

JANE AUSTEN SOCIETY OF NORTH AMERICA
Vancouver Chapter

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One, Two, Buckle my Shoe.

The fashion for shoe buckles lasted more than 150 years. Buckles on shoes, knee breeches, hats, and sometimes gloves, appeared during the reign of Charles II and began to disappear in 1800.

All ages and classes wore shoe buckles, which were first manufactured in Staffordshire. By 1775, Birmingham was employing 4,000 workers making buckles alongside the metal button makers. This grew to 20,000 by the end of the century, producing millions of buckles supplying Europe and the Americas.

The most common type of buckle worn by the mass of the population was made of polished steel, or pinchbeck [gold-like alloy of copper and zinc]; those higher up the social order wore silver-plated buckles, and the aristocracy and high officials of the church had gold and silver very often ornamented with jewels.

Two famous diarists of the 17th century were very taken with the new fashion. Samuel Pepys noted in 1659: "I wore the new buckles on my shoes today" and was pleased with the effect, while John Evelyn wrote: "I like the buckskin on my leg with the new buckle, much better than the formal rose, I think."

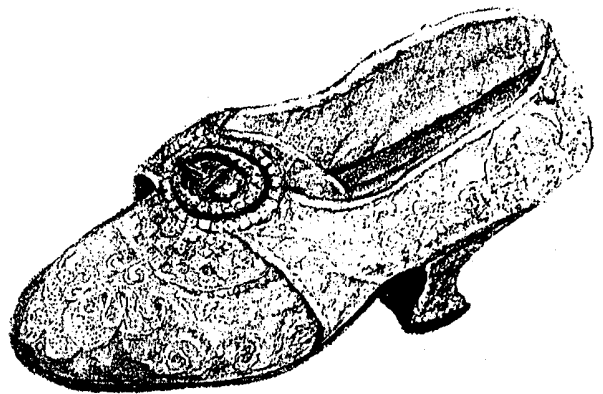
Before this time, shoes had been tied with ribbons or strings, pulling together the fine leather or fabric flaps across the instep and tying in a large bow.

The cost of a pair of buckles ranged from around one shilling up to 10 shillings for a silver-plated pair perhaps with a paste jewel ornament.

When the fashion for shoe buckles started to peter out towards the end of the 18th c., the Company of Bucklemasters in the Midlands placed a desperate petition before the Prince of Wales and the Duke of York pleading for their assistance in giving employment to the thousands of workers in terrible distress as the fashion waned. The Prince did his best by wearing special buckles, but fashion had no feeling for the workers' plight.

Buckles were still worn as part of court dress, and for civic occasions up to the 19th century. Many have ended up in private collections or museums, but millions must have been thrown away with old shoes.

Jane Austen did not use the word "buckle" in any of her novels.



Elegant footwear from long ago.

The Rise and Fall of the House of Elliot.

Eileen Sutherland

*I do not write for such dull elves
As have not a great deal of ingenuity themselves (Letters, No. 76)*

Jane Austen was referring to *Pride and Prejudice* when she paraphrased this couplet from *Marmion*, but *Persuasion* gives even better examples of the careful attention and concentration that she expected from her readers. The first two or three paragraphs of the novel are full of subtle hints about the Elliot family, mixed in with the biographical details. Skimming over this opening section, a reader would miss much information that Jane Austen is offering.

The novel opens like a piece of theatre: the curtains part and reveal the library at Kellynch Hall - dark panelled walls, heavy brocaded drapes (rather faded), rich patterned carpet (getting a little threadbare), and Sir Walter sitting at the big oak library table, turning the pages of this "favourite volume" - an enormous tome, much like one of those massive family Bibles, bound in dark leather, and with thin, crisp, fragile pages.

But was it such a large impressive volume? Jane Austen ends her description with the words, "forming altogether two handsome duodecimo pages". *Duodecimo* means "twelve" or "one twelfth", and one twelfth of anything cannot be very big.

Shakespeare was first printed in *folios*, and Jane Austen herself detested "great stupid thick *quarto volumes*" (Letters, No. 78) and preferred a "neat *octavo*", but what exactly did these publishing terms mean? They are almost obsolete words now, used only by antique book dealers and collectors. They were descriptive terms for the size of books. It was not an exact measurement - they depended on the size of the original sheet of paper, and this could vary by several inches, but usually was about 19" by 25".

If such a sheet of paper is folded in half, making two leaves (or four printed pages) it is a folio. Folded in half again to make four leaves, it is a quarto; in half again, an octavo. Now it gets a little more complicated because there are several ways to get twelve leaves - in half, in half again, and then in thirds; or in half, in thirds, and then in half again, for example. The actual size and shape will be a little different in each case, but they are all called *duodecimos*, and would be about 7 ½" or 8" tall, about the size of a paperback when it was still called a "pocketbook" because it was of a size to fit into a pocket or purse.

This descriptive word "*duodecimo*" referred only to the number of leaves from one folded sheet of paper, not to the number of sheets used, or how thick the book would be. One could have a thin delicate duodecimo of a few dozen leaves of poetry, or a thick chunky volume of several hundred pages: both were *duodecimos*.

So we must revise the picture - Sir Walter was not turning over the pages of a massive dignified volume, but leafing through a thick stubby little book. Jane Austen's readers would have known just what the Baronetage looked like, and would in many cases have had their own copies.

What was a Baronetage? Go back one step - what was a baronet? Kings and queens are magnificent, exalted beings, but in one sense they are exactly the same as us lesser mortals - they are always in need of money.

Here we need a short history lesson: the first Stuart kings of England were James VI of Scotland who became James I of England, and his son, Charles I. Then came a period of civil war and the Protectorate of Oliver Cromwell, when Charles I was beheaded and the Stuarts were forced into exile. After the Restoration in 1660 came Charles II, son of Charles I, and then his brother James II.

Perennially short of money, James I created “a new Dignitie between Barons and Knights” in 1611, and sold the honour for £1,000 to anyone who had £1,000 per year in landed estates, and whose paternal grandfather had borne arms. It conferred the title of “Sir” (and “Lady”) and took precedence over knights but ranked below the sons of barons. [See “Forms of Address and Titles in Jane Austen”, Joan Austen-Leigh, *Persuasions* No.12, 1990]. To encourage applications, the heirs apparent of baronets were knighted on coming of age, a right revoked in 1827. (Mr. Elliot was “heir presumptive” - as long as Sir Walter Elliot lived, he might have a son, who be his “heir apparent”). The title of baronet was hereditary, but was not considered part of the peerage (duke, marquis, earl, viscount and baron).

Persuasion begins in 1814. What was the *Baronetage* at that time? Webster’s “*Dictionary of Proper Names*” lists [immediately after “De Bourgh, Lady Catherine”]: “*Debrett* common abbreviation for “Debrett’s Peerage, Baronetage, Knightage and Companionage (1802) and two other derivatory annuals. . .”

John Debrett’s reputation was originally based on his publication of *Parliamentary Debates* towards the end of the 18th century. He entered into partnership with John Almon, who had compiled the *New Peerage* in three volumes, first published in 1769. On Almon’s retirement in 1781, Debrett took over the business, and in the following years published various editions of aristocratic family names and histories.

The “book of books” mentioned in *Persuasion* is almost certainly *The Baronetage of England with a List of Extinct Baronets*, 1800 (1st edition), [Sir Walter would have the *first* edition] by John Debrett, London, 1808 (2 vols). Half title: Debrett’s Baronetage. The catalogue of the British Museum describes the first edition as “duodecimo, in two volumes, with over 500 pages per volume.”

What was in Sir Walter’s “favourite volume”? After the names of the immediate family, there followed:

. . . *the history and rise of the ancient and respectable family, in the usual terms: how it had been first settled in Cheshire; how mentioned in Dugdale – serving the office of High Sheriff, representing a borough in three successive parliaments, exertions of loyalty, and dignity of baronet, in the first year of Charles II, with all the Marys and Elizabeths they had married . . .* (*Persuasion*, p.3).

It is easy to slide over this paragraph and get on with the story, but Jane Austen has “loaded” these few sentences with information we need if we are to appreciate fully the family history which formed the character of Sir Walter Elliot, and also of his daughter Anne.

. . . *first settled in Cheshire . . .*

Why Cheshire? Many Norman French families settled in Cheshire at the time of the Conquest - a strong presence was necessary in the West to hold back the raiding Welsh. Two of these families were closely connected to Jane Austen.

Jane Austen’s mother’s family were Leighs, of Cheshire. Several were knighted, one was created a baron. One was High Sheriff of Gloucestershire, one was Lord Mayor of London. They were strong royalists before and after Cromwell’s time. Leigh wealth was merged with Perrot wealth. Mr. and Mrs. James Leigh Perrot, Jane Austen’s uncle and aunt, were in a position of status and power with reference to the widowed Mrs. Austen and her daughters, living on a small pension augmented by donations from her sons.

In a similar situation was Mrs. Lybbe Powys. Mrs. Austen's sister Jane had married the Rev. Edward Cooper, and had a son Edward and a daughter Jane. The young Edward married Caroline, daughter of Mr. And Mrs. Lybbe Powys. The Austens visited the Coopers at Edward's parsonages at Harpsden and Hamstall Ridware in Staffordshire; Mr. And Mrs. Lybbe Powys spent their winters in Bath (in the winter of 1805-6, just

around the corner from the Austens), and were on good social terms with the Leigh Perrots. Jane Austen had ample opportunity to know Mrs. Lybbe Powys well.

As in the case of the Leigh Perrots, Lybbe money merged with Powys money. Mrs. Lybbe Powys led a socially active life, toured extensively in England, and wrote bright, lively journals of her travels. She exudes confidence, self-satisfaction and freedom to do as she likes. In her family background in Cheshire was a "mention in Dugdale" and a high Sheriff.

Generally Jane Austen seemed contented and satisfied with her lot in life. Occasional references in her letters, however, suggest an underlying sense of resentment and humiliation at the restraints imposed by poverty and by being so often a helpless single woman.

Much of this Leigh Perrot and Lybbe Powys history is implied in the Elliot background. Here in *Persuasion*, Jane Austen may be striking back in the only way she can, by setting the origins of her foolish spendthrift baronet, whose family fortunes have been dissipated and wasted, in the same county as the wealthy connections who made her feel "a poor relation".

... how mentioned Dugdale. . .

Honours of rank and the right to bear a coat of arms were rigidly controlled by heralds. (In Mediaeval times, heralds carried messages to the commanders of opposing armies. Later they proclaimed and conducted tournaments, announcing each of the combatants: they thus had to be familiar with the crests and coats of arms of all the nobles. By the 16th or 17th centuries, heralds were required to carry out periodic inspections of proofs of the right to bear arms. They became the acknowledged authority on "heraldry"),

One of the resulting documents from the inspections was the *Cheshire Visitation Pedigrees* of 1663, based on the visitation of that county by Sir William Dugdale, whose title was Garter principal king-of-arms.

William Dugdale (1605-1686) was the son of a lawyer and bursar at St. John's College, Oxford. He developed a love of antiquarian lore, and luckily found wealthy patrons who financed his studies and research. Appointed herald in 1638, he compiled histories of the antiquities of the northern counties, and lists and descriptions of monasteries and secular estates. Dugdale's works were considered archaeological and topographical masterpieces, noted for their general accuracy and references to authorities.

During the Inter-regnum of Cromwell, Dugdale's estates were confiscated and he received little or no financial compensation. At the time of the Restoration, however, he resumed his duties as a herald, rising through the ranks with such intriguing titles as Pursuivant extraordinary, Blanch Lyon, Rouge Croix, Norroy, and finally Garter king-of-arms, at which time he was knighted.

In 1662, Dugdale was commissioned to make a visitation of his province which included the county of Cheshire, "to reform and correct all arms unlawfully borne or assumed". It is this "Visitation Report" which Jane Austen assumes would have contained the history of the Elliot family origins: wealthy and powerful enough at this period to be "mentioned in Dugdale".

... *... serving the office of High Sheriff.* .

Elliot is a Scottish name. The early members of the family may have come south at the time James I became king of England, and settled in Cheshire. There they established themselves, acquired wealth, consolidated their position in local society, and looked for sources of prestige and power.

The office of Sheriff is the oldest continuous secular office in England (1992 its "millennium" was celebrated), dating from Anglo-Saxon times. In these earliest centuries the sheriff, an official of the king, had the powers to arrest, raise armies, preside over courts, deal with traitors and collect taxes and levies. With so much power, many were dishonest and unscrupulous, and generally greatly feared and hated. But gradually these powers were taken away from the sheriffs and given to other official or judiciary bodies.

By the time an early Elliot became High Sheriff, it was his duty to set the dates and oversee all elections, order the arrest of any persons disturbing the peace, apprehend any traitors, assassins or other felons, be responsible for prisons and prisoners, choose juries for civil and criminal cases, escort and entertain judges at the Assize Courts, and collect taxes and revenues (and account for the money). He was liable to heavy fines for misconduct or failure in his responsibilities. The office paid little and the expenses were high. But the honour of being selected was still great - the Elliots were moving into administrative positions and entering into elite society.

... *... representing a borough in three successive parliaments.* . .

Membership in the House of Commons was an important indication of wealth and prestige. Those elected were often connected with a powerful political figure, but they were also usually people of authority and prominence in local administration, who had faithfully carried out several less prestigious offices. The Elliots were in a good position to take this next step up.

But note that this early Elliot does not represent a "shire" - the rural entity, but a "borough" or town. The representatives of cities and towns in the Commons at this period were mostly merchants of wealth and substance, not landed gentry. It is thus highly likely that the Elliot wealth was derived not from landed estates but from TRADE.

Besides its prestige, election to Parliament might bring a man to the direct notice of the king or his influential ministers, and result in various favours such as valuable gifts, grants of land, or the award of profitable offices of the Crown. Election to "three successive parliaments" shows the stability of the Elliots' rise to power.

... *... exertions of loyalty.*

Loyalty to the Stuart kings of this period often involved battles, loss of estates, fines, exile or even death.

There is nothing in Debrett's history of the Elliot family, or Sir Walter's own conversation and attitude, to suggest any military valour on the part of his forebears. On the contrary, if he had had a valiant hero of the Royalist armies in his background, he certainly would have made reference to such an important connection. When the navy was condemned for "bringing persons of obscure birth into undue distinction", the Army - whose commissions were sold to wealthy men with no reference to seniority or service - could have been offered as a contrast. (*Persuasion*. P.19).

There are other ways of expressing loyalty, however. In the battles to regain his throne, Charles II needed money - to pay his soldiers, to obtain provisions, to compensate his followers who had lost their estates, and to propitiate those whose loyalty might be wavering between Parliament and Crown.

A wealthy Elliot, out of a good business sense as well as feelings of loyalty to the Royalist cause, would be ready and even eager to offer a "loan" to the king - a loan which both parties knew would never be called in. ^

Such an "exertion of loyalty" would be a very good investment indeed.

... *... and dignity of baronet, in the first year of Charles II.*

Maintaining an administration while he was in exile, fighting a war against Cromwell's forces on land and sea, and trying to raise revenue to restore the finances of the devastated country, left Charles II with a bankrupted treasury. At the same time something had to be done to reward those who had been loyal to his father and to himself. Most of these devoted followers had lost their estates, confiscated by the Cromwellian regime and given to anti-royalists.

By the time of the Restoration, much of this land had changed hands, perhaps several times. Charles could not risk antagonizing the new owners by evicting them from estates they had acquired in good faith. And there was no money to compensate their losses financially. It was an insoluble problem. Charles could give some gifts and pensions, and award some offices, but for the most part his hands were tied.

One thing Charles could do, and did. It cost nothing to bestow a title; he created knights, baronets and peers from among those whose loyalty had been most evident. Elliot was an obvious choice, and the family now reached its peak of social prestige and status. Perhaps it was at this time that a marriage was arranged with the heiress of Kellynch Hall in Somerset.

... all the Marys and Elizabeths they had married.

Many families have favourite names, chosen time after time, through the years. But the "Marys and Elizabeths" here are not daughters and granddaughters named by choice for an honoured forebear. These are the young ladies of various lineages brought into the Elliot family by marriage, generation after generation.

"Mary" and "Elizabeth" are Biblical names, popular and in use for hundreds of years. They are common, ordinary, usual names. Here is Jane Austen's hint at the downward slide, the degeneration of the Elliot family. Here are men without initiative or imagination, men who all married the same safe ordinary, nondescript wives, men who never brought "new blood" into the family, men of no curiosity, no ambition, no breadth of vision. Gone is the driving force of the earlier generations, striving, creating, leading.

The Elliot family rose from ambitious, energetic, patriotic beginnings, and fell again into the depths of uselessness, idleness and decay.

Only Anne - who was *not* one of the "Marys and Elizabeths" - strikes out on her own, with vigour, courage and determination, marrying one of the "coming" men of England, and beginning a new family based on integrity, ambition and personal endeavour, like her distant forebears.

Don't be a "dull elf" - read Jane Austen with the care and thoughtfulness that she expected of you.

References to Jane Austen's works are to **The Novels of Jane Austen**, ed. R.W.Chapman, 3rd ed. (London: Oxford University Press, 1934); and **Jane Austen's Letters to her Sister Cassandra and Others**, ed. R.W.Chapman (London, Oxford University Press, 1952).0

Manuscripts and Laces at JASNA-Vancouver's Jane Austen Day, which took place on April 17, 2010, in the Fireside Room at St. Phillip's Church, Vancouver.

In the morning, Dr. Michelle Levy of Simon Fraser University spoke on "Jane Austen and the Manuscript Culture." She discussed how current original scholarly research and examination of Jane Austen's own manuscripts is providing insights into the development of her fictional characters.

Wine glasses in hand, we finished off the fore-noon with a fun quiz, as follows, before a delicious lunch catered by the Banqueting Table.

QUIZ: WHOSE FATHER WAS THIS?

1. Whose father was "perfectly agreeable and good-natured, and altogether a very charming man"? Answer: General Tilney, father to Henry, Frederick, and Eleanor Tilney. (Northanger Abbey)
2. Whose father was "a clergyman, without being neglected, or poor, and a very respectable man, though his name was Richard . . ." Answer: Rev. Richard Morland, father to Catherine Morland. (Northanger Abbey)
3. Whose father was ". . . a very handsome man, of commanding aspect, past the bloom, but not past the vigour of life"? Answer: As in #1 above, Henry Tilney's father. (Northanger Abbey)
4. Whose father was described as "Vanity was the beginning and the end of his Character; vanity of person and of situation"? Answer: Sir Walter Elliot, father to Elizabeth and Anne Elliot, and to Mary Musgrove. (Persuasion).
5. Whose father was "a most affectionate, indulgent father . . . who . . . was no companion to his daughter. He could not meet her in conversation, rational or playful"? Answer: Emma Woodhouse's father, Mr. Henry Woodhouse; his other daughter is Isabella Knightley.
6. Who "though a truly anxious father, was not outwardly affectionate, and the reserve of his manner repressed the flow of their spirits"? Answer: Sir Thomas Bertram, father to Tom, Edmund, Maria Rushworth, and Julia Yates.
7. Whose father "had habits of gentle selfishness and could never suppose that other people could feel differently from himself"? Answer: Emma Woodhouse, as in #5 above.

In the afternoon, Adele Shaak, who is a member of the Vancouver chapter, spoke on lace making. Adele is a lace maker herself, and gave an illustrated talk complete with a demonstration of how a length of lace would be started from scratch. She gave us a hand-out with portraits of fashions in lace, and photographs of different types of lace and their countries of origin. She referred to the heavy "millstone" collars we are familiar with from the Dutch 17th century portraits, and evolving fashion up to the gauze laces of the Austen era. She also circulated some exquisite strips of lace so that we could examine the beautiful needlework. Adele gave us some insight into these mysteriously beautiful textiles.

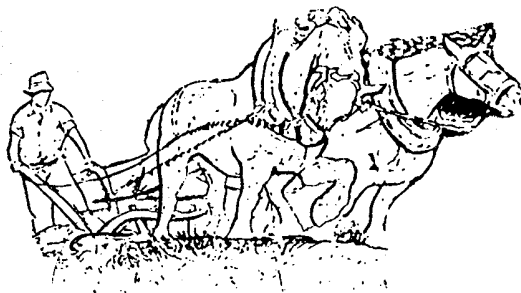
We had a very pleasant and informative day.

Sandy Lundy

English Horses in English Fields.

The needs of the horse were different, of course, from that of a tractor. A horse-and-plough could work quite effectively in a smallish field of, say, 4 or five acres, although they could operate equally well in "forty acres". If the field being ploughed was very large, several ploughs worked there at the same time. No difficulty was presented by large fields, supposing the farmer had enough animals and equipment on hand. The large and often overgrown hedgerows of small fields were perhaps a waste of land, but they did provide cover for a great deal of wild life as well as some predators, not to speak of shade for resting horses and men . . .

At plough, the horses usually worked a four hour stint in the morning from about 7 to 11, when they halted for a rest, and both horses and men took a luncheon of the standard sort - oats for the horses, and most frequently bread and cheese for the men. Work was resumed half an hour later, and went on till 3 p.m., when the plough was tossed aside on the headland, and horses and men went home, the horses to be fed and cared for before the ploughman or horseman went home to his tea.



Farmers nowadays almost all use tractors to till their fields. This was beginning in Jane Austen's time.

This England, Autumn, 1975.

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Story Prize Winner - Elsa Solender.

Hopefuls from across the globe were invited to write a 2500-word story inspired by Jane Austen's novels, her life, or by Chawton House, and their entries were judged by best-selling author Sarah Waters.

Elsa Solender, the former president of the Jane Austen Society of North America, was one of the three prize-winners. She tells *People*: "It was important to me that the judging was anonymous. That's why I entered, because people didn't know my background."

Elsa's entry: *Second Thoughts*, was set years before Austen moved to Chawton. Elsa, who has worked as a journalist, editor and teacher, was introduced to Jane Austen's work by her mother. "I was 14 when she gave me *Pride and Prejudice*. I then spent the summer reading all six of her novels." Does she have a favourite? "No, I love them all."

As part of the prize, Elsa's story has been published in the anthology "*Dancing with Mr. Darcy*" (Honno). She also spent time on a writer's retreat at Chawton House Library.

Best Congratulations to Elsa from all of us!

Eileen Sutherland.

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Miss Elizabeth Bennet: A.A.Milne. (1936)

(The author of *Winnie the Pooh*, wrote plays - wrote one with this title.)

It was fashionable to write plays about the Brontes - no way - he would write such a play *only* about the "divine and incomparable Austen". He began to assemble in his mind the characters, the Austen family members, and Jane Austen herself. What was she like? What would she say? As soon as he planned a bit of dialogue for Jane, he realized it was Elizabeth Bennet speaking - the play had to be about Elizabeth - a dramatization of *Pride and Prejudice*.

It was impossible, but it might be fun to try. He tried. Six months later it was finished. On that same day he read reports of a dramatized version of *Pride and Prejudice* about to be produced in New York. Well, there was still London. Arranged for production in London: "The Elizabeth I had always wanted began to let her hair grow; the management, the theatre, the producer, all were arranged - (you know the punch line) - the American version arrived in London.

"It looks as if, in this case, the pleasure of writing is to be its own reward. Well, if that be so, I can truly say that never was writer more hugely rewarded than I have been by my year's *liaison* with Miss Jane A."

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The Second Mrs. Darcy. Elizabeth Ashton.

Elizabeth Ashton, a British writer and Austen devotee, sprinkles her novel with subtle references to Jane Austen's characters while keeping her own writing original and interesting. Her novel, *The Second Mrs. Darcy*, is an entertaining book to read, but more than that, it is informative. She writes about the plight of women in 18th century Britain (and its colonies) in a way that develops the story while raising awareness at the same time.

The main character is Octavia, an English widow living in Calcutta after the death of her husband, Captain Darcy of the British navy, a cousin of Fitzwilliam Darcy. She has no choice but to return to England and live on the "generosity" of her half-siblings - until they can find her a husband. Octavia is an unusual woman for her time; she doesn't want to participate in the marriage "lottery" but wants to choose her own husband. At her age and in her situation, it does not appear that Octavia will have much choice in the matter until fate steps in and she is able to live her life as an independent woman.

This novel is not a "Jane Austen knockoff" in the sense of some other books which have taken Austen's characters and further developed their stories. Ashton has created a plausible, likeable protagonist who is a person in her own right. Her associations with the Austen characters are few and fleeting. She is developed independently of Jane Austen's novels and characters. In addition, she is the type of person Jane would have liked - strong, independent, intelligent.

This is a good "beach" or "cabin" novel. It will keep the reader engaged and entertained at the same time.

[Reviewed by: Lorraine Meltzer]

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Aristocrats.

Lawrence James.

Power, grace and decadence: Britain's great ruling classes from 1066 to the present.

It has been wealth, confidence, curious modes of speech, and a habit of killing large number of animals for sport, that have characterized the members of the British aristocracy for centuries. Why has this class survived for so long? . . . The position provided by wealth and wide acres has not always been used wisely. No revolution has destroyed its power, but economic change, along with the introduction of death duties, should surely have seen the aristocracy off.

This book suggests various explanations why this has not happened. Some aristocrats possessed great political acumen, but others were mediocrities . . . Some made a huge fortune from good estate management and wise lending; financial problems could be solved by finding a rich heiress.

The British aristocracy has never been a closed caste. It could always renew itself by being open to new recruits - elevating able men to the peerage. Wealth enabled nobles to dictate taste through patronage, to build castles and country houses and to collect paintings in Italy.

This elegantly written, wide-ranging book demonstrates the remarkable continuity of the aristocracy, despite a decline in its influence since the 19th century. In conclusion, James does not see today's aristocracy as decadent and out of harmony with the times. He suggests that the life peers of today have absorbed much of the spirit of their hereditary predecessors in the House of Lords, and play an important role in restraining an instinctively authoritarian government.

Times Literary Supplement
Dec. 18 & 25, 2009.

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An important notice from the Editor.

This is my Newsletter Number 110. I have published well over one hundred issues, since February 1983. Although it has been quite a physical and mental chore, I have also gained feelings of great satisfaction. However I am no longer able to carry on with it.

Sandy Lundy, who is co-editor of this edition, will continue with subsequent editions. I am sure Sandy will do a great job, and I wish her every success - she will find it most rewarding to have this intimate involvement with Jane Austen and her times.

The **Newsletter** is something I have very much enjoyed working on over the years - hopefully I'll be able to submit an article from time to time for Sandy's consideration.

Eileen Sutherland.

This Newsletter, the publication of the Vancouver Region of the Jane Austen Society of North America, is issued four times a year: usually 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: Sandy Lundy, Ste. 122, 3755 W. 6th Avenue, Vancouver, B.C. V6R 1T9. Canada. Subscription price to non-members is \$10 per year.

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