

# JANE AUSTEN SOCIETY OF NORTH AMERICA

Vancouver Region

## NEWSLETTER NO. 106 MAY 2009

### **Centuries of Female Days. Englishwomen's Private Diaries:**

Harriet Blodgett (1967). Review by Eileen Sutherland.

*Mary Shelley's diary is "the richest mine of information about [Percy] Shelley's daily life: where he lived, where he went, and whom he saw from day to day," writes Frederick L. Jones, editor of Mary Shelley's diaries.*

*Marion Kingston Stocking, editor of the diaries of Claire Clairmont, believed "the primary interest of her journals is the light they shed on the Shelley family."*

Comments such as these determined Harriet Blodgett to focus on traditions of female diary-keeping, "worthy of study in their own right." She has chosen over sixty published diaries, written by middle- and upper-class Englishwomen, most of them economically secure, and mostly living in the 18<sup>th</sup> and 19<sup>th</sup> centuries (with a few earlier, and some from the first two decades of the 20<sup>th</sup> century). The diarists were not writing for publication, or even for someone else to read. Some are well-known figures, others obscure. They give the reader "an engrossing drama of female life from early to late, with every shade of joy and despair; and with all that has been said about women, it is refreshing to read what they have to say for themselves."



Blodgett doesn't discuss the diaries individually - she is looking for common traits or tendencies that describe diarists in general, and she uses quotations from many personal diaries to prove and elaborate her points. Throughout the period, she finds a surprising consistency of opinions and attitudes. The diaries are used as a means of self-improvement, for keeping records and for storing memories.

Women's diaries provide invaluable documents about individual female lives and patterns of existence. Most diarists were not rebels: they accepted the contemporary codes of their lives, and kept their journals because that was a form of writing allowed to them, and which gave them a sense of gratification. They wrote about what was important to them. Virginia Woolf describes her diary writing as "a rapid haphazard gallop." But she believed that if she had not written quickly, had stopped to think, she would have omitted "stray matters" which turn out, on a re-reading - to be "the diamonds of the dustheap." A diary gives words and images which build up an individual perception of existence. The diarist's story unfolds "day by day, in the same formless manner as life." Some diarists write with an innate sense of verbal style and tone; some are terse, jerky and impersonal; others perceptive and articulate, or artless, unselfconscious and appealing.

The diarists are often concerned about being frank and truthful, determined to write all their feelings and desires; however, they are constrained by their upbringing. Embarrassed and prudish, they don't have the words to express themselves. Fear of re-awakening anguish inhibits expressions of grief and pain. The report of a child's death is almost invariably terse and laconic. There was also always a chance of other eyes seeing a private diary - parents, husbands, servants - so self-consciousness kept many women from revealing their deepest feelings. "Religious and social training and a heritage of centuries of female devaluation have made these Englishwomen guilt-prone and self-critical...many have probably preferred not to look within, not to inspect their thoughts." Most of these diarists are essentially conservative, accepting the patriarchal system of power and values.

A concern with appearance permeates the diaries: Claire Claremont records "the only beautiful girl we have seen since we parted from Paris" (1814); Harriet Wynne, "both [their] daughters are ugly, but very good humoured" (1805); Virginia Woolf meets "a lanky, gawky unattractive woman" (1918). When they write about a couple, only the woman's appearance is described: "Major & Mrs. Plunkett there...an extremely plain woman," (Caroline Powys, 1804). Fashionable clothes always intrigue them - at important events they remark on who is wearing what: Caroline Powys notes the colours and trimmings allowed during court mourning (1772). In a life of limited opportunities for self-expression, dress becomes a serious business, not entirely related to men or status. The diary of Nancy Woodforde, a middle-aged spinster keeping house for her bachelor uncle, a parson, shows her keen observation and desire to imitate what other women are wearing: "Lady Bacon was dress [sic] in a Dark Chintz Gown...and a very smart Bonnet. I have made myself one very like it" (1792). Even Virginia Woolf constantly agonizes over what to wear for public appearances.

For wealthy women courted by wealthy men, finances are no problem, but there are other considerations: Frances Elliot hesitates to accept Lord Russell, a widower with six children (1830). But money can be a hurdle: Eugenia Wynne deploras her lover's refusal to marry unless he receives a lucrative diplomatic appointment: "There is nothing that I could not give up for him but he cannot be happy on £1500 per annum" (1806). Most diarists are apprehensive about marriage - assuming a new name, leaving their homes and families: "What a day tomorrow is - I dread it" (Wynne, 1797). Webb wrote: "Exit Beatrice Potter. Enter Beatrice Webb, or rather (Mrs.) Sidney Webb for I lose alas! both names" (1892). Most give a laconic and business-like sentence or two about the wedding itself. They write longer more feeling entries when their new life has been confirmed - they proclaim their bliss at once and affirm it many times later. "His kindness, his tenderness are the joy of my life" is the theme of Lady Russell, a few months after the wedding and over twenty years later. They almost all put their "companion and friend" before parents, children or any others.

Widowhood was usually a shattering experience: "And so ends my life on earth" grieves Guest on the death of her second husband (1884), though she lived on for many active years. "An epoch of my life closed - a new, changed, sad one commencing - all, *all* is changed" (Rothschild, 1876). The covert longing for death is a common response: Mary Shelley's "usual prayer" is "May I die young" to rejoin Percy (1822).

Keeping a diary, Blodgett finds, is in fact a form of pleasurable self-indulgence, being an expression of interest in self (not salvation, just self), though one may disguise that by turning the diary into a duty or moral obligation, as women so often do. Almost all the diarists give reasons (or excuses) for falling behind or omitting days - some criticize themselves for being laggard with a vehemence normally used only for a mortal sin: "What indolence and neglect" (Opie, 1827);

“How truly *awful* to think how backward I am” (Florence Sitwell, 1876); “Disgraceful! disgraceful! disgraceful!” (Woolf, 1922). Other moral failings women castigate themselves for in their diaries are vanity, selfishness, moodiness, and even “reading the wrong books,” “talking too much,” “poor handwriting,” “clumsiness,” being “ugly” or “homely.” They also constantly belittle their intelligence and their talents.

Blodgett affirms that “diaries tell one what women take to be true about themselves. Each voice is unique...I hope that my numerous quotations will whet an appetite for the diaries themselves in full. They have much to offer a reader, not because they are unusual revelations, but because they are female enactments of life in process, quick to engage the imagination and absorb the mind.” Many of these small excerpts are, to use Virginia Woolf’s words, “diamonds of the dust-heap.”

\*

### Catherine’s Walk.

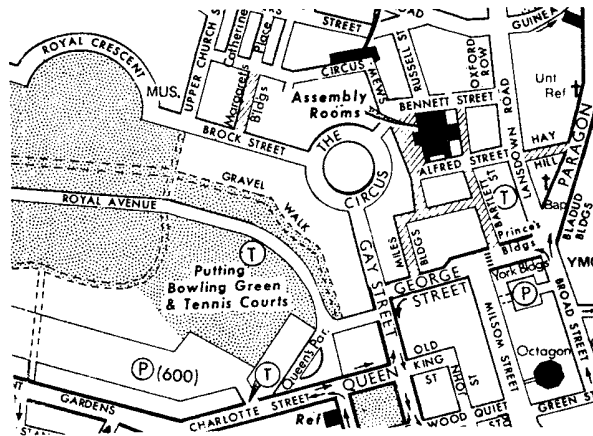
The emotionally fraught and not unsymbolic scene in the Crescent [Vol.1, Ch.13] in which Catherine tears herself away from the Thorpes, works with greater power if the reader knows the streets of Bath.

Catherine has her differences with the Thorpes, because they want her to go to Clevedon. Catherine is both angry and distressed when she learns that John Thorpe has lied to Eleanor. The topographically crucial passage is:

*Thorpe told her it would be in vain to go after the Tilneys; they were turning the corner into Brock-street, when he had overtaken them, and were at home by this time.*

Catherine walks away in ‘great agitation’, and once she gets beyond the Crescent, which (it is Sunday) would be crowded with promenading parties, she ‘almost ran over the remaining ground till she gained the top of Milsom-street’.

Bath’s planning is subtly intimate. It is not a city of many long streets. (An exception is Pulteney-street, where Catherine stays.) Bath may be elegant and neo-classical, but its spaces are decidedly English rather than, say, Roman or French. It is a city of short views and glimpses. Brock-street, into which the Tilneys have turned, is short and narrow. A person approaching Brock-street from the Crescent can see very little of it. The Tilneys, therefore, would be out of sight once they had turned out of the busy Crescent.



Catherine would hurry along Brock-street till she came to the Circus, where she would turn right into Gay-street. Her journey is an anxious one. Catherine is ‘fearful of being pursued’ and so ‘could not be at ease.’ The reader acquainted with the streets of Bath will also appreciate that not being able to see the people after whom she is running will have contributed to her agitation.

What the reader recognizes is that the anxiety of her walk is related to another anxiety - that Catherine might miss out on the company she most desires, possibly altogether. Miss Tilney says she was ‘greatly surprized’ when she was told that Catherine had withdrawn from an arrangement she had only just made.

\*

## Jane Austen Meeting - February 7, 2009.

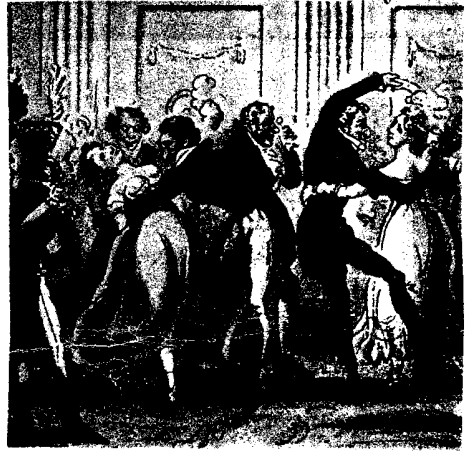
Our member, Palma Bjarnason, gave a talk at the 2007 AGM in Vancouver: "Worth Looking At: Performance Prowess in *Emma's* Scenes of Dance". Many of us had been unable to attend this session, and Palma agreed to repeat her talk at the February meeting. She had written her MA thesis on dance in Jane Austen, and has also danced professionally for over twelve years.

Palma complimented our group by coming dressed in an attractive Regency gown, with a beautiful straw hat embellished with a bright pink ribbon bow, and a large floppy feather on the crown.

She reminded us that Jane Austen was not writing of the dances *per se*, but of what is going on between the characters during the evening: looking at each other and those sitting down, watching the dancers. She touched on all the novels in turn, beginning with *Emma*.

Dancing is a metaphor for marriage, the ballroom is a microcosm of society, concentrating on the female experience of the dance (and thus marriage). In the usual dance, the man takes the initiative; the woman only has the power of refusal, and etiquette rules that if she refused a man, she could not then take another partner at that same dance. She may be attracting marriage partners as well as dance partners, but she has to wait for the man to ask.

Everyone dancing is being watched, thus one performs; it is a theatrical social occasion wherein the audience immediately forms a judgment: "they are going to marry", etc.



In *Northanger Abbey*, Catherine is a character easy to relate to - she has very open feelings and actions. The male concerns are public and open; the females' feelings are private - they involve awareness of the audience, being looked at, a visual and erotic impact.

In *Emma*, the situation is a little bit different. Jane Austen is not making a political statement about women, but she is showing the disgrace of wanting a partner - a disgrace which belongs to a heroine's life. It is a conservative and contained physical sphere - all heroines (all women?) are involved. Maria Bertram is an example of what happens when you break the rules. The same situation is there in *Sense and Sensibility*, but is not emphasized, a mere reference.

Dancing always furthers the plot; e.g. Willoughby danced all night - he is a robust, healthy, strong male - utterly unlike Darcy, who dances or refuses - a clue to each man's position on the marriage market. Mrs. Jennings is always alert to the sexual revelations of what is going on. Willoughby looks at Marianne publicly - he wants her interest, to marry her. Marianne doesn't watch others - she simply is there for Willoughby. They only dance with each other. Colonel Brandon watched her - she was still ready to be seen; but showed no restraint: 'We don't care what you think.' Elinor is completely different - she doesn't dance, faint, or fight. She stands back and watches, like a man: autonomous and very much aware of what is going on. She tries to make Marianne 'aware'.

The same situation is present in *P&P* between Elizabeth and Darcy - he looks at her, she looks at him looking . . . etc. She *needs* to be seen, for confirmation of her wishes.

In *Persuasion*, there is almost no “option” for women. What happens to a woman who deliberately removes herself or withdraws from the “watching” moment: Anne doesn’t dance any more - she desires to remain unobserved. All the others dance - it is an informal occasion, there is no “sitting out”. Anne plays the piano - deliberately outside the group, in a passive/active position. She can watch and see. She “knew”, “was well aware”, etc. “All the women were watching Wentworth”. There is uncertainty in all the novels - conjecture: “seemed”, “felt”, “apparently” (Anne). But she shows a proper alacrity, becoming *Anne* at the end.

*Northanger Abbey* cannot be interpreted quite the same as the other novels. Catherine ‘longed for balls’. She was not as aware as the other novels’ characters, but still felt similar emotions. She didn’t want to watch and interpret - she wanted to be *doing*, not feel “imprisonment”, “entrapment”, “isolation”. Later Catherine feels the negative side - Thorpe didn’t come and get her, she had to sit and seem unwanted - looking everywhere for a partner she doesn’t want.

In an ideal dance, the two partners are dancing because they want to, not so others can see them. *Mansfield Park* has well planned, elaborate dance scenes. In *Pride and Prejudice*, Lydia is always aware of the surrounding people; Jane and Elizabeth, not so - they are feeling “threatened” by others watching. Darcy is really genuinely not interested in becoming involved.

Emma is powerful, has money, has no *need* to attract attention. But she is aware of the value of appearance, wants it. Frank’s attentions *mark* her - make her look better. She wants others to *see her dancing with Frank Churchill*. In an important scene in *Emma*, she asks Mr. Knightley to dance - this shows an equal partnership: only a woman of wealth and power could afford to take this advantage.

The way people behave in public can have a very serious effect on their lives. The “social gaze”, the eyes of the world, can actually affect what people do. Our speaker had a vivid way of describing scenes - made us feel as if we were there.

\*

### Jigsaw Puzzles

A recent issue of the *Guardian Weekend* magazine featured an article by Margaret Drabble about her upcoming book on one of her favourite pastimes: jigsaw puzzles. She mentioned that the jigsaw puzzle started life in the 18<sup>th</sup> century as an educational aid to the teaching of geography. The first models were cut up maps - one of the earliest references is in *Mansfield Park*, where Fanny Price’s cousins tease her for not being familiar with these expensive new schoolroom toys. They were beyond the reach of her Portsmouth parents.

“...they thought her prodigiously stupid, and for the first two or three weeks were continually bringing some fresh report of it into the drawing-room..” *Dear mama, only think, my cousin cannot put the map of Europe together - or my cousin cannot tell the principal rivers in Russia - or, she never heard of Asia Minor - or she does not know the difference between water-colours and crayons!*”

Thank you to Joan Reynolds and Mary Atkins for sending me this item.

“The Pattern in the Carpet: A Personal History with Jigsaws” by Margaret Drabble, will be published in April, 2009.

\*

## Jane Austen Day - April 4, 2009.

Outside , the weather was bright sunshine and mild breezes, but it was well worth giving that up temporarily, to listen to Dr. James Nagle's talk on *Aristocrats and Gentlemen in Jane Austen's Novels*.

The basis of status and power in early 17<sup>th</sup>-18<sup>th</sup> century England was property: land, the traditional way to wealth, and the ultimate status symbol; and all buildings attached to the land. The head of the family had a sacred trust to maintain the estate in good form. Primogeniture meant that all the estate passed to the eldest son. Dangers arose from the dissipation or wastrel habits of this heir. Another important law to preserve the estate was the "entail" - the property was "settled" for life usually upon one son and his heirs. (Lady Catherine was an exception - a female heir to her family's estate). The bad effects of this situation were the chances of the eldest son losing ambition and commitment. Other sons and daughters had to fend for themselves or depend on others.

Society in Regency and Victorian England was separated into distinct classes. At the top, were titled people - the nobility, aristocracy and peerages. Then came baronets and knights; next , genteel folk - landed gentry, members of certain professions: the Church, the Law, and high military ranks, bankers, merchants and manufacturers on a large scale. Below these "classes" were 85% of the people.

The rank of barons and the knighthood exploded in numbers in Jane Austen times. It was an extremely hierarchical society. The higher ranks in the Church and the Law were acceptable in society; most of those in medicine, were not socially accepted. Officers in the Army and Navy were very acceptable.

"Property" was divided into classes. Real Property was the land and things permanently affixed to it. Personal Property consisted of Jewelry, Paintings, China, Silverware, Clothes, Stocks and Bonds, Livestock, Cash. Property Rights: Outright unqualified Ownership - Fee Simple Absolute; A Life Estate (for the life of ---, then to ---); A Life Tenancy, property rented for a certain number of years.

Several people can have rights in the same property at the same time: e.g. Sir Walter Elliot may have a Life Estate in it; William Elliot has a future interest in it; Admiral Croft has a tenancy; Sir Walter's auditors may have liens on the property. One cannot sell, loan or lease more than he owns.

The role of **land**: the traditional avenue to Great Wealth; the ultimate status symbol; a sacred trust to preserve the family land as long as possible. Heirs with different names could be required to take the traditional family name. Dangers to the estate are the possible dissipation of heirs, and the division of the property.

A special settlement was Primogeniture. The oldest son gets the Manor House and the bulk of the Estate. Other sons are typically forced to go into military or naval service, the clergy, or other occupations. This is not absolute - the eldest son might be an idiot, drunkard, spendthrift, gambler or disobedient. Some bad effects are the possible loss of ambition in the eldest son; other sons are left to find for themselves; daughters must depend on others. If there is no son in the family, daughters share equally.

Classes in society at the time: Royalty, Titled Folk (nobility, aristocracy, peerage), Genteel Folk - landed gentry, professionals. The "Great Unwashed".

Jim Nagle gave us a very fascinating and entertaining presentation. We now have a much greater appreciation for the complex social reality behind Jane Austen's novels. Jim is a member of the Puget Sound chapter of JASNA. We greatly appreciate him coming all the way from Seattle to speak at our meeting.



References to the diminished authority, responsibility, and effectuality of the figure of the heroine's father occur in many of Jane Austen's novels. Taking the works in chronological order, Mr. Morland is weak and passive; Mr. Dashwood is dead; Mr. Bennet has withdrawn from all responsibilities into his library and his negating cynicism; Sir Thomas grievously neglects the upbringing of his children, fails to appreciate Fanny, and for much of the time is absent pursuing profits in the West Indies; Mr. Woodhouse is a hopeless hypochondriac, feeble, infantile and inert; Sir Walter Elliot is simply the worst father of the lot, totally absorbed in his own vacuous vanity, utterly neglectful of all his duties, and positively malign in his treatment of Anne.

In general this means that the heroine lacks the guidance and support - the directive and constructive authority - which she, as any child, needs. She must find these things elsewhere: either from within or through a learning process which involves her interaction with, and reaction to, others. In a very important sense she has to find and make her own way. How she does this provides much of the drama of the novels.

It might also be noted that the fathers of most of the main men in the novels have died; thus Willoughby, Darcy, Bingley, Crawford, Mr. Knightley and Captain Wentworth are all free - perhaps too free - to do what they like and marry, or seek to marry, whom they choose. This extra freedom of the male stands in contrast to the female's relatively abandoned and often doubly precarious and vulnerable condition - even Emma's financial independence confers a very ambiguous 'freedom'. This asymmetrical relationship between what we may roughly designate as male power and female plight, allowing of course for marked individual variations, is at the centre of Jane Austen's novels.

*Jane Austen: Tony Tanner.*

\*

**"Some Real Women in Jane Austen's Era", by Sandy Lundy.**

This Reading List should have been printed with Sandy Lundy's article about *Real Women*, in the February Newsletter.

*The Journal of Madame Royale, and also Louis XVIII* - Philip Mansel, 1981.

*The Gentleman's Daughter* - Amanda Vickery, 1998.

*Eighteenth-Century American Women in Peace and War* - Mary Beth Norton, 1976.

*The Artist Was a Young Man* - Alvin Josephy, 1970.

*Bury the Chains: Prophets & Rebels in the Fight to End Slavery* - Adam Hochschild.

*Labor of Love, Labor of Sorrow* - Jacqueline Jones, 1986.

*Women Against Slavery* - The British Campaigns 1780-1870, Clare Midgley, 1992.

\*

### Phyllis Bottomer speaking in Chawton.

You will all be interested in knowing that our Phyllis Bottomer will be in Chawton in August, giving a presentation at the New Directions in Austen Studies Conference, which is being held at Chawton House in Hampshire to honour the 200<sup>th</sup> anniversary of Jane Austen moving to Chawton with her mother and sister.

Phyllis' paper is entitled: *21<sup>st</sup> Century Knowledge of Autistic Spectrum Disorders: New Insights Relating to Communication and Social Interaction in Austen's Novels*. We are sure that all will go well, and we wish her an enjoyable trip to Chawton.

\*

### Jane Austen's Novels.

"One does not perceive any striking beauty in reading through Miss Austen's books for the first time. There is just the pleasure of spending a few agreeable hours in the company of happy people. Then, if we read them again - **and we always do read them again** - we see that the comedy of manners is at the same time a study of character."

*Jane Austen: a French Appreciation* – Leonie Villard.

(Thanks to Elsa Solender for sending this item - keep them coming!)

\*

### Father Quiz. WHOSE FATHER WAS THIS?

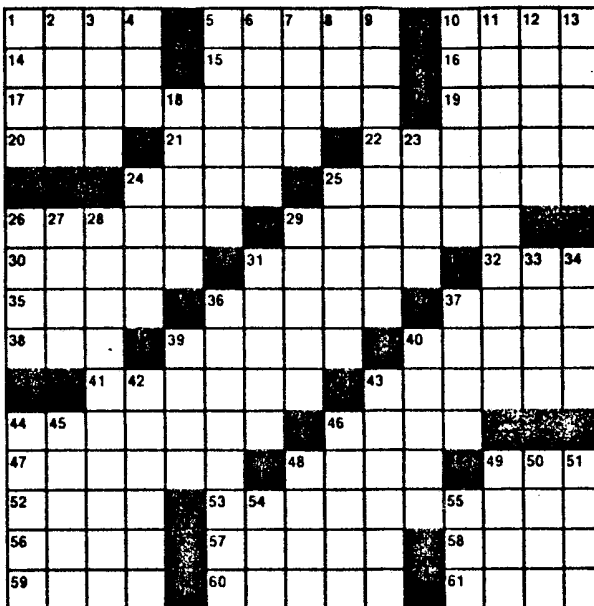
1. Whose father was "perfectly agreeable and good-natured, and altogether a very charming man."
2. Whose father was "a clergyman, without being neglected, or poor, and a very respectable man, though his name was Richard."
3. Whose father was "... a very handsome man, of a commanding aspect, past the bloom, but not past the vigour of life."
4. What father was described as "vanity was the beginning and the end of his character - vanity of person and of situation".
5. Who was "a most affectionate, indulgent father . . . who . . . was no companion to his daughter. He could not meet her in conversation, rational or playful ."
6. Who "though a truly anxious father, was not outwardly affectionate, and the reserve of his manner repressed the flow of their spirits."
7. Who "had habits of gentle selfishness and could never suppose that other people could feel differently from himself."

\*



# THE Daily Crossword by Matthew Higgins

ACROSS  
 1 Tremendous  
 5 Expenses  
 10 Growl  
 14 Elevator man  
 15 Lift  
 16 Ms Anderson  
 17 Author in puzzle  
 19 Rainbow  
 20 Exclamations  
 21 Distribute  
 22 Pay a debt  
 24 Toppers  
 25 Peasant girls  
 26 Go by again  
 29 Ballroom dance  
 30 Jim-dandies  
 31 Threefold  
 32 Hoopsters' org.  
 35 Traditional knowledge  
 36 Fern leaf  
 37 Thickening agent  
 38 Curve  
 39 Self-possession  
 40 Unsoiled  
 41 Takes by force  
 43 Gruff-voiced  
 44 Novice on the job  
 46 Bewail  
 47 Adjusts  
 48 Intimidates  
 49 Long scarf  
 52 Moslem prince  
 53 Author's unfinished work  
 56 Clothes designer



©1992 Tribune Media Services, Inc.  
 All Rights Reserved

01/31/92

57 Sea duck  
 58 Hanker  
 59 Lab burner  
 60 Combine maker  
 61 Biblical pronoun

## DOWN

1 Nickname of baseball's Johnson

2 Mormon state  
 3 Sloe and cotton  
 4 Native of: suff.  
 5 Vinegar holders  
 6 Kilns  
 7 Location  
 8 Half a fly  
 9 Author's "Sensibility"  
 10 Malfunction

11 Author's "Abbey"  
 12 Old-womanish  
 13 Emerges  
 18 Accumulate  
 23 Differ or refer end  
 24 Leveret  
 25 Complaining cry  
 26 Part

27 "Country" Slaughter  
 28 Author's last work  
 29 Disagreeable  
 31 Nonsense  
 33 Ewe calls  
 34 Eng. composer  
 36 Covered with trees  
 37 Freed or Ladd  
 39 Football play  
 40 Ivory or Gold

42 Mountain range  
 43 "— things in Glocca Morra?"  
 44 Swap  
 45 Send payment  
 46 Grass cutter  
 48 Give up  
 49 Two together  
 50 Fairy tale opener  
 51 Tennis great  
 54 Hasten  
 55 Perch

\*

## Father Quiz Answers:

- General Tilney, Northanger Abbey, p.129.
- Mr. Morland, Northanger Abbey, p.13.
- General Tilney, Northanger Abbey, p.80.
- Sir Walter Elliot, Persuasion, p.4.
- Mr. Woodhouse, Emma, p.7.
- Sir Thomas Bertram, Mansfield Park, p.19.

\*

## The Vagaries of Travel.

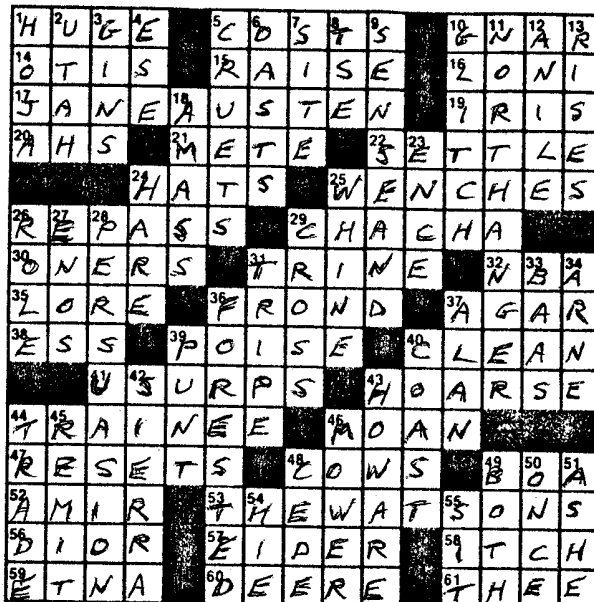
"A piece of gold in the straw - not to be found - fell through a crevice - Coachman says 'He'll find it'. - Can't - get out yourself - gone - picked up by the Ostler - no time for blowing up - Coach off for the next stage - lose your money - get in - lose your seat - stuck in the middle - get laughed at - lose your temper - turn sulky - and turned over in a horse-pond."

*Coaching Days and Coaching Ways: E. Outram Tristram, 1903.*

\*

# THE Daily Crossword ANSWERS

- ACROSS
- 1 Tremendous  
5 Expenses  
10 Growl  
14 Elevator man  
15 Lift  
16 Ms Anderson  
17 Author in puzzle  
19 Rainbow  
20 Exclamations  
21 Distribute  
22 Pay a debt  
24 Toppers  
25 Peasant girls  
26 Go by again  
29 Ballroom dance  
30 Jim-dandies  
31 Threefold  
32 Hoopsters' org.  
35 Traditional knowledge  
36 Fern leaf  
37 Thickening agent  
38 Curve  
39 Self-possession  
40 Unsoiled  
41 Takes by force  
43 Gruff-voiced  
44 Novice on the job  
46 Bewail  
47 Adjusts  
48 Intimidates  
49 Long scarf  
52 Moslem prince  
53 Author's unfinished work  
56 Clothes designer



©1992 Tribune Media Services, Inc.  
All Rights Reserved

01/31/92

- 57 Sea duck  
58 Hanker  
59 Lab burner  
60 Combine maker  
61 Biblical pronoun

### DOWN

- 1 Nickname of  
baseball's  
Johnson

- 2 Mormon state  
3 Sloe and cotton  
4 Native of: suff.  
5 Vinegar holders  
6 Kilns  
7 Location  
8 Half a fly  
9 Author's "—  
Sensibility"  
10 Malfunction

- 11 Author's "—  
Abbey"

- 12 Old-womanish  
13 Emerges  
18 Accumulate  
23 Differ or refer  
end  
24 Leveret  
25 Complaining cry  
26 Part

- 27 "Country"  
Slaughter  
28 Author's last  
work  
29 Disagreeable  
31 Nonsense  
33 Ewe calls  
34 Eng. composer  
36 Covered with  
trees  
37 Freed or Ladd  
39 Football play  
40 Ivory or Gold

- 42 Mountain range  
43 "— things in  
Glocca Morra?  
44 Swap  
45 Send payment  
46 Grass cutter  
48 Give up  
49 Two together  
50 Fairy tale  
opener  
51 Tennis great  
54 Hasten  
55 Perch

## Upcoming Events

***Saturday, May 23, 2009*** A panel of JASNA Vancouver members will discuss mature men in Austen's novels. A pot luck lunch follows.

***Saturday, June 27, 2009*** Anne Kent from Van Dusen Gardens will speak on "English Flowers of the Regency Period". A pot luck lunch follows.

**This Newsletter**, the publication of the Vancouver Region of the Jane Austen Society of North America, is issued four times a year: February, May, August, and November. All submissions on the subject of Jane Austen, her life, her works and her times, are welcome. Mail to the Editor: Eileen Sutherland, 4169 Lions Avenue, North Vancouver, B.C. V7R 3S2. Canada. Subscription price to non-members is \$10 per year. JASNA Vancouver Website: <www.jasnavaancouver.ca>