



# Jane Austen Society of North America

VANCOUVER REGION

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## REJECTED ADDRESSES - E. Sutherland.

*I am as much in love with the author [Captain Pasley] as ever I was with Clarkson or Buchanan, or even the two Mr. Smiths of the city. (Letter #75, 24 Jan. 1813)*

The "two Mr. Smiths of the city" were the brothers James (1775-1839) and Horace (1779-1849) Smith, the authors of Rejected Addresses.

In 1809 the old Drury Lane theatre burned down. When it was rebuilt, a competition was announced for an address to be proclaimed at the opening ceremony in October, 1812. Over a hundred entries were received, and one by Lord Byron was eventually chosen.

When the competition was announced, two brothers, James and Horace Smith, decided to publish a collection of Rejected Addresses, supposedly written by various well-known contemporary authors, imitating their style and language. In six weeks they managed to write over twenty pieces, in prose or verse, and had their book published by the day of the opening. It was an enormous success, and went through sixteen editions by 1819. (Later in 1812, Genuine Rejected Addresses - those actually submitted to the competition - was published, without anything like this success).

In a preface to an edition twenty years later, the two authors explained their decision to "confine ourselves to writers whose style and habit of thought, being more marked and peculiar, was more capable of exaggeration and distortion" than those who presented "beauty, harmony and proportion in their writings, both as to style and sentiment." They admitted that they perhaps stressed the need to "raise a harmless laugh" and thus were rather unjust to some of the writers they parodied. It is to the credit of the writers who were the subject of these pleasant-ries that they almost all enjoyed a laugh at themselves and subsequently became friends of the two brothers.

Well-read contemporaries, like Jane Austen herself, would have immediately recognized the style of the "authors" of the Rejected Addresses. Here are some excerpts from the parodies, along with short extracts really written by the authors imitated (just to refresh your memories):



*The steed along the drawbridge flies,  
Just as it trembled on the rise;  
No lighter does the swallow skim  
Along the smooth lake's level brim:  
And when Lord Marmion reach'd his band,  
He halts, and turn'd with clenched hand,  
And shout of loud defiance pours,  
And shook his gauntlet at the towers.  
(Scott: Marmion)*

*As chaos, which, by heavenly doom,  
Had slept in everlasting gloom,  
Started with terror and surprise  
When light first flash'd upon her eyes -  
So London's sons in nightcaps woke,  
In bed-gowns woke her dames;  
For shouts were heard 'midst fire and smoke,  
And twice ten hundred voices spoke -  
'The playhouse is in flames!'  
(Rejected Addresses: A Tale of Drury Lane)*

Statues of glass - all shiver'd - the long file  
Of her dead Doges are declined to dust;  
But where they dwelt, the vast and sumptuous pile  
Bespeaks the pageant of their splendid trust.  
(Byron: Childe Harold's Pilgrimage)

Ye reckless dupes, who hither wend your way  
To gaze on puppets in a painted dome,  
Pursuing pastimes glittering to betray,  
Like falling stars in life's eternal gloom,  
What seek ye here? Joy's evanescent bloom?  
Woe's me! the brightest wreaths she ever gave,  
Are but as flowers that decorate a tomb.  
(Rejected Addresses: Cui Bono?)

Believe me, if all those endearing young charms,  
Which I gaze on so fondly today,  
Were to change by to-morrow, and fleet in my arms,  
Like fairy-gifts fading away,  
Thou wouldst still be adored, as this moment thou art,  
Let thy loveliness fade as it will,  
And around the dear ruin each wish of my heart  
Would entwine itself verdantly still.  
(Thomas Moore: Believe Me if All...)

O why should our dull retrospective addresses  
Fall damp as wet blankets on Drury Lane fire?  
Away with blue devils, away with distresses,  
And give the gay spirit to sparkling desire!...  
Let artists decide on the beauties of Drury,  
The richest to me is when woman is there;  
The question of houses I leave to the jury;  
The fairest to me is the house of the fair.  
(Rejected Addresses: The Living Lustres)

'My cloak!' no other word she spake,  
But loud and bitterly she wept,  
As if her innocent heart would break;  
And down from off her seat she leapt.  
(Wordsworth: Alice Fell)

My father's walls are made of brick,  
But not so tall and not so thick  
As these; and, goodness me!  
My father's beams are made of wood,  
But never, never half so good  
As these that now I see.  
(Rejected Addresses: The Baby's Debut)

Some of the Addresses described the fire,  
as in this anonymous piece:

Slow crept the silent flame, ensnared its prize,  
Then burst resistless to the astonished skies.  
The glowing walls, disrobed of scenic pride,  
In trembling conflict stemmed the burning tide,  
Till crackling, blazing, rocking to its fall,  
Down rushed the thundering roof, and buried all!

or this, by "Southey":

Drury Lane! Drury Lane!  
They shout and they bellow again and again.  
All, all in vain!  
Water turns steam;  
Each blazing beam  
Hisses defiance to the eddying spout:  
It seems but too plain that nothing  
can put it out!  
Drury Lane! Drury Lane!

"Coleridge" describes the work of rebuilding:

Workmen in olden times would mount a ladder  
With hodded heads, but these stretch'd forth a pole  
From the wall's pinnacle, they placed a pulley  
Athwart the pole, a rope athwart the pulley;  
To this a basket dangled; mortar and bricks  
Thus freighted, swung securely to the top,  
And in the empty basket workmen twain  
Precipitate, unhurt, accosted earth.

"Cobbett" harangues the audience:

You are now...got into a large, comfortable house. Not into a gimcrack palace; not into a Solomon's temple; not into a frost-work of Brokdignag filigree; but into a plain, honest, homely, industrious, wholesome, brown brick playhouse. You have been struggling for independence and elbow-room these three years; and who gave it you? Who helped you out of Lilliput? Who routed you from a rat-hole, five inches by four, to perch you in a palace? Again and again I answer, Mr. Whitbread! [The theatre owner]

The Rejected Addresses ends with short excerpts of new productions to be performed at the new theatre, such as this "dagger scene" from Macbeth:

*Go, boy, and thy good mistress tell  
 (She knows that my purpose is cruel)  
 I'd thank her to tingle her bell  
 As soon as she's heated my gruel...  
 My stars, in the air here's a knife! -  
 I'm sure it can not be a hum;  
 I'll catch at the handle, odd's life!  
 And then I shall not cut my thumb...  
 This knife shall be in at the death -  
 I'll stick him, then off safely get!  
 Cries the world, this could not be Macbeth,  
 For he'd ne'er stick at anything yet.*

It was all good fun, and the book was a "best seller" for a number of years. James and Horace both wrote other books, but they are now known (if at all) as the authors of Rejected Addresses only.

One mystery remains: Jane Austen mentions the Rejected Addresses several times in her letters, and gives the impression she enjoyed them. Yet she wrote to Cassandra: "Upon Mrs. Digweed's mentioning that she had sent the Rejected Addresses to Mr. Hinton, I began talking to her a little about them, & expressed my hope of their having amused her. Her answer was 'Oh dear yes, very much, very droll indeed - the opening of the House, & the striking up of the Fiddles!' What she meant poor woman, who shall say? I sought no farther."

This is a little hard on Mrs. Digweed. One of the Addresses, supposedly written by Jane Austen's favourite George Crabbe, has this passage, of the orchestra tuning up at the opening of the theatre:

*See to their desks Apollo's sons repair -  
 Swift rides the rosin o'er the horses's hair!  
 In unison their various tones to tune,  
 Murmurs the hautboy, growls the hoarse bassoon;  
 In soft vibration sighs the whispering lute,  
 Tang goes the harpsichord, too-too the flute,  
 Brays the loud trumpet, squeaks the fiddle sharp,  
 Winds the French-horn, and twangs the tingling harp;  
 Till, like great Jove, the leader, figuring in,  
 Attunes to order the chaotic din.  
 Now all seems hush'd - but, no, one fiddle will  
 Give, half-ashamed, a tiny flourish still.  
 Foil'd in his crash, the leader of the clan  
 Reproves with frowns the dilatory man:  
 Then on his candlestick thrice taps his bow,  
 Nods a new signal, and away they go.*

Odd, that Jane Austen would have forgotten this delightful passage.

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*But, say the critics, a Violin is not an Instrument for Ladies to manage,  
 very likely! I remember when they said the same Thing of a Pen.*

*[Hester Lynch Thrale, 1789]*

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JUNE MEETING - BOOKS AND BERRIES. Irene Howard.

[For those of us unlucky enough to miss the "wonderful, unforgettable" meeting in June, Irene has condensed the "books" section - nothing can supply the "berries"].



Murray Wanamaker offered some provocative comments and quotes from anti-Janeites Mark Twain and Ralph Waldo Emerson. These were from an anthology entitled Discussions of Jane Austen (1961). It was decided to pursue this line of discussion at a later meeting.

Murray also reported the "posthumous" baptism of Jane Austen by the Church of the Latter Day Saints in Utah. This practice has been undertaken with a view of somehow absorbing spiritual aid and comfort from eminent persons of the past. And finally, he showed us a sample of Jane Austen note cards on sale at the new Vancouver Public Library. These note cards honour a number of famous authors and are printed with their pictures and signatures.

Margaret Howell read significant excerpts from a review in The Spectator of Deirdre Le Faye's Jane Austen's Letters, recently published. Reviewer Jane Gardam confessed she was, to quote her title, "Exhausted by Excellence", but she concluded that "the heart and beauty of Jane Austen's life was the novels. No letters could have a more perfect commentary."

Keiko Parker reviewed Barbara J. Horwitz, Jane Austen and the Question of Women's Education (1991). [See elsewhere in this Newsletter for Keiko's review].

Jean Brown donated Jane Austen, a Literary Life to our library. This book emphasized Jane Austen's vocation and the importance of money in her life. Jane is not lost in a "sea" of family, as one might think but pursued writing as a profession from which she expected to earn money and finally did.

Jean also reported, very appropriately, on the early reputation of strawberries as a cure for rheumatism and gout. The French writer Fontenelle credited his longevity to eating strawberries.

Ainslie Manson reminded us of an excellent new book, Irene Collins' Jane Austen and the Clergy [in our library], and showed us a handsome Folio Society edition of James Edward Austen-Leigh's A Memoir of Jane Austen, with an introduction by Fay Weldon, 1989.

Irene Howard reported on The Jane Austen Cookbook by food historian Maggie Black and noted Jane Austen scholar Deirdre Le Faye (1995). [See review by Dianne Kerr in May Newsletter]. The recipes, dating from 1750 to 1820, are from two main manuscript sources: those of Martha Lloyd, who lived with Jane, Cassandra and their mother for many years until she married Jane's brother Frank, and those of Mrs. Philip Lybbe Powys, who was connected by marriage to the Austen family. The recipes are prefaced by three essays: "Social and Domestic Life in Jane Austen's Time", "The Novels and Letters", and "Martha Lloyd and her Recipe Book".

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NEW MEMBERS

We want to extend a sincere welcome to new members who have joined in the last few months:

Diana Bodner, Lynette Skippon and Caroline Warner - all of Vancouver.  
Jennifer Anglin and Ainslie Manson - of West Vancouver.

I hope we'll see them at meetings and get to know them. Welcome to JASNA Vancouver!

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## PASSION

Excerpt from "George Sand", an essay written by Henry James and published in the Quarterly Review, April 1914. Contributed by Esther Birney at the June meeting.

"The reproach brought against her [George Sand] by her critics is that, as regards her particular advocacy of the claims of the heart, she has, for the most part portrayed vicious love, not virtuous love...She has the advantage that she has portrayed a passion, ...the other group have the disadvantage that they have not. In English literature... more especially in the region of virtuous love, we do not 'go into' the matter...We have agreed among our own confines that there is a certain point at which the elucidation of it should stop short; that among the things which it is possible to say about it, the greater number had, on the whole better not be said...The thing with us, however, is not a matter of theory; it is above all a matter of practice and the practice that of the leading English novelists. Miss Austen and Sir Walter Scott, Dickens and Thackeray, Hawthorne and George Eliot have all represented young people in love with each other; but no one of them has...described anything that can be called a passion - put it into motion before us and shown us its various paces. To say this is to say at the same time that these writers have spared us much that we consider disagreeable, and that George Sand has not spared us... Few persons would resort to English prose fiction for any information concerning the ardent forces of the heart..."

-Literary Criticism, p.724. The Library of America, 1984.

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## THE LUCKY JANEITE WHO SAW AN APPARITION OF JANE AUSTEN - René Goldman.

In a volume entitled Autobiography With Letters (1939), the great American scholar William Lyon Phelps, who was a professor of English literature at Harvard and Yale universities, and authored a book entitled The Beginning of the English Romantic Movement (1893), relates an extraordinary incident that occurred during the bicycle tour of England which he and his wife effected in the fall of 1900. They had just seen the tomb of Jane Austen in the cathedral of Winchester and walked over to her house nearby, when it happened. Here is what Phelps wrote:

"We had a curious experience in front of this house. It was a cloudless morning. I asked my wife to take a picture in front of the house; accordingly, the camera was pointed at the front door. This door was closed and there was no one in front of it or near it. The camera clicked. But when the picture was developed there was a woman dressed in black standing close to the door. We have no explanation whatever for this, so we have decided to call the unknown the ghost of Jane Austen. It was such a clear day that every corner of the porch and of the front door appeared in sharp relief; we could almost have seen a fly. There was absolutely nothing; but there stands the woman in the picture".

W.L.Phelps is, incidentally, author of an introduction to Jane Austen's novels.

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Preface after preface finds the female author writing at the bedside of a dying husband or parent or rocking the cradle of a fatherless child. Elizabeth Boyd published her novel to provide for her 'ancient mother' and Sarah Fielding wrote because of a 'Distress in her Circumstances'. The learning she had acquired was not at the expense of domestic duties, she assured her readership, 'nor was the leisure which she found for such acquirements produced by neglecting anything necessary or useful for the family'. Her brother Henry also wrote for money and no doubt had other duties, but he felt no need to alert the public to the fact so frequently. (The Sign of Angellica: Janet Todd, 1989).

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MORE ABOUT THE RELATIVE AGES OF THE MUSGROVE GIRLS IN "PERSUASION" - Keiko Parker.

Eileen Sutherland is quite correct in pointing out the discrepancies in the relative ages of Henrietta and Louisa in Persuasion. The three statements that are consistent are the "youngest Miss Musgrove" (p.50) meaning Louisa, "Miss Musgrove of Uppercross" (p.76) meaning Henrietta, and Mrs. Musgrove's "eldest daughter's engagement" (p.230) referring to Henrietta. These three statements are consistent in making Henrietta the elder and Louisa the younger daughter.

As Eileen points out the only statement that does not tally is the first introduction of the family where Henrietta is given as 19 years old, and Louisa 20 (p.40). I cannot but think that our dear Jane got the names or the ages mixed up in this instance. More interesting still is the fact that Dr. Chapman corrects this "error" and, in his summary of characters in Persuasion (p.315), gives Henrietta to be 20 and Louisa 19, still citing this very passage.

There is further confusion for us. We tend to think of Louisa, "the determined one" to be more dominant and therefore the elder, and Henrietta who is guided by Louisa as to her affairs with Charles Hayter, to be the younger. The actions of the two sisters certainly give that impression.

But then again, since Charles Hayter and Henrietta Musgrove are already in love, it is natural for Mrs. Musgrove to wish her elder daughter Henrietta to marry Charles Hayter and eventually inherit Winthrop, the Hayters' estate.

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SEX CHANGE? - Leila Vennewitz.

In the Times Literary Supplement of June 23, 1995 (p.28), literary critic Tony Tanner informs us, in passing:

*About halfway through Mansfield Park, the Lady Bertram's dog apparently changes sex - I learned this from a note in the Bulletin of the Jane Austen Society. Although I have written a book on Jane Austen, I...had not noticed this intriguing little mutation.*

I wonder if any of our members ever noticed it either? It is such trifles that go to make up our never-ending delight in JA.

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SPECIAL LICENCES - Kathleen Glancy.

*Ten thousand a year, and very likely more! 'Tis as good as a Lord! And a special licence. You must and shall be married by a special licence. [Mrs. Bennet, in P&P]*

The renewed mention of special licences in a recent Newsletter prompts me to wonder whether Mrs. Bennet's wish for her daughter Elizabeth to have one ever came to pass. A special licence was not only prestigious, it was a way of hastening the ceremony, by eliminating the need to wait three Sundays for the banns to be called.

Now, if the bridegroom-elect's aunt was going about ranting over the arts and allurements practised on him by the bride-to-be, it would be possible that persons not closely acquainted with the parties most concerned might imagine that their courtship had not been conducted with the utter propriety with which it actually has been conducted. Such persons might think that, particularly in view of the recent conduct of one of the bride's sisters. It might therefore be politic, even for a person who could afford a special licence, to do it the longer way and so demonstrate that there was no need for haste.

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BOOK REVIEW - Keiko Parker.

Jane Austen and the Question of Women's Education: Barbara J. Horwitz. (1991).

The 18th and 19th centuries were replete with writings on the question of women's education by both male and female writers. The actual writing started in the 17th century with Rousseau's Emile (1762) which deals with the education of young women as well as that of young men; Fénelon's Traité de l'Education des Filles (1687); and John Locke's Some Thoughts on Education (1693). Elizabeth Inchbald's A Simple Story (1791), Jane West's The Advantages of Education (1793), Charlotte Smith's The Young Philosopher (1798), Mary Wollstonecraft's Mary, A Fiction (1788) and Maria, or the Wrongs of Women (1798), and Maria Edgeworth's Letters of Julia and Caroline (1795), were all written in the last ten or so years of the 18th century.

In the 19th century writers such as Hanna More and Jane West (Letters to a Young Lady, 1806) as well as many others churned out their theories on women's education. Horwitz first surveys the thoughts expressed by various writers on women's education, and discusses how Jane Austen agreed or disagreed with each specific point, how Jane Austen expressed her modified views compared to the other writers on these specific issues, and where Jane Austen goes far beyond these writers in several areas.

It is all very well to theorize on women's education, but things are never as simple as theorists assume, and Jane Austen delves into life's complexities in her novels and rises above the conventional thinking of the day. Take, for instance, vanity and hypochondria - just two of the undesirable traits generally ascribed to women. Jane Austen attributes the former fault to Sir Walter Elliot in Persuasion and the latter to Mr. Woodhouse in Emma, thereby indicating that these are not necessarily women's shortcomings.

Regarding spoilt children that figure in S&S and Persuasion, one is led to question whether it was really a matter of Austen's venting her "ill temper" against noisy children as John Halperin states in his book on Austen's life. It seems far more likely that, while Austen shows how spoilt children grow up to be misbehaving young adults in MP, she is also characterizing people around the spoilt children - the Steele sisters who toady to the Middletons by putting up with the bad behaviour of the Middleton children; loving but not wise Mrs. Musgrove who mourns over her good-for-nothing Dick and takes comfort from her noisy younger children. Mischievous little Walter Musgrove who bothers Anne while she nurses the injured elder boy is quietly removed by Captain Wentworth, thereby revealing his generous heart during the still-strained relationship between Anne and the Captain. Also behind the spoilt children are indolent mothers such as Lady Middleton and Lady Bertram. All these details one is made aware of again by reading Horwitz. When one realizes that John Locke had written one is "not to be too forward in making use of Physick and Physicians" (his italics, quoted on p.134), then John Knightley's simple command to Emma who is to be in charge of the children during his short absence: "[D]o not spoil them, and do not physic them" (Emma, p.311) takes on added resonance.

It is in this way that the reader realizes something about Jane Austen that was known for some time now - that, contrary to the popular notion that Jane Austen was an isolated spinster writing quietly in her provincial surroundings, she was conversant with the writing of her predecessors and contemporaries, and that she was engaged in her novels in constant discourse with other writers.

I have discussed only briefly the topic of spoilt children, but Horwitz's book deals with many aspects of bringing up children, especially educating young women. There are a typographical error (p.30) and mistakes (Marilyn Butler's book Jane Austen and the War of Ideas is put down as Jane Austen and the World of Ideas, p.133), and also Admiral and Mrs. Croft are referred to several times as "Admiral Crofts" and "Mrs. Crofts" (pp. 36, 123, and 124), and Mary Crawford as "Maria Crawford" (p.100). At \$32.95 US the book is not an inexpensive one, but it is worth reading and may prove to be a useful addition to the Vancouver Chapter library. Through its reading the members may indeed be able to "fully appreciate the freshness and originality of Jane Austen's thinking" (p.127).

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### SCENES FROM SENSE AND SENSIBILITY - Eileen Sutherland.

On a walking holiday on the south coast of England this past summer, we tried to find a "Bed and Breakfast" in a private home for each night. Even with no reservations, we managed very well, except for one time. It was the Saturday of a Bank Holiday Weekend, and every place was fully booked. Kind people phoned around to all their acquaintances but with no luck, until at last a vacancy was found in the next village, and the host drove over to get us. He explained that he had a suite free because a film crew had been staying there, but had left that morning. What was the film? Sense and Sensibility, the Emma Thompson one. How frustrating to have missed seeing the filming by one day!

However, our host told us where the scenes had been filmed, and our trail along the coast went the same way. So the next day we walked along a beautiful "avenue" - trees meeting overhead, bluebells in the woods on either side, sunlight flickering among the leaves - and imagined a "carriage and four" rushing down the roadway ahead of us. I do not know what scene in the novel this depicted - the Dashwoods leaving Norland forever at the beginning of the book, Willoughby rushing to Marianne's bedside, or Colonel Brandon bringing Mrs. Dashwood to her dying daughter. But I'll remember the lovely setting and watch for it in the forthcoming movie.

Another day we watched a particularly interesting episode of The Good Food Show on British TV. The featured guest was a "Food Designer", who created food used in movies and TV shows and other photographic events. She explained what she did, and showed the results. She makes mostly real food but not truly edible: flavours were omitted, and cakes were made heavier than usual, for example, to withstand the hot lights and last for up to a week or so. The special food she was then preparing was for a banquet in Sense and Sensibility. Large formal tables were arranged on three sides of a square, set with white linen and elegant silver and crystal, with bowls and platters of delicious-looking foods and confections being set in place.

But where in S&S is there such a banquet? The only scene I can think of is the party in London where Marianne sees Willoughby across the room. But unless the story has been drastically altered, this episode would be seen on the screen only for a brief minute or two, and the cost of the "banquet" must have run into hundreds of pounds!

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### RASPBERRIES

This fruit - the essence of summer - was gathered wild in England for both eating and medicinal use. A 16th century Herbal called it: "good for many purposes both for a weyke stomach and also for the fire and divers diseases of the goumes, teth, uvula, tong and pallet and other places there about". The first mention of various varieties of the fruit was in the 17th century Paradis in Sole (John Parkinson), who described both white and red kinds, "not differing in the forme either of bush, leafe or berry".

But by the late 18th century, William Driver, a London nurseryman, included in his catalogue a reference to: "Golden Antwerp, or Lord Middleton's raspberry. Large size, golden. Lord Middleton first cultivated it in England; his son received it from the governor of Antwerp, who procured it from Hungary". It could reach 9-12 feet in height, and instructions for cultivating it included the recommendation to shorten the canes to 4 or 5 feet in the autumn, leaving three shoots per plant.

The 19th century was the great age of hybridising, of all sorts of fruits and flowers, and many of the strains we grow today date from these times. William Forsyth, gardener to both George III and George IV at Kensington and St. James's palaces, listed the best raspberries in his 1806 Culture and Management of Fruit Trees. Twenty years later, the Horticultural Society noted that there were 23 different varieties.

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Britons: Forging the Nation 1707 - 1837: Linda Colley, Yale University Press, 1992.

Linda Colley analyses the development of nationalism - the feeling of belonging to a new British nation - in the years following the Act of Union between England and Wales and Scotland in 1707. Using documents, cartoons, art, letters and diaries, she makes the people and the times come vividly before us. Her research is wide-ranging, and her search for answers to complex questions is deep and convincing. The special charm of this influential history, however, is that the writing style is clear, readable and extremely interesting. This is a book to read and re-read, enjoying it more each time.

P. 173: "Just like the Grand Tour, therefore, informed internal tourism came to be a way of proclaiming who one was, a point made with characteristic precision by Jane Austen in Northanger Abbey (1798-1803). At one point, its ingénue heroine, Catherine Morland, is ridiculed for her naively lyrical appreciation of the Bath landscape by her admirer Henry Tilney and his sister, Eleanor. [Quotation from NA p.111]. As always in her novels, Austen lets us know exactly how much each of these characters is worth in the social and money stakes. Henry is the Oxford-educated son of an army general with a fortune and a country estate; his sister is the future wife of a viscount. Superior social status and education have allowed them to appropriate the scenery of their own land: to see and describe it ('fore-grounds', 'distances', 'second distances', 'side-screens' etc.) in ways that Catherine, who is only the daughter of a modest country clergyman, simply cannot hope to do."

P. 296: "Some of the most detailed information we have about civilian responses [required by the Defence of the Realm Act] in 1798 concerns the predominantly agricultural parishes of north Hampshire. This was an area running close to the boundaries with Berkshire and Surrey, stocked with small parishes like Steventon, where Jane Austen's father served as vicar and she herself wrote the early novels. A quiet and conservative area, then, virtually untouched by modernity or mobility of any kind. The first census revealed that all but six of Steventon's 150-odd inhabitants worked on the land. In nearby Cliddesden, only ten men and women earned their living in occupations other than agriculture. In Mapledurwell, only three did so; in Stratfield Turgis, only two, and in Tunworth none at all. In this unquestionably rural backwater, there was sometimes deference to local authorities; to the siren calls of the nation state however, most people remained stubbornly deaf. As a conscientious clergyman, Revd Austen was able to undertake that thrity-five Steventon men would volunteer if need by. But no such promises came from Cliddesden or Mapledurwell, where the responsible constables left the relevant part of the government forms blank. Nor was active loyalty to be found in Stratfield Turgis, where the constable wrote honestly: 'No one would say he was willing to serve'. As for Tunworth, its scrappy and incoherent return suggests that the local constable was either incapable of understanding his instructions or simply unable to write."

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#### "CLUELESS": FUNNY, SEXY, INSPIRED BY AUSTEN.

Alicia Silverstone, the star of the soon-to-be-released movie, Clueless, has become the latest idol of North American teenagers, and this new release is expected to be a tremendous hit at the box-office.

The heroine, Cher, is "rich, popular and a self-appointed expert on such crucial matters as dating and fashion," says a recent reviewer, Jamie Portman, in the Vancouver Sun. "She is also a do-gooder, provided she calls the shots. She sweetly tyrannizes her widowed father..., orchestrates romances between her teachers, and befriends classroom wallflowers in an attempt to remake them in her image."

Written and directed by Amy Heckerling, the movie "couldn't be more contemporary in idiom", but the author "admits her inspiration for the story is Jane Austen's 19th century novel Emma, which features an agreeable young heroine who learns some lessons about life."

Sun, July 14, 1995.

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## THE NAMING OF NAMES - Kathleen Glancy.

On this business of why Emma and Jane Fairfax don't call each other by their first names, Dianne Kerr has hit the nail on the head. People simply didn't use first names so readily, and those who did were silly or vulgar or both. It's all right within a family - Charles, Louisa and Henrietta Musgrove all say "Anne" to Anne Elliot, but Charles is her brother-in-law. At that, Mrs. Musgrove, being a generation older, sticks to "Miss Anne", which is the correct formal address for a younger sister whose elder is still unmarried. (It is an often pointed out fact that those who refer to "Miss Austen's" works are attributing the books to Cassandra Austen).

Charlotte Lucas and Elizabeth Bennet have known each other all Elizabeth's life and are friends, which renders their first-name terms understandable. Because of the age difference, however, it can't always have been that way. It would be improper for an eleven-year-old Elizabeth to call an eighteen-year-old Charlotte anything but "Miss Lucas", though Charlotte might have called her "Elizabeth". The initiative for changing the situation to an equality of address would have come from Charlotte.

In the case of Emma and Jane, there is another factor. As a rule of thumb, a person addressed an equal in terms of formal respect but might address an inferior, whether in rank or through a considerable disparity in age, by his or her first name. Close friends or family could use first names but don't always - Fanny Price uses "Mr. Bertram" and "Miss Bertram" for the two senior of her cousins and only "Edmunds" and "Julias" the younger ones. So, if Emma addressed Jane by her first name it would be read as a sign that she is belittling her, by addressing her as if she was a servant. They are the same age and both gentlemen's daughters, but Jane is of course going to be a governess - which would render it the more important for Emma, if she felt any delicacy towards Jane's situation, to address her formally. Harriet is another matter. She is six years younger and, Emma's claims for gentle blood for her apart, she is illegitimate and is not Emma's equal.

It is plain enough that Emma does feel a delicacy towards governesses actual or potential. There is no suggestion that she ever addressed Mrs. Weston, who is her friend (as Jane has never been, because Emma would not make the approach and Jane would not be seen as trying to ingratiate herself) and whom she loves dearly, as anything other than "Miss Taylor" before her marriage.

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## FOR SALE, MISCELLANEOUS

Interesting items for sale at the Antiquarian Book Fair in London at the end of June included "two of the ten known manuscript music books associated with the Austen family: these two contain some 250 pieces, mostly copied by Elizabeth Austen Knight, but there are four songs in the hand of her aunt Jane Austen (£21,000)."

The next item in the catalogue is "ten autograph love-notes" written in 1778-9 by Catherine the Great to her lover Rimsky-Korsakov.

Children's books - which Jane Austen may have read - of the same period at the sale included J.Harris's The History of the Apple Pie (1808) ("A was an apple pie, B bit it", etc.), with twenty-six hand-coloured engraved plates; and a French children's book of twenty-four plates, each illustrating a boys' game: butterfly-hunting, spinning tops, hopscotch, cricket, etc., with an explanation, and the customary moral lesson.

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