

VANCOUVER REGION NEWSLETTER No. 44 November 1993

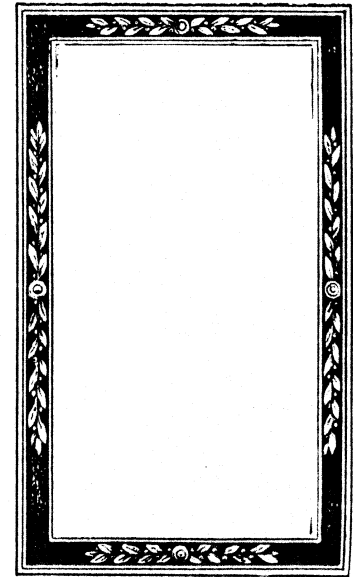
SELF-CONTROL - Mary Brunton: Eileen Sutherland

I am looking over Self Control again, & my opinion is confirmed of its being an excellently-meant, elegantly-written Work, without anything of Nature or Probability in it. I declare I do not know whether Laura's passage down the American River, is not the most natural, possible, and everyday thing she ever does. (Letters, October 11, 1813).

Mary Brunton was born and brought up in the Orkney Islands of Scotland, a bleak and isolated existence. She was almost entirely self-educated, teaching herself to read, and enjoying all the poetry and novels she could find. When she was 20, she married a Church of Scotland minister, who gave her steadfast intellectual and creative support. After the first few years of marriage in a rural pastorate, Mr. Brunton was appointed Professor of Oriental Languages at Edinburgh University, and they moved to Edinburgh. There Mary began to write.

She published her first novel, Self Control, in 1810. It was well received by critics and the public, and was soon followed by another success, Discipline. Brunton planned a series of novels about domestic life, emotional self-awareness and the need for self-reliance, but her promising career was cut short when she died in childbirth in 1818.

Laura Montreville, the heroine of Self Control, has been brought up in simple seclusion in a small village in Scotland, her mind formed on the strictest principles of morality and religion. At the age of seventeen, she is shocked to learn that the man she loves, Colonel Hargrave, "the first handsome man of fashion she had ever known, the first who had ever poured into her ear the soothing voice of love", doesn't want to marry her but tries to coax her into running away with him. Laura shuns him in horror.



Hargrave's passions overcome his worldly prudence, and he offers marriage, but Laura's principles forbid her to marry a libertine in spite of her continuing love for him. He attempts reform: "He forthwith made a purchase of Blair's sermons, and resolved to be seen in church once at least every Sunday". Laura remains adamant.

Hargrave's passion turns to fury and revenge. For the next three years and 300 pages Laura must preserve herself from his innuendoes, importunities, plots and physical assaults. Her father dies, her annuity is fraudulently withheld, her aunt - her only relative - aids and abets the would-be seducer; Laura's trust in God to sustain her remains steadfast. At the end, believing Laura dead, the villain is at last brought to repentance, and his final act, before putting his pistol to his breast, is to write a letter which clears Laura's name from all calumny.

Mary Brunton does not say so, but obviously part of Laura's creed was that "the Lord helps those who help themselves". Although, like any sentimental heroine, she "sunk without sense or motion to the ground" whenever her feelings were overpowered, at another crisis she escaped from a potential abductor:

Laura now rose from her seat, and seizing the reins with a force that made the horses rear, she coolly chose that moment to spring from the curricule; and walked back towards the town, leaving her inamorato in the utmost astonishment at her self-possession, as well as rage at her disdainful treatment. p. 114

Even Laura's fainting spells work out to her advantage - when her seducer goes back to a nearby stream to fetch water "to bathe her temples", she recovers her senses enough to flee:

...reckless of all danger but that from which she fled, she leapt from the projecting rocks, or gradually descended from the more fearful declivities, by clinging to the trees which burst from the fissures; till, exhausted with fatigue she reached the valley, and entered the garden that surrounded her house. p. 118

On another occasion, she almost escapes through the window of the coach - one of her abductors asleep on the seat beside her. Later, dying of neglect, fear and despair, her last tottering steps take her to the bank of a river in the wilderness of Quebec - where she has been captured and imprisoned - and finding a birchbark canoe concealed in the underbrush, she falls into it in a swoon, and drifts downriver and over a roaring cataract to safety.

Jane Austen must have enjoyed more than chuckles of amusement over the absurdities of Self Control. Mary Brunton had a gift for acute characterization, a delight in language, and a deft sense of humour:

Principles and prudence sometimes governed her Ladyship's resolutions, but seldom swayed her practice. p. 379

[Lady Harriet possessed] a frankness, to which some stiff advocates for female decorum might give the harsh name of forwardness. Montreville was in love, and he was pleased to call it the candour of a noble mind. p. 2

[Her] person was shewy, and her manners had the glare, even more than the polish of high life. p. 1

Lady Pelham's purposes were like wedges, never fixed but by resistance. p. 289

[Hargrave] improved in what is called knowledge of the world; that is, a facility of discovering, and a dexterity in managing the weaknesses of others. p. 42

...the turmoil of a household, bustling without usefulness, and parsimonious without frugality. p. 3

Of all the dangles whom beauty, coquetry, and fifty thousand pounds attracted to [Lady Bellamer's] train, none was admitted to such easy freedom as Hargrave. p. 187

The detailed descriptions of the countryside show a careful observation and a sensitive appreciation:

The way which led to [the village churchyard], and to it alone, was a shady green lane, gay with veronica and hare-bell, undefaced by wheels, but marked in the middle with one distinct track, and impressed towards the sides with several straggling half-formed footpaths. The church itself stood detached from the village, on a little knoll, on the west side of which the burial-ground sloped towards the woody bank that bounded a brawling mountain stream...The sun, which had been hid by the rugged hill, again rolling forth from behind the precipitous ascent, poured through the long dale his rays upon this rustic cemetery; the only spot in the valley sufficiently elevated to catch his parting beam. p. 34

With a point of view unusual for her day, Brunton depicts her heroine, destitute and friendless in London, supporting herself and her father by selling her paintings from shop to shop, and holding out for a reasonable price for them. Laura is independent and self-reliant, and speaks up to defend her opinions and actions.

Brunton does not attempt to disguise the fact that Laura loves Hargraves with an intense physical passion that requires all her religious convictions and her self-

control to master. Sense and Sensibility was published in November, 1811. In the previous April, Jane Austen wrote to Cassandra that "we have tried to get Self Controul, but in vain..." It is unlikely that she read Brunton's book in time to have any effect on her own novel, but she, too, writes of a heroine whose self control enables her to hold in check her seemingly hopeless love, and maintain herself with dignity and decorum.

In Brunton's Preface, she wrote: "In the character of Laura Montreville the religious principle is exhibited as rejecting the bribes of ambition; bestowing fortitude in want and sorrow; as restraining just displeasure; overcoming constitutional timidity; conquering misplaced affection; and triumphing over the fear of death and of disgrace". Except for the last, this could equally apply to Elinor Dashwood.

There is much in Self Control that Jane Austen would have appreciated and been influenced by, but her mockery of the incidents in the plot remained her principal reaction. At the end of 1814, she wrote to her niece, Anna:

I will redeem my credit...by writing a close Imitation of Self-Control as soon as I can; - I will improve upon it; - my Heroine shall not merely be wafted down an American river in a boat by herself, she shall cross the Atlantic in the same way, & never stop till she reaches Gravesent -

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JANE BEAUTIFUL HAIR

Fax is a word that is becoming increasingly common as fax machines take over more and more of our communication.

The word itself, however, has been around for centuries. It first came into the English language about 900 AD or even earlier, and referred to the hair of the head. A 14th century author wrote: "Scho [she] was far [fair] of fax and face".

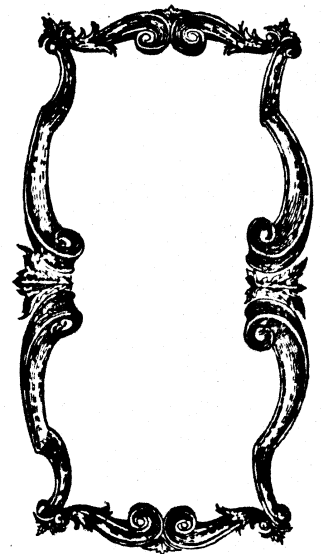
As late as 1851, a comet was called a "faxed star", from the resemblance of its tail to hair.

I wonder if Jane Austen knew of this meaning. Frank Churchill, referring to his aunt's jewels, gloats possessively over Jane Fairfax's beautiful hair:

"I am resolved to have some in an ornament for the head. Will it not be beautiful in her dark hair?"

Some names in the novels tell us something about the owner's appearance or character, for example, Knightley or Rushworth. Perhaps Jane Fairfax belongs in this category.

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DANDIES, DUDES AND STUDS: Men's Fashions from 1750 - 1950

IVAN SAYERS.

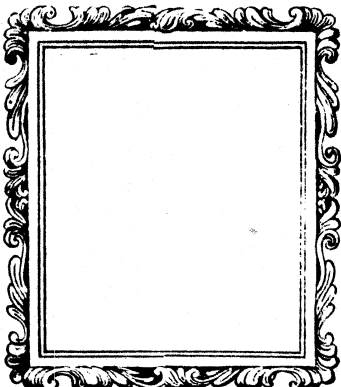
Two lectures on the gradual evolution of men's fashionable clothing from the mid-18th century to the present day. An academic, but lighthearted look at social history through costume.

Ivan Sayers, former curator of history at the Vancouver Museum, has an extensive collection of clothing from the past and will illustrate his lectures with slides and many actual garments.

Two Tuesdays, Nov. 23, Nov. 30. 9:30 - 11:30 a.m.
Hotel Georgia, 801 West Georgia St., Vancouver.

\$30; seniors \$20. (222-5203)

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A SAMPLER FROM LAKE LOUISE

Most of the talks at the conference at Lake Louise will be printed in the next issue of Persuasions, but here are some comments to whet your appetite:

Jane Austen and Anne Tyler, Sister Novelists under the Skin: Gene Koppel (V.McClelland)

According to Gene Koppel, several modern novelists have been compared to Jane Austen, including Barbara Pym and Alison Lurie, but none so deservedly as Anne Tyler.

Both writers write of romantic marriages but not necessarily ideal marriages. Both give examples of marriages based on romantic love which were not good marriages. In Persuasion, Jane Austen refers to "the youthful infatuation which made her [Anne's mother] Lady Elliot", while Anne Tyler's Lucy and Danny [Saint Maybe] fall in love at first sight with disastrous consequences. To both authors, a marriage based on friendship and respect is preferable, which is not to ignore romance.

Both Austen and Tyler use humour and irony without taking away the reader's warm feelings for the characters. Neither writer gives us a perfect protagonist. Both have a religious or spiritual dimension in their writing, not surprising when one remembers that Jane Austen was a clergyman's daughter and Anne Tyler was raised in a Quaker commune. Both novelists have been accused of being limited and narrow. Both are superb stylists.

* * *

The Slow Process of Persuasion: Judith Terry (Maureen Korman)

Noting that most readers first encounter JA through P&P, Terry compared Austen's treatment of Elizabeth Bennet with that of Anne Elliot. Both books introduce the heroine through parents' eyes, but while "Lizzy" is in immediate focus as her father's favourite, our perception of Anne grows slowly. She is "only Anne". In the early chapters she appears in narrative, not dialogue. To quote Terry, Anne does not "speak in her own voice."

In Ch.2 of P&P, Elizabeth speaks in her own voice, revealing herself as "loving, kind and sensible". In Ch.2 of Pers. our view of Anne is still indirect. The scenes with her two sisters are "their scenes, not hers", and "the initial impression of [her] as a nonentity takes deep root".

(Here is where I disagreed. We know Anne is a nonentity to her family, but I feel she is not so to the reader because to that "only Anne" description Austen added "elegance of mind and sweetness of character", making us realize there is more to Anne than her family sees. However, as Terry pointed out, it is an interesting tactic that Austen has used to depict self-effacing Anne only in brief narrative glimpses until Ch.3).

Then she finally speaks, defending the Navy; her words are lightly regarded by the others, again making her seem ineffectual, and the speech takes on special significance later when her love for Wentworth is revealed. When Wentworth appears, he immediately engages our sympathy. Terry said that at this point we are persuaded he was right about Anne - she was too malleable, too easily influenced by Lady Russell.

Thus she comes only slowly into focus for the reader until Louisa's accident, when Anne is the only one in control. It is at this point that the first- or second-time reader usually comes to appreciate Anne. Even here, however, her gentleness is apparent. She uses the imperative only once and then takes charge through questions - taking charge without sounding as though she is doing so.

Terry's thesis is that Austen has deliberately led us into error by downplaying Anne in the early part of the book, then forced us to do an about-face and discover the strength behind Anne's quiet and resigned façade. In conclusion, Terry noted that Persuasion demands much more of the reader than does Pride and Prejudice.

* * *

From Ornamentation to Occupation: the Evolution of the Concept of Heroine in "Persuasion": Louise Flavin (Keiko Parker)

Among JA heroines, Elizabeth Bennet is bright, and Emma Woodhouse is clever, but Anne Elliot is older and unique in conception. In Persuasion there is a change of conception in JA's heroines.

To look at other female characters in Pers.: Elizabeth Elliot is obsessed with manners. She is busy with rounds of activities of elegance and of nothingness. She has no talents for home. Mary Musgrove always thinks herself "ill-used". She thinks she is "useful", but she really is not. She is always concerned with rank, the same as Elizabeth Elliot. The Musgrove girls have no individuality so that Admiral Croft can't tell them apart. Mrs. Wallace is the type Mrs. Smith calls a "silly, fashionable woman". Mrs. Croft is rational. She implies that rationality and elegance can not coexist. A quote from some source: "Women so reasonable can't be ladies". Mrs. Smith finds a useful way of supporting herself. She is useful and shrewd. She is the type that appears in Victorian novels.

The one with most claim to ill-use is Anne, but she does not make that complaint. Conscious exertion prevents her from such complaint. Stuart Tave has said, "Anne's usefulness comes from her willingness to be of use". Anne's "usefulness", a constantly repeated word, is the beginning of occupation. Anne is more than an ornament.

In this sense Anne Elliot prefigures such a Victorian heroine as Jane Eyre, a small, unattractive heroine who must come out of herself. Anne Elliot is part of an aristocratic world that values women only as an ornament, but she is beginning to get out of that. She marks the beginning of the notion that a heroine is judged for what she is, not for her "accomplishments" or her rank. She is the first heroine who really defines "usefulness".

Blair's Rhetoric and the Art of Persuasion: Elaine Bander (Irene Howard)

Who was Blair and what is rhetoric? Hugh Blair of Edinburgh adapted the rhetoric of the ancients for his times; that is, the eighteenth century. Rhetoric is the art of discourse, the study of techniques used in literature and public address, such as apostrophe (a sudden shift to direct address), antithesis, amplification, figures of speech.

Elaine Bander explained that Blair was a household name among educated people. By 1783 his Rhetoric had appeared in over one hundred editions. JA was obviously familiar with it and assumes her readers are too, for in N.A. Eleanor Tilney warns they are likely to be "overpowered with Johnson and Blair" when Henry challenges Catherine's use of the word "nice". This reference to Blair, observed Elaine Bander, is the equivalent of our referring to Fowler's Modern English Usage.

Captain Wentworth's homily on the hazelnut is an example of a rhetorical figure. Anne's argument with Captain Harville about women being more 'constant in love than men is in the formal rhetorical diction of persuasion. Finally, true eloquence is the language of worthy feelings, and the language of Captain Wentworth reveals a virtuous man, in contrast to the less open Mr. Elliot.

Unvarying, Warm Admiration Everywhere: Kathleen James-Cavan & Barbara Seeber (Jane Stringer)

The presenters, dressed in early 19th century attire, acted out a dialogue between Anne Wentworth and Louisa Benwick. Louisa claimed that Captain Wentworth was like Willoughby, in that he had misled her and persuaded her that he intended to marry her.

There was also a case made for Persuasion's being a second novel, a revising of the first, which took place eight years earlier.

Scopophobia in "Persuasion": Douglas Murray (John Parker)

Professor Murray coined the word "scopophobia" which he defined as "fear of the gaze". "We all know someone", he said, "whose gaze arouses fear or causes immobility in us". (The term "scopophilia", first used by Freud, referred to love of the gaze). His brilliant lecture then dealt with the manner in which JA makes use of visual exchange, as her characters interact with one another, first in P&P and then in Pers.

By way of introduction, Murray described an architectural structure designed by the philosopher-jurist Jeremy Bentham called a panopticon, which permitted all areas (and persons) to be visible from a single location - desirable in a library or prison. The effect of such ceaseless surveillance on the psyche may be imagined. He found parallels between the use of the gaze in both P&P where Lady Catherine de Bourgh's withering stare intimidated those about her (but not Elizabeth who practically looked her in the eye), and in Pers. where Sir Walter Elliot was clearly the panoptic and cynosural centre. In an ontological sense, visibility guarantees existence. Mary, when left alone, becomes weak and sinks to the ground if denied the company and looks she requires for psychic survival. Douglas referred to the "quicken power of Sir Walter's gaze", much practised by his incessant viewing of himself in the mirrors located throughout his dwelling. At Bath, at least, not to be recognized by Sir Walter, was in a sense to be condemned to social limbo.

Anne suffered severe neglect from both her father and her sisters. She was scarcely noted in the baronetage. She was only Anne. Douglas suggested that Anne suffered from a form of scopophobia, fear of the gaze. She even contrives to make herself all but imperceptible. On first seeing Captain Wentworth after his long absence Anne seeks to avoid him, even though she senses her love for him is still unchanged. Again, when Anne conceals herself in the hedgerow, where she overhears the conversation between Captain Wentworth and Louisa, she demonstrates this scopophobic behaviour. It is only after the incident at Lyme that Anne, in proving her superiority over all the others, begins to emerge as the three-dimensional heroine that we all so love and admire.

In concluding, Douglas referred to the similarities between Anne the character and JA the person and writer. JA's family did not appreciate her as a great novelist or even as a competent executant of the piano; she too limited access to her person, or used a creaking door to inform her that someone approached; and the cap she took to wearing prematurely signified her withdrawal from the marriage market. As she finally fell under the favourable gaze of the Prince Regent himself for the excellence of her novels, JA escaped intensive public gaze by belittling her genius. Perhaps she was scopophobic. The sun sees everything but cannot be looked upon. JA, like the sun, was the unobserved observer.

"Persuasion" and the presence of Scott": Jane Milgate (D. Macaree)

Professor Milgate is the author of two books on Scott as well as articles on Jane Austen. The latter's final work of prose fiction was composed between August 1815 and the same month a year later; at about the same time the Scottish author transferred from romantic poetry (represented by such works as Marmion, The Lay of the Last Minstrel, set between the wars of England and Scotland, and the fictional Lady of the Lake, dealing with the personal conflict of highlands and lowlands) to prose fiction of near-contemporary settings. The third of these, The Antiquary, of 1815, dealt with aging characters providing parallels with Sir Walter Elliot, Lady Russell, and the admiral and his wife, set against the patriotism of younger creations like Anne, paralleling the reaction of Scott's characters Jonathan Oldbuck and the old beggar Edie Ochiltree to the mistaken alarm of a French invasion.



Conference Notes - Dianne Kerr

My C.O. and I arrived early at Lake Louise, so I promptly grabbed a prime banquet table for B.C. (My C.O. thought he was a Commanding Officer, and was most chagrined to learn that he was merely a Companion Of). Seated in companionable delight (not in this order) on Saturday night were Jean Brown, Marlene Brown, Pamela Delville-Pratt, Darlene Foster, Sheila MacArthur from Calgary, Flora Farnden, Irene Howard, Norma Jackson from Whidbey Island, Maureen Korman, David Macaree, Norah Morrow, Viviane McClelland, John and Keiko Parker, Annabel and Les Smith, Eileen Willis, Frances Forest-Richardson from Victoria, and me and my C.of.

Spilled over to the adjacent table were Margaret Dolphin, Brenda Jowett, Elizabeth Green of North Vancouver, Lynne Guinet of Vancouver and Anne Magusin of Fort St. John - the last three have not yet met us, but they are members and they expressed a desire to get to know us. Eileen and Ron Sutherland were at one of the head tables, and, owing to dreadful misfortune, Jane Stringer and her two c ofs. (lovely daughter Laura and tall dark and handsome son Cameron) were obliged to sit at some considerable distance from us - in another room in fact.

But they were able to join us for the Leftovers Thanksgiving Sunday dinner. Leftovers were Ron and Eileen, Jane, Laura and Cameron, Marlene and Jean, Pamela and Norma, Eileen Willis, me and my c.of. Another perfect group. The dinner itself was not leftovers. For the not unreasonable sum of \$32 per we were treated to a full and generous five-course dinner. We sat down at 6 p.m. and did not stagger from the table, after an interlude of much hilarity and mirth, until 9:30 p.m. Then most of us wandered in a group round the Chateau, chatting and window-shopping. Shortly before midnight we escorted Eileen Willis to Deer Lodge, a delightful spot about 3 minutes walk away. There were no lights, no cars, no clouds, no sound. Nothing but glittering diamonds set into the black. We contemplated the sky.

Prize for the best-dressed amongst us goes to Jean Brown. She wore a four-inch high gem-studded tiara, a gem-studded choker, and golden slippers with a pale mint-green early 19th century style bare-bosomed gown also studded tastefully with gems. She glimmered.

My c.of and I thought everything wonderful - except for the Sunday morning Brunch, where the food was awful. But what we heard at the Brunch made up for it - "The Triumph of Cheerfulness", a talk by Isobel Grundy, and news of Chawton at last.

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JANE BENNET - A PARADOX; Kathleen Glancy, Edinburgh

"Elizabeth was pleased to find, that he had not betrayed the interference of his friend, for, though Jane had the most generous and forgiving heart in the world she knew it was a circumstance which must prejudice her against him".

Oh really, Elizabeth! It must, I can only suppose, be the effects of newly discovered and, at the time she thinks this, uncertain love which cause her to misjudge her own dear sister. Jane nurse a prejudice against Darcy indeed. She would only need to be told, what is in fact the truth, that he had no idea of her affection for Bingley and therefore was quite oblivious that his interference would hurt more than her pride. She would then forgive him at once. After all, she had always a value for him.

Some people might say she had a slightly alarming degree of value for him, in fact. "...as Bingley's friend and your husband, there can be only Bingley and yourself more dear to me," she tells Elizabeth on hearing of her sister's engagement. That is to say, her parents, three of her four sisters, her uncles and aunts, Gardiners and Philipases alike, her cousins and her old friends are all going to be relegated to a lesser place in her affection than her brother-in-law elect. Rather an odd thing for so tender-hearted a creature to say.

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TYPHUS OR TYPHOID? - Leila Vennewitz.

In the August Newsletter, No. 43, Mary Millard has some interesting things to say about the references in accounts of Jane Austen's life to "typhus" having been the disease from which Jane, Cassandra and their cousin suffered when at school in Southampton. While Mary Millard convincingly puts forward various other ailments the girls may have contracted, I would like to make a case - a purely linguistic one - for typhoid having been the culprit.

Long before Jane Austen's time, the confusion between typhus and typhoid cropped up quite often, and one still runs across it today in conversation with people whose mother tongue is other than English. Whereas the Romance languages are in accord with English usage, Central and East European languages appear to conform to the German pattern: in German, the word Typhus (capitalized, like all German nouns) is the equivalent of what we call typhoid, not typhus, while our English word typhus is in German Flecktyphus - Fleck meaning patch or spot, and victims of typhus do develop dark red patches on their skin. Keeping to English then: typhus is transmitted by body lice; typhoid is not.

If this ends up muddying the waters rather than clarifying them, I apologize. My concern, like Mary Millard's, is to find a credible alternative to the unacceptable idea that Jane Austen ever contracted a louse-borne disease!

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SEQUELS - Jean Scott.

When I read the following in today's [Sept.28] Globe & Mail cold chills of shock ran up and down my spine! What is your reaction?

Recent news about books: In 1991, the novel Scarlet - a sequel to Gone With the Wind - was published and sold two million copies despite being panned by critics. It continues to sell steadily, ... and has inspired a publishing trend: sequels to classics. For instance, there will be sequels for the novels Rebecca (Mrs. de Winter), Lost Horizon, and two follow-ups to Jane Austen's Pride and Prejudice (Pemberley, and Presumption).

[Ed.note: "Worse than I had supposed! Absolutely insufferable!...I could not have believed it."]

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ADDITIONS TO THE LIBRARY

Books: Austen-Leigh, Joan: Mrs. Goddard, Mistress of a School, (Letters from Highbury - another view of EMMA) Donated by Eileen Sutherland.
McMaster, Juliet: Jane Austen: The Beautiful Cassandra (from the Juvenilia). Donated by Eileen Sutherland.

Papers: Stebbings, Jacquie: Searching for Feminism in the Early 19th Century Sources in Jane Austen's "Emma". (Stebbing was this year's winner of the Vancouver JASNA Essay Prize at UBC).

Audio Cassette: Murray, Douglas: Scopophobia: Fear of the Gaze in "Persuasion". (Pre-recording of a break-out session at Lake Louise). Donated by John Parker.

Clippings: Vancouver SUN: "A Place of Pride and No Prejudice", about a bookstore in Wales which has for sale a copy of "Emma" in original boards, dated 1816, and costing £10,850.00.
Edmonton JOURNAL: "Jane Austen Muses About her own Heroine", review of the première of "An Accident at Lyme", the musical which was featured at Lake Louise.

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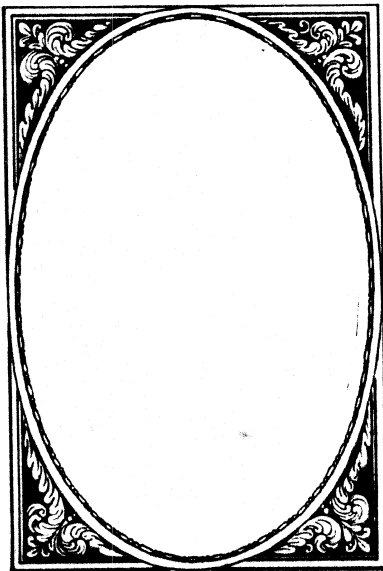
The framed blank spaces have been left on several pages of this Newsletter so that you may take part in a very popular 18th century pasttime - you may "grangerize" your copy.

James Granger, Rector of Shiplake in Oxfordshire, published in 1769, A Biographical History of England, from Egbert the Great to the Revolution, [The title goes on for three or four more lines, but this is enough], a catalogue of engraved portraits and biographical notes arranged chronologically, and in classes, in an attempt to bring order or system into the study of history.

Granger's name has been given to a craze that lasted for more than a century. A grangerized book is one "into which has been bound or mounted extraneous but thematically related material both visual and verbal". The collecting of engraved portrait "heads" became such a passion in the late 18th and early 19th centuries, that one collector was said to be so eager to obtain as many faces as possible that "he would buy the book, tear out [the frontispiece portrait], paste it in his blank book, and write under it from whence he had taken it". These engravings were often contemporary reproductions of earlier original paintings and engravings, or simply inventions of faces of which there were no originals (of Homer, for example).

This mania for collecting proved a great boon to engravers and printsellers. Horace Walpole remarked in 1770 that in his earliest collecting days he could purchase a print for one or two shillings, whereas after Granger's Biographical History came out, and the subsequent interest it aroused, scarce "heads" could cost five guineas. Books illustrated with engraved portraits rose in price to five times their original cost. Boxes of unmounted "heads" surviving in museums today testify to the rapacious collectors who removed them from books and failed to complete their collections. Like one aspect of stamp collecting today, quantity was important as well as quality, and reports mentioned collections running to as much as 27 volumes, containing thousands of engraved portraits. Printsellers' catalogues often mentioned "completing" a collection, and forgeries and artificially-aged paper used in the prints were not uncommon.

Many collections were formed by pasting prints into blank books like scrapbooks, but later editions of Granger's Biographical History were printed only on one side of the page, or with blank pages interleaved, "for the convenience of such gentlemen as may chuse to place the heads near the lives in your work". A poem of 1813 includes the lines:



Granger - whose biographic page,
Hath prov'd for years so much the rage;
That scarce one book its portrait graces.
Torn out alas! each author's face is.

In an age when the usual book had a single illustration as a frontispiece, this passion for collecting engravings led to "grangerizing" many books. A copy of Clarendon's History of the Rebellion and Civil Wars in England (1702-04), lavishly illustrated with engraved portrait heads pasted in at appropriate places, and Pennant's Some Account of London, embellished with portraits of distinguished residents pasted alongside views of the locations with which they were associated, both probably "grangerized" in the late 1790s, survive in the British Museum. One of the most wide-ranging collections - 250 volumes, in all - was amassed by Richard Bull and his daughters: they cut and mounted the engravings, joined them often with printed linked

chains (a fancy decoration available from print sellers), also cut out and pasted on, added Granger's biographical text underneath, or additional biographical information from elsewhere. In some cases Bull added marginal comments: "very scarce", "very rare", as well as the price he paid for some of the prints. One of his collections was sold in 1774 for £1,000. Two of his collections still survive, both now in the Huntington Library, in California.

The craze tapered off after the second decade of the 19th century, but a copy of a "grangerized" history has survived, which includes material printed as late as the 1860s.

The "books of engravings...and every other family collection within his cabinets" that Mr. Knightley provided for the entertainment of Mr. Woodhouse, may have included some such "grangerized" books, although it is difficult to imagine Mr. Knightley himself taking part in this activity - perhaps his mother or grandmother spent leisure time cutting and pasting portrait heads, like so many of their contemporaries.

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JANE AUSTEN AND ROUSSEAU - Dianne Kerr.

The Manchester Guardian of 15 August, 1993, has a brief but sweet mention of Austen.

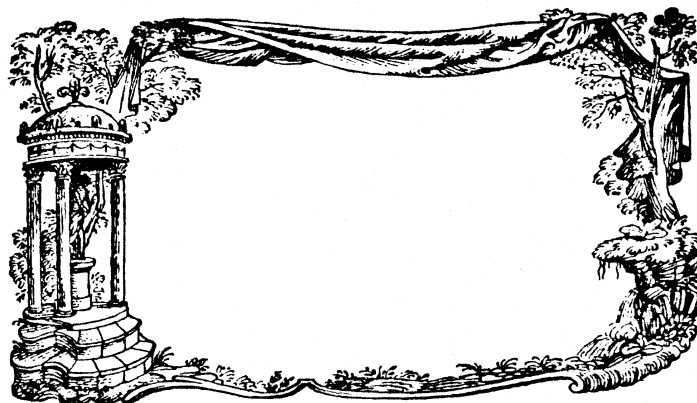
A book reviewer (reviewing Love and Friendship, by Allan Bloom), observes that his subject initiates his thesis with Rousseau, whose "...belief in the possibility of love between individuals as a binding social power he points to as the beginning of Romantic idealism..." Then Bloom "...considers a clutch of great Romantic novels... that grew out of Rousseau's radical new vision of human nature. The Red and the Black, Pride and Prejudice, Madame Bovary, Anna Karenina. All of these but one are brilliant psychological studies of adultery, and adultery is centrally important because the love between two people is the highest value there is..." (free choice implying the solemnity of marriage, childbearing and honesty).

The reviewer continues: "The inclusion of Pride and Prejudice was a splendid decision, for the ironic Austen accepts both the social structure of her world and the Rousseauian [sic] imperative to find true union of minds..."

This caught my attention because I remembered having been set the task, about 40 years ago, of writing on a topic entitled: "Rousseau, précurseur de Romanticisme ou non?"

Evidently not a new idea. But, for those who are interested, a copy of the clipping has been placed in our library's circulating clippings folder.

(Bloom's thesis, by the way, appears to be that he thinks the world has abandoned its sanity in exterminating Love as a binding social good, and substituting Good Sex in its place).



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