



Nancy Stokes

The Jane Austen Society of North America

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CAMPAIGN FURNITURE - E.Sutherland

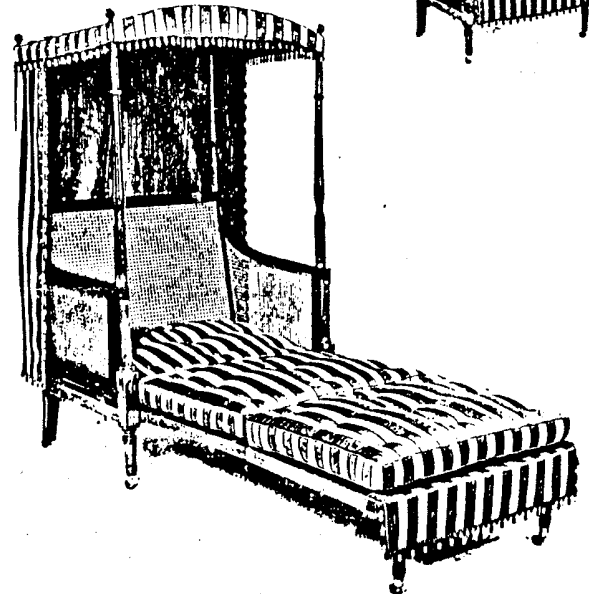
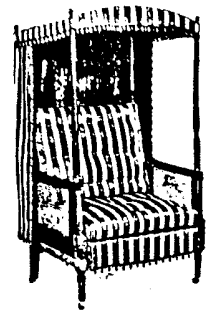
"Campaign furniture" - collapsible, portable desks, chairs, beds, and so on - for the use of officers like Colonel Brandon or General Tilney on military service, had been made since the 14th century. The most common piece was a field bed designed to combine the functions of tent and bed, which accompanied noblemen on journeys to be used indoors and out. By the Renaissance, a four-poster with canopy was the standard model. A collapsible frame which folded into itself, forming a travelling box, could have elaborate decorated headboards and rich hangings. The most chic designs were of French manufacture. Catalogues were issued with detailed instructions for the use of local cabinet makers.

In Diderot's L'Encyclopédie was a design called "lit de camp à l'anglaise" - even with a scalloped valance and finials, and elegant drapery, it was still just a hammock hung between two poles. Most English gentlemen would have had something more elaborate and comfortable in mind.

The most notable English furniture designers, Chippendale, Hoplewhite and Sheraton, all published designs for field beds. The most elaborate were by Chippendale - rococo confections of cabriole legs, scrolls, swags, domes, arms and tassels - highly improbable accompaniments in the mud of battle stations. Thomas Sheraton's camp bed was a more simple collapsible four-poster with an arched canopy, which could also be used domestically for children or servants. George Washington's camp bed at Mount Vernon was similar to the Sheraton model. Described in his account book as "a Field Bedstead & curtains, Mattrasses, Blanket &ca &ca had of different persons", its cost was noted as £22.

Sheraton also included two designs for simple camp tables, and a chair that is virtually identical to the modern classical folding director's chair.

The campaigns in North America and the Napoleonic Wars stimulated a new demand for light and portable furniture that could also serve on the outward sea voyages. Camp equipment makers and firms specializing in patent furniture developed a range of pieces suitable for army and navy officers and residents of the British colonies overseas. The distinction between campaign and travelling furniture gradually disappeared. Both in England and in France there was a new interest in military motifs on furniture. With the publication of George Smith's Regency designs in 1808, campaign furniture became the source for the latest fashions. The Regency field bed became a "Style", culminating in Rudolph Ackermann's 1825 illustration for the bedroom of a military officer, complete with curved and gilded trophies of war, swords, spears, coronets and statues of Victory and Fame. Few of those who purchased this furniture had ever actually used such items in the field.



Actuary: One who calculates insurance risks and premiums.

[Norah Morrow has passed on a copy of this interesting and unusual paper. Omitting the actuarial tables, mathematical calculations, plot summaries and quotations from the novels, here is the gist of Skwire's article. (The complete paper is in our library)].

Jane Austen's popularity seems to reflect a view that the novels, despite their concern with the commonplace details of early-nineteenth-century life, have a profound relevance to the modern world... One audience to whom Austen's works are particularly relevant today...consists of actuaries.

Most critics, actuarial and otherwise, agree that Austen's strength was her ability to depict the manners and customs of the society in which she lived with a combination of realistic detail and satirical wit. The plots in all of her novels focus on the heroines' efforts to find suitable husbands - and the artistry lies in the complexities of the character and their interactions with one another.

The central issue behind these interactions, however, is wealth. Wealth determines where the characters live and how they socialize. It determines how they dress and how they travel. Perhaps most importantly, it determines whom they marry. Furthermore, the importance of wealth lies not just in raw amounts, but in the form in which it is held. Is it invested in land or in government funds? Is it cash on hand or an expected inheritance?

Many 19th century novels deal with issues of wealth, and indeed there is nothing inherently actuarial in writing about money. Austen is notable, however, in writing explicitly about the connections of wealth to life expectancy. She understood that the value of an annuity depended on the life expectancy of the payee. She understood that it was possible to put a present value on a series of uncertain future payments. She understood that inheritances were more valuable if the rich old uncle lay on his deathbed. Although Jane Austen was no mathematician, and certainly no actuary, her novels address a wealth of actuarial issues that maintain their relevance for actuaries in the modern world.

Pride and Prejudice: Although his role in the development of the story is passive, Mr. Bennet is the key figure in the novel from an actuarial perspective. His actuarial importance arises because of the structure of his wealth... An income of £2,000 a year was quite respectable wealth for the Bennets, but the entail created a variety of financial concerns for them...

The death of Mr. Bennet, therefore, would have severe consequences for his family. Collins would inherit the estate and its £2,000-a-year income. Mrs. Bennet would be forced to live on the income from her £4,000, which would amount to £200 a year at the assumed 5%. Each daughter would inherit £1,000, earning her only £50 a year. In addition, the family would have to leave the house at Longbourn so that Collins could take possession. In other words, they would end up poor and homeless....

Clearly, the wealth and social status of a number of characters depend quite directly on how long Mr. Bennet survives, and their actuarial estimates of his life expectancy motivate many of the actions of the novel.

Mansfield Park: Clerical Livings: Mansfield Park, published in 1814, is not nearly as well known today as Pride and Prejudice, but it certainly holds interest for an actuarial audience... Edmund's decision to enter the clergy was a common one for second sons in English families. Indeed, it was sometimes possible to earn an excellent income in the clergy...

The Mansfield living was worth "very little less than a thousand a year;" and Jane Austen's own father was a clergyman who held livings that brought in a total of £800 to £900 a year. Clearly, Austen understood the details of the system and the importance of the income.

The actuarial importance of clerical livings stemmed from the fact that the incumbent was entitled to the income only during his lifetime and had no ability to pass it on to his own heirs. The choice of how to fill a vacant position lay with the bishop or the landowner who controlled the living, which meant that there were a number of interested parties trying to curry favor with the patron and keep a close eye on the life expectancy of the incumbent...

When the incumbent Norris dies, for example, and Sir Thomas is confronted with the debts of his son Tom, he decides to sell the Mansfield living to Dr. Grant, as if it were an annuity. Because his primary interest is still to see his son Edmund assume that living as soon as possible, he does some prudent underwriting in his choice of Grant.... Tom views the potential early death of Grant as a positive event that could spare him the embarrassment of having decreased Edmund's wealth through his own profligacy....

But this is not to suggest that Edmund himself is above taking financial interest in someone's state of health. His own income depends largely on his assuming the Mansfield living once Grant has died. Indeed, fortune soon favors him after his marriage to Fanny....

Northanger Abbey, Emma, and Persuasion: Mortality: Many of Jane Austen's other novels contain less in the way of actuarial issues that drive their plots, but they do contain occasional references to actuarial topics of common concern in 19th century England. In several instances, Austen alludes to the frequent problem of death in childbirth. Of Catherine Morland's mother in Northanger Abbey, Austen writes, "instead of dying in bringing [Catherine] into the world, as anybody might expect, she still lived on"... The same issue is present in Emma, as evidenced by the relief when Mrs. Weston gives birth to a baby daughter...Certainly, death in childbirth was not a rarity in those days...

A closely related issue is infant mortality, which was also quite high in that time period... Austen herself was from a middle-class family that was spared the pain of infant mortality. She was one of eight children, all of whom survived, and this may explain why she made so little reference to infant mortality. One does learn on the first page of Persuasion that the baronet Sir Walter Elliot, who has three daughters, had also fathered a still-born son. Also, in Mansfield Park, Austen mentions that Fanny Price had a sister who died young, although not as an infant...

If Austen chooses to ignore the issue of infant mortality, she is less reticent on the dangers of outliving one's income. In the upper-class society of which she wrote, this could be a significant risk, especially for single women and widows. For single women, it was partly a question of status, as Emma Woodhouse explains to her friend Harriet in Emma.....

The situation for widows was somewhat grimmer, and many of Austen's young heroines - such as Elizabeth Bennet, Marianne Dashwood, and Emma herself - increase their risks of widowhood by marrying husbands much older than themselves. The threat to widows was the evaporation of their income. Few of them had any means of earning money, and the wealth of their families was often restricted by entail. Mrs. Bennet would have faced that problem in Pride and Prejudice had Mr. Bennet died before her daughters were married. The elderly Mrs. Bates finds herself in exactly that situation in Emma. A widow with a middle-aged unmarried daughter, she lives on a very modest income...

Here again, Austen was writing in part from personal experience. She herself never married and lived in a state of what the historian MacDonagh termed "genteel poverty." When Austen's father died in 1805, the family income fell to about £210 a year, and Mrs. Austen found herself in very difficult financial straits. In fact, she was dependent on regular gifts from her sons. Jane, who lived with her mother and sister, had no income of her own for many years, until her books began to gain popularity around 1813. She had to live on a small allowance out of the family income. Clearly, the problem of poverty for single women and widows was quite familiar to her.

Sense and Sensibility: Expectations-of-Life and Annuities: Sense and Sensibility was the first novel Jane Austen published, in 1811, and it contains the most compelling actuarial subject matter...It offers far more in the way of financial detail than any of Austen's other works. Nearly all of the events in the novel are driven by financial concerns, and more often than not, there is a component of life expectancy to these finances that gives the book a distinctive actuarial flavor....

The first important actuarial scene in the novel occurs when Dashwood and his wife have a conversation about what sort of financial support they should offer to Mrs. Dashwood and her daughters. He initially proposes a gift of £1,000 to each of the three girls. His wife objects that this is too generous... Dashwood and his wife find themselves trying to evaluate which of two financial options is less generous - a payment of £1,500 today, or an agreement to pay a 40-year-old woman £100 a year for the rest of her life. Mrs. John Dashwood seems to feel the annuity is less generous, but she is wrong in assuming that they will be "completely taken in" if Mrs. Dashwood lives 15 years. In that case, they would merely have paid out the same £1,500 over a longer period of time and would have benefitted from any investment income in the meantime...

Specific life expectancies...are offered in S&S. Dashwood seems to feel it is unlikely that his 40-year-old stepmother will live for another 15 years. Another such situation arises when the 35-year-old Colonel Brandon expresses some affection for 17-year-old Marianne. Mrs. Dashwood chides Marianne for referring to Colonel Brandon as old and infirm... Both Dashwood and Marianne are pessimistic in their assessments of life expectancy...Women of that time period experienced lower mortality at the high ages than men, so it might be possible to add a year or two to Mrs. Dashwood's life expectancy at the expense of Colonel Brandon's. At any rate, both seem likely to live a little longer than their friends and relatives expect.

Conclusion: S&S is arguably the best and most comprehensive actuarial novel ever written, and all of Jane Austen's novels, to varying degrees, address actuarial issues... S&S has been called "the first English realistic novel," and a significant part of that realism came about from Austen's attention to the financial details of daily life that other contemporary authors found too mundane to trouble with. Her knowledge of these financial issues most likely resulted from the ubiquitous importance of clerical livings, early deaths, and inherited wealth to her own life and to the lives of her social circle.

It also seems likely that Austen's attention to financial matters is linked to her focus on the nonworking classes of English society. Because her characters, apart from clergymen and soldiers, rarely have to earn a living, their finances are almost entirely dependent on inherited wealth and on the life or death of their relatives....

No other author matches the level of care and detail with which Jane Austen presents financial and actuarial subjects. She was both the first and the best practitioner of the actuarial novel, and her works deserve a prominent place on the modern actuarial bookshelf.

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THE NETHERFIELD BALL - Betty McGuire, Ontario

I never realized "white soup" was veal and almonds. I always thought of it as cream of potato. Getting an adequate supply of almonds would hold up the Netherfield Ball in an understandable way - even to Lydia.

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THE PERILS OF BIOGRAPHY - E.Sutherland.

Jane and Cassandra were extremely close sisters. Family remarks that they did everything possible together, and the letters that constantly went back and forth when they were apart, indicate the strength of their attachment. Each must have known the other's feelings, hopes and opinions almost as well as her own, without the need for words.

Interpreting phrases in JA's letters to Cassandra can be problematic. With no facial expressions, "body language" or tone of voice to guide us, the words themselves can be taken in several different ways. Was the writer being facetious, sarcastic or joking, or should a sentence be taken at its straightforward meaning?

A biographer has to be extremely careful not to express his own opinions or guesses as fact. In the forthcoming biography of JA by David Nokes, I think he goes beyond what should be allowable in twisting or distorting JA's words to fit into his preconceived ideas.

Here is just one example: an excerpt from one of JA's letters, and Nokes's interpretation of it:

Letter #23, October 25, 1800. From Steventon to Cassandra at Godmersham, Kent.

[After a visit from their brother Edward and his eldest son]. His son left behind him the very fine chestnuts which had been selected for planting at Godmersham, & the drawing of his own which he had intended to carry to George [his younger brother];- the former will therefore be deposited in the soil of Hampshire instead of Kent, the latter, I have already consigned to another Element. [p.74]

Nokes's biography:

The fortunate party [Edward, Cassandra and young Edward] were in such a hurry to depart that young Edward quite forgot the fine Steventon chestnuts he had made such a boast of transplanting to Godmersham, and even the drawing he had laboured at for "itty Dordy". The chestnuts 'will therefore be deposited in the soil of Hampshire instead of Kent', Jane wrote pointedly to Cassandra. As to the drawing: 'I have already consigned it to another element.' She felt no sentimental compunctions about burning the child's sketch. It was like a little token of that style of easy promises, carelessly made and quickly forgotten, with which the fortunate rich beguiled their poorer relations.

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DID MRS. BENNET EVER VISIT PEMBERLEY? - Kathleen Glancy (Edinburgh)

With what delighted pride she afterwards visited Mrs. Bingley and talked of Mrs. Darcy may be guessed. (P&P p. 385)

Did she never get to visit Mrs. Darcy, then? We know Mr. Bennet did, without apparently waiting to be invited - or perhaps his son-in-law was rash enough to issue an open invitation early on in the marriage, assuming incorrectly that it wouldn't be taken up very often - but he seems to have left his wife at home. Of course we know that Mrs. Bennet doesn't seem to like travelling - her daughters go on long visits to relatives and friends, but she never makes even the short trip to London to see her brother and the latest fashions in person. Can she have had motion sickness, as her daughter Kitty has in a closed carriage with the blinds drawn?

I like to think that she went to Pemberley once, felt more than a little overwhelmed by the experience and thereafter was content to stay at home and talk about the house, the park, the furniture, any French cooks that were on the premises - and talk, and talk, and talk - until people who had liked Elizabeth Bennet very much came to dread the mention of Elizabeth Darcy's name.

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JANE AUSTEN'S ART OF MEMORY: Jocelyn Harris (Cambridge University Press, Cambridge, 1989)

We read Jane Austen -- what did Jane Austen read? We know of some books she owned herself; her letters often mention reading others, mostly from the circulating libraries; there are other references to authors and books, direct and indirect, in the novels.

In Jane Austen's Art of Memory, Jocelyn Harris discusses the six novels in detail, tracing references and allusions to JA's earlier reading. Harris divides JA's writing into three stages: in the Juvenilia, her favourite style is parody - experimenting, trying to understand the very accents of other writers, testing herself. In the first three published novels, S&S, P&P and MP, JA sometimes uses material directly from other books: splitting and re-combining the traits of several characters into one, reversing events, or suggesting new interpretations. Richardson's Clarissa and Sir Charles Grandison were important sources of plots, characters and events, all assimilated and re-created. Darcy's first proposal echoes the words and manners of a flattering, self-important fop, Sir Hargrave Pollexfen; when Marianne is dying, Willoughby insists that Elinor listen to his story; Lovelace who has abducted and raped Clarissa, meets her friend Anna Howe and forces her to listen to him. Sir Thomas Bertram accuses Fanny of ingratitude when she refuses to marry Henry Crawford, and Sir Thomas Grandison rails against his daughters when they want to make independent marriage choices.

Harriet Byron takes proud and formal possession of Grandison Hall when she finally marries the man she has always loved, Sir Charles Grandison. According to Harris, JA reworks this incident four times, differently in each case. Marianne Dashwood visits Allenham with Willoughby, but they are not married and she has no right to be there unknown to her hostess. Maria Bertram boasts of her future residence of Sotherton though her engagement to Rushworth is hateful to her. Elizabeth visits Pemberley, knowing that she loves Darcy, but fearing that she has lost him forever. And Anne Elliot for a brief moment thinks of returning to Kellynch Hall as its mistress. Each of these varied episodes is rich with its own implications and allusions.

In the later novels, Harris sees JA moving from a close verbal correspondence to absorbing the spirit of another work, freeing her mind to vary and develop themes and characters, and make them her own. Emma can be seen as an echo of A Midsummer Night's Dream, with its mix-and-match lovers, betrayal of female friendship, blindness and deception, and mid-summer madness. Persuasion relates back to Chaucer's Knight's Tale, with its denial that "gentilesse" depends on rank, wealth, or beauty as Sir Walter and the Knight would insist. Like the knight's new wife, Anne Elliot rightly defines true gentility.

Harris writes in her introduction: "Every detail of my argument may not strike others as forcefully as it did me, but I hope that the accumulation of detail will". It is this accumulation of detail, impressive as it is, that becomes just a little tedious. Sometimes Harris goes too far in stretching coincidences into similarities in phrases, events and characters. For instance, Harris finds sources for Darcy in Much Ado About Nothing: Darcy is at first a "gloomy Don John", later he becomes Benedick; and in Grandison: Darcy is at first an anti-Sir Charles, then "the character of Sir Charles contains all the elements of Darcy".

JA absorbed all she read, but her creativity is seen in the way she used or omitted, varied or combined, emphasized or merely hinted at, the characters and events from her reading. In all cases, her characters are more complex, her incidents more realistic, her plots more plausible, than those of her sources. Jocelyn Harris feels that the more we know about JA's reading, the better we will understand her and her work.

"THE VERY BEAUTIFUL LINE OF CLIFFS" AT LYME - E.Sutherland.

We don't know how much Jane Austen knew about the growing studies of science and natural history. But anyone who could say "You know how interesting the purchase of a sponge cake is to me" [Letter 51, p.191], could not spend two holiday visits at Lyme Regis without learning about the rock formations there.

The cliffs around Lyme Regis, hemming the town in on both sides, are gradually slipping into the sea.

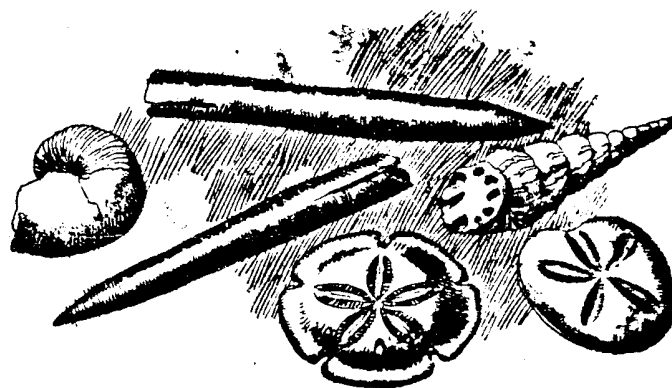
Here is a brief geology lesson: The cliffs are built up of three layers - an upper band of porous limestone, covering a band of clay, which in turn covers a hard rock base. The whole is slightly tilted towards the ocean. Water seeps through the limestone into the clay, which becomes soft and slippery. Then the upper layer literally slides down the slope along the clay over the bottom layer - mostly very gradually and imperceptibly, but sometimes in a massive movement in which tons of dirt and rubble fall over the edge of the cliff. A guidebook describes one of the greatest landslips in the area, in 1839:

An estimated eight million tons of land, measuring about 20 acres in all, sank away from its anchoring cliff..., forming an enormous chasm nearly two hundred feet deep, half a mile long and four hundred feet wide. As it slid and tilted down and inwards, the huge mass of intact land kicked up and outwards with its seaward foot, raising a reef three-quarters of a mile long and forty feet high about one hundred yards from the shore. Storms soon washed away the reef, but the great slab of displaced ground remained slanted across the chasm, much of it so little disturbed during the slip that crops growing on the top were harvested the following year. [Christopher Somerville: Twelve Literary Walks, 1985]

Eventually, trees and bushes grew up again over the fallen sections, known as the "Undercliff", now a prestigious Nature Reserve. Nearby fields are ruttled with ever-widening cracks that bear evidence of the constant "slippage" of the land.

Jane Austen wrote of Pinny [now, Pinhay]: "many a generation must have passed away since the first partial falling of the cliff," showing her awareness of what was happening in the area.

Limestone, as you know, was formed at the bottom of a sea, and consequently is a rich source of marine fossils. The constant slipping of the limestone cliff exposed fossils in the rough rubble of the Undercliff. The Austens' landlord in Lyme, Richard Anning, and his wife had a shop selling rock specimens, shells and fossils to visitors. The Austens would have known his little daughter, Mary. Only a few years after their visits to Lyme, Mary Anning, only eleven years old, found the complete skeleton of an Ichthyosaurus, a large tapering marine animal previously unknown. The Austens must have been very interested in the subsequent newspaper publicity.



The common walk along the cliffs to Pinny, "with its green chasms between romantic rocks", of Jane Austen's time is no longer there. In the other direction, Charmouth, with "its sweet retired bay, backed by dark cliffs", remains a lovely destination for a walk, but again the cliff-side she knew has disappeared.

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LETTER TO LORD BYRON by W.H.Auden

Viviane McClelland sends in this timely reminder of part of Auden's poem. The author is packing books to take along on his trip to Iceland and wants to send an imaginary letter to an author about them:

There is one other author in my pack:
 For some time I debated which to write to.
 Which would least likely send my letter back?
 But I decided that I'd give a fright to
 Jane Austen if I wrote when I'd no right to,
 And share in her contempt the dreadful fates
 Of Crawford, Musgrove, and of Mr. Yates.

Then she's a novelist. I don't know whether
 You will agree, but novel writing is
 A higher art than poetry altogether
 In my opinion, and success implies
 Both finer character and faculties.
 Perhaps that's why real novels are as rare
 As winter thunder or a polar bear.

The average poet by comparison
 Is unobservant, immature, and lazy.
 You must admit, when all is said and done,
 His sense of other people's very hazy,
 His moral judgements are too often crazy,
 A slick and easy generalization
 Appeals too well to his imagination.

I must remember, though, that you were dead
 Before the four great Russians lived, who brought
 The art of novel writing to a head;
 The Book Society had not been bought.
 But now the art for which Jane Austen fought,
 Under the right persuasion bravely warms
 And is the most prodigious of the forms.

She was not an unshockable blue-stocking;
 If shades remain the characters they were,
 No doubt she still considers you as shocking.
 But tell Jane Austen, that is, if you dare,
 How much her novels are beloved down here.
 She wrote them for posterity, she said;
 'Twas rash, but by posterity she's read.

You could not shock her more than she shocks me;
 Beside her Joyce seems innocent as grass.
 It makes me most uncomfortable to see
 An English spinster of the middle class
 Describe the amorous effect of 'brass',
 Reveal so frankly and with such sobriety
 The economic basis of society...

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Mr. Barbauld [the husband of the poet Anna Lætitia Barbauld] was known to provide himself with his own sugar when he went to tea with the Edgeworths so that, in Maria's words, 'he might not share our wickedness in eating that made by a Negro slave'. [Quoted in Reaches of Empire: Suvrendrini Perera (1991)]

RECENT FILMS

The Winter issue of the newsletter of the New York region describes a talk given by Leonard Quart, Professor of Cinema Studies at the College of Staten Island. In "Translating the Novel to the Screen", Professor Quart made the point that "novels are used by film makers as a starting point or a resource for their own films.

Contrary to the hopes of Austen fans, their goal cannot be the reproduction of the book in film. He stressed that the merit or quality of the book is not directly related to the quality of the movies, indicating the difficulty of translating verbal descriptions or interior states of mind into visual images. He also described cinematic techniques such as close-ups, hyper-kinetic movement of the camera, selective editing, and the use of light, shadow and color.

In films made from Austen's books, the camera is used to create tableaux which emphasize the pastoral values and create a 'public' setting for the narrative. By making the settings more sensual and more romanticized, the treatment of the narrative becomes less astringent and less subtle, and, in Professor Quart's opinion, less revealing of personal emotions."

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AND ANOTHER VIEW

The Newsletter of the Jane Austen Society of Australia, June, 1996, gives another view of the recent movie Persuasion, by Madge Mitton. "The faults were only too easy to identify: the Hollywood ending which had Anne and Wentworth sailing off into the sunset, that *al fresco* kiss, Wentworth's public announcement of his matrimonial intent at a card party, Anne's unmaidenly attempts to detain him at the concert, the depiction of Elizabeth as an empty-headed, chocolate-popping drawing-room sluggard, as well as the unsuitable attempts to fit Anne into the Cinderella mode early in the film.

Other contentious aspects of the film, however, could withstand closer inspection. Captain Wentworth's five-o'clock shadow, blatantly obvious in only one scene, was realistic enough, given that gentlemen of that era did not shave every day. The interpolated scenes among sea, sailors and ships at the beginning and end of the film were a potent reminder that Persuasion makes insistent reference to the Navy, to individual sailors and to the fates of the women who are either separated from or choose to accompany their seafaring men. One of the film's strongest performances, significantly was that of Fiona Shaw as the eminently sensible Mrs. Croft, exemplar of the virtues of the true sailor's wife. The cramped sets of the rooms at Lyme Regis, for their part reflected the kinds of conditions which the lower ranks of Nelson's Navy might be expected to squeeze into not only at sea but with their families on shore.

In choosing to present Persuasion in realistic mode the director takes full account of the fact that this is the Austen novel which not only changes location most often but spends more time out of the drawing-room than any of its predecessors. Though the film has its fair share of drawing-room comedy...it also taps into those aspects of social history which give the novel a scope reaching beyond the concerns of polite society."

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A SUMMER DINNER

"My fare is really sumptuous this evening: buffaloe's humps, tongues and marrow-bones, fine trout, parched meat, pepper and salt, and a good appetite; the last is not considered the least of the luxuries."

- Journal of Meriwether Lewis (Lewis & Clark Expedition), June 13, 1805.

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'Change' is the business of satire. Satire is militant irony. Irony is more long-suffering. It doesn't incite you to transform society; it strengthens you to tolerate it.

- Martin Amis (New Yorker).

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BINGLEY AND JANE - Pamela Walker.

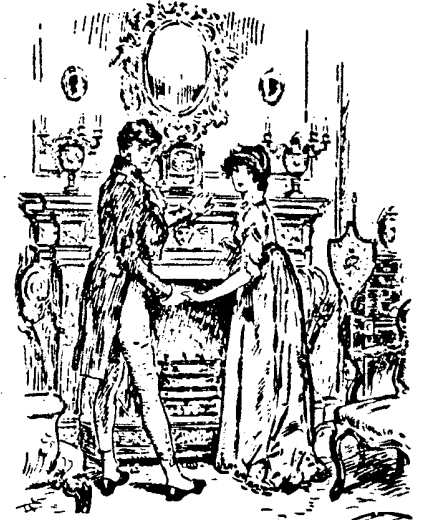
If a woman conceals her affection with the same skill from the object of it, she may lose the opportunity of fixing him... A woman had better shew more affection than she feels. [Charlotte Lucas, p.21].

The serenity of your sister's countenance and air was such, as might have given the most acute observer, a conviction that, however amiable her temper, her heart was not likely to be easily touched. [Darcy, p.197].

One of the criticisms of Pride and Prejudice is that it would be unlikely for Darcy not to have realized Jane's feelings for Bingley. However, in the introduction to Three Howard Sisters, their letters to each other, edited by Maud, Lady Leconfield (who wrote the very long introduction) there is a real life instance.

Their mother was Georgiana Cavendish, who at seventeen years of age fell very much in love with Lord Morpeth. Her mother wrote some letters which tell of the courtship, and her fears lest Georgiana's perfect behaviour, giving the young man no inkling of her feelings, should make him give up all ideas of marriage.

Fortunately all eventually was sorted out, and they were married in 1801.



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ON PUG - Kathleen Glancy (Edinburgh)

After a year's reflection since Leila Vennewitz's piece in Newsletter No. 51 reminded me of Pug's alleged change of sex, I have got round to putting my views on paper. There are two other possibilities. One, when Lady Bertram offers Fanny a puppy the next time Pug "has a litter" she means the next time he fathers a litter on, presumably, some neighbour's female pug. That is, however, an odd way to put it, so I favour instead the second option. Lady Bertram, if you drew up a list of Jane Austen characters who personify the Seven Deadly Sins, would have no rival for the role of Sloth. Her dog is a pug so she calls it Pug. (It was lucky to escape being called Dog). Who is to say that if one of her pugs died and she got another she would not call the second dog Pug, too, thus avoiding the intellectual strain of thinking up another name? Pug is a fairly unisex name. So, could not Pug 1, a male, have died at some point while Fanny was growing up and been replaced by Pug 2, a female? The details of importing a suitable sire for Pug 2's pups and disposing of them were no doubt usually left to Mrs. Norris, who no doubt sold them and pocketed the cash.

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This Newsletter, the publication of the Vancouver Region of the Jane Austen Society of North America, is issued 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 Avenue, North Vancouver, B.C. V7R 3S2. Price to non-members: \$4.00 per year.