



The Jane Austen Society of North America

JASNA Vancouver

NEWSLETTER NO. 59

AUGUST 1997

AN APPLE A DAY

"Those crunchy sweet treats with the snowy flesh and red skins" - McIntosh apples are now known around the world, but they originated in the time of Jane Austen.

In 1811, a farmer, John McIntosh, was clearing his land near Dundela in southern Ontario. Among the trees and bushes he came upon seedlings of apple trees, far from the nearest orchard. He transplanted several to a spot near his house, but only one grew. But one was enough: its apples were delicious, crisp, sweet but tart on the tongue.

McIntosh and his son Allan tried to grow more from seed, but were always disappointed in the fruit of the new trees. Apples do not "breed true", and their seeds will not reproduce the same variety as the parent tree.

Eventually, John and Allan were shown how to graft slips of their tree on to the trunks of other trees, and they were able to reproduce the appearance, hardness and flavour of their original Mac apple. Every Mac you eat now comes from that same wild apple tree.

Allan McIntosh was an itinerant preacher in the early 19th century, and travelled around the countryside preaching sermons and giving away samples of his apple tree. Soon it was growing over much of southern Ontario.

Apple experts have tried to discover the forebears of the McIntosh apple, but without success. The original seedlings probably grew from seeds in a core tossed into the bush, and were self-pollinated. A favourite apple in Quebec before 1811 was the *Fameuse*, known in English Canada as the *Snow*. Travelling Quebecers moving through the woods would likely be carrying *Fameuse* apples. Trials with this apple, and others, however, have not been successful, and the mystery of the true progenitor of the McIntosh remains unsolved.

Wherever it came from, today the McIntosh apple accounts for more than half of the seventeen million bushels of apples produced in Canada every year. The old McIntosh homestead is now deserted, the barns broken down, the orchards abandoned. But hidden in weeds behind the old barn is a little stone marker: "The site of the original McIntosh apple tree. 1811-1906." The 1996 silver dollar commemorates not the date John McIntosh found the first McIntosh apple tree but the date he came to homestead his farm.

The Mac apple really needs no advertising - bite into one at this season of the year, and you'll know why it has become so famous.

(Mr. McIntosh's Wonderful Apple, Shane Peacock, The Beaver, Apr/May 1997)

* * * * *



The 1996 Canadian Silver Dollar coin, designed by artist Roger Hill, to commemorate "Canada's Premiere Apple".
Photo courtesy of the Royal Canadian Mint.

HENRY TILNEY RETURNS FROM THE GENERAL SYNOD OF THE CHURCH OF ENGLAND - Kathleen Glancy.

My Catherine, my dearest
 After a week of pain
 I took the exit nearest
 And now am home again

And that gives me such pleasure
 With joy I almost cry
 The Synod's woes I'll measure
 And then you will know why

Your father and your brother
 I was quite glad to see
 But there was scarce another
 Whose presence suited me

I can at least bear Ferrars
 Dullish, but never mind
 To other people's errors
 He's usually kind

But Bertram - how he preaches
 With canting piety
 How solemnly he teaches
 How very dull is he

He tutted and he frowned when I
 Your brother and young Hayter
 Decided we would by and by
 Go visit a theatre

Then Elton I heard calling
 And not a place to hide
 I find the man appalling
 And cannot him abide

My air to him is wintry
 He still to me will crawl
 For I'm born of the gentry
 He longs on me to call

My dislike unabating
 I fled. My luck was dire
 Collins for me was waiting -
 From frying pan to fire

And Collins there addressed me
 The memory overpow'rs
 In manner that oppressed me
 For what seemed forty hours

All about his great Lady
 His worshipped patroness
 Whose conduct's never shady
 But perfect, he'll profess

'Would that you might but greet her'
 He cried. My views aren't such
 For though I've yet to meet her
 I hate her very much

I know, love, that's not pretty
 But balanced it must be
 By the true heart-felt pity
 I feel for Mrs. C.

Now come, give me the baby
 We will, when he's a man
 Make him a soldier maybe
 Or sailor, if we can

Or be a lawyer, Harry
 And all your neighbours sue
 Whatever cards you carry
 No Synods, boy, for you.

* * * * *

LIBRARY BOOKS

Library loans, per capita, in England and Wales have been decreasing steadily for some time, as reported in Cultural Trends (London). Fiction has fallen off especially markedly. In contrast, book-buying has remained stable.

The annual list of "Classic Authors" borrowed from English libraries includes "six whose works were borrowed more than 200,000 times in total last year": Beatrix Potter, Daphne du Maurier, Jane Austen, A.A.Milne, Thomas Hardy and William Shakespeare.

Times Literary Supplement, Feb.14, 1997

* * * * *

HELP! - Where does this quotation come from?

The love of learning
 The sequestered nooks
 And all the sweet serenity of books.

- Longfellow.

* * * * *

SCIENCE FOR WOMEN - E.Sutherland.

'There's Arcturus looking very bright.' 'Yes, and the Bear. I wish I could see Cassiopeia.' [MP p,113]

Only men - especially gentlemen - are equipped with the mental powers to study the Classics. Women's minds, like their bodies, are feeble, frail and flexible, unable to endure the rigours of intense concentration, or to comprehend the complexities of the study of Latin and Greek. -- Such was the prevalent masculine view throughout the 17th and 18th centuries.

Not surprisingly, some women disagreed. Patricia Phillips, in her book The Scientific Lady [1990], discusses these women who, from the 16th century, rebelled against the restrictions placed upon their intellectual enhancement, and insisted on an education for themselves and for all women, which would challenge their mental powers and place them on an equal footing with their male counterparts, for a higher social status, financial independence, and pleasant leisure activities.

For three hundred years women have been interested in science, what was usually called "natural philosophy". If Classical studies were not allowed, other subjects were open to them. Men looked upon the newly emerging study of science as too trivial and mechanical, too much beneath them to warrant serious study. In their opinion, however, it was appropriate for women. The study of science would induce application, patience and reverence, and offer a pleasant recreation for women's leisure hours, discouraging them from idleness or flightiness.

Women for their part considered their "failings" to be assets: they were unburdened by reverence for the classical past, sensitive to detail, and spurred by curiosity and originality. They looked upon scientific studies as a possible means to self-fulfillment and greater status in society.

The study of science was ideal. No elaborate training or preparatory education was needed. Application, inventiveness and an open mind were the only requisites. This new sense of intellectual freedom was welcome in an age of rigid classical discipline. The basis of scientific studies was an emphasis on comprehensible communication and positive expression.

Women had been interested in the study of science in earlier centuries. Both Bathsua Makin and Mary Astell in the 17th century had shown an intense interest, not only in scientific studies, but also in formulating programmes for the education of girls and women. The Duchess of Newcastle published at least six books on scientific subjects, and had even been invited to attend the Royal Society, in the late 17th century. Throughout the century women writers had published pamphlets proclaiming the ability of women in all fields of study, and demanding better educational opportunities to further their interests. Subscription lists to scientific works show that women were often the purchasers, and many books from the mid-17th century onwards were targeted towards women readers. By the mid-18th century, women were writing scientific books, mainly school textbooks but also significant scientific studies. Microscopes, globes, telescopes and other instruments became important fashionable feminine purchases. The new arrivals at Sanditon went frequently to their window to "look at nothing through a telescope," to attract the attention of anyone passing by. [Sanditon, p.422]

The acquisition of scientific learning was made easier for women by the example given by many of the queens of England. Catherine of Braganza, wife of Charles II, joined her husband in a passion for astronomy; Mary, wife of William of Orange, was taught by a famous Dutch scientist; George I and his wife attended scientific lectures in London; the

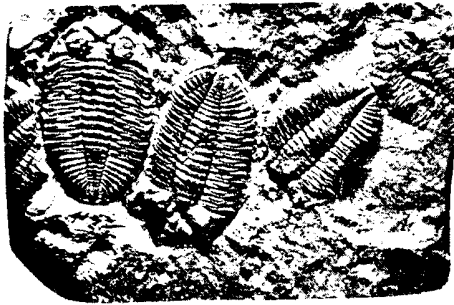


The Constellation Boötes, the Huntsman

Princess of Wales' great interest in botany laid the foundations of what became the Royal Botanic Gardens; George III and his family were enthusiastic students of the astronomer William Herschel.

Women of a lower status in society could not command the world-renowned teachers who fostered the interest of royalty. In most cases, they were supported and taught by the men of their own families - fathers, husbands or brothers. Samuel Pepys' diary is filled with entries referring to his teaching arithmetic, geography and the use of the globes to his wife, and his purchase of a telescope and a microscope for their mutual study. Jonathan Swift purchased a microscope for his friend Stella. Hester Thrale was encouraged and advised by Dr. Samuel Johnson in her scientific studies. Caroline Herschel, taught astronomy by her famous brother William, assisted in his work and made many significant astronomical discoveries herself. Edmund Bertram was following a common practice in assiduously teaching Fanny many aspects of the knowledge he had been taught, and they spent many hours "star-gazing" at Mansfield. [MP p.113]

As science became an increasingly popular study in the 17th and 18th centuries, it developed closely alongside the growth of tourism. It became fashionable to study geology and botany in the expanding industrial areas and the picturesque mountain districts. Visits to mines, mills, potteries, and other industrial sites became a popular feature of travel. Exhibitions and collections of minerals, fossils and botanical specimens were a fashionable attraction. To many women these trips were merely recreational



pleasures, adding to their strong interest in the natural world around them. Some women, however, developed a near-professional status and made significant contributions to scientific research. Mary Somerville and Caroline Herschel, for example, became well known and honoured in world scientific circles. In the area around Lyme Regis, remarkable for its rich fossil deposits, Mary Anning made three spectacular discoveries of fossils of previously-unknown marine dinosaurs, and was made an honorary Fellow of the Geological Society.

Elizabeth Bennet's trip with the Gardiners almost certainly included some such "natural philosophy" pursuits. She muses that Darcy will never know if she robs Derbyshire of a "few petrified spars." [P&P p.239] ["Spar" was a crystalline mineral of lustrous appearance, often sought by collectors. It was also known as "Derbyshire Drop" or "Blue John" from the blue veins]. Even on the haphazard drive to Clifton which Catherine Morland declined to accompany, the party "laid out some shillings in purses and spars." [NA p.116]

Journals and magazines, devoted mainly to morals and classical subjects, often included articles of a scientific nature. Mary Somerville's youthful interest was first caught by an article on algebra in a fashionable magazine. The Spectator used scientific ideas and terminology to persuade women readers to enlarge their intellectual curiosity, including articles on the circulation of the blood, or the most recent discoveries in astronomy. Later, the Female Spectator gave women readers encouragement not only to study science as a hobby, but to make important scientific discoveries by their application to research. The Ladies Magazine and the Lady's Monthly Museum reviewed scientific books, highlighted the work of notable women, and attempted to provide a high moral and intellectual environment for women.

It was public lectures, however, which brought scientific ideas and discoveries to the attention of the average person. The 18th and 19th centuries became the great age of public talks on innumerable subjects, and women were among the attendees. The travelling lecturer was always welcome in small towns outside London, and sometimes the quality of scientific knowledge was high. Often such lectures were later published and provided a basis for a library of scientific works in many middle class or working class homes.

By the end of the 18th century almost every town of any size had a learned "Literary and Philosophical" society, most of them open to women. The Lunar Society in

Birmingham, whose members included Dr. Erasmus Darwin, Josiah Wedgwood and later Richard Edgeworth, formulated enlightened educational plans for girls as well as boys. In the early 19th century, the Royal Institution was established in London, as a college of advanced education for all sections of society. Women were encouraged from the beginning, with all the privileges of male members except in the management of the organization. Resident lecturers included Humphrey Davy and Michael Faraday. By the middle of the 19th century, scientific education for women was an accepted thing.

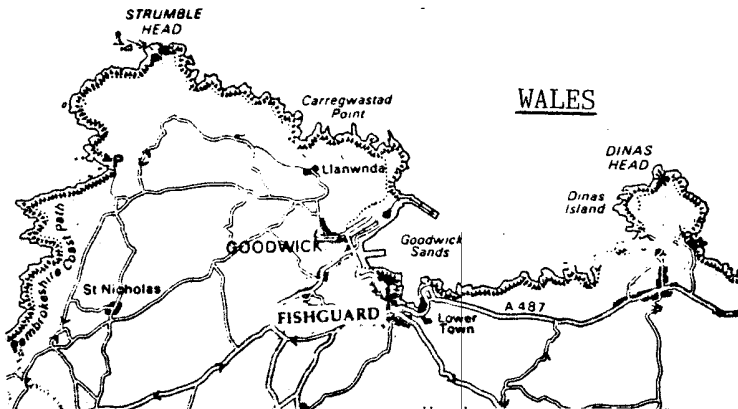
Patricia Phillips, in The Scientific Lady: A Social History of Women's Scientific Interests 1520-1918 (New York: St. Martin's Press, 1990), shows herself well informed on her subject. While she deplors the biased attitude of men of the time, she points out the support given by some men. There is nothing radical or aggressive in her outline of the expanding intellectual climate of the 17th-19th centuries. She makes her points with authority and humour, describing the achievements of these women who determined to indulge their scientific curiosity for the ultimate benefit of all women.

* * * * *

THE LAST INVASION OF BRITAIN - E.Sutherland

At Fishguard harbour in North Wales in 1797, a French invasion force of 1400 men - half of them soldiers, the rest prisoners released from jail to join this venture - was put ashore under the command of an Irish-American Colonel William Tate. The plan was for the invaders to march north through Wales, living off the land, and finally to take and burn the port of Liverpool.

When they were sighted, Jemima Nicholas, who had a reputation of quelling riotous behaviour by her formidable presence and a pitchfork, organized the local women. Wearing the traditional Welsh costume of high black hats and red flannel dresses, they marched up and down, just barely in sight of the French invaders, and tricked them into thinking that a force of British infantry had arrived to repel them.



Before the French could even begin their trek overland, they were attacked by a force of militia and yeomanry, commanded by Lord Cawdor and joined by the crews of two Customs' cutters and a mixed mob of miners and labourers. The French ships abandoned the men on shore and made off to open sea. Colonel Tate, seeing the hopelessness of his situation, soon surrendered. The last invasion of Britain by a foreign army was over.

The little town of Fishguard remembers its Napoleonic crisis. A memorial stone in the cemetery beside the parish church commemorates the "Welsh heroine", Jemima Nicholas for her part in repelling the invasion. The table where Colonel Tate signed the surrender is preserved and displayed in the old Royal Oak Inn in Main Street. And the handsome farmhouse seized and used by Colonel Tate as his headquarters is just off the footpath leading to Carregwastad Point, the site of the actual landing (an inscribed stone marks the spot). If you visit that bleak Pembrokeshire coast in February, you may discover another reason why the French - without tents or other protection - were so quick to surrender.

* * * * *

RIVALS FOR "MOST BEAUTIFUL HOME" AWARD?

The two implacable combatants at Waterloo - Wellington and Napoleon - are rivals again. The homes of both men have recently been refurbished and opened to the public in renewed splendour.

Apsley House was purchased, after the Battle of Waterloo, by the Duke of Wellington as his London residence. It was built by the renowned Scottish architect Robert Adam, for the Earl of Bathurst, and became known as "No.1, London" because its location at what is now Hyde Park Corner made it the first building encountered after the toll gate on the way into the city from Kensington.



The house was furnished for the most part from the gifts of grateful European nations to the victor of Waterloo - paintings from the Spanish Royal Collection (works by Velasquez, Goya, Rubens and Corregio, for example), a porphyry candelabra from Czar Nicholas I of Russia, silver and silver-gilt cutlery and a 26 feet long table decoration from the Council of Regency in Portugal, as well as hundreds of other splendid items donated to Wellington or purchased by him in the next few years.

Renovations carried out by the V&A Museum for the last three years have restored Apsley House to its 19th century magnificence. Silk fabric for upholstery and wall hangings was copied from the original design and handwoven on 170-year-old looms. Carpet-makers made exact copies of carpets depicted in early painting. Also restored were the 1774 Picadilly Drawing Room with its beautiful ornamented Adam ceiling, the Waterloo Gallery, over 50 feet long, designed in Louis XIV style to house the great collection of paintings, and the 1806 nude statue of Napoleon by Canova, which dominates the entrance hall.

In contrast to Wellington, Napoleon only used his home - at the Chateau Fontainebleau - before Waterloo.

Fontainebleau is a mixture of lush Renaissance and 18th century styles, set in formal gardens and surrounded by dense forest. The Grands Appartements on the first floor had been used and embellished by all the French kings who stayed there for the hunting season.

But Napoleon set his mark on the suite of private rooms he designed for his personal comfort, decorating them in the severe but luxurious early 19th century Empire style. His boudoir set the fashion for his day - upholstery, bed covering and draperies were of velvet in a loud floral pattern on a deep plum-coloured background, hand embroidered with beige silk thread. The bed was topped with a canopy decorated with gold tassels and elaborate embroidery. The bathroom contained white upholstered mahogany chairs, a silver-plated tub and a foot bath.



Stripped of much of its original furnishings during the French Revolution, the chateau has been the subject of years of restoration and research by experts of the French government. As many as possible pieces of furniture chosen by Napoleon have been found and purchased, including his desk, a small breakfast table, and the pedestal table at which he signed his abdication in 1814. Napoleon's suite of rooms have been restored to their original (gaudy?) and elaborate splendour, in dazzling shades of greens, reds and oranges.

Both homes display the personality of their owners, and the taste of the times.

WOMEN AND FURNITURE

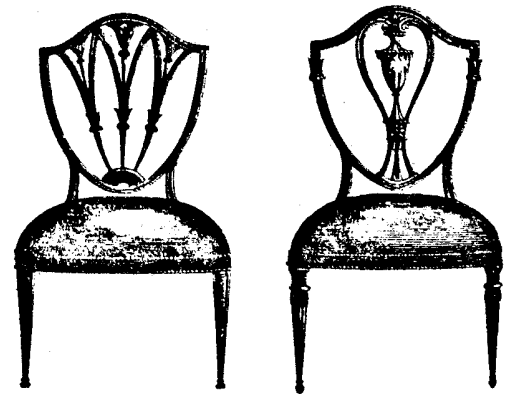
"No lap-desks, no Wuthering Heights" begins an article on furniture at recent antique sales ["Evoking genteel pursuits and feminine designs": Peter Philip. The Times June 1997]. Both the Brontës used lap-desks; when Charlotte "peeped surreptitiously" into Emily's, she discovered the poems, which led to the ultimate publication of all the Brontë works.

Jane Austen also used a lap-desk - she mentions it in one of her letters (and it is now owned by Joan Austen-Leigh) - and we could say "no writing-desk, no Pride and Prejudice!"

Philip describes them: "Lap-desks look like small House of Commons dispatch boxes, but open up to reveal a writing slope. A brass-bound mahogany example dating from about 1810 will be offered [for sale]." Another example was "in satinwood and painted with neo-classical figures in the manner of Angelica Kauffmann."

The article specifically mentions antiques designed for, or associated with, famous women of the 18th century. "In Mansfield Park, Jane Austen comments tartly on the fashion for spreading stylish pieces about the rooms, noting that 'Mrs. Grant...more than filled her favourite sitting room with pretty furniture', which may well have included a settee like the gilt wood and painted example about 1800 in the manner of George Seddon, or the pair of Hepplewhite side chairs with splats formed as interlaced leaves."

"Hepplewhite" is one of the best-known names in English furniture design, and it is interesting that his fame is due largely to his wife. No piece of furniture in existence, Philip asserts, can be proved to have been made by him, but after his death in 1786 his widow Alice published his designs, and thanks to her enterprise his distinctive style is now justly celebrated.



Hepplewhite Chairs

According to Philip "Feminine influence on furniture design was especially strong in 18th century France, where settees and sofas were given such female titles as the marquise, the sultane, and the duchesse. In Napoleon's time, his opponent, Mme. Récamier, reclined for her portrait by David on a neo-classical couch of the type which in America is called a Recamier. In Britain, it is better known as the chaise-longue."

Another display at the sales rooms included "a mid-18th century Venetian mirror in fanciful style, complete with assessories and decorated with lacca - an Italian imitation of oriental laquer which had its English counterpart in "japanning", using coloured varnishes." [Remember the cabinet in Northanger Abbey which caused Catherine so much anxiety: "...black and yellow Japan of the handsomest kind"? E.S.]

Philip points out that both japanning and working floral covers for upholstered furniture were "favourite pastimes for leisured women from the late 17th century onwards."

* * * * *

STILL READING IN BRISTOL

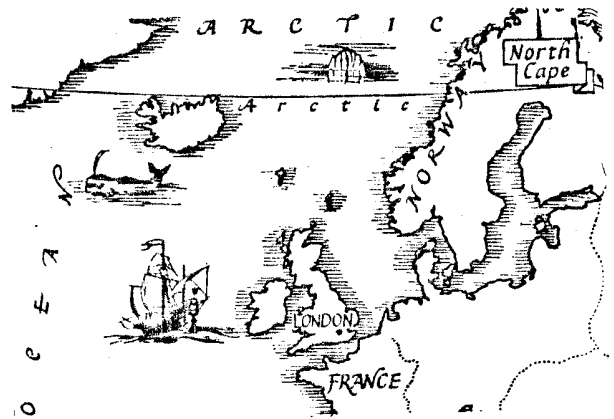
A letter in The Times Literary Supplement (May 9, 1997) mentioned that the Friendly Reading Society of Bristol is celebrating its bicentenary this summer. They welcome visitors from other reading societies, and wonder if the Bristol group - founded in 1797 and still meeting monthly - is the oldest such society.

* * * * *

MAPS AND JANE AUSTEN'S WORLD - Kimberly Brangwin.

(From The Jane Austen Times, Puget Sound Region, May, 1997)

...By the age of exploration, maps provided the roadways to trade. As societies experienced the benefits of expanded markets, the demand for accuracy grew. The huge losses of men and trade goods at sea stimulated Parliament to offer a reward (up to £20,000) for a device that would determine longitude. The prize went, 50 years later, to a clock maker, John Harrison. This chronometer launched a new era in sea travel. Five years later, Jane Austen was born. This device undoubtedly was of great importance to her Admiralty brothers in Napoleon's wars. Captain Wentworth surely benefited from its accuracy in being able to capture French ships, along with their booty.



As Jane Austen enjoyed her long walks in the English Countryside, she would have employed the Ordnance Survey maps to predict her way. Resisted at first by wealthy land-owners fearing taxation, the Ordnance Survey maps became popular as they were used to drain the fens and mark new areas for hunting and fishing.

As the Gardiners and Elizabeth traveled to Derbyshire and Sir Walter Elliot to Bath, their coachman would have used these maps to avoid the unknown path. Mr. Darcy would have had maps to define his extensive holdings at Pemberley. The mail coach depended on clear maps for the speedy delivery of the mail.

There is an allure to maps that speaks of man's desire to journey to that new and unknown land. Whether that land is the town 50 miles away or the continent 5,000 miles, its mystery calls. Whether that land be one of enchantment or danger, whether the questions of accuracy are answered or only imagined, the map can begin the story.

* * * * *

JASNA VANCOUVER ESSAY PRIZE

With the proceeds of the 1986 JASNA Conference held in Vancouver, our local group endowed essay prizes at UBC and SFU.

The Office of University Endowment at SFU has announced the winner of this year's contest, Bradley Berg. Mr. Berg is working towards a Bachelor of Arts degree with a major in History and a minor in English.

Mr. Berg's prize-winning essay is entitled "Parental Tyranny", "Filial Disobedience" and the French Revolution in Northanger Abbey. A copy of the essay has been placed in our library - you will enjoy reading what this student has to say.

We offer him our sincere congratulations for a well-researched piece of work, and our good wishes for his future studies.

* * * * *

*We love everything that is old: old friends, old times, old manners,
old books, old wine. - Oliver Goldsmith.*

* * * * *

Word Power[®]

It pays to enrich your

1. **archly** - A: Cunningly, roguishly clever; as, "'Both,' replied Elizabeth *archly*." Greek *arkhos* (the one who prevails).
2. **indubitable** - C: Cannot be doubted; as, "Her sister's affliction was *indubitable*." Latin *indubitabilis*.
3. **compliant** - C: Yielding, disposed to comply; as, "Margaret, with her mother's permission, was equally *compliant*." Spanish *cumplido* (fulfilled).
4. **indisposition** - B: Ill health or ailment likely to pass; as, "Mrs. Jennings was kept away by her daughter's *indisposition*." Latin *indispositio* (disorderly arrangement).
5. **languid** - A: Spiritless, lacking vigour; as, "a day spent lying, weary and *languid*, on a sofa." Latin *languidus*.
6. **palpably** - D: In a way that can be felt; as, "what is so evidently, so *palpably* desirable." Latin *palpabiliter* (strokingly, caressingly).
7. **droll** - B: Amusing, pleasantly funny; as, "'Mr. Palmer is so *droll*!' said she." French *drôle*.
8. **importunity** - B: Persistent request or solicitation; as, "Mr. Palmer found the *importunity* of his wife too great to be withstood." Latin *importunitas* (annoying insistence).
9. **approbation** - D: Approval, sanction; as, "an opportunity now of speaking her *approbation*." Latin *approbatio* (assent).
10. **greensward** - D: Lawnlike ground; as, "on a broader patch of *greensward*." Green and Old English *sweard* (skin).
11. **sensible** - C: Capable of feeling, open to emotion; as, "He seemed scarcely *sensible* of pleasure in seeing them." Latin *sensibilis* (can be perceived or felt).
12. **entreaties** - A: Earnest requests; as, "in spite of Sir John's *entreaties* that they mix more." Old French *en-* (in, of, for) and *traitie* (something concluded or ratified).
13. **terseness** - C: Freedom from encumbrances, smoothness in speech and writing; as, "the elegant *terseness* of Mrs. Elton." Latin *tersus* (scoured, scraped).
14. **enormity** - D: Monstrous wickedness; as, "She could not be guilty of such an *enormity*." Latin *enormitas* (irregular shape).
15. **unexampled** - C: Without precedent; as, "your *unexampled* kindness to my poor sister." *Un-* (not) and Latin *exemplaris* (following a model).
16. **filigree** - B: Ornamental work of gold or silver in delicate tracery; as, "It must hurt your eyes to work *filigree* by candlelight." Italian *filigrana*.
17. **allusion** - A: Implied or indirect reference; as, "Sir William's *allusion* to his friend." Latin *allusio*.
18. **condescension** - B: Patronizing manner; as, "Emma did not repent her *condescension*." Latin *condescensio*.
19. **insipidity** - D: Lack of flavour, dullness; as, "Her *insipidity* was invariable." Latin *insipidus* (not tasty).
20. **downs** - C: Open highland, usually treeless; as, "They gaily descended the *downs*." Old English *dun* (hill).

Vocabulary Ratings

18 - 20 correct	Excellent
15 - 17 correct	Good
12 - 14 correct	Fair

RESPECT FOR TRADITION

A news article in the Vancouver Sun (Apr.11,1997) discussed the controversy when visiting Chinese journalists from Vancouver were denied access to the corridor of the House of Commons in Ottawa. The writer described the traditional "costumes" of the Sergeant-at-Arms and the Speaker: "...sword and wig bag,...black robes and a black, three-cornered hat, kind of like the parsons wear in all those Jane Austen movies."

* * * * *

This Newsletter, the publication of the Vancouver Region of the Jane Austen Society of North America, comes out four times a year: February, May, August and November. All submissions on the subject of Jane Austen, her life, her works and her times, are welcome. Mail to the Editor: Eileen Sutherland, 4169 Lions Avenue, North Vancouver, B.C., Canada, V7R 3S2. Price to non-members: \$4.00 per year.