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JANE AUSTEN SOCIETY OF NORTH AMERICA

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Coade Stone - Secret Decoration Stone of the 18th Century.

E.Sutherland.

We hear a lot about the position of women in the 18th and early 19th centuries in Britain - Jane Austen's world: their dependence, lack of power, inability to control their lives. Some women, however, broke out from their restrictions, and made a life and living for themselves. One of the most notable of these was Mrs. Eleanor Coade (1732 - 1821), whose practical and technical abilities led to an outstanding contribution to the building trade in London.

Eleanor Coade was the daughter of George Coade, a wool merchant of Exeter, who moved to London in 1760. About this time, Eleanor Coade was in business in the City on her own as a linen-draper.

In 1769, George Coade died, bankrupt. In this same year, Mrs. Eleanor Coade joined Daniel Pincot's manufactory in Lambeth, making a form of artificial stone. She never married, but "Mrs." was the usual courtesy title for an unmarried woman in business at that time. In 1771, she dismissed Pincot for representing himself, instead of herself, as proprietor of the factory - bills show that from then she was in charge. She appointed the sculptor, John Bacon, as supervisor, and his neo-classical models set a high standard of design until his death in 1799.

In that year, Eleanor Coade took her cousin John Sealy as partner, and the firm became Coade and Sealy. Sealy died in 1813 and William Coggan was appointed manager. The firm name reverted to Coade, and continued to flourish.

"Coade stone" was long thought to be a mysterious substance. It is now known to be a ceramic material, and analysis at the British Museum research lab in 1985 showed that it was a particularly hard-wearing form of stoneware so resistant to the weather that details of objects made of it are still as precise and crisp today as when they were originally made.

Not surprisingly, it was a material quickly seized upon by far-sighted designers such as John Soane. His bronzed Coade stone figures in the parlour at Pitshanger Manor, the Ealing house he built for his sons, not only represent the epitome of Regency "sham" decoration but also show the remarkable longevity of Mrs. Coade's ceramic. By 1774, most external cast ornamentation being applied to houses in London's new West End was being made not in stone or stucco but in Coade stone.

A Coade stone pedestal - a common ornament in Regency gardens.

The technical possibilities of the new "artificial stone" made a substantial contribution to the architecture of the Regency period. Its versatility allowed it to be used for all architectural details: commemorative monuments, fonts, statues, chimney pieces, garden ornaments, as well as urns, plaques, keystones and other decorative pieces. Its cheapness in comparison to genuine stone made it highly attractive, and gave many structures the illusion of grandeur at a reasonable cost.

Eleanor Coade was soon working for all the eminent Georgian and Regency architects, including Robert Adam, James and Samuel Wyatt, Sir William Chambers, John Nash and John Soane. Most of the decorative work was Neo-classical, but there were also Gothic commissions such as at Dalmeny House in Scotland, and Battle Abbey. Sizes of the pieces range from ornaments one inch long to statues sixteen feet tall. Over fifty examples have been traced all over the British Isles, Russian, Poland, South Africa, Canada, the United States, Brazil and the Caribbean. Mrs. Coade had a royal appointment to George III, for whom she made the Gothic screen at St. George's Chapel in Windsor, and to the Prince of Wales (successively as Prince Regent and King George IV), working at the Royal Pavilion, Brighton, and Carleton House in London. In the 1790's much work in Coade stone was done at the Royal Naval Hospital in Greenwich, and in 1810 work began on a forty-foot long pediment there designed by Benjamin West.

Mrs. Coade died on November 16, 1821. Unusually for a woman, she had an obituary notice in the *Gentleman's Magazine*. Croggan bought the factory and made many thousands of pounds' worth of Coade stone for Buckingham Palace, but in the late 1830's, trade declined, and the firm came to an end about 1840.

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John Thorpe and 'The Road to Ruin'.

> *Look at my horse; did you ever see an animal so made for speed in your life? Look at his forehand; look at his loins; only see how he moves; that horse cannot go less than ten miles an hour: tie his legs and he will get on. What do you think of my gig?* (NA p.46).

Hester Thrale Piozzi wrote in 1793, "We have had a crazy man in our Neighbourhood lately who imitates Goldfinch in *The Road to Ruin*; talks precisely his Dialect, and drives four Thoroughbred Horses of different Colours in hand, with six Lamps to his Phaeton. He is a Welch Baronet of good Family, we dined with him at my Lord Deerhurst's - and whilst all the World was interesting themselves about the present State of Europe - He raved about his Phaeton, and talked of the *Gipie,* the *Stare*, the *Go* and a Heap of Jargon, such as one never heard." [*The Piozzi Letters*, Vol. III].

Note: Hester Piozzi compared the baronet to the farcical Goldfinch in Thomas Holcroft's *The Road to Ruin*, which was first performed on 18 February 1792 at Covent Garden. Goldfinch is an overdressed swaggerer. When he first appears on the stage, he is 'in a high-collared coat, several under waist-coats, buckskin breeches covering his calves, short boots, long spurs, high-crowned hat, hair in the extreme, etc.' His language is preoccupied with racing events, horses, and coaches. He speaks in half-sentences, mouths them staccato; he is in every way a 'high fellow'.

Could Jane Austen have seen *The Road to Ruin*, and modelled John Thorpe upon this character?

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Pride and Prejudice.

We are seeing lots of publicity about the recent film of *P&P*, but here is an account that I think is one of the best, weighing issues, pro and con, by our member **Adele Shaak:**

"First of all: I did like some things.

Most people didn't wear any makeup, letting us see real people, warts and all. Jane is all the more beautiful for being natural and Charlotte really is quite a plain girl. People's hair was unkempt at times (though I thought that was a bit excessive - does nobody in that town own a comb?)

I liked the contrast (deliberate, I'm sure) between the hectic life behind the house (seen in the opening sequence) and the dignified facade of the house when viewed from the road (seen later in the film). This contrast is repeated a few times: the scene of frantic tidying when Darcy and Bingley call, and the calmly perfect room that meets their gaze as they cross the threshold; and the sharp contrast between at-home meals at the Bennets', and at Netherfield.

We received some fresh ideas about the characters. Jane and Bingley I thought were a well-matched couple. He was almost a cartoon of handsome niceness, but his habit of tripping over his tongue made him human. Mr. Bennet was rather dishevelled and unkempt but for me it came out more as if he had let himself go because he was chronically depressed. Donald Sutherland gives him a little more depth than is usually seen - at times he seems to give up any effort to control his family, taking refuge in his cluttered library or in farm affairs (I have to admit I enjoyed the existence of the prized pig), but when his daughters are upset he rises to the occasion.

I liked the clothes - there was quite a variety in quality of the dresses at the dance in Meryton, some definitely looked home-made or at least inexpertly designed. There were wrinkles and rumplings in the clothes which I'm sure would have been normal for all those natural fibres. Not everybody had the personal servants to iron their clothes every time they wore them. The overall look of the film I thought more in tune with movies like *Tom Jones* than a film based on anything by Jane Austen. There was a sensual earthiness to the Bennet household that seemed out of place. The noise, clamour, the constant running (even Mrs. Bennet runs to see the officers parade through town), the enthusiastic eating (the Bennet girls wading into breakfast with their fingers), even the furniture of the Bennet dining table is mostly from a bygone era. And the housekeeping - the house had a lot more decrepit stonework and peeling paint than I think would have been tolerated in Austen's time. The windowsill in Jane and Elizabeth's room was think with black dust or soot - surely someone would have cleaned it. I read that the director, Joe Wright, set this film in the mid-1790s, when Jane was writing the book, rather than later on, during the Regency period, which is when it is usually set. I wonder if that had a bearing on his view of the contrast of the earthier life of the Bennets and the more modern, mannered life at Netherfield and Pemberley.

Some things I didn't like:

Keira Knightley's complete lack of graceful movement. She stumps around like a stevedore in her big clod-hopping boots, and she plunks herself down into chairs. She's all elbows and angles in an era that valued grace and curves. Perhaps the director chose to have her look that way, but I can't figure out why. I also can't figure out why she's not wearing a petticoat when everybody else is.

The melodrama - really over the top. Indoor scenes are taken outdoors so that people can be fighting the elements - for example, lashing rain during Darcy's proposal (which itself is made wholly unbelievable since Darcy had no motivation to go to the folly and no way of knowing

Elizabeth was taking refuge there). Lady Catherine descends on the household - in the middle of the night! Elizabeth on the lonely clifftop - I was waiting for her either to hold her arms out and shout "I'm the Queen of the World" or to call out for Mr. Darcy the way Cathy does for Heathcliff.

The improbability. I've mentioned the proposal scene. Also, Elizabeth deserts Mr. and Mrs. Gardiner at Pemberley without a word, walking back to Lambton cross-country. First, she wouldn't know the way, and second, wouldn't her guardians be looking high and low for her out at Pemberley rather than placidly returning to Lambton without her?

The shot of the pig's genitalia. Yes, farm animals have such things. Yes, they're prominent. Why would anyone who lives, apparently on a working farm, give them a second look? It seems as if the director had some pet scenes that didn't work with the plot, but he envisioned them and wanted them in, so he put them in. Doesn't work for me.

In conclusion - I think there are some fresh insights and thoughts in this movie, but they are nearly buried under the director's confused story-telling. I am certainly glad to have seen it, and I think it has some interesting things to say. The movie will probably supply conversation at JASNA meetings for some time to come, and I think it's certainly worth a viewing."

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"Haunting our efforts to understand the 'rise' of the novel is one of the stranger twists of literary history: the moment the novel actually did rise - rise literally in quantitative terms - is the moment that we have paid it relatively little attention. The problem is not an inability to count, or a failure to connect genre to history, but rather the power of the connections that already do count. Our associations are firmly fixed: once we rise novelistically past Fielding, Richardson, and Sterne, and the 1780s and 1790s come into view. Critical attention shifts to the supposedly lyrical advent of Romanticism. But those were precisely the decades when the novel took off, with publication reaching, James Raven's words, 'unprecedented levels in the late 1780s'. Growth until that point in the century had been slow and erratic. From an annual rate of only about four to twenty new titles through the first four decades, and remaining - despite Fielding's and Richardson's popularity - within a range of roughly twenty to forty for the next three, new-novel production peaked briefly near sixty in 1770 before a steep decline to well below forty during the latter half of that decade. Within the next seven years, however, the output jumped - more than doubled - to close to ninety and continued to increase sharply into the next century."

The Work of Writing, Christopher Siskin (1998).

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"The enduring popularity of her novels is a 'tribute not only to her skill as an author, but also to the accuracy of her plots in identifying the basic and unchanging truths of human nature.'

The object of this book is to give 'an outline of Jane Austen's own world . . . and to fit into this historical framework specific and often long-forgotten details of the late Georgian and Regency social scene . . . Her life spanned the change from one century to another, and she grew to womanhood and formed her opinions in the context of Georgian society.' (p.7)

Jane Austen. The World of her Novels. Deirdre Le Faye.

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Guess Who Came to Dinner? November Meeting.

Joan Reynolds got us organized into five groups, and told us to plan a dinner party - the best possible, or the worst we could imagine, with eight to ten characters from the novels. Where would we hold the party? who would be invited? what would be served? and what might be the highlights and low points of the evening? We had about twenty minutes to work out the plan, and be ready to tell the rest of the members about it.

The first group sought intelligent, fairly upper-class guests - we were looking for good food and excellent conversation. The setting was a well-known country inn, at an intersection of several main roads, to enable visitors to come from many directions. Unfortunately it was a cold, stormy evening, roads were blocked, and the guests were snow-bound and had to spend the night. Worse, many of the inn staff couldn't make it to work, and anyone who wanted dinner had to come to the dining table and get whatever the cook could prepare - no special meals, no room service. The guests who managed to arrive, were Captain Wentworth and his wife Anne, Lady Catherine, Colonel Fitzwilliam, Colonel Brandon and Marianne, Mrs. Jennings, General Tilney, Mr. Woodhouse and Emma, and Lydia Wickham (arriving by chance, not invited). Emma Woodhouse contrived to settle her father at the table (not at the bottom), nearest to the fire, with two soft-boiled eggs, and a nicely baked apple. Emma and Anne sat on either side and talked quietly to him. Lady Catherine tried to dominate the group and put them in their places, but the several military men who were used to getting out of tight spots, ate anything served to them, and happily discussed various splendid victories of their careers. The ladies kept up a sensible conversation about clothes, their children, and their gardens with grace and dignity. Lydia ate a lot, and spent her time giggling, flirting, and generally enjoying herself. **(Eileen Sutherland).**

The next group entertained at Pemberley, in early December. Mr. Darcy and Elizabeth were the hosts, and they chose to have a musical evening with a late dinner. Their guests were close friends or relatives, with musical talents: Georgiana Darcy, Jane Fairfax and Frank Churchill, Marianne Dashwood and Colonel Brandon, with Mr. Bingley and Jane to supply their kind and effusive praise. They discussed holiday plans and music. The entertainment was music on piano, flute, harp, recorder and voice, in which almost all joined. Later as the wine flowed, Christmas carols were sung, folk and theatre music was enjoyed, as well as works by Mozart and Handel. The late dinner consisted of anything caught or shot on the estate - partridge, venison, salmon, mutton, along with cold ham and jellied meat, roasted root vegetables, hazelnuts and baked apples with clotted cream. A strange curiosity came up in the conversation: several had seen a young woman taking notes of the scene at many locations, Bath, Lyme, Portsmouth, and Brighton. Towards the end of the evening, they were surprised by the arrival at the door of Lydia and Wickham, seeking shelter at the mercy of a snowstorm. **Catherine Morley.**

Another group told of a dinner given at Northanger Abbey in celebration of Lady Catherine's birthday, General Tilney inviting Lady Catherine de Bourgh, Mr. Bennet, Mrs. Clay, John Thorpe, Mrs. Norris, Sir Walter Elliot, and Lucy Steele. General Tilney is trying to show off both the Abbey rooms and the food he serves: White soup, pheasants, Moorpark apricot comport (a rare donation from Mrs. Norris), Syllabub and wine. However, Lady Catherine finds fault with everything, Mr. Bennet makes cynical comments, John Thorpe over-indulges in wine and makes overtures to Mrs. Clay. Mr. Bennet's sole contribution to the conversation was "Where is your library?" Entertainment was provided by charades from Lucy Steele, who does not do it well. Sir

Walter recites his lineage embroidering what is in the Baronetage, and Lady Catherine's nose is turned up because she considers she has a much more impressive ancestry. The low point of the evening is when John Thorpe is discovered under the table, and the highpoint was when Lady Catherine refuses to withdraw after the dinner and wants to stay with the gentlemen, drink port, and perhaps even have a cigar. **Keiko Parker.**

The next party was described as being in the Elliot home, leased by Captain and Mrs. Croft. The guests were Anne Elliot, Captain Wentworth, Admiral and Mrs. Croft, Mr. and Mrs. Gardiner, Elinor Dashwood and Mr. Knightley, all invited to celebrate Nelson's victory at Trafalgar, and in the hope that they would form a convivial group with liberal values who would provide informed conversation, free from gossip. They talked of the current search for the Northwest Passage, Caribbean issues including benefits of slavery, the life of women on board the naval ships, the removal of mirrors and the pheasant bagged by Mr. Knightley. Since it was in the Fall, the food served was watercress soup, a savoury, pheasant, partridge, trout, a baron of beef, potatoes, squash, mushrooms, and ices. They drank their choice of port, sherry and a marvellous claret. The high point in the evening was a toast to Lord Nelson. The low point was that Mr. and Mrs. Collins, driving by, broke a carriage wheel, and came to the door to join in the party. **Susan Kaufman.**

Another group planned an entertainment at Longbourne, with all the Bennet family there. Guests included Mr. and Mrs. Collins, Mr. and Mrs. Elton, Jane Fairfax, the Robert Ferrars and the Wickhams. Mrs. Elton held up dinner while she argued who should go in first, she or Jane Fairfax. Most of the discussion was about the size of the house, the number of rooms, windows and staircases, and the luxury (or lack of it!) of the furnishings. **Margaret Savery.**

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It was an entertaining meeting. We thoroughly enjoyed the various selections of interesting guests, the imaginative settings, and the sometimes hilarious consequences. It gave us additional insights into the personalities of the fictional characters, how they might respond to different situations, and how they would compete socially and physically with others. We all felt that we must do this sort of programme again

I was left with some puzzling questions. Why did Mr. Woodhouse not want to sit at the *bottom* of the table: was this considered an important place, carrying too much responsibility for him - would he have to exert himself to be a perfect host? Was the bottom more important than the *top* position at the table? Where would Emma herself sit? If any of the members have books illustrating dinner parties, please check where the host and hostess sit, and who seems to be at the top and bottom of the table.

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"*Sense and Sensibility* is probably the least familiar and certainly the least fully studied of the four novels Jane Austen published in her lifetime . . . Because *Sense and Sensibility* is a book which has much to say about the metaphor of birth and especially birth-order, turning as it does on economic questions of primogeniture and patrilinearity, the many dodges through which commentators have evaded the novel's own primacy are themselves a part of its interesting cultural history." Jane Austen's *Sense and Sensibility*, Gene W. Ruoff, 1992, p. xi.

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December Celebration

The December meeting was a *pot-pourri* of delights. Sophie Morley gave us a lovely musical interlude while we waited for the main programme to begin - she has done this before, and we greatly appreciate her quiet, relaxing tunes.

Joan Reynolds discussed "Christmas in the Regency: 1811-1820", some attitudes and customs not easy to find in historic accounts. The period was not considered as important as we feel it is today - special activities not important; individuals and families didn't mind being apart at this time. In many years, the weather prevented travelling and visiting. Washington Irving considered the return home of school boys for their holidays was the important event of the season. Jane Austen's letters have many mentions of her nephews passing the house at Chawton, going and returning to their lessons at Winchester. Leigh Hunt, a 'left wing political activist' , reaching back for a more stable world after the Napoleonic era, wrote of the 'delightful season' and the 'concern with passing Christmas worthily.' By 1830, with Dickens, there had been a lull in celebrations, then back to the previous joyous scene.

At this point, we took a break and a stretch, and prepared to welcome the main part of the programme, the United Players, of the JerichoArts Centre, under the leadership of Joan Bryans, in their dramatic presentation of "Jane Austen's Sailors."

A young girl in a pretty period gown carried her music book to the piano and sat down to play. Three couples - one man in an officer's uniform, ladies in beautiful gowns, plus an extra man, came in, formed a semicircle around the piano, and burst into song. The ladies were elegantly escorted to seats. Quoting from the *Letters* and biographical accounts, the cast took the parts of Jane and Cassandra, the sailor brothers, William and Fanny Price, Henry and Mary Crawford, Mr. Price, and others. Each player rose in turn to dramatize the words that were being spoken - the ladies, sweet, pert, saucy, sorrowful as required; the men, dignified, pompous, indignant in turn. The actors held their scripts unobtrusively, added a hat, a fan, or a cane, for a little more characterization. They finished in a line and sang a rousing sea song: *Blow the Man Down*!

It was a short, but excellently carried out performance. They formed a small group, close to the audience, so it was easy to see excellent "body language" and facial expressions, all in keeping with the script and presentation. [The script, incidentally, came from the Dayton, Ohio chapter of JASNA - we congratulate them]. The plain lines on the page were turned into bright, sparkling dialogue, thoroughly enjoyable, a unique experience.

Ron Sutherland passed around the wine, and we gladly drank a toast: **"To ever-fresh, ever-enduring, Jane Austen, on this 230th anniversary of her birth."**

A delicious luncheon was enjoyed by all, and brought an end to a special day.

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The Making of a Book - *Life in the Country.* Adele Shaak.

As many of you know, A Room of One's Own Press has recently published *Life in the Country* by Freydis Welland and Eileen Sutherland, a special edition hand-bound book, combining the delightful words of Jane Austen, from her novels, poems, charades and letters, with her beloved nephew James Edward's exquisite silhouettes of country-life, many published here for the first time.

In writing and editing any book, there are many design decisions. What typeface, font, and how far apart will the text lines be spaced? How wide will the text lines be, and what size the finished book? How will it be printed, and on what shade, weight, and type of paper? How will the illustrations be positioned vis-à-vis the text? These decisions add to the reader's enjoyment. Internationally-known local book designer Robert Reid recommends a classic look using typeface contemporary with Jane Austen's time for *Life in the Country.*

After a book is designed it must be printed and bound. At this point the book is brought to Centennial Bookbinding, and more decisions are made. What colour, material, and type of binding? Flat spine or rounded? Decorative or plain end-papers? Sometimes designs must be changed to accommodate printing or binding restraints or to keep costs to a manageable level. *Life in the Country* will be sewn in sections (also called 'signatures') and bound in natural linen, referred to as 'sailcloth', with a flat spine and decorative marbled end-papers.

One day a box of flat printed sheets is delivered to the bindery. Each piece of paper is taller than the finished book, more than twice the width, and has four pages of text printed on it (two pages on each side). Five sheets will be held together as one, and folded in half to make sections of twenty text pages. The binder assigned to create the book carefully checks the the sheets for accuracy and to make certain the proposed folding will work, and then begins to fold the flat sheets into sections.

The folded sections are then pressed to flatten the fold as much as possible before the books are sewn. The binder decides on a sewing pattern, and makes a template so she can prick sewing holes through the fold in exactly the same place in each section. Once all the sections are pricked and collated, each copy of *Life in the Country* is sewn with Irish linen thread onto flat cloth tapes, providing a sturdy anchor to hold the sections together.

Then the marbled endpapers are prepared. Marbling is a process in which a decorative pattern of several colours of paint (or ink) is applied to a sheet of paper too light-weight to be an effective endpaper on its own. During marbling some spots of colour may appear on the back of the paper and the paper typically curls (any paper will if one side of it is substantially different from the other). To remedy these defects each sheet, two per book, is glued onto a sheet of plain paper in a process called laminating. After laminating, each endpaper is folded in half and glued ('tipped') onto the first and last pages of the sewn textblock.

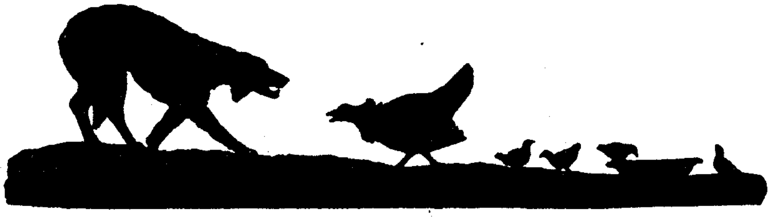
Once these endpapers are on, the binder heaves a sigh of relief, because the endpapers protect the textblock from any accidental marks or smudges. But a new anxiety quickly settles in - the textblocks must now be trimmed to their final size. At Centennial, this is done by firmly clamping the textblock into an electric guillotine and pulling two knobs to send a 20" long, 4" wide sharpened steel blade plunging down through anything in its path.

Ideally, trimming results in an even margin on all three cut sides of the textblock and a perfectly smooth edge. Of course, it's also possible to destroy the book entirely with a single stroke. The binder makes a last check of the untrimmed textblock, re-measures the set of the machine, places the textblock inside, clamps it down, puts her hands on the knobs, takes a deep breath and pulls. After trimming the three unsewn sides, she minutely examines the result, makes any adjustments to the settings, and then trims all the other textblocks in the print run.

Once trimmed, the spine of the book is usually 'backed' - that is, the spine rounded and the textblock positioned in a clamping system, spine up, and repeatedly hit with a hammer to force the spine into the traditional jointed shape. *Life in the Country*, however, is to be made with a flat spine, so the textblock is spared this process.

Next, endbands are added to provide extra support for when people pull a book forward on a shelf by hooking one finger over the edge of the spine. Endbands (sometimes called headbands) also provide a decorative element and visually finish the spine. The binder cuts two pieces of red and white endbanding to fit the textblock, glues them on, then adds a strip of mull (sturdy but thin cotton cloth) to the length of the spine. The mull is about 1" wider on both sides of the spine than the spine itself - this flange of cloth, along with the sewing tapes that also extend out on both sides of the spine, will eventually be attached to the case (cover).

The textblock is now ready to be inserted into the hardcover binding called the 'case', which is made separately. For *A Life in the Country*, the case will be made of sailcloth. This textured cloth is difficult to stamp, so the title will be stamped in gold leaf on a black paper label for the spine of the book. A small piece of printed paper with the title and illustration will be glued onto the front cover, so a rectangular inset must be made to protect the title. The binder cuts a piece of thin card the same size as the front board, cuts out a rectangular window from the card, and then laminates the card to a sturdier piece of millboard. Plain millboard is cut the same size for the back, and a thinner piece for the hard, flat spine. The back of a rectangle of sailcloth is coated with glue, and the binder quickly positions the prepared boards and the spine piece, trims the cloth to create mitred corners, and folds the cloth over the boards. The hard cover case of the book is rubbed well and put under weights to dry.



Now the book is completed by gluing the textblock into the case ('casing in'). The binder positions the textblock on the opened case, brushes glue onto the top page of the textblock (this is one-half of the folded end-paper), makes sure the tapes and the mull are also glued and in position, then folds one side of the case over and lightly drops it over the textblock. She quickly turns the book over and rubs the glued end-paper (the 'pastedown') well onto the board. The process is repeated for the other side of the case, and the book is placed in a press to dry.

After the books are out of the press and fully dried, each one is carefully examined, any marks or extruded glue removed, and the labels glued on. Finally, the binder can hold a finished copy in her hand.

For our book, the binding is worthy of the subject matter, and *Life in the Country* is truly a masterpiece, beautiful to behold and delightful to read.

"I hope, my dear," said Mr. Bennet to his wife, as they were at breakfast the next morning, "that you have ordered a good dinner to-day, because I have reason to expect an addition to our family party."

MRS. BENNET: "Good lord! How unlucky! There is not a bit of fish to be got today."

Pride and Prejudice, Volume I, Chapter 2.

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