

JANE AUSTEN SOCIETY of NORTH AMERICA

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ANTIGUA - E.Sutherland.

We think you had better not leave England. Let the Portmans go to Ireland, but as you know nothing of the manners there, you had better not go with them. You will be in danger of giving false representations. (Letters, Aug.10, 1814).

This is the suggestion that JA made to her niece, Anna, who was writing her first novel. Jane Austen followed her own advice in Mansfield Park: Sir Thomas Bertram went to Antigua, but the author gives no details. When he returned:

Sir Thomas was indeed the life of the party...He had the best right to be the talker; and the delight of his sensations in being again in his own house...after such a separation, made him communicative and chatty in a very unusual degree; and he was ready to give every information as to his voyage, and answer every question...all the little particulars of his proceedings and events, his arrivals and departures, were most promptly delivered.

What would a visitor like Sir Thomas have found at Antigua at this time? Another traveller wrote home to a friend glowing accounts of the beauties of the Island, the friendliness and charm of the plantation owners, and interesting details of the production of sugar at the mills and the labour of the slaves.

Miss Jenny Schaw kept a journal of her visit to Antigua in 1774-5, not published until 1921, when it was given the title Journal of a Lady of Quality. She travelled with her brother who was going out to a position as "searcher of Customs", and she wrote almost daily of the new and exciting experiences she had there. She was enthusiastic, observant and fluent, and she gave vivid pictures of the scenery, customs, manners and people of the Island.



This is what Sir Thomas would have seen on arrival:

We soon had a pilot on board, who...brought us round the rocks at the utmost points of Antigue. The beauty of the Island rises every moment as we advance towards the bay; the first plantations we observed were very high and rocky, but as we came farther on, they appeared more improved, and when we got into the bay, which runs many miles up the Island, it is out of my power to paint the beauty and the Novelty of the scene. We had the Island on both sides of us, yet its beauties were different, the one was hills, dales and groves, and not a tree, plant or shrub I had ever seen before; the ground is vastly uneven, but not very high; the sugar canes cover the hills almost to the top, and bear a resemblance in colour at least to a rich field of green wheat...The houses are generally placed in the Valleys between the hills, and all front to the sea. We saw many fine ones...

The other side exhibits quite a different scene, as the ground is almost level, a long tongue of land runs into the Sea, covered with rich pasture, on which a number of cattle feed. At the farther end of this Peninsula is a fort...As we passed this point, we saw some very rich plantations, all inclosed by hedges...

We have cast Anchor at about a mile or a little more from the town of St. John's, which we have in full view. It lies up a hill, and is certainly a fine town, but the houses are low, and have no chimneys, so that at this distance, it does not make a grand appearance. (Journal, .p.74).

Rec 27, Jan 30, Jan 10

Reconstructionists

Sir Thomas's own plantation may have been much like the one Miss Schaw visited:

[Mr. Freeman's] plantation which is laid out with the greatest taste, has a mixture of the Indian and European. If your eye is hurt by the stiff uniformity of the tall Palmetto, it is instantly relieved by the waving branches of the spreading Tamarand, or the Sand-box tree. The flowering Cyder is a beautiful tree, covered with flowers, and along Mr. Freeman's avenue these were alternately intermixed with orange trees, limes, Cocoa Nuts, Palmettoes, Myrtles or citrons, with many more which afforded a most delightful shade, which continued till we arrived at the bottom of a green hill, on which the house stands.

This hill was also shaded with trees, beneath which grow flowers of every hue, that the western sun is able to paint...His house, which stands on the Summit of this little hill, is extremely handsome, built of stone...Every house has a handsome piazza; that to his is large and spacious. You reach the house by a Serpentine walk, on each side grows a hedge of Cape Jasmine. (Journal, p.101).

Sir Thomas would not have impressed the Antiguans in the same way that the pretty, charming Miss Schaw did, but he must have been welcomed by the plantation owners who entertained her:

I think the men...frank, open, generous...they are in general handsome, and all of them have that sort of air, that will ever attend a man of fashion. Their address is at once soft and manly; they have a kind of gallantry in their manner, which exceeds mere politeness...What they say, they really mean; their whole intention is to make you happy, and this they endeavour to do without any other view or motive than what they are prompted to by the natural goodness of their own natures. (J.p.111)

As to the women, they are in general the most amiable creatures in the world...even those who have never been off the Island are amazingly intelligent and able to converse with you on any subject. They make excellent wives, fond attentive mothers and the best house wives I have ever met with... A fine house, an elegant table, handsome carriage, and a croud of mullatoe servants are what they all seem very fond of...Their sentiments are just and virtuous; in religion they are serious without ostentation, and perform every duty with pleasure from no other motive but the consciousness of doing right. (J.p.113)

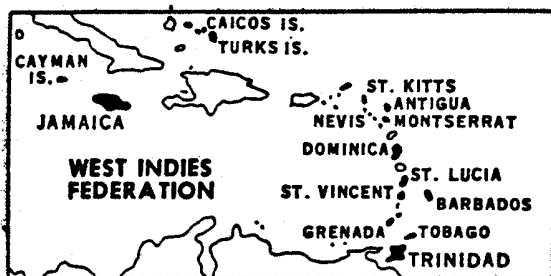
What Miss Schaw describes as an ordinary family dinner would have been similar to the fare Sir Thomas would have received:

We had a family dinner, which in England might figure away in a newspaper, had it been given by a Lord Mayor, or the first Duke in the Kingdom...The method of placing the meal is in three rows the length of the table; six dishes in a row, I observe, is the common number. On the head of the centre row, stands the turtle soup, and at the bottom of the same line the shell [all the fine parts of the Turtle baked within its own body]. The rest of the middle row is generally made of fishes of various kinds, all exquisite...

The two side rows are made up of vast varieties: Guinea fowl, Turkey, Pigeons, Mutton, fricassees of different kinds intermixed with the finest Vegetables in the world, as also pickles of everything the Island produces...The second course contains as many dishes as the first, but are made up of pastry, puddings, jellies, preserved fruits, etc...

They wash and change napkins between the Courses. The desert now comes under our observation, which is indeed something beyond you...We had thirty two different fruits, which tho' we had many other things, certainly was the grand part, yet in the midst of this variety the Pine apple and the Orange still keep their ground and are preferred.

The drink which I have seen everywhere is Punch, Madeira, Port and Claret; in some places...they have also Burgundy. Bristol beer and porter you constantly find, but they have not yet been able to have Champaign, as the heat makes it fly too much. They have cyder from America very good. I forgot to tell you that along with the desert comes perfumed waters in little bottles, also a number of flowers stuck into gourds. (J. p.95)



The scenery and the customs of the Island would have changed little from Miss Schaw's visit in 1774 until Sir Thomas went there in about 1813. But the problems she noticed then, would have become even more acute forty years later.

An important feature of Miss Schaw's character was her interest and curiosity in everything going on around her, and she was soon in a position to

discuss the economy of the plantations. What she discovered may have been the cause of the "recent losses" which led to Sir Thomas's trip to investigate the "unfavourable circumstances" on his own plantation. Like Sir Thomas, many of the owners were absentees, who:

...neglect the cultivation of their plantations, and leave their delightful dwellings to Overseers, who enrich themselves, and live like princes at the expence of their thoughtless masters, feasting every day on delicacies, which the utmost extent of expence is unable to procure in Britain. Antigua has more proprietors on it however than any of the other Islands. (J. p.92)

Miss Schaw was told that many of the plantations have begun to wear out, from the constant crops of sugar that have been taken from them. (J. p.96). Sir Thomas would have been interested in the plans of a far-sighted planter:

...by turning many of the plantations into grass, he allows them to rest and recover the strength they have lost, by too many crops of sugar, and by this means is able to rear cattle which he has done with great success. (J. p.105)

Another problem facing Antigua and the other sugar-producing islands, was the agitation for the abolition of the slave trade. Growing and refining sugar was labour-intensive. The climate was harsh, and the work extremely hard. It was economically essential to have a steady supply of new slaves to replace those who died each year. With the prospect of the supply of slaves being cut off, it had become necessary to treat the existing slaves well, keeping them strong and healthy. This may have been the chief purpose of Sir Thomas's trip - to inspect his slaves and to supervise the conditions of their housing and labour. He would have been given good advice from one Antiguan family that Miss Schaw described:

This is one of the oldest families on the Island, has for many generations enjoyed great power and riches, of which they have made the best use, living on their Estates, which are cultivated to the height by a large troop of healthy Negroes, who cheerfully perform the labour imposed on them by a kind and beneficent Master, not a harsh and unreasonable Tyrant. Well fed, well supported, they appear the subjects of a good prince, not the slaves of a planter. The effect of this kindness is a daily increase of riches by the slaves born to him on his own plantation. He told me he had not bought in a slave for upwards of twenty years...These slaves, born on the spot and used to the Climate, are by far the most valuable, and seldom take these disorders, by which such numbers are lost that many hundreds are forced yearly to be brought into the Islands. (J.p.104)

Fanny and Edmund could have spent many pleasant evenings listening to Sir Thomas describe all these aspects of life in Antigua, but Jane Austen leaves all details to our imagination.

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UNMARRIED DAUGHTERS

But I will not repine.

Jane Austen wrote to her sister on January 3, 1801, when the family was planning their removal to Bath:

"As to our Pictures...My Mother says that the French agricultural Prints in the best bed-room were given by Edward to his two sisters".

This gives an indication of the lack of importance in the family of the two daughters: Edward had given two pictures to them; the prints were hung in the best bedroom - Mr. and Mrs. Austen's room - and the girls didn't even know they owned them until preparations were being made for their move.

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THE SOTHERTON VISIT IN MANSFIELD PARK - OCTOBER MEETING

"Why have you no fire today?" Sir Thomas asked Fanny, on entering her Green Room. Vancouver members echoed his question in October when we found no heat on in our meeting room. But interest in the talk about Mansfield Park by Christine Liotta soon made us forget the discomfort.

Christine Liotta is no stranger, having spoken to us before. As usual, her talk on October 19th was informative, casual and full of pertinent ideas about JA's treatment of "improvement" in MP. This novel is the only one that JA herself named for an estate (NA was given its title by Henry Austen after the author's death) - an indication that the place itself has a special symbolic value.

Christine examined three kinds of improvement: the literal improvement of an estate by a landscape designer like Repton; the improvement and moral development of individuals; and a general social improvement in the community as a whole. The broad scope of MP enables JA to deal with all these levels of interpretation. The characters can be arranged on a scale according to whether or not they partake of the mania for improvements which obviously merits JA's disapproval. Mr. Rushworth's plans for the modernizing of Sotherton are agreed to by Maria and Julia Bertram and Mrs. Norris, and eagerly encouraged by the Crawfords. This group is associated with hectic activity: Mrs. Norris always in a "bustle"; Henry, and to a lesser degree Mary, moving from place to place, never settled anywhere for long; Tom Bertram also belongs here, moving in and out of the novel. At the other end of the scale are those associated with a dislike of change in any form: Lady Bertram who almost never goes anywhere, and Sir Thomas who sees only what he wants to see in his family. Fanny also is anti-improvement so far as Sotherton is concerned, looking at the estate from a romantic, sentimental, picturesque point of view. Edmund embodies the middle ground - his description of Sotherton to Henry Crawford is restrained, fair-minded and moderate. He states his attitude towards improvement when they are discussing future changes to Thornton Lacey: Edmund would make alterations but he would decide for himself and take responsibility for whatever he did.

Christine described the improvers as full of energy and hectic activity, going off in all directions, busy with plans and suggestions, but with no outcome. During all the talk and action at Sotherton, no concrete advice or proposals are ever made. Later, after weeks of discussion and rehearsals, the play is never presented.

MP portrays an estate going wrong, its stability and values being undermined. The younger generation had not been taught good moral principles. Their preceptress, Mrs. Norris, had intended a plantation to "shut out the churchyard" (as Dr. Grant did), Maria expressed her satisfaction that the church, with its noisy bells, was not too close to Sotherton, and Mary Crawford looks on the discontinuing of family prayers as one of the "improvements" of this generation - all are trying to get rid of the connection with the church and its moral restrictions. Mary Crawford sees improving an estate as getting value for her money, and creating a setting for herself; and Henry looked upon the changes he had carried out at Everingham as something done once and then finished with - neither shows any sense of responsibility.

Christine illustrated her discussion of the Sotherton visit with a map drawn by Vladimir Nabokov, emphasizing the "fairytale sequence of doors" in the story: the door out of the house, "temptingly open"; the door, "not...locked" which led down the steps from the terrace; the iron gate at the ha-ha, giving a "feeling of restraint and hardship"; and the "side gate, not fastened" which led Edmund and Mary into the park. The young people split up into groups and go their various ways, the farther they go from the chapel and the "stifling" terrace and gardens into the wilderness and woods, the farther they are removed from moral values. The choices they make here and the

"circuitous" paths they follow symbolically prefigure the decisions they will make in their lives later in the novel.

Christine's talk led to an interesting discussion of several ideas that were raised. Were the Crawfords capable of reformation - if they played their roles of good moral, responsible people long enough, would they become worthy of Edmund and Fanny? Are the Prices of Portsmouth - Fanny, marrying "up" into the Mansfield family, Susan, remaining at Mansfield to be "welcome and useful to all", and William, rising in his profession - the ones who contribute to the general social improvement, the real salvation of Mansfield Park and the gentry as a whole? Was Mary's practice on Edmund's mare really her first time riding, or was this a pretence, part of a devious scheme to get more of Edmund's attention? Going through the succession of doors and gates implies a predetermined destination - the grove of oak at the top of the knoll where they can get the "requisite command" of the view to the house. Is this symbolic of a moral perception of themselves and society, and is JA making the important point that none of them actually gets to the top of the knoll?

The chapters about the Sotherton visit end with a sentence questioning "whether the day had afforded most pleasure or pain", and the discussion which followed the talk ended with dividing the characters into two groups: pleasure - Mrs. Rushworth, Mrs. Norris and Henry Crawford; and pain - Mr. Rushworth, Edmund, Mary Crawford, Fanny, Maria and Julia. Do you agree with this division?

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GENEALOGY

This is the opening of Mountbatten by Philip Ziegler (1985):

"Admiral of the Fleet, the Earl Mountbatten of Burma, was a man who, for his own amusement, rarely took up any book unless it were one of genealogy, most especially one relating to his own forebears...His studies both gave him the satisfaction that attends the solution of a complex jigsaw-puzzle and gratified that pride in family that was one of the most prominent of his characteristics".

Does this sound familiar?

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"OF ALL PEOPLE AND OF ALL NAMES IN THE WORLD..."

The magazine Country Life features on its frontispiece page the picture of a socialite about to be or recently married. In January the records were checked to see what names had proved to be most common among these elite young ladies in the past year. The result:

Sarah, Elizabeth, Annabel, Anne, Caroline, Deborah, Emma, Frances, Jane, Lavinia, and Sophia.

Jane Austen remains up-to-date.

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A SAMPLE FROM OTTAWA

Ten members from Vancouver were at the Conference in Ottawa in October. Here are brief reports from some of the sessions they attended:

Aunts - Irene Howard.

"I have always maintained the importance of aunts": thus Jane Austen to her young niece Caroline. Picking up this cue, San Francisco writer Elizabeth Newark explored the importance of aunts in the novels. She first pointed out that some of Jane Austen's aunts belonged to a comic literary tradition and were in the same company as, for example, Dickens' "redoubtable, eccentric and endearing" Betsy Trotwood. Not all of Jane Austen's aunts belong in this company by any means. Mrs. Gardiner is a person of some dignity; Anne Elliot, though a useful and devoted aunt to her nephews, is a woman of intellect and refined sensibility; and certainly Emma never sees herself in the stereotypical role of the spinster aunt. However, Miss Bates, Aunt Norris, Lady Bertram and even Lady Catherine de Bourgh may take their places in the comic literary tradition.

Not that they are mere caricatures. Jane Austen has drawn them in detail and employed them as necessary elements in the unfolding of the plot. Miss Bates in her garrulous way disseminates essential information, about Jane Fairfax and the piano, for example. Aunt Norris and Lady Bertram are daily hindrances to Fanny's welfare, moving the kind-hearted Edmund to champion his little cousin. Lady Catherine de Bourgh, demonstrating both pride and prejudice, becomes the "dragon" Elizabeth Bennet must ultimately confront. In short, Elizabeth Newark concluded, as "facilitators" in the plot, the comic aunts play an important role.

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Images of the Body - John Parker.

This address given by author Carol Shields, reinforced my appreciation of Jane Austen as a foremost novelist of the world. I interpreted Ms. Shield's theme as stating that Jane Austen was propelled by incident and reason in writing her novels, with little reference to the physical body. Using the Jane Austen concordance, Ms. Shields assured us that in the entire text of her novels, Jane Austen made no reference to fingers, toes, thighs, or, indeed, wombs. One chin, ten ankles, and one liver are mentioned (she listed a few others), but breasts (mostly male) are referred to symbolically as the centre of the body, rather than, more pointedly, to anatomical projections. Only in Emma does a character, Frank Churchill, mention skin (that of Jane Fairfax).



Jane Austen was portrayed as being disinclined to use images of the body to establish her characters, or to dwell at length on physical illness, pain, or suffering, despite the multitude of afflictions, mostly untreatable, rampant in her society. She chose a dramatic and psychological rather than a pictorially descriptive approach to reveal her characters, now so indelibly fixed in our consciousness. In Sense and Sensibility, Marianne's features are "all good"; in Persuasion, Anne Elliot has lost her "bloom", even becomes "wretchedly altered". These are simple phrases without corporeal substance that remain with us - forever. A realist with a penetrating gaze that misses nothing, Jane Austen pierces our psyche with her resonating phrases that embody the universal verities of nature and sensibility.

After a lively question and answer period, I left the workshop in a state of wonder that Jane Austen could create such real people so intangibly. No other author has done it quite so well. Why are Emma and Anne Elliot so real, and why does each re-reading of a Jane Austen novel always bring new and unexpected pleasures? The secret must lie in Jane Austen's uncanny perception and lucid understanding of our nature, so that she has the gift of inducing creativity in her readers' minds.

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Emma's Search for a True Friend - Keiko Parker.

This workshop was one of the most meaningful and memorable that I have ever attended at Jane Austen Conferences. Professor Bruce Stovel started out by stating how friendship was an important element in eighteenth-century English novels, as exemplified by The Adventure of David Simple by Sarah Fielding (sister of Henry; David goes out in search of a true friend), and Love and Freindship by our own Jane. In fact Jane Austen portrays several friendships in her novels - between Catherine Morland and Isabella Thorpe, and between Catherine and Eleanor Tilney, in Northanger Abbey, between Elizabeth Bennet and Charlotte Lucas in Pride and Prejudice, between Anne Elliot and Mrs. Smith in Persuasion, and so on.

Moving on to Emma, Bruce Stovel drew our attention to the fact that friendship occupies a central position in Emma, and that friendship crystallizes in the moral issues of the novel. This topic tied very "nicely" (excuse me, Henry Tilney!) with Juliet McMaster's speech "Secret Languages of Emma" at the Sunday Brunch.

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Walter Scott's Review of "Emma" - Ron Sutherland.

Peter Sabor's informative talk was a happy blend of informed comment and an incisive look at the significance of the event at the period the review was written. The importance of the review cannot be overstressed, as this was the first major critical notice of a Jane Austen novel. The greatest man of letters of the day was reviewing a novel by an obscure female writer.

Scott was a practiced reviewer, having written about many of the major works of the time. For him to have reviewed Emma in the very prestigious Quarterly Review - 12,000 subscribers in 1816 - undoubtedly created a greater market for the novel. It may have been the reason for the publication of Emma in Philadelphia.

Scott reviews first of all the state of the art of novel writing and the changes which had taken place, and provides a lengthy description of these changes. When he finally comes to specifics about Emma, the review becomes fascinating:

"We, therefore, bestow no mean compliment upon the author of Emma, when we say that, keeping close to common incidents, and to such characters as occupy the ordinary walks of life, she has produced sketches of such spirit and originality, that we never miss the excitation which depends upon a narrative of uncommon events, arising from the consideration of minds, manners, and sentiments, greatly above our own. In this class she stands almost alone..."

Scott goes on to provide thumb-nail sketches of S&S and P&P, but in sufficient detail and with comments which indicate that he was fully knowledgeable of them. Professor Sabor pointed out that there was no mention of Mansfield Park, as it was not listed as a previous novel by the author, and it was unlikely Scott was aware of it.

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THE MYSTERY OF EMMA - Viviane McClelland.

Catherine Kenney subtitled her talk, "The Consummate Case of the Least Likely Heroine". The setting of the traditional mystery story is the "closed society". Highbury is such a society and is threatened by disorder and anarchy as it is invaded by outsiders: Frank Churchill who is believed to be romantically unattached, Jane Fairfax with a secret to conceal, Harriet Smith of unknown parentage and Mrs. Elton of suspicious background.

The greatest mystery in the novel is Emma's misunderstanding of herself. The piano is the equivalent of the body in a murder mystery. Here Jane Austen plays fair with her readers who receive the information at the same time Emma does. Emma, however, misinterprets the evidence. Like "Kitty, a fair but frozen maid" in the riddle which Mr. Woodhouse cannot recall in full, she is frozen into her own perceptions. She realizes she is the heroine of her own story only when she realizes that she, not Harriet, must marry the hero.

Words frequently used in the novel are mystery and its synonyms, detect and secret. With Jane Austen, falsity is the equivalent of villainy.

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AUSTEN'S GARRULOUS SPEAKERS - Eileen Sutherland.

Speaker Marylea Meyersohn gave an interesting talk on "Women's Discourse in Emma", but her delivery was so rapid - I didn't think anyone could speak so fast - that it was difficult to grasp details.

In Emma the male characters rarely have lengthy monologues; female monologues include those of Emma herself, but the best examples of garrulous women are Harriet, Mrs. Elton and Miss Bates: they all use the phrase typical of dependent women, "very true". Their speech reveals their low rank within the social system. They show clumsiness in conversational skills - they can't take turns, they interrupt, they don't listen, and they cannot hear themselves.

Harriet Smith's long monologues are usually descriptions of encounters, with varying degrees of embarrassment for her, for example, with Elizabeth Martin and her brother in Ford's. Hers becomes a parody of the typical female speech, with its bid for compassion, excess, over-use of the vocative, "Oh, Miss Woodhouse, how miserable I was". Miss Bates is easy to mimic, as Emma shows to Mrs. Weston: she expresses anxiety in every relation, she uses no connectors, her subject matter is extremely restricted - apples, spectacles, soup, Jane. But in her last long speech when Emma visits after the Box Hill disaster, there is a change of tone: she is forceful, dignified, there are no slips, and Emma herself becomes the suppliant. She can also step in when necessary, as she protects Jane during the table games: "It is time for us to be going".

Jane Austen proves that wives can be worse than spinsters. Mrs. Elton exposes her intense vulgarity in almost every speech: she patronizes the other women, congratulates herself, and insists on the correctness of all her views and opinions. An interesting example is when she is speaking to Mr. Weston. They both speak the same language, each interrupting, neither listening to the other's comments, Mr. Weston trying to talk about Frank and Mrs. Churchill, and Mrs. Elton wanting to change the subject to her relatives at Maple Grove. Jane Austen makes the point that men can be foolish too.

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Further to Mary Bennett's contribution, Misquotation, in Newsletter No. 35, our members might be interested to read of a case of a minor mistranslation that occurred in precisely the same two lines from Gray's Elegy:

*Full many a flower is born to blush unseen,
And waste its sweetness on the desert air.*

I own an excellent German translation of Emma. But before any of our members shrink from even thinking about translating Jane Austen into German, let me say that this version, by Ursula and Christian Grawe, published in 1980, reads as if Jane Austen had written her novel in German, so faithful is it to the spirit, style and speech rhythms of her day.

However, it does contain one small slip (such as is to be found in even the best translations) in the same line in which the "error" of substituting sweetness for fragrance has from time to time occurred. The little trap into which the translators fell was the word "desert". Whereas Thomas Gray is believed to have used the word in its now archaic sense, that of a deserted place rather than a desert, the German translators of Emma translated "desert" with Wüste, a word that can only mean "a desert"; it can never mean "unpeopled".

Given the daunting task of creating a graceful and convincing German version of any Jane Austen novel, the translators may surely be forgiven this minor misinterpretation - especially since it represents no violation of Jane Austen's own text.

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...AND AGAIN - E.Sutherland.

In Doctor Thorne by Anthony Trollope occurs the same mis-quotation:

"Had she said out loud to the young man, 'Your father is such an obstinate, pig-headed, ignorant fool, that it is no use speaking to him; it would be wasting fragrance on the desert air', she could not have spoken more plainly." (Ch.5).

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SPONGING and SPONGING HOUSES

"What else have you been sponging," said Maria Bertram to Mrs. Norris after the Sotherton visit in MP. Some of our members queried the history of the word "sponge" used in this manner.

The Oxford English Dictionary defines it: "To live on others in a parasitic manner", in use from the 17th century. Their citation is:

1785: Grose, Francis, Ed. A Classical Dict. of the vulgar tongue. "To sponge, to eat and drink at another's cost."

Sponging House: A house kept by a bailiff or sheriff's officer, formerly in regular use as a place of preliminary confinement for debtors.

The word has been used in this way since 1700. The citation is of a court decision of 1802:

"In jail, or in a sponging-house, his effects are as much in his power as if he were at home."

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VANCOUVER LIBRARY - CASSETTES, etc.

Video Cassettes: Mansfield Park, Northanger Abbey (2 copies), Pride & Prejudice, Sense & Sensibility (2 copies). All BBC.

Audio Cassettes: Emma, Mansfield Park, Northanger Abbey, Persuasion, Pride & Prejudice, Sense & Sensibility. All unabridged.
Our Own Particular Jane, (2 copies), by Joan Austen-Leigh.

Miscellaneous: Blenkhorn, Deborah: Powers of Persuasion - paper presented Mar.17/90.
Cove, Rodger: Focalization in Austen's P&P - prize essay.
Spankie, Col.D.F.: Jane Austen's World (2 copies)
Sutherland, Eileen: Dining With the Darcys (2 copies)

The Trial of Mrs. Leigh Perrot - article from The Times, Dec. 13/80.
(3 copies)

Victoria Magazine, April 1990 - The Sense & Sensibility of Jane Austen - A Stroll Through Chawton, pp 76-83.

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VANCOUVER MEMBER WINS GLOBE & MAIL "CHALLENGE"

Each week, the Toronto Globe & Mail has a "Challenge" puzzle. That of April 27, 1991 was to "Uncover the secret acronyms in people's names". The winner was Maureen Korman of White Rock, B.C. for what the Globe described as "a letter-perfect assessment of Jane Austen":

All Unfolds Sportively To End Neatly

Congratulations, Maureen.

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JANE AUSTEN'S BIRTHDAY

December, 1775, according to the Journal of Gilbert White:

- Dec.4. Colds & feverish complaints about in this neighbourhood. In London, Portsmouth, & other places colds, & coughs have been general...
- Dec.8. Grey, gleams of sun, bright. Fogs on the hills: Spring-like; more like Feb. than Dec^r...
- Dec.10. This epidemic disorder falls heavier on adults than children.
- Dec.13. Ice bears: boys slide.
- Dec.17. People recover from the epidemic disorder...
- Dec.21. People fall with colds. Dry weather for near three weeks, 'til the ground was very free from water...

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This Newsletter, the publication of the Vancouver Region of the Jane Austen Society of North America, comes out 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 Ave., North Vancouver, B.C. V7R 3S2. Price to Non-members: \$4.00 per year.