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In a Fast Coach With a Pretty Woman: Jane Austen and Johnson - Gloria S. Gross (2002).

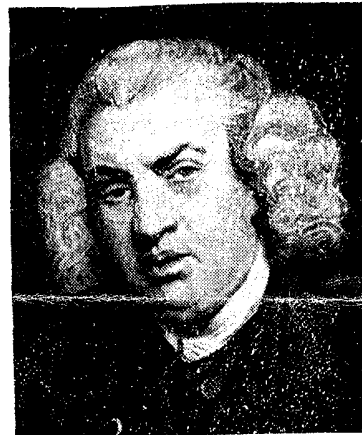
This seems an improbable title for a book on Dr. Samuel Johnson, but it is not a spoof - Gloria Sybil Gross has written a serious study of Johnson's influence on Jane Austen. Johnson once said he would choose to "spend my life in driving briskly in a post-chaise with a pretty woman," but she must understand him and be capable of adding something to the conversation.

The Austen library at Steventon contained many of Johnson's writings as well as books about him and his circle. Reading aloud in the evenings was a tradition in the family, and often included works of this "favourite author in prose." Gross traces his influence: "For Austen and Johnson, the search for happiness pervades the very texture of their writings. Daring and adventurous, they explore new roads to understanding human nature, undeterred by straitlaced canons and codes. Far from predictable, they treat subjects like unsatisfied yearning, rampant anxiety, and sexuality in astonishing ways."

Some critics see a similarity mainly in language and style, and cite passages in Austen's writing that have a special Johnsonian ring, or discuss his "morals, manners and politics" and find Austen's ideas in accordance with Johnson's. Gross is looking for something deeper: "the dynamic intimacy between one imagination and another." She feels that Johnson's "abrasive wit . . . and surrealist absurdities, and accounts of humor firmly intertwined with aggressiveness . . . in an age of mind- and soul-numbing convention" must have fascinated the brilliant young Austen.

Gross discusses certain aspects of Johnson's writing and gives examples from each of Austen's six main novels, showing how Austen made use of his ideas and themes in her own way. Johnson "observes how wanton and unbridled powers of imagination entice people to rash entanglements and reckless deeds." Catherine Morland, in *Northanger Abbey*, "lives the luscious life she only read about, and tastes forbidden fruit. . . . Her fantasies are rich with sensuality and represent freedom from conventional domain Virtually seduced, violated and abandoned, she does not dislike the experience."

Referring to *Sense and Sensibility*, Gross writes: "No hero ever made so ravishing an entrance as Willoughby . . . Through piercing winds and a sudden downpour, he sweeps up the injured heroine Marianne and carries her home . . . For Marianne, he is a dream come true, and their courtship is crowned by every sensual pleasure and romantic gratification." As a moralist,



Samuel Johnson

Johnson also warns about fictional prototypes who leap from the pages of novels to “take possession of the memory by a kind of violence, and produce effects almost without the intervention of the will.”

Pride and Prejudice’s “sublime artistry and psychological acuity” resonates with Johnsonian accents. Austen’s famous first line pays tribute to his raucous satire on matchmaking, echoing a *Rambler* essay: “I was known to possess a fortune, and to want a wife; and therefore was frequently attended by these hymeneal solicitors . . . [who] contended for me as vultures for a carcass.” On Johnson’s authority, Austen draws an unforgettable portrait, “sanctioned and sustained by his unorthodox backing of spirited femininity. In Elizabeth, she fuses an almost warlike, retaliatory wit, a taste for verbal assault, with an unslakable appetite for laughter and amusement.”

Johnson’s influence helps “unriddle the most baffling of heroines,” Fanny Price in *Mansfield Park*. Guided by Johnson, Austen “penetrates the suave surface of high bourgeois domesticity to find deep malaise.” Gross describes the themes of the novel: “The Crawfords set Mansfield ablaze . . . Fanny catches fire with the rest, even if her feelings are typically disguised. Reading Johnson, Austen understood the torrid emotion lurking beneath ostensibly humble façades. . . . Sharing in the rancor, faction, lust, and jealousy run rampant at Mansfield, [Fanny] seems conveniently absolved by tipping the scales toward others’ defects, and being sanctified in the bargain.” But Fanny never dares to approach the “smoldering aggression and erotic striving deep inside her . . . she spurns her feelings perhaps because they are the most savage, and therefore most repressed.”

In *Emma*, the heroine seems to have every advantage, but her humbling fall results from “that most celebrated Johnsonian malady: idle imagination.” Johnson rued his own tendency to do nothing: “The art is, to fill the day with petty business, to have always something in hand which may raise curiosity, but not solicitude, and keep the mind in a state of action, but not of labour . . . There is no mark more certain of a genuine Idler, than uneasiness without molestation, and complaint without a grievance.” Emma’s life with her father makes an excellent example of Johnson’s witty description. Johnson wrote: “There is no crime more infamous than the violation of truth.” Mr. Knightley’s care for Emma is Johnsonian: “You hear nothing but truth from me.”

According to Gross, Austen was considering Johnson’s essays on marriage and courtship, and the plight of single women, when she wrote *Persuasion*. Anne Elliot is her contribution to the “perfect” heroine, “whose inward life belies the public shining example.” Never thoroughly revised, the novel “churns with raw feeling and naked revelation . . . Its explicit realism stresses blasted hopes and a world without pity, where characters stoop and stumble in largely unrelieved, unenlightened bondage . . . She visits the lower depths of satire, the place where jeering idiots and madmen hold sway . . . an ideal heroine brought so low, she becomes a travesty.”

Gross’ description of Anne is almost entirely negative: “a model of imperturbability, her character represents the over-the-hill schoolmarm whose lips are permanently pursed. From being finicky about the untidy life style at Uppercross, squeamish at the rough familiarity of the Crofts or the Harville’s close quarters, tsk-tsking Mr. Elliot’s Sunday travel, she takes a dim view of indecorum.” In fact, Gross can barely find anything good about anyone in the novel. “Falling in with the unsavory Mrs. Smith and the aptly dubbed Nurse Rooke, two denizens of the demimonde, Anne glimpses life in the sewers.” *Persuasion* “eventually founders in shoals of emotionalism, never genuinely fulfilling its promise of grand demonic epiphany . . . We lapse into melodrama, at times, bathos. . . . At the centre of *Persuasion* is hatred . . . it seethes with everything Austen fears and loathes: Mercenary ambition, brutality, and violence.”

Where Gross shows the correspondence between Johnson’s maxims and Austen’s themes, she has written an interesting and thought-provoking study. However, her constant unbalanced

negativism towards so much of Austen's work is jarring. The writing is pleasantly free from any sort of pretension or jargon, but unfortunately goes to the other extreme: I can't appreciate serious criticism clothed in crass slang and supposedly witty epithets.

Lady Russell: "a meddling old snoop."

Louisa at the Cobb "got bonked on the head."

Harriet: "the village chippy," and "playmate of the month."

With a generous portion of "lopping and cropping" of her vocabulary, Gross could have produced a worthwhile study.

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The Great Good Place: The Country House And English Literature. (1993)

Malcolm Kelsall.

Classical Roman essayists and poets celebrated the country villas for the simplicity of life in the rural countryside. But the villas changed from working farms, to luxurious and ostentatious show-places. Englishmen on the Grand Tour would find only ruins, and had to imagine what the great Roman villas had been like. Another source of English country house architecture was the Gothic - the word "Abbey" in the names of many houses indicate their origin in the destroyed monasteries. The early houses were castles and fortresses, which evolved to fortified manor houses, and finally these fortifications themselves were retained only for show. Later, vast expanses of windows formed a contrast to the thick walls of former castles.

The English country house first appears in literature in Ben Jonson's poem *To Penshurst*. Other panegyrics followed, and the tradition permeates the poetry of Pope in the 18th century. One of the great moving forces in country house tradition is the concept of utility. Literary praises of country houses specifically call attention to the furniture of the house, useful to the community and a symbol of the family.

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Byron Day.

Nearly two hundred years after George Gordon, Lord Byron (1788 - 1824), invoked the battles of Marathon and Thermopylae to 'dream that Greece might still be free', the government in Athens has announced a **Byron Day**. The poet had used his inherited fortune to fit out the fleet of Greeks in rebellion against their Ottoman Turkish overlords, and he died while preparing to serve in this navy. The day will be **April 19**, the day of his death in 1824.



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Romantic Vision and the Novel (1987).**Jay Clayton.**

Transcendence is surpassing a limit, going beyond, rising above, something. In the Romantic Period, this power was claimed for artists, dreamers, children: all who shaped their life to their own pattern. This experience can be extremely disruptive, especially in the world of the novel, which is usually the record of ordinary, everyday life. A visionary character or event is out of its element, whether it is ruled by desire, passion or power. The chronological story line is distorted, and the concept of character is altered. In Romantic poetry this is acceptable but the conventions of the novel do not allow for this.

Discussing visionary experience - as it most often appears in poetry - and how it alters the narrative form, Clayton looks at Shelley, Wordsworth and Coleridge, and the novels *Clarissa*, *Mansfield Park*, *Wuthering Heights*, *Little Dorritt* and *Adam Bede*, to see how their authors handle or reject transcendence in the novels.

“Ch. 3. Mansfield Park. Captain Benwick and Anne (in *Persuasion*) discuss Romantic poems - a matter of great interest to readers of the time. Jane Austen’s fiction is usually considered enormously different from the Romantic poetry of her period. This is certainly true if one thinks of Romanticism only in terms of dark cliffs, tumultuous battles and violent passions. But recent articles have re-considered Romantic conceptions to clarify Jane Austen’s position *vis-à-vis* this genre. Although she does possess some affinities with contemporary works, whether she is considered a feminist or Conservative moralist, it is confusing the issue to call her a Romantic. She was opposed to Romanticism but at the same time could not avoid being influenced by some of its attitudes. *Mansfield Park* embodies Jane Austen’s “deep concerns with both the attractions and the dangers of a Romantic vision.”

Fanny Price has many of the qualities of a Romantic heroine - she loves nature, rhapsodizes about the glories of memory, has a tendency to melancholy. But she is temperate not passionate, has a Johnsonian moral strain to her veneration of the past. Allusions to Romanticism in the novel “develop a contrast between the pleasures of solitude and the value of community.” Fanny’s imaginative wanderings are dangerous, can lead to isolation.

Fanny moves through similar apartments to Keats’ *Mansion of Many Apartments*: “the infant or thoughtless Chamber” is Fanny’s little white attic room; “the Chamber of Maiden-Thought” is the East Room, where she retreats to be alone; “the Chamber of Life” where “Fanny must learn to prefer the real things of the world to her private memories.” Jane Austen constantly interrupts potentially lyric moments - as in the star-gazing scene - by the forces of drama.

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Book Review.

A SENTIMENTAL JOURNEY.

Sterne, Lawrence.

London, MacDonald, 1948 (1768)

This light-hearted account of a journey through France was one of Jane Austen’s favourite books, and several quotations in her writings are from these pages. Some of the turns of phrasing, and brief delineations of character, are cleverly done, light and mischievous and evanescent, and the book will probably bear another slow and more careful reading to catch its full flavour and delight.

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**Property and Landscape. A Social History of Land
Ownership and the English Countryside. (1987)**

**Tom Williamson and
Liz Bellamy.**

Like *Man Made the Land*, and *The World We Have Lost*, this is a study of the use and appearance of the landscape of England from the Middle Ages to the present. The authors' themes are "the progressive privatization of the landscape, the gradual spread of enclosure, the disappearance of the small owner-occupier, and the increasing dominance of the landholding system by a small élite group of people (p.201).

The medieval landscape can be divided, in a general way, into 'upland', 'woodland' and 'champion' countryside. In the uplands, only a small proportion of the land was arable, population was scanty and settlements few. Fields were small, divided into strips, and were surrounded by rough common land for grazing. Champion regions had open-field farming areas, nucleated and isolated villages, and strips grouped into bundles known as shotts or furlongs, unhedged. The woodland areas had dispersed settlements with isolated houses and hamlets, and discrete land holdings. From the medieval period onwards, the open fields of the woodlands were being formed into hedged closes. These different types of landscapes were altered differently through the centuries.

In chapters describing the appearance of the land in each era, the authors discuss the earliest settlements of the Romans and the Saxons, the feudal system of the middle ages, the increasing power of the prominent landholders, and the position of the tenant farmers and labourers. Enclosure, and the rise of the great estates, altered the countryside immeasurably in the 17th and 18th centuries. The countryhouse took the place of the medieval fortified manor house, and proclaimed the status - economic and political - of the landowner. Villages were moved and rebuilt if they belonged to the estate, or grew in a unique and independent way if they were "open" villages. Churches and tombs also reflected the power of the élite families, as did the surrounding parks and plantations.

In the 19th and 20th centuries, "the development of new forms of wealth, and the absorption of new types of landowners into the landholding structure, seems only to have stimulated new forms of landscape manipulation, rather than to have challenged the influence of the great estates over the land" (p.207).

This is an excellent book - easy and enjoyable to read, but also with a wealth of information and detail, and illustrations, which make it a truly worthwhile reference book. While it deals mainly with the earlier periods (and Hampshire is scarcely mentioned specifically), there is good information about what the land and life were like in the late 18th and early 19th centuries.

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"The book is the greatest interactive medium of all time. You can underline it, write in the Margins, fold down a page, skip ahead. And you can take it anywhere."

Michael Lyston [head of *Penguin Books*], *Daily Telegraph*, Aug. 19, 1996.

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The Western Canon, 1994 - Harold Bloom.

Bloom studies twenty-six writers who can be considered "canonical" (what has been preserved out of what has been written) - chosen for their "sublimity" and their "representative nature". Seeking for the aspect that makes them great writers, he finds it lies in their "strangeness, a mode of originality that either cannot be assimilated, or that so assimilates us that we cease to see it as strange" (p.3). "Strong writers do not choose their prime precursors; they are chosen by them, but they have the wit to transform the forerunners into composite and therefore partly imaginary beings" (p.11).

Chap. 10. Canonical Memory in Early Wordsworth and Jane Austen's *Persuasion*.

Jane Austen was born five years after Wordsworth, and his "most vital poetry" was composed before she published any novel. Thus Bloom chooses to compare the early Wordsworth works, *The Old Cumberland Beggar* (1797), *The Ruined Cottage* (1798), and *Michael* (1800), and Jane Austen's last novel, which share some concerns.

In them he finds "exquisitely controlled pathos and . . . aesthetic dignity in representing individual human suffering" (p.240). In *The Old Cumberland Beggar*, Wordsworth urges that the old man, almost blind, nearly helpless, should be allowed the freedom to die, as part of nature itself. Margaret, in *The Ruined Cottage*, has been destroyed by her undeviating "hope, memory, faith, love", an antithesis difficult to accept. The old shepherd, Michael, mourns his only son, and we are left with only the memory and a "vision of utter loss".

Persuasion leaves us with an air of sadness - not Anne's sorrow, for the story has a happy ending. But the novel's sombreness is impressive, and gives it an "extraordinary aesthetic distinction" (p.254). Anne's character "combines Austenian irony with a Wordsworthian sense of deferred hope". Anne's refusal of Wentworth "insulates her against the destructiveness of hope, . . . the frightening emphasis of the earlier Wordsworth" (p.260). Wentworth must undergo self-persuasion while Anne waits. "The comedy of this is gently sad, as the reader waits also, reflecting upon how large a part contingency plays in the matter" (p.261).

Jane Austen "shares with Wordsworth an art dependent upon a split between a waning Protestant will and a newly active sympathetic imagination, with memory assigned the labour of healing the divide" (p.263).

Bloom has an easy-to-read style, and a comprehensive coverage. Unfortunately, there are no notes, no references in connection with the quotations.

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"There is no Frigate like a Book
To take us Lands away
Nor any Coursers like a Page
Of prancing Poetry."
Emily Dickenson (1830-1886)

Clementi, Muzio. (1752 – 1832)

This Italian pianist and composer was born in Rome. A prodigy pianist, at the age of fourteen he was taken to England, adopted and educated by an English gentleman. He remained there for the rest of his life.

Clementi conducted the Italian Opera in London for three years, toured as a virtuoso pianist, and composed *Gradus ad Parnassum* (1817), on which subsequent piano methods have been based. He composed mainly piano and chamber music - more than sixty piano sonatas. He may be regarded as the first genuine composer for the piano (i.e. uninfluenced by the old harpsichord style).



Past middle life, Clementi successfully went into the piano manufacturing business in London, under the name Clementi & Co., later Collard & Collard. A Clementi piano was considered the finest there was.

He was buried in Westminster Abbey.

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Education.

“Austen weaves the important facts concerning Anne’s formal education into the ongoing exposition. Anne was sent off to boarding school at 14, when her mother died. Though grieving, she obviously took her education seriously. She can quote poetry to herself, discuss moral literature with Benwick, and think critically and objectively, even while experiencing strong, honest emotions. Her former governess must have had a good and lasting influence on her because Anne calls on her at Bath.

In contrast to Anne are ‘Henrietta and Louisa, young ladies of 19 and 20, who had brought from a school at Exeter all the usual stock of accomplishments, and were now, like thousands of other young ladies, living to be fashionable, happy, and marry.’ While Anne sees the Musgrove girls as exceptionally happy, the narrator explains that, ‘saved, as we all are by some comfortable feelings of superiority from wishing for the possibility of exchange; she would not have given up her own more elegant and cultivated mind for all their enjoyments.’ The description of Anne’s mind emphasizes education. Anne’s description of her idea of good company as ‘well-informed people’ emphasizes education again.” (p.209)

- *Jane Austen’s Discourse with New Rhetoric*: Lynn R. Rigberg (1999).

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Travellers' Money. (1994)**John Booker.**

For several centuries travellers have written about almost every aspect of their journeys - geographical details, social comments, practical advice, dire warnings. So far as money is concerned, comments have included "how to carry it, hide it, and spend it". First hand practical details about how the early travellers got their letters of credit and just how the system worked with the banks, has been lacking: arrangements for credit on the Grand Tour, for example, were too well known for a traveler to bother mentioning. The original travellers' cheque was called a circular note, and its introduction was in the 18th century.

Booker begins by discussing local money in various countries, bills of exchange, letters of credit and paper bank notes. In hot humid climates, paper could easily be ruined. Coins posed the problem of the need for concealment, and the bulk and weight. Letters of introduction were essential - they opened the way for free hospitality, advice, sometimes banking services, and another letter to be presented at the next stopping place. Ambassadors and consuls often were expected to be of service to travellers, not necessarily their own nationals. Merchants were very often hospitable to travellers even when there was no obvious business connection.

The banker Robert Herries devised a plan in 1769 whereby travellers were issued with a "universal letter of credit in the form of promissory notes, which should be payable at all the principal places in Europe where travellers were likely to be". The notes would be cashed at the current rate of exchange, and in London, without charge (the bills of exchange were liable to commission on buying and on payment). The banker would receive a commission from Herries, whose profit came from the use of the money in the interim. The document was called a "circular note", *billet circulaire*, and included a list of towns where the notes could be cashed and acted as an introduction to the banker. Payment normally was immediate, in local money. "From the travellers' point of view, the circular note abroad was wonderfully akin to what we now call a travellers' cheque. There was not risk to Herries' issuing bank; bankers abroad had to wait for their commission payments, but Herries was able to persuade seventy-eight European agencies to take part by 1770. By 1790, the agencies numbered 141, and included two outside Europe - Constantinople and Aleppo.

Herries had attempted to establish similar systems of notes for travel within Britain, but because of opposition from bankers he could not set up enough provincial agents.

The French wars almost brought travelling to an end in that country, although Herries' agency in Paris continued to operate until 1797. Then Herries returned to England and retired, bitter about the conflicts with other banks, and the lack of recognition for himself.

After 1814, the English rushed to resume their continental travelling, and the total value of notes issued sky-rocketed. But gradually the pre-paid tour made the carrying of money less necessary, and tour-agents took over the attentions to tourists previously given by bankers.

The book is much more about banking than about tourists, and is too specific and dull.

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"In 1791, John Wesley first used the then-unknown Hebrew proverb: 'Cleanliness is next to Godliness' in one of his sermons, and it has since become the most oft-quoted sentiment on the subject. Now, 200 years later, there is an alternative to the clean consensus, one for which the following Nietzschean proverb might apply: 'Poetry is never happy without a little dust, dirt and rubbish'."

"The Dirt on Clean", Matt O'Grady, (*Western Living*, May, 2003).

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**Strategies of Reticence: Silence and Meaning
in the Works of Jane Austen, Willa Cather,
Katherine Ann Porter and Joan Didion. (1990).**

Janis P. Stout.

Women through the centuries have been encouraged - or repressed - to be modest, passive and **silent**. But in the works of these four authors, as well as many others, silence is used as a form of rhetoric: what they do **not** say is important. They are "subversive feminists . . . working to overturn the encrusted structures of gender by the mockery or the assault of what they don't say."

Chap. 2. What They Don't Say: Conversational and Narrative Withholdings in Austen's Novels.

Mrs. Bennet, visiting the sick Jane at Netherfield, rattles on foolishly, among other topics praising Sir William Lucas to the implied detriment of Darcy. There are many responses Elizabeth could make, but she does not. She changes the subject after what is probably a brief moment of silence. This tells us how Elizabeth feels about her mother's social flaws, and how she deals with them. "We read the gaps, the silences, as well as the words." Austen's "worthy" characters say much in the little they say; the foolish ones speak a lot, but say little. "The big talker is almost always either a fool or a villain, or both." Austen lets the characters "show themselves up by saying too much, while the narrator says nothing." An alert reader must be aware of what is going on.

Emma herself needs to learn the lesson of verbal restraint. Austen's standard of reticence, however, is governed by circumstances: Knightley is perfection. Sir Thomas in *M.P.* is inadequate. Jane Austen values open communications. But she values, even more, judicious communication . . . and judicious silence.

Besides reading the characters' silences and speeches, the readers must all "read" the narrator's silences. Austen's usual tactic is to stand silent while the characters present themselves as fools. At times her technique is the comic sudden shift from verbosity to terseness, or even to silence, as in Mr. Bennet's speech, ending with the admonition to Elizabeth, "I will never see you again if you **do**." Often this comes at a chapter ending. Comments by the narrator on motivation or significance are often withheld, leaving the reader to arrive at an understanding: Frank Churchill's eagerness to take an umbrella to the door at the Crown, or after Mr. Collins' letter about Lydia's elopement.

Many examples of reticence in the novels are socially imposed - restricting the way a woman could behave in certain social positions, shown especially in *S&S*. "Shadow" elements in Austen's works represent stories she cannot tell fully, e.g. the stories of the two Elizas in *S&S*, or the constraints of the life of a governess in *Emma*. Jane Austen chose to write comedy, but she will not ignore grim truth - hence the shadow. In *Persuasion*, Jane Austen demonstrates how she can artistically evade these restraints - Anne uses her conversation with Captain Harville to communicate with Wentworth.

The withholdings and indirect discourse, narrative summary, and generalization of the proposal scenes indicates Austen's overall reticence in emotional matters. She demonstrates her "belief in the failure, the ultimate inadequacy, of language for the expression of strong feeling."

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"A family library is a breeding-ground of character". *Background for Heroes*. Graham Greene.

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Jane Austen and Representations of Regency England. (1994)**Roger Sales.**

Undergraduate students, not scholarly specialists, are the intended readers of this book - references are to the Penguin edition of the novels, the language is clear and plain with no grandiose verbiage, although the research is detailed and the conclusions innovative and well justified. It is well worth the study by Austen specialists.

Sales begins with a chapter discussing early critical and biographical accounts, and points out how often these try to distance Austen from her Regency context. As late as the 1975 bicentenary celebrations, although the conclusions differ from those of earlier writers, they too give a biased view of Regency times.

A detailed account of Regency England includes a study of the Austen letters, an important historical source for the period, as well as those of other women of the time. Sales stresses the occasions in the letters where Austen loses her formal public "countenance", and the novels too "identify an often impatient narrator who also alternates between keeping and losing her countenance."

The history of the Regency includes an account of the Regency Crisis of 1810/11, and a general look at the scandals of the members of the Royal Family. Austen's earlier writings can be related to ideological debates of the 1790s, but the later ones have as their context major constitutional and cultural crises, as well as Austen's personal relocation to a rural life in Chawton. Dandyism, centred around Beau Brummell and the Prince Regent, provides a context for the dandies in the novels - Henry Crawford, Frank Churchill and Sir Walter Elliot - identified by their modes of address, accompanying gestures such as elaborate bows.

The chapter on *Mansfield Park* compares the house to the state, under the regency of Tom and then Edmund Bertram. Regency readers would understand the reputations which were associated with various locations, not necessarily directly mentioned in the texts. While conservative messages are common, there is also a different "countenance" present in the novels in competition with the overt one.

Invalidism, and the social history of medicine, play a large part in the discussion of *Emma*, *Persuasion*, and *Sanditon*. The nature of Mr. Perry's social status is considered in the context of the debate in Parliament on the status of apothecarys at the time *Emma* was written. Debates about the status of midwives are relevant to Nurse Rooke in *Persuasion*. Austen's Regency novels are often highly topical. Watering places had associations for Regency readers. Southend, Cromer, Weymouth, Lyme Regis and Cheltenham are all focused on, and their representatives, like Frank Churchill, can be linked with Frenchness, and wider ideological debates about national identities.

Nobility, especially characters, is an important concern, as is leisure, letter writing and naval history. The treatment is materialistic rather than psychoanalytic so far as criticism is concerned.

This, on the whole, is an excellent study of Austen's works.

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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.jasn Vancouver.ca>