

Neither Guests Nor Hosts: Life in Social Limbo

One of the most unusual elements of Phoebe and Graeme's story is that neither of them fits neatly into any proper social category while residing at Lobelia Hall.

In a typical country house, social life revolved around clearly defined roles: the host and hostess ruled the home; invited guests enjoyed certain privileges; servants worked quietly behind the scenes. But when the old earl dies and the new earl has not yet "arrived," the house exists in an awkward in-between state, just like its temporary inhabitants.

Without an official master of the house, the normal rules of precedence blur, leaving both Phoebe and Graeme in positions that are polite, respectable, and yet faintly improper.

Phoebe: The Unchaperoned "Guest"

Phoebe's situation is especially delicate. As an unmarried gentlewoman, she ought to be staying in a household under the protection of a married hostess or female relative. Instead, she finds herself living in a bachelor's home with no official lady of the house, an arrangement that would raise more than a few eyebrows in polite society.

Even though the supposed earl is "away," Phoebe must still behave with scrupulous propriety. She *may* dine in the formal dining room and use the drawing room as any lady would, but she cannot freely receive male callers, host social gatherings, or appear too intimate with any gentleman under the same roof. Since she is staying without express permission of the new earl, her use of the formal spaces may not feel entirely appropriate, either, and so she is more than likely to dine in her room or in an upstairs parlor, away from social spaces.

The presence of Graeme complicates matters further: even if he is only "a clerk," he is still a single man, and too much private interaction with him would be considered highly questionable. Phoebe must constantly balance the freedoms of a guest with the restrictions placed upon an unprotected woman.

Graeme: The Gentleman Pretending to Be a Servant

Graeme's predicament is equally awkward, though for different reasons. By birth and education he is a gentleman, or as we soon learn, an aristocrat (and yes, there is a distinction), yet he presents himself as the estate solicitor, a role that places him somewhere between servant and professional advisor.

He is not truly “downstairs,” but he is not entirely “upstairs” either. As Mr. Ellison, he may dine alone or with senior staff, conduct estate business, and move about the house freely, but he *cannot* behave as a social equal to Phoebe without risking suspicion. He must avoid appearing too familiar, too authoritative, or too comfortable in rooms that technically do not belong to him.

Every polite conversation, every shared walk, and every cup of tea together must be carefully measured so that it appears proper rather than presumptuous. His disguise gives him access to Phoebe, but it also limits him.

A House Without Clear Rules

Together, Phoebe and Graeme inhabit a social gray area that early Regency etiquette never quite anticipated. They are not guests in the usual sense, yet neither are they family, hosts, or servants. They must navigate where they may sit, whom they may speak with, and how they may be seen in public rooms with constant caution. They especially must be mindful of their interactions since they could not take tea together unchaperoned, and since their garden walks together would be *noticed*.

Their growing affection unfolds under the watchful eyes of housekeeper and staff, who must also quietly determine how to treat two people who do not fit the usual patterns. This unusual setting heightens every encounter between them, lending an extra layer of risk and restraint to even the simplest shared moments, thus making their journey towards love all the more daring.



(images top left to clockwise: Hampton Court Palace gardens, Montacute House library, Condoover Hall exterior, Harewood House Bedchamber with chinoiserie wallpaper, Hampton Court Palace gardens, The Vyne long gallery, Bramhall chapel, Condoover Hall minstrel hall)

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.

Following the list of activities is a “Learn & Apply” that offers the chance to craft something alongside a brief tutorial.

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 alternative choices.
- ♥ Rewrite the roadside confrontation from Graeme’s point of view.
- ♥ Write Phoebe’s unsent letter—the one she wanted to place on Graeme’s desk but didn’t.

Music

- ♥ Curate a playlist for key scenes. The playlist can be of any musical styling you would like, be it historically accurate, modern music to match the moods, or otherwise. Comparing playlists and sharing playlists with the group could prompt further discussion.

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.

Design

- ♥ Create one or more memes and quote images by selecting quotes from the book that resonated with you.
- ♥ Create a mood board that expresses the feeling of Lobelia Hall.
- ♥ Researching
- ♥ Graeme chooses to set up a trust for Miss Woodridge and her son. Why would he not hand her cash or a bank note? While this may sound like an ethical question, consider researching the historical, cultural, and class aspects of a late 18th century, British servant receiving that sort of a sum.
- ♥ Are there any real aristocrats prior from the 18th century who married a woman with a trade background? What do you suppose could be the social and political consequences for both the woman and the aristocrat, as well as their children?
- ♥ Are there any real, historical situations similar to the one in which Graeme finds himself, i.e., a great nephew inheriting the title, or some relation not of the direct line of the late title holder?

Learn & Apply Activity

Reputation was *everything* during this era. For this learn and apply activity, we'll be focusing on "the rules of the game."

Reputation was a form of currency in Georgian England. Money mattered, but what people *believed* about someone mattered just as much, if not more so.

Phoebe and Graeme spend much of their story navigating invisible social rules that governed every interaction, every expectation, and every rumor. Let's peek behind the curtain and unpack the historical realities shaping their world!

Learn

What Did "Ruin" Really Mean?

When a young lady was said to be "ruined," it rarely referred to finances. More often, it meant:

- ♥ A damaged reputation
- ♥ Loss of marriage prospects
- ♥ Social exclusion
- ♥ Being labeled improper, reckless, or morally suspect

Even an unproven rumor could be enough to taint a woman's future. This is why Phoebe's scandal follows her all the way to Shropshire and why she believes marriage is her only path to restoring dignity and security. We see her trying to *outrun* the scandal by marrying before the beau can learn she is ruined, for once rumor catches up to her, the chances for marriage will be lost forever, which means she, as with any woman of the era, would be dependent on her family's goodwill forever, and once that goodwill runs out... well....

Scandal played by different rules for the genders. A gentleman could recover from almost anything. A lady, however, could recover from almost nothing.

This double standard explains much of Phoebe's caution:

- ♥ Why living under a bachelor's roof is socially risky
- ♥ Why she must guard every interaction
- ♥ Why even innocent affection can be misinterpreted

Graeme, meanwhile, moves through the same spaces with far greater freedom, unaware of just how precarious her position truly is.

Gentleman vs. Aristocrat vs. Clerk

"Gentleman" was a social category, not a reflection of behavior. In modern society, we might call a man who opens the door for a woman to be a "gentleman," but this very far from the reality of the era, as "gentleman" was a social category only held by a select few, much like the term "aristocrat," and no, the two were not synonymous.

Aristocrat: titled, landed, and socially powerful

Gentleman: respectable by birth, land, and wealth

Professional: respectable by profession, such as a solicitor, but socially below "gentleman" and "gentry" since they held a profession.

Professionals *could* be gentlemen, but there was a strong line drawn between which professions they could hold while still maintaining that title of "gentleman," and that, namely was clergy, barrister (never solicitor), doctor, and military officer. A gentleman could not earn a salary or ply a trade, and they certainly could never apprentice, so these four professions were the only ones available wherein someone could earn a living on *gifts* and still be considered a gentleman.

Graeme's disguise as a humble clerk places him in an awkward middle ground of being a professional, and thus trusted and useful, but not quite an equal since he is not a gentleman. Phoebe's willingness to consider him at all reveals just how far she has come from her earlier ambitions.

Inheritance, Codicils, and Illegitimacy

A few quick legal points behind the drama:

- ♥ A codicil was a *legal* addition to a will, and so long as it did not attempt to affect anything entailed, which could *not* be affected or changed no matter what someone added to their will, the codicil would have legal standing, although anything *vague* could be disputed in court, scandal notwithstanding.
- ♥ Illegitimate children could *not* inherit anything entailed, be it title or wealth, and they rarely inherited anything unentailed, but if there was any wealth or possessions unentailed, someone *could* leave an inheritance to an illegitimate child.
- ♥ Entailed estates could *not* be freely divided and must pass to the beneficiary exactly as stated in the entail, no matter what wishes the estate and title holder held.
- ♥ A bequest to a woman could change her entire social destiny, however rare, although the publicity may certainly raise eyebrows in wonder of *why* said woman should receive wealth or otherwise from someone not her kin.

Apply

Now it's your turn to play Regency social detective! There are several activities here for your enjoyment.

Activity: Perception vs. Reality

Option A: Character Exploration Activity

Using what you've gleaned about reputation and social expectations, reflect on Phoebe and Graeme through the lens of perception.

For each character, consider:

1. How Society Sees Them
 - a. Phoebe:

 - b. Graeme (as "Mr. Ellison"):

2. How They See Themselves
 - a. Phoebe:

 - b. Graeme:

3. The Role They Pretend to Play
 - a. Phoebe:

 - b. Graeme:

4. Their Greatest Fear
 - a. Phoebe:

 - b. Graeme:

5. What Is Actually True by the End
 - a. Phoebe:

 - b. Graeme:

How do these layers of identity and expectation drive the misunderstandings between them?

Option B: Create Your Own Characters

Prefer to get creative? Design your own pair of characters using the same social constraints Phoebe and Graeme faced.

Invent:

- ♥ A heroine with a damaged reputation
- ♥ A hero hiding a secret identity or status

Then answer the same five prompts as in Option A but for *your* original characters. How would their story unfold in a world ruled by gossip and appearances?

1. How Society Sees Them
 - a. Heroine:

 - b. Hero:

2. How They See Themselves
 - a. Heroine:

 - b. Hero:

3. The Role They Pretend to Play
 - a. Heroine:

 - b. Hero:

4. Their Greatest Fear
 - a. Heroine:

 - b. Hero:

5. What Is Actually True by the End
 - a. Heroine:

 - b. Hero:

How do these layers of identity and expectation drive the misunderstandings between them?

Activity: Ethical Dilemmas

Use these discussion questions to spark lively conversations or personal reflections:

- ♥ Was Graeme wrong to delay telling Phoebe about the codicil?

- ♥ Was his choice *protection or control*?

- ♥ Was Phoebe justified in leaving without confronting him, or did she owe him a conversation/explanation?

- ♥ If *you* lived in Phoebe's world, would reputation matter more to you or love?
 - ♥ How would you have navigated a similar situation to what she faced, especially given Mr. Whittington's ultimatums?

- ♥ Does Graeme's disguise make him dishonest or simply cautious?

- ♥ Which character is more constrained by society: Phoebe or Graeme?

- ♥ How much of their conflict comes from deception, miscommunication, and/or fear?



Discussion Questions



- 1 At what moment did you realize the inheritance was not the true conflict of the story?
- 2 How would you describe Graeme? How does his character grow and develop throughout the story?
- 3 How do Phoebe's assumptions about love mirror Graeme's assumptions about her?
- 4 What themes did you see in the story, either well developed or nuanced?
- 5 Was Graeme's silence protective, selfish, fearful, or all three (or none)?
- 6 How does disguise function emotionally, not just socially, in the novel?
- 7 In what ways does Phoebe reclaim agency by leaving?
- 8 Which moment required the greatest emotional courage? Was that from him or from her?
- 9 Which challenges do you think will be the most difficult for Phoebe and Graeme to overcome in the future, be it social, classicist, romantic, or otherwise?
- 10 Do you believe love can exist before full honesty?
- 11 How did Phoebe's and/or Graeme's upbringing in trade affect their views and reactions throughout the story, if at all?
- 12 How does class shape *expectations* more than actions in the story?
- 13 Were there characteristics of Phoebe that helped you resonate with her? Were there any characteristics or actions that made Graeme swoon-worthy?
- 14 What was your impression of Phoebe's father, and do you think he will wish to be involved with his daughter in the future?
- 15 If the story continued one year later, what challenge do you think would test them most?
- 16 What was one assumption *you* made about a character that proved false?
- 17 Where did character silence *help*, and where did it *hinder* or even *harm*?
- 18 If the novel were to become a movie or series, what plot points and themes are the most important to keep, and what could hit the cutting room floor or would be too challenging to film?
- 19 What was your favorite scene in the novel? Least favorite scene?

For additional information about the Georgian era, fashion, etiquette, and more, consider exploring the author's research blog <https://www.paullettgolden.com/bookresearch> as well as the fast fact section: <https://www.paullettgolden.com/projects>

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, including podcasts, 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. Additional book boxes may be purchased from the bookshop: <https://www.pullettgolden.com/category/all-products>

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.

