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A SWEET CLEAR RINGING VOICE - Eileen Sutherland

Many people still know the lilting Irish melodies like "When Irish Eyes Are Smiling", "The Minstrel Boy", and "The Last Rose of Summer", but few remember that the writer was Thomas Moore, and fewer still realize that he once came to Canada.

Thomas Moore was born on May 28, 1779, son of John Moore, a grocer and vintner in Dublin. The father was a sensible, responsible man, with some ability - the grocery shop flourished. The mother came of a fairly prosperous family of Wexford. She was charming and intelligent, and loved music, company, and conversation. Struggling artists and amateur musicians were always welcome at her supper parties, and the young Thomas was encouraged to give recitations to entertain the guests.

Tom was musical, and as a child he began his long career of singing in public the patriotic and sentimental melodies so popular at the time. He had a good education at a local Grammar School where he was thoroughly grounded in Latin and Greek, but also encouraged in music and recitation. By January 1793, his poems were being published in monthly magazines in Dublin. He graduated from Trinity College, Dublin, with honours, in 1779.

Moore's patriotism did not take the form of violence or sedition, and he was never associated with the conspiracy and rebellion of 1798. He maintained the Whig philosophy that progress comes, not from revolution, but from reform.

An interest in traditional song was combined with patriotic fervor, and in the last decade of the 18th century, his important collections of Irish airs were published. A Celtic revival was sweeping over the British Isles. In 1799, Moore moved to London to begin law studies. However, he soon found influential friends, and a social triumph. Lord Moira, an Irish peer and adviser to the Prince of Wales, arranged for the Prince to accept the dedication of Moore's book of Greek poems, The Odes of Anacreon, published in 1800.

Moore was frank and engaging, "an ingenuous youth, gifted with a sweet, clear, ringing voice... [with] talents for music, poetry, mimicry, and humour," who seemed to charm everybody from his

landlady to the Prince of Wales. His busy social life was interrupted only by composing his earliest songs.

Anacreon was an amazing success. The romantic movement had barely begun: Lyrical Ballads had been published two years earlier, but had not become popular; Wordsworth was writing mostly in the current Georgian style, and Coleridge was not yet an accepted poet; Southey did nothing new, Blake was unknown, Burns was Scottish; Byron, Shelley and Keats were still mere boys; Crabbe was an impressive poet but had not written anything for 15 years. Moore restored music to English verse. Readers were intoxicated with his strange, luxurious, musical sound. But in spite of the success, money was scarce. Other planned works did not seem to catch the public's attention, and money tended to slip through Moore's fingers.

Lord Moira offered Moore a position as registrar of a naval prize court in Bermuda, and his whole situation changed. He wrote to his mother, "Hope sings in the shrouds of the ship that is to carry me." Moore arrived at Bermuda in mid-December, 1803. To him the island was an enchanted fairy-land, but he found that the income from his post was not worth staying for, and very soon appointed a deputy, and departed again.

He sailed to New York and then travelled north overland through Richmond, Washington, Baltimore, Philadelphia, New York, and then towards Niagara and Canada. Moore had very little good to say about his travels in America. Although he had a cordial welcome from some of his hosts, in general he found the society rude and barbaric. His opinions seemed to have been echoed in the responses of other travellers from Britain or Europe at the time. It is only fair to say that Moore recanted in later life the "hasty prejudices of my youth."

Moore's first act at the Canadian border was to hurry to the Union Jack and drink a toast to the king, before viewing the "mighty flow of waters descending with calm magnificence'" as well as the "awful sublimities" from the bottom of the gorge. He wrote home:

> "My whole heart and soul ascended towards the Divinity in a swell of devout admiration, which I never before experienced…It is impossible by pen or pencil to convey even a faint idea of their magnificence. Painting is lifeless; and the most burning words of poetry have all been lavished upon inferior and ordinary subjects. We must have new combinations of language to describe the Falls of Niagara."

Bad weather detained him at Niagara for over a week. Finally he could take a boat down the St. Lawrence to Montreal, the voyageurs singing a haunting air which he later made famous as the Canadian Boat Song:

> "…Faintly as tolls the evening chime,
> Our voices keep tune and our oars keep time…
> Row, brothers, row, the stream runs fast,
> The rapids are near and the day-light's past…"

[Did you sing this in school or Girl Guides, as I did?]

Moore added a note when these verses were published::

> "I wrote these words to an air which our boatmen sung to us frequently. The wind was so unfavourable that they were obliged to row all the way, and we were five days in descending the river from Kingston to Montreal, exposed to an intense sun during the day and at night forced to take shelter from the dews in any miserable hut upon the banks that would receive us. But the magnificent scenery of the St. Lawrence repays all such difficulties."

Moore stayed in Quebec a short while, describing it as "the ground which made Wolfe immortal, and which looks more like the elysium of heroes than their death-place." He was accorded great kindness - the governor of Lower Canada requested the ship-master to defer sailing for one day, so that Moore could dine with the governor's house party.

Finally he arrived by boat at Halifax. Here, again, he found himself among congenial friends and pleasant occupations. At the request of the governor of Nova Scotia, he served as examiner at the new university in Windsor (King's College, established in 1790). While he was waiting for his ship to sail for home, he wrote a poem about a ghost-ship off Dead Man's Island in the Gulf of St. Lawrence, which has amazing resemblances to Coleridge's Ancient Mariner, although Moore could not have read the Lyrical Ballads at this time:

> "Her sails are full, though the wind is still,
> And there blows not a breath her sails to fill…
> …the dim blue fire, that lights her deck,
> Doth play on as pale and livid a crew,
> As ever yet drank the church-yard dew!…
> By skeleton shapes her sails are furl'd,
> And the hand that steers is not of this world!"

In one of his last letters from Halifax, Moore wrote: "I have seen the chief beauties of upper and lower Canada, and they have left impressions upon my heart and fancy which my memory long shall love to recur to." At last, in October 1804, Moore finally sailed for England, polishing his manuscripts on the long voyage home.

Back in England, Moore joined the inner circles of the Whigs, and wrote lampoons and satires about the Regent and the Tories, contributing verses and articles for the newspapers - topical, allusive, polished and witty. At a time when Leigh Hunt was jailed, and Byron hated, for their writings, Moore was allowed to produce work which a political caricaturist does today, using the subtle weapons of ridicule. He often reduced even his opponents to helpless laughter.

In later years, Moore became something of a recluse. He gradually sank, physically and mentally, to his death in 1852. Society had forgotten him, but his funeral was crowded with the common people who remembered his songs. On his gravestone are his own words:

> "Dear harp of my country! In darkness I found thee
> The cold chain of silence had hung o'er thee long
> When proudly, my own island harp! I unbound thee
> And gave all thy chords to light, freedom and song."

A Visit to the Theatre. (13 March, 1788)

"It was so crowded we could gain admittance no where but in the two-shilling gallery. Had a very tolerable seat, except in one circumstance: a sailor on the bench before me being extremely fat, and not finding his form broad enough, sat farther back and reposed himself on my knees all the spectacle. It was in vain for me to suppose what an honest, good creature he might be - I found him a great *fardeau* [burden] - he kindly offered me his rum bottle to enable me the better to go through the fatigues of the evening, but neither my companion nor self took any advantage of his liberality." *A Governess in the Time of Jane Austen:* Joanna Martin, ed.

Jane Austen Day, May 13, 2000.

The unpredictable Vancouver weather co-operated beautifully for our 13th Jane Austen Day, greeting us with bright sunshine. Just as we were feeling a little too warm and deciding to defy Mr. Woodhouse and open a few windows, light clouds blew over and made us comfortable again. But nothing could cloud the pleasures of an excellent programme.

Soonoo Engineer, of the Department of History of Vancouver Community College, was our first speaker, on the topic of "The British in India in the Late 18th Century." She began by tracing the development of the East India Company from the early 17th century. Trade between England and India was mutually beneficial - India was peaceful and prosperous at this time, with a demand for manufactured goods and bullion; Europe, after Spain's plundering of gold and silver from the Americas, had a surplus of bullion and not enough luxury goods to absorb it. At first, the men of the East India Company came out to India to spend the rest of their lives, adopted Indian manners and dress, married into Indian families and formed a large Anglo-Indian community.

But by the end of the 18th century, English women were coming out to India in large numbers, accompanying relatives or sponsored by the "Company" to provide marriage partners for their officials. It was at this time that Mr. Austen's sister Philadelphia went to India, probably with a marriage to Tysoe Saul Hancock arranged beforehand. Professor Engineer described the sort of life Philadelphia would have led. The voyage took six months or longer, in ships that were the strongest of the time, built to withstand pirate attacks or fierce storms. The passengers mostly furnished their cabins themselves. Some women were strictly forbidden (by their menfolk) to leave their cabins or mingle with other passengers or the ship's officers. Others had a grand time, flirting, dancing, going ashore whenever possible.

Arrived at her destination, and almost immediately married to Hancock, Philadelphia must have settled down to quite a luxurious life in the "white" section of the city. The Company officials were allowed to trade for their own gain, and many made large personal fortunes, living in grand neo-classical mansions. Calcutta was the social and commercial centre when the Hancocks arrived. They became acquainted with Robert Clive, the Governor of Bengal, and Warren Hastings, elegant, enlightened and very capable, rising quickly in the service of the Company. His wife had died, and Philadelphia was ready to console him. [Many have speculated about whether Hastings or Hancock was the father of Philadelphia's daughter Eliza; Soonoo seemed to have no doubts]. Life in India for the Company officials was an imitation of the life of aristocrats in England - they had homes with heavy draperies and carpets, wore fashionably correct stuffy clothes, and ate and drank and gambled to excess - not at all a suitable life for the warm, humid climate. Death was common. Calcutta was described as "an ungodly place, with no proper church, and extravagant entertainment...Drinking claret was the ultimate remedy for all kinds of illnesses."

Eventually the Hancocks, and Clive and Hastings returned to England, where the two latter were impeached for illegal acts, excessive use of force, and other charges. Clive committed suicide; Hastings was finally acquitted but he had lost his reputation, and lived quietly on his estate in the country until his death. Philadelphia and her little daughter remained in England, while Hancock went back to India, where he died.

Jane Austen never used anything she knew of life in India in her later novels, but the whole family must have been interested by what Philadelphia would tell of her experiences there. Certainly we were fascinated by Soonoo's account.

The second talk, "Editing *Northanger Abbey*: Then and Now", was given by Dr. Claire Grogan, Visiting Professor in the English Department, UBC, who edited an edition of *Northanger*

Abbey a few years ago. She chose this novel because it had had a curious publishing history, and the text raises many issues for research in the publication of women's writing at the outbreak of the French Revolution. It was a time of great social and economic change. There was no revolution in England, but a "Revolutionary Debate" led to much discussion about the role of the individual, especially women, in society. There was an optimistic period at the beginning of the Revolution, then the Reign of Terror, then the rule of Napoleon, and finally Waterloo. Austen's text was drafted, worked on, revised, and finally posthumously published during this entire period, 1789-1818. Ideas changed from radical to conservative. Considering the family love of reading, the disparate personalities of its members, and their connection with Hastings, Austen was in close contact with events of the time. She must have participated in this "Revolutionary Debate" - she had much to say, but said it covertly.

Susan (the first title) was sold by Henry Austen for his sister in 1803 to the publisher Crosbie, who did nothing about it. One speculation is that since he had just published Mrs. Radcliffe's *Udolpho*, he didn't want another novel which mocked the earlier one. In 1809, Austen wrote a letter of complaint to Crosbie, signing it with the significant initials "M.A.D." (for "Mrs. Ashton Dennis"). In 1816, she bought back her novel, and renamed it *Catherine*. A novel titled *Susan* had recently come out and no doubt the change of name was a sensible step. At this time the work may have been revised, and an "advertisement" by the "authoress" added. After her death, Henry published *Northanger Abbey* and *Persuasion* with a biographical notice of his sister attached.

The change of title from *Susan* or *Catherine* to *Northanger Abbey* is significant. Austen did not make this change herself. It shifts the focus from the heroine to a building, and causes confusion because of the delay in getting to Northanger Abbey itself. Catherine unifies the Bath and Northanger parts of the novel, and the emphasis should be on her. The reader is also influenced by the cover photo put on by the publisher - usually of the Abbey or a building in Bath. The "advertisement" written by Austen is also significant - it stresses the passing of time since the first writing, and mentions that "places, manners, books, and opinions have undergone considerable changes." Dr. Grogan discussed whether these have been much changed. Bath has grown but is little altered. A map of Austen's time can still be used for a walking tour today. The social and political upheavals of the French Revolution and after could certainly have changed superficial manners, but Mrs. Allen's obsession with dress is still recognizable, and we can still meet Captain Tilney, Isabella and John Thorpe today. The greatest change is in books - *Northanger Abbey* is the most literary of the novels - it is full of references, quotations, parodies and names of novels that the reader of the day would be aware of, but which form a challenge to us, and require notes of explanation..

The most radical change was in Henry's biographical notice. Women's role in society was blamed for the excesses of the French Revolution - sexual freedom, class upheaval, demand for more rights and responsibilities; by 1818, Britain was much more conservative than in 1789. Henry was clearly aware of the public contempt for outspoken, political women. He emphasized his sister's conformity, gentleness and piety - none of this is necessarily incorrect, but it draws attention away from her wit and intellect, underestimates her political comments, the precision of her writing, the polishing and revising of her texts. This affects our reading, even before we begin.

We were fortunate indeed to have the assistance of Judith Fiedler from Seattle, the author of the script which formed the basis of our third session: "Three Sisters: A Conversation at Mansfield Park." She began with a short talk about how she came to write the piece, and then set the scene: Fanny and Edmund have just been married, Mrs. Norris has made her way back to Mansfield, complaining all the way; Mr. and Mrs. Price and all their family have come at Sir Thomas' expense to share the celebration. The family and guests have dispersed to their own affairs, and Lady Bertram

and her sisters retire to her boudoir to catch up on family news. Under the capable direction of Joan Mann, the three actresses, with a minimum of costumes or properties - shawls, bonnets and fans - entered into the personalities of the three sisters and brought them vividly before us. Mrs. Norris (Sandy Lundy) laid down the law as to how Fanny ought to behave (but no doubt will not!) as a proper parson's wife; Mrs. Price (Jean Brown) feebly deplored her inability to be ready to arrive on time and was suitably grateful for all Sir Thomas had done for them; and Lady Bertram (Phyllis Taylor) quietly soothed ruffled feelings and explained Sir Thomas' plans for their future well-being. Trish McGeer played delightful piano selections in the background, and we all thoroughly enjoyed the interlude at Mansfield Park.

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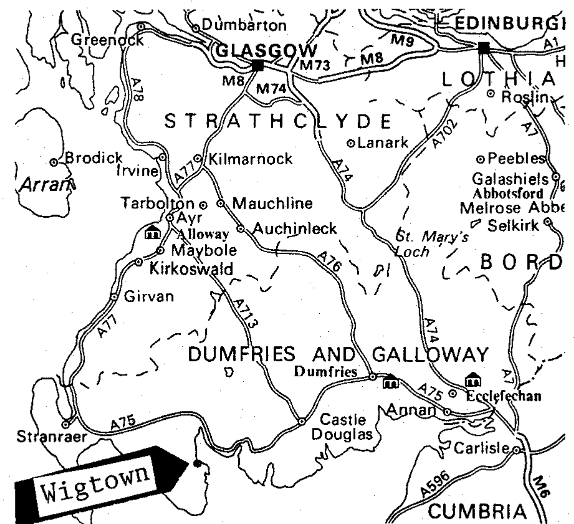
Books and More Books

In spite of gloomy predictions, book stores are not becoming obsolete. In fact, they seem to be multiplying - in recent years a number of national book towns have appeared throughout Europe. The first of these to flourish, in the early 60s, was Hay-On-Wye, a town on the English-Welsh border. It soon became a Mecca for book lovers, and even has its own literary festival. The idea was taken up in France, Germany, the Netherlands and Norway, and the European book towns can now be found in most tourist guidebooks.

The latest country to adopt the concept of a national book town is Scotland. The recent political and national events in Scotland have resulted in a noticeable surge in literature and the arts, and in civic pride. In keeping with this impetus, Scottish towns were invited to become candidates for Scotland's first official book town. Literary qualifications were not required - the idea was to find a place where becoming a book town might make a significant difference, provide a revival of local energy.



The choice fell on Wigtown in the extreme southwest of Scotland, in Galloway - not really on the beaten track. The official opening was in May 1998, and in September 1999 the town had its first Book Festival. The town has been transformed in less than two years. The one broad main street which widens into a sort of central plaza, how has seventeen bookshops, with more in the plans. Inaccessible as the town had always seemed, people are coming - not in hordes, but in trickles and bunches.

Next time you are near that part of the country, join the visitors looking for books - not only for bargains, but for treasures.

From: "Bookspotting": Alastair Reed (New York Times Book Review, April. 16, 2000).

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For a Gouty Chest

"Let him wear whatever he pleases of Leather breast plates, they are nothing to newspaper, which he can put on within his waistcoat when he goes out and put into his pocket when he comes in." *A Testimony of Her Times*: Sarah Markham.

Books and Berries, June 10, 2000 - Jean Oriente.

The Vancouver meeting included eight brief presentations. Using *The World of Jane Austen* by Nigel Nicolson, Irene Howard read several letters to Cassandra from Jane Austen written from their six houses in Bath. The letters described rooms, menus, characters, furnishings, window views, and "dirty quilts with everything comfortable." There were references to Steventon, gardens, concerts, and fireworks. From the Green Park Buildings, Jane wrote to her brother Frank, who was on board HMS *Leopard*, describing her feelings as melancholy regarding the death of their father.

Mary Atkins discussed *Memoirs of a Geisha* by Arthur Golden. A review of the book in *salonmagazine.com* cited by Mary, draws parallels between the author and Austen in the use of familiar, everyday situations. The reviewer also notes the parallel between the Geisha, who was trained in the cultural arts to entertain, and Austen's female characters, who were educated also in the feminine arts and skills. Both the geisha and the 18th century female needed those skills to survive in the male-dominated society.

Sandy Lundy read from *Akenfield* by Ronald Blythe. When it appeared in 1968 the book created a sensation by exposing the myth of the idyllic rural life. Sandy read excerpts from the recently republished edition which revealed feudalistic vestiges well into the 1930s on a large estate in Suffolk. Sandy described some startling practices: members of the staff were not allowed to look at the lord and lady; a maid had to turn her face to the wall when her ladyship walked down a corridor by her; the employees could not smoke; employees could not be seen working in a garden, and work in the front of the house had to be done silently and invisibly. Such practices were widespread during Jane Austen's lifetime.

Jacqueline Duffy, a guest, discussed *Time To Be in Earnest: A Fragment of Autobiography* by P.D.James. The "Queen of Crime," P.D.James, says Jane Austen is her favourite author because of Austen's ability to observe detail objectively. Jacqueline quoted W.H.Auden who said all literature is about love or death. P.D.James says obsessive, romantic love is highly overrated, and it is often the motive for murder. That love and death are really Darwinian is an idea which Jacqueline commented upon. These comments inspired Dianne Kerr to read Jane Austen's poem, *Venta*, which Austen wrote three days before her death.

Jill Sims shared a book entitled *The Private Life of Georgette Heyer* by Jane Aiken Hodge. Heyer is a writer of Regency romances. Jill called our attention to the book because of the excellent illustrations of Regency fashions and carriages.

Margaret Howell discussed *Crampton Hodnet*, by Barbara Pym, who is referred to as the most underrated writer of the twentieth century. Margaret read some humorous extracts showing that when one wishes to conceal his actions, the name of Crampton Hodnet is a ready device to conceal truth.

Keiko Parker read several excerpts from *Memoirs of Modern Philosophers,* by Elizabeth Hamilton, published in 1800. Keiko read from the new edition, published by Broadview Press and edited by Claire Grogan. Hamilton uses fiction to enter into the debate of her era on female education, the rights of women and the New Philosophy, as Austen did with *Northanger Abbey.*

At the end of the meeting, Jean Oriente gave a synopsis of the Jane Austen Day meeting in May in Victoria. Elsa Solender, retiring president of JASNA, spoke on the first proposal scene in the three film adaptations of *Pride and Prejudice*. Elsa reviewed the scene in the book, and then, using statistics related to women from the 1801 English census, and evidence from the text,

demonstrated the probable ramifications for Elizabeth of her rejection of Mr. Darcy. The proposal scene from each of the three film versions was reviewed, comparing movement, costume, dialogue, and setting. The favourite Mr. Darcy was Lawrence Olivier; the favourite Elizabeth was Jennifer Ehle. The meeting was followed by a sociable and pleasant garden party at the home of one of the Victoria members.

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Jig-Saw Puzzles for Sale.

When the future George IV was a child, his first governess, Lade Charlotte Finch, taught him geography using her idea of "dissected maps" as a teaching aid. She began by drawing maps by hand onto cardboard, and then cutting them into as many as 70 interlocking pieces. Later she obtained accurate coloured maps from Thomas Jeffreys, the official geographer to George III, and glued them onto wooden backs before having them cut. Jeffreys realized the commercial possibilities, and produced puzzles with various illustrations.

The original wood-backed puzzles, dating from 1760, with maps of each continent and a dozen countries, in their own special cabinet, went on sale June 5th at Christie's in London. A cartography expert at the auction house reported: "They appear to have been played with quite carefully and were probably used only under adult supervision - although, as always seems to be the way with jig-saws, there are a few pieces missing."

Jane Austen may have played and learned geography with such a set of puzzles, and it is very likely that the children of her brother Edward Knight owned some. Certainly the children of Sir Thomas Bertram in *Mansfield Park* learned what geography they knew in this way. When Fanny came to live with them, her cousins, Maria and Julia, "found her ignorant of many things with which they had long been familiar...they were continually bringing some fresh report of it into the drawing-room. 'Dear Mamma, only think, my cousin cannot put the map of Europe together...' " (*MP 18*)

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JASNA Vancouver Essay Prize Winner.

A Jane Austen Essay Prize was sponsored at both SFU and UBC in 1986 with excess funds from the JASNA Conference in Vancouver that year.

This year's winner of the Essay Prize at UBC is Nicole Malysh. Nicole wrote to express her gratitude:

"So often, students in the Faculty of Arts are discouraged by the lack of recognition for their creative efforts. I am very grateful for this unexpected award; you have rekindled the reason I continue to pursue writing as my focus throughout my academic career."

Our congratulations to Nicole.

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"There is a young woman now leaving my sister who has been with her eight years, of whom she has a good opinion as an honest, trusty servant. It is her own choice to go *pour voir le monde.* She washes and irons well; a pretty good work-woman with her needle, tho' not quick at it - between twenty and thirty - young enough to improve."

A Governess in the Time of Jane Austen: Joanna Martin, ed.

Memoirs of Modern Philosophers: Elizabeth Hamilton.

Review by Eileen Sutherland.

When Claire Grogan spoke to us on Jane Austen Day about publishing *Northanger Abbey*, she mentioned the "Revolutionary Debate" in England at the time, arising from ideas current during the French Revolution - equality of all men, sexual freedom, and the position of women in society. Elizabeth Hamilton, a contemporary of Jane Austen, used this theme in her novel *Memoirs of Modern Philosophers.* Her characters divide into two groups - the believers in traditional Christian ethics and morality, and the exponents of the New Philosophy. The good clergyman is given long, rather tedious sermonizing discourses, but there is no mockery intended. Hamilton describes him as "benevolent, pious, unaffected, and sincere." Jane Austen must have agreed, because in one of her letters she remarks that "[*S&S*]...was given to Miss Hamilton. It is pleasant to have such a respectable writer named."

With the "New Philosophers", however, Hamilton's sense of parody is unrestrained. They quote (and mis-quote) Godwin, Wollstonecroft and other radical writers, to try to prove that "filial duty, family affections, gratitude to benefactors, and regard to promises" are merely "prejudices" which form a barrier to attaining a state of perfect virtue, and that the perfection of the human race depends on abolishing such attitudes.

It took me a while to get into the spirit of the novel, to accept the author's asides: "Ah, dear readers, could you but see into the heart of this unfortunate creature...", or "Here, kind reader,...we entreat thee to make one moment's pause; and to be so obliging as to give a glance towards the person whose conduct thou has last condemned..." However, I gradually began to enjoy the three heroines - the lovely Julia, with an imagination stimulated by voracious reading of romances; the gentle Harriet whose actions and opinions are always dictated by strict principles of honour and duty; and the cartoon-character Bridgetina: short-legged, awkward and cross-eyed, whose "education" consists in the ability to quote abstruse metaphysical texts which she does not understand.

The plot, too, in spite of misunderstandings, secret assignations, undutiful children, and parents dying of broken hearts, held my attention. Harriet loved and married a proper noble hero. Bridgetina was rescued just in time from "a fate worse than death" when she followed to London a young man she became infatuated with. Julia eloped with an unscrupulous rogue who soon abandoned her. At the end, most of the characters gather around Julia's prolonged and affecting death-bed, where she gives wise advice, asks forgiveness and accepts her fate. All the common characters and events of popular novels of the time are found here.

Hamilton has certainly some interesting passages and clever remarks: "The General partook of the mediocrity which characterized his family"; "Gatherings...to which people come to share the 'refined delight arising from the communication of ideas, the collision of wit, and the instructive observations of genius' " ; "Ceremony, that tiresome and ineffective substitute for true politeness, found no admittance here;" or, "In all the calamities to which life is liable, there is no comfort equal to that which arises from being able to fix the blame upon that which has occasioned, or is supposed to have occasioned it. In the opinion of many wise men, it is one of the chief advantages of matrimony, that in every cross accident, a constant resource of this nature is provided for in the helpmate of the party aggrieved."

Throughout, there are interesting echoes or reminders of Jane Austen. Julia attempts to prove that her lover, Vallaton, a nobody, is the long-lost son of worthy and wealthy parents, and her mental processes recall those of Emma thinking about Harriet's parentage: "That in General Villers Mr. Vallaton should find a father, at first seemed barely possible; then probable; then more than probable; it was next to certainty, or rather *certainty itself*." One young woman, like Marianne Dashwood, cries: "What woman of spirit would put up with being a man's *second love*?"

One of the young men had a difficult youth: "His most rigid economy was necessary....But for these [circumstances] he might have been drawn into the vortex of dissipation, and in the wild career of pleasure have lost his taste for science, and regard to virtue." In a letter to her niece Anna, who was writing her own stories, Jane Austen advises her: "[Your hero]'s being ruined by his Vanity is extremely good; but I wish you would not let him plunge into a 'vortex of Dissipation.' I do not object to the Thing, but I cannot bear the expression; - it is such thorough novel slang - and so old..."

Hamilton's novel is good light summer reading, but my constant thought was: How could Jane Austen write the way she did if this was what she read?

Jane Austen Was Mad - Eileen Sutherland

In the course of her talk on Jane Austen Day about publishing *Northanger Abbey*, Dr. Claire Grogan mentioned Jane Austen's complaining letter to the publisher Crosbie, asking why he had not published the novel since he had bought the rights, and threatening to take it elsewhere if he did not give her satisfaction. The letter was signed with the significant initials "M.A.D." (for the pseudonym "Mrs. Ashton Dennis").

Afterwards, there was a query to Dr. Grogan as to whether the word "mad" meant "angry" at that time. Dr. Grogan did not know for sure. I looked up the word in the Oxford English Dictionary, which gives dates for the earliest use of a word in English writing.

The OED explains that the word is usually used in the sense of having a mental disease or affliction; being extravagantly or wildly foolish; being stupefied with astonishment, fear, etc.; or wildly excited or carried away by enthusiasm.

The dictionary lists one other sense, however: " 'Beside oneself' with anger; moved to uncontrollable rage; furious. [Now only colloquial; but in some dialects in Britain and in the U.S., the ordinary word for 'angry']."

The dates of the examples given include: 1300s; Psalms CII: "Mine enemies reproach me all the day; and they that are mad against me are sworn against me"; 1604: "...mad, and in his rage..."; 1622: "...so mad, and so transported with passion..."; 1766 - Garrick: "...He was damned mad that he could not be at the wedding..."; 1806: "I'll pump out of her how she got the book; - how deuced mad she will be"; 1847: "He thought you would be mad at the idea of this injustice"; and so on.

It is obvious that Jane Austen intended to indicate that she was furiously angry. Whether or not Crosbie got the point, we don't know.

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