JANE AUSTEN SOCIETY OF NORTH AMERICA
Vancouver Region

NEWSLETTER NO. 77 FEBRUARY 2002

The Rogue and Jane Austen - Eileen Sutherland.

"He is a rogue of course, but a civil one." (Letter 111, 17 October, 1815)

Jane Austen wrote this about her new publisher, John Murray. Her previous experience had not given her any reason to think well of publishers. In 1797, Cadell & Davies, in London, had refused to even read the manuscript of *First Impressions.* In 1803, Messrs. Crosby & Co. bought *Northanger Abbey*, under the name of *Susan*, but did not publish it.

Thomas Egerton had published James Austen's periodical, *The Loiterer*, written while he was at Oxford. That probably influenced the choice of Egerton to publish *Sense and Sensibility*, with Henry's support and advice. It was published "on commission": the author paid all costs, received the receipts and paid the publisher a commission. This meant that the publisher took no risks. Jane Austen retained the copyright, and eventually made £140 on the novel. Egerton changed his tune and offered to buy her next novel, *Pride and Prejudice*, for £110. Jane wrote to Martha Lloyd: "*Pride and Prejudice* is sold.- Egerton gives £110 for it. - I would rather have had £150, but we could not both be pleased" [Letter 74.1]. In 1814, Egerton brought out the first edition of *Mansfield Park* at her expense. But when this was sold out, he refused to re-issue it.

Emma was ready for publication in 1815. Jane Austen was now an accomplished writer, with three novels published, and the self-confidence to select the best for her next: she chose Murray. The firm was represented by three generations with the same name: John Murray. [*A Publisher and His Friends*: Samuel Smiles (1891), gives an absorbing account of the firm and its correspondence].

The first John Murray (1745-1793) was the younger son of an Edinburgh lawyer. He had a good general education and then became an officer in the Royal Marines. When the Treaty of Paris ended the war, the young man was bored and resigned his commission. He had a good head for business, examined the situation in London carefully, and finally took over the book-selling business of "Mr. Sandby, at the sign of the *Ship*, No. 32 Fleet Street." His father supplied the necessary capital and John Murray began business in 1768. He was well supported by his fellow officers and friends, and many of the manuscripts he published were successful enough to put the new firm well on its way.

Murray became the London publisher and part proprietor of the *Edinburgh Review.* He had good relations with publishers in Edinburgh, and sold most of the medical and surgical works written by professors at the Edinburgh University. It was not usual for money to be exchanged - booksellers interchanged catalogues and ordered from each other books of the same value. Even so, the lack of capital made a great difficulty, as the nature of the business, and especially his consignments of books to distant lands, made it necessary to give long credit terms.

Anxiety about the business and the state of the trade in general probably hastened Murray's death, after a long and painful illness, in 1793. Mrs. Murray carried on the business until their son John (1778-1843), although still a minor, became a partner with Samuel Highley. Highley was not much of a businessman and refused to take any risks. He was mainly concerned with selling books published by other firms. A few years after coming of age, John Murray dissolved the partnership and began a career in publishing that was scarcely ever rivalled.

Times were difficult - taxes were rising and the possibility of a French invasion was a threat that hung over the country. Murray offered to purchase copyrights for plays, poetry, travel accounts and histories, and at the same time tried to collect money due to the former firm or to himself from local and international customers.

One of Murray's friends and business associates in Edinburgh was Archibald Constable and Co. When differences arose with his partner Longmans, Constable transferred the publication of the *Edinburgh Review* to Murray. This was a great chance for the young publisher, but it says much for his character that he did everything in his power to heal the breach between Constable and Longmans before he accepted. Most of Constable's works were transferred to Murray.

Now that he was gaining a reputation as an established publisher, Murray became very particular about the books he issued. He employed only the best paper-makers, printers and book-binders. The quality of the type, accuracy of the printing and excellence of illustrations - everything from choosing the manuscript, correcting the proofs, the binding, title and final advertisements - was carefully scrutinized. Jane Austen recognized this and wrote to Murray about the presentation copy of *Emma* sent to the Prince Regent: "You will be pleased to hear that I have received the Prince's Thanks for the *handsome* Copy I sent him of *Emma.* Whatever he may think of *my* share of the Work, *Yours* seems to have been quite right." [Letter 127].

Eventually, money matters caused a breach between Murray and Constable. Murray now felt free to establish the *Quarterly Review*, as he had long wished to do. The new *Review* was not to be too political. The main concern was to provide interesting and intellectual criticism of current literary pursuits along with political principles which were English and constitutional. After a few early numbers, it finally became well established in reputation; the articles were mostly excellent, and the circulation increased dramatically. It became the great achievement of Murray's life, and he was justly proud of its success.

Murray published many of the now-well-known authors of the day. His drawing-room over the bookstore - moved to 50 Albemarle Street - became the centre of literary friendship and communication. Scott and Byron first met at Murray's house. D'Israeli, Humphry Davy, Southey, Mme. De Staël and many other notables were among his constant guests. In 1815, he was publishing Mungo Park's *Travels,* Scott's *Paul's Letters to his Kinsfolk,* Hoare's *Antiquities of Wiltshire*, Lady Mary Wortley Montagu's *Letters*, and Helen Maria Williams' *Narrative of Events in France in 1815.*

About this time Jane Austen was in communication with Murray, offering him *Emma.* Murray read *Pride and Prejudice* and sent it to his editor John Gifford, who found it "really a very pretty thing. No dark passages; no secret chambers; no wind-howlings in long galleries; no drop of blood upon a bloody dagger - things that should now be left to ladies' maids and

sentimental washerwomen." Later Gifford wrote: "I have read *Pride and Prejudice again* - 'tis very good - wretchedly printed, and so pointed as to be almost unintelligible [Egerton had published it]. Of *Emma*, I have nothing but good to say. I was sure of the writer before you mentioned her. The MS, though plainly written, has yet some, indeed many little omissions; and an expression may now and then be amended in passing through the press. I will readily undertake the revision." *Emma* was accordingly published in December, 1815.

Murray wrote to Scott: "Have you any fancy to dash off an article on *Emma*? It wants incident and romance does it not? None of the author's other novels have been noticed, and surely *Pride and Prejudice* merits high commendation." Scott immediately agreed, and his review of *Emma* appeared in the next *Quarterly*. Murray sent a copy to Jane Austen, who replied: "I return you the Quarterly Review with many Thanks. The Authoress of *Emma* has no reason I think to complain of her treatment in it - except in the total omission of Mansfield Park.- I cannot but be sorry that so clever a Man as the Reviewer of *Emma* should consider it as unworthy of being noticed. - " [Letter 127].

Murray had a gift of making friends with his authors. Jane Austen soon felt free to ask him for favours. When Henry was ill, she asked Murray to come to Henry's house to discuss business matters concerning *Emma*. She and Henry borrowed several books from him, and were told that any book of his would always be at their service. This may have been Murray being diplomatic - they had been complaining about the delays caused by the printers. Her letter to Cassandra ends: "In short, I am soothed and complimented into tolerable comfort." [Letter 116].

Jane Austen also noted his meticulous proof-reading: "I am advanced [in reading over the proof sheets] in vol.3 to my *arra*-root, upon which peculiar style of spelling there is a modest *qu:*^{ry}? in the Margin." [Letter 117]. When Murray corrected her choice of location for the dedication to the Prince, she wrote him: "I feel happy in having a friend to save me from the ill effects of my own blunder." [Letter 122]. At this time she also sent him *Mansfield Park* "as ready for a 2nd edit: I believe, as I can make it.-"

In September 1817, Murray wrote to Byron in Italy, giving a list of the works he had in progress, including "two new novels, left by Miss Austen, the ingenious author of *Pride and Prejudice,* who, I am sorry to say, died about six weeks ago. . ." To Lady Abercorn, the same year, Murray wrote: "I am printing two short but very clever novels by poor Miss Austen, the author of *Pride and Prejudice*." His correspondent answered: "Pray send us Miss Austen's novels the moment you can. Lord Abercorn thinks them next to W.Scott's . . . it is a great pity that we shall have no more of hers."

Murray continued his life of hard work, friendship and encouragement to others. In the autumn of 1842 his health began to fail rapidly. He passed away quietly on June 29, 1843, at the age of 65. His son, another John, a grandson, and other members of the family entered the business in their turns; the family firm still publishes in London.

Murray was noted for his warmth of heart and disinterested friendship; his high sense of justice, self-respect and independence; and especially his love of literature for its own sake. Washington Irving expressed the feelings of many of Murray's authors and friends: "Murray became my publisher, conducting himself in all his dealings with that fair, open, and liberal spirit which had obtained for him the well-merited appellation of the Prince of Booksellers." [Preface, *The Sketch Book*, rev.ed.]

The firm published the works of Byron, Scott, Crabbe, Coleridge, Southey, Hallam, Lockhart and many other distinguished literary figures, as well as the writings of scientists, philosophers, travellers, and explorers to India, Africa and the North Pole. But to many of us Murray will always be remembered as Jane Austen's publisher.

*

Mary Brunton and Jane Austen - November Meeting. - Eileen Sutherland.

Sharon Ruth Alker gave us an informative and interesting talk, entitled **Literary Ladies and Matters of Money: Jane Austen, Mary Brunton, and the Commercial Nation.** Alker began with comparisons and contrasts between the two authors. Austen (1775-1817) and Brunton (1778-1818) were contemporaries, with close connections to the clergy. Brunton was Scottish, and came from respectable military families. She was largely self-educated but became proficient in music and languages. She married a Scottish parson, living first in a rural pastorate and then in Edinburgh, where she wrote her first two novels [A third, dealing with issues of divorce, was published after her death in childbirth, aged 40.] The two novels sold very well at first, but then interest gradually faded away, and they are almost unknown now.

Both Brunton and Austen were concerned with the common issues of the time, especially with the role of gentlewomen. They both wrote about strong heroines. Austen wrote about a stable society grounded in land ownership and rank, although she was beginning to think about accommodating the growing commercial factor of the times. Brunton was interested in a particular aspect of Scottish identity - commerce, and in her novels she gave a role in commerce to her heroines: Laura, in *Self Control*, goes to London and supports herself and her destitute father by selling her paintings. The second heroine, in *Discipline,* becomes even more of a businesswoman by avoiding the middleman and selling art work and crafts to customers from her home. Jane Austen had some female characters in her novels engaged in work outside the home - Mrs. Ford at the shop and Mrs. Wallis at the bakery in Highbury, but they are at the periphery of the novel; Brunton writes of her main characters succeeding in commercial activities.

Alker gave summaries of the plots, and we could understand Austen's sardonic and witty comments about the events, "without anything of Nature or Probability" in them. But she read *Self Control* more than once, and there must have been something that attracted her in Brunton's work. Certainly Brunton had a gift for acute characterization, a delight in language, and a deft sense of humour, as when she wrote of "the turmoil of a household, bustling without usefulness, and parsimonious without frugality."

Brunton considered that commerce was useful in life - it made for interaction between ranks of society. She felt that merchants turned into country gentlemen were the best of all landlords, based on traditional values, responsible for plans for conservative, gradual improvements. The merchant classes are on the margins in Austen - the Westons, the Coles, Augusta Hawkins in *Emma,* for example, do not have major roles. [*Sanditon* probably would bring commerce into a central position in the novel]. Employment of middle-class women was disparaged in Austen's novels - being a governess was equivalent to slavery to Jane Fairfax. Brunton was a didactic novelist who stressed the respectability of female employment. Many Scottish women writers addressed the place of women in the marketplace -"trade" had never been scorned in Scotland.

*

Sharon Ruth Alker is in the third year of her doctoral studies at UBC, specializing in Anglo-Scottish relations. She has published on James Hogg, Tobias Smollett and others. She is the first recipient of the David Macaree Award, endowed in memory of David Macaree, a long-time and valued member of our Vancouver group, who died in 1998. Sharon proved to be worthy of the honour. She gave us new insights into Jane Austen and contemporary writing.

*

Behind Appearances - December Meeting.

Professor Ray Ciacci, of the University of Chicago, who spoke to our group last April, gave us another thought-provoking talk at the December meeting. Using a handy chair to illustrate his opening remarks, he discussed surface or apparent appearances, and then what might be behind what we think we see. - Plato taught about another step of reality in the mind. Old myths are found to be rooted in reality. What was the original linkage of breaking a mirror leading to seven years of bad luck? Why are black cats associated with disaster? What lies behind what we see in *Pride and Prejudice*?

Andrew Davies screen-play follows closely, almost page by page, from the novel. The reader builds up his own locations and characters, and the viewer will have to revise and adapt his ideas.

Professor Ciacci pointed out three key passages which he considers catch the essence of the production and of Jane Austen's work in general: (l) Collins' proposal, (2) Darcy's first proposal, and (3) Lady Catherine's arrival at Longbourn. All three scenes have a lot of humour, but there is a different kind of undercurrent in each. The basic theme of Mr. Collins' remarks is the entailment of the Bennet estate, and what will be the result for Mrs. Bennet and the girls when Mr. Bennet dies. Darcy's thoughts are almost entirely centred in class differences - how he can reconcile a marriage with Elizabeth. The arrival of Lady Catherine also brings up the picture of class differences. The background - the Napoleonic Wars, the French Revolution and all the class struggles of the time - doesn't need to be discussed: Jane Austen's readers would be very conscious of what was happening to their world.

Jane Austen's own background reading was wide and varied - Plato, Johnson, Hume, etc. She would have given much thought to the current events that impinged on the life of everyone in England at this time.

"Pride" and "prejudice" are not characteristics of the hero and heroine only, they run through all the characters. Consider Mr. Collins, for example - he has excessive pride, in himself and his position, and Elizabeth has a quite legitimate prejudice against him. Charlotte Lucas does not have the same difficulty: she is practical, not sensitive, and this is perhaps her last chance to get away from an unhappy home. Besides, she has a good knowledge of Mr. Collins - how easily he can be manipulated.

The theme of marriage runs through literature - what constitutes the best kind of marriage? Most are not good: Desdemona and Cassio should be the lovers; in *Middlemarch*, Dorothea and Lydgate. We often laugh, but behind the humour is pathos. Jane and Elizabeth help Mr. Bennet cope with the marriage he has made; when they leave he will have nobody to relate to. Some characters get what they want but they do not achieve happiness. The basis of the drama is the best relationships being threatened from without.

Professor Ciacci's insights were followed by the intense give and take of members' opinions. The ultimate conclusion was that a good marriage was the "meeting of two minds". It was a true Platonic discussion.

*

In an article on Baboons, there was a quotation from one of the scientists who was studying these animals (Dorothy Cheney, by name):

"The rules with baboons are the same as in a Jane Austen novel - maintain close ties with your relatives and try to get in with high-ranking animals."

Smithsonian Magazine, October 2001. [Sent in by Jean Scott]

Rescue for Jane Austen's House.

Margaret Howell has organized protests in the past when she hears of valuable historical or literary sites threatened. She was instrumental in instigating a write-in protest about the danger to Byron's Newstead Abbey from mining work nearby. Now she is concerned, as we all are, with the threat that development in Chawton will block the lovely view over the fields from Chawton Cottage where Jane Austen lived the last years of her life. Here are Margaret's suggestions:

(1) The current housing shortage is largely owing to people's desire to live alone and independently, in their own homes, which increases demand, and if they are retired they need small flats within walking distance of amenities in the towns. The government of Mr. Tony Blair has been permitting green belt development, unfortunately, but a good solution has been proposed in the past - that run-down, unattractive, and neglected areas should be redeveloped, particularly in the towns, as high-density housing. It is simply impossible to keep on building indefinitely over the countryside.

(2) Some years ago another developer proposed to put a housing estate right over the water meadows to the south of Salisbury Cathedral, which would have ruined the famous prospect depicted in Constable's painting. It, like the London Globe and Chawton Great House, was rescued by an American millionaire, who purchased the land, compensated the developer, and secured the site for posterity.

(3) Something of the same solution should be proposed and carried through for the land facing Jane Austen's house; it must be bought up, the developer must be compensated, and the site secured for posterity. This can certainly be done and it might and should be done through the Jane Austen Society, which should start an endowment fund for this and like purposes, advertise its intention, and set the project in motion now. Private individuals and responsible groups must now do what governments and businesses manifestly do not want to do in these days.

(4) Chawton village and its associations must be worthy of preservation for the future. Any project to conserve it must be persuasive and would easily gather wide support. Perhaps you can pass this proposal on. The international JAS should be contacted and involved, particularly the American branch, from which rescue once again may come. But let us do it, before the next developer streaks in and establishes his project without telling anybody until the last moment.

*

Wallis not Wallace.

In the November Newsletter, I put in the wrong spelling of the name of Sir Walter Elliot's great friend, who should have been Colonel Wallis. Sharp-eyed Keiko Parker pointed this out to me - did any of you others notice the error?

Incidentally, do you remember that the woman at the bakeshop in *Emma* is also Mrs. Wallis, probably no relation. I find it interesting how often Jane Austen uses the same name for characters in different novels. (E.S.)

Crossed Paths.

Last November, Louise Yearwood of the Toronto Chapter, reported on their member Hugh McKellar's September talk: "Jane Austen, the Cardinal, and the Archbishop." The Newman family lived in Alton while Jane Austen was in Chawton: "it is just possible that Jane may have walked to Alton one day and passed by the future Cardinal [John Newman] without knowing!" The Archbishop was Richard Whately, who was Newman's tutor at Oxford, and the reviewer of *Northanger Abbey* and *Persuasion* in the Quarterly Review of January 1821 for John Murray, Jane Austen's publisher as well as his own. "Newman subsequently read all six of Jane Austen's novels, possibly to ingratiate himself with his tutor." Hugh McKellar mentioned "lots of wonderful connections between these three individuals."

It must have been a fascinating talk.

Charades.

Here are some charades sent by Margaret Howell, written by Jane Austen and her uncle James Leigh Perrot. Good luck with them. Answers on Page 10.

(1) "In confinement I'm chained every day
Yet my enemies need not be crowing
To my chain I have always a key.
And no prison can keep me from going.

Small and weak are my hands I'll allow,
Yet for striking my character's great,
Though ruined by one fatal blow,
My strokes, if hard-pressed, I repeat.

I have neither mouth, eye nor ear
Yet I always keep time as I sing.
Change of season I never need fear
Though my being depends on the spring.

Would you wish, if these hints are too few
One glimpse of my figure to catch?
Look round! I shall soon be in view
If you have but your eyes on the watch." James Leigh Perrot.

*

(2) "When my first is a task to a young girl of spirit,
And my second confines her to finish the piece,
How hard is her fate! But how great is her merit,
If by taking my all she effects her release!" Jane Austen.

*

A Passionate Sisterhood: The Sisters, Wives and Daughters of the Lake Poets

By Kathleen Jones (1997). Rev. by Eileen Sutherland.

The first necessity is to memorize the names and relationships. Even with three family trees at the beginning, it is complicated: there were three Saras, two Dorothys, two Marys, and two Ediths among the group of young people. The author does her best to help by using varieties of spellings, nicknames, surnames and initials, but the reader must concentrate.

Jones describes the group: "All the major players in this drama were orphans: the Wordsworths, the Hutchinson sisters, Robert Southey, Coleridge and the Fricker girls. All had not only lost one or both parents while still young, but had experienced a loss of social status and financial hardship as a result. All of them suffered the burdens of charity, and of being in a state of dependence. This shared experience was one of the things that bound them together as they sought - in their friendships - to recreate the living, secure family relationships they had lost."

However much they needed friends, and depended at various times on one another, their differences of character, personality, abilities and tolerances caused continual conflicts. Coleridge eventually permanently separated from his wife Sarah, and made no secret of his adoration of Sara Hutchinson. Dorothy Wordsworth was obsessed with her need and love for her brother William, and his marriage to Mary Hutchinson left her devastated. Southey and Edith continued in their marriage, but he antagonized all the others in turn. Coleridge's addiction to opium changed his personality and ruined his ability to concentrate on his work. Dorothy Wordsworth, too, used opium at first for toothache, but gradually increased her usage (almost never referred to in the Wordsworth family), which no doubt led to her death. Coleridge's daughter, Sara, suffering depression on the deaths of twin babies, also became addicted.

Depression and "hysteria" and various degrees of mental illness, nervous and physical exhaustion and stress affected all the women, except Sarah Coleridge, Mary Wordsworth and Sara Hutchinson. Intelligent and creative, they were all confined to small crowded homes - often two or three families living together - burdened by child-rearing and domestic duties with never enough money.

If you have read biographies, or Dorothy Wordsworth's journals and letters, you will find repetitions and sections you already know. But it is very interesting to see how these lives intertwine and break apart - loving households, then quarrels causing rifts, followed by reconciliations, and then different combinations, and so on.

Going on to the next generation, Jones tells what became of the young people, concentrating mostly on the daughters. Unlike the boys who were sent to school, most of the girls were educated at home, but with book-loving and intelligent parents they were given good educations, in some cases even better than what the boys got at school. Sara Coleridge, for instance, began to help her brother in a translation of a Latin text to earn money so he could go to Cambridge. When he abandoned the work, she carried on and finished it, publishing it (anonymously, of course) to great acclaim. But she was never encouraged to take up writing as a career.

Fortunately she was in a position where she came into contact with a number of female authors: the foremost writers of the day. In her own words, she admired "the profundity of Madame de Staël, the brilliancy of Mrs. Hemans, the pleasant broad comedy of Miss Burney and Miss Ferrier, the melancholy tenderness of Miss Bowles, the pathos of [Elizabeth] Inchbald and [Amelia] Opie, the masterly sketching of Miss Edgeworth (who, like Hogarth, paints manners as they grew out of morals, and not merely as they are modified and tinctured by fashion); the strong

and touching, but sometimes coarse pictures of Miss Martineau...and last not least, the delicate mirth, the gently-hinted satire, the feminine decorous humour of Jane Austen." These were her role models. Another time she wrote of "Jane Austen's peculiarly feminine genius which gave an especial charm and value to her writings."

The book is easy reading, with lots of details of the daily life of each household, with good insights into their feelings and characters. It gives an excellent survey of the women behind the male Lake Poets, how they contributed to their lives, kept their homes going, aided their genius and made their extraordinary output of work possible - well worth reading.

*

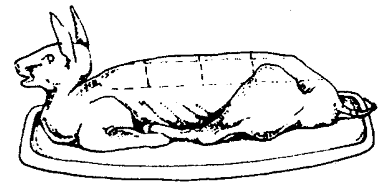
Rabbit For Dinner - Eileen Sutherland.

The importance of rabbit in the culinary history of Britain has fluctuated. Roman villas included leporaria in their grounds where rabbits and hares were bred for the table, the preference being for new-born or even unborn rabbits. In Medieval times, the animals were reared in coneygarths for culinary use as well as for fur and skins. Most Medieval recipes called for fully grown rabbits - coneys - cooked with broth, wine, spices and other imported ingredients. By the 17th century, rabbits could be bought reasonably cheaply, or hunted with a dog, to provide an inexpensive meat dish. The rabbit would be cooked on a spit over a fire or stewed in a pot, with fresh herbs taking the place of the spices used in earlier centuries.

By the 18th century, most housekeeping manuals contained at least a paragraph or two on the keeping of rabbits, and plenty of recipes for their cooking. As a convenience food, their use was obvious...they were an excellent and easily digested source of meat, on hand for every season and capable of being cooked quickly and simply. The Rev. James Woodforde, writing in his diary in 1788, noted that 'fryed Rabbits' formed part of a dinner that had to be assembled at only three hours' notice when the squire invited himself and his house guests to dine at the rectory. Rabbit appears frequently on Parson Woodforde's table, as part of a 'plain dinner.'

On more genteel occasions, the rabbits were fricasseed. For the enormous meals offered to neighbouring farmers when they came to pay their tithes, the rabbits were usually boiled with onions: 'I gave them for Dinner, the best part of a Rump of Beef, a slip-marrow bone of Beef, both boiled, a leg of Mutton boiled and Capers, a fine Surloin of Beef, Salt Fish, a Couple of Rabbits boiled and Onion Sauce, and Plumb and Plain Puddings in plenty...'

The trussing of rabbit for the table was curious and, to our modern minds, even barbaric. The head was almost always left on, and trussed to one side, with ears and tail intact...Sometimes the head was divided in the kitchen and half laid at each end of the dish. 'The brain is a titbit for a lady. Cut the head, therefore, in two, and help her to it.'



Country Life April 16, 1987.

*

Sarah and Samuel Taylor Coleridge honeymooned at their cottage at Clevedon, on the coast near Bristol, in "sparsely furnished rooms that contained only a bed, an Aeolian harp and a few other necessities." - *A Passionate Sisterhood*, Kathleen Jones (1997).

Who's Hot.

A study last year by the National Association of Scholars calculated author popularity by the number of course catalogue citations at 25 liberal arts colleges. Here are the results:

1964-65		1997-98	
1. W. Shakespeare	14. Herman Melville	1. W.Shakespeare	14. Thomas Hardy
2. John Milton	15. Edmund Spenser	2. Geoffrey Chaucer	15. Walt Whitman
3. Geoffrey Chaucer	16. Walt Whitman	3. **Jane Austen**	16. W.Wordsworth
4. John Dryden	17. W.B.Yeats	4. John Milton	17. N.Hawthorne
5. Alexander Pope	18. N.Hawthorne	5. Virginia Woolf	18. William Blake
6. T.S.Eliot	19. John Keats	6. Toni Morrison	19. John Donne
7. Samuel Johnson	20. William Blake	7. Henry James	20. George Eliot
8. Matthew Arnold	21. Lord Byron	8. W.Faulkner	21. E.Hemingway
9. Jonathan Swift	22. E.A.Poe	9. T.S.Eliot	22. Z.N.Hurston
10. John Donne	23. P.B.Shelley	10. James Joyce	23. Samuel Johnson
11. Ben Jonson	24. S.T.Coleridge	11. Herman Melville	24. Alexander Pope
12. W.Wordsworth		12. Charles Dickens	
13.Thomas Hardy		13. Emily Dickinson	

From *The New York Times "Education Life" Supplement*, April 8, 2001.
Contributed by Bev Gropen.

*

Botany Studies

"The expensive apparatus of the Observatory, and the labours of Chemistry, confine the science of Astronomy, and the study of Minerals to a few; whilst the research into the animal kingdom is attended with many obstacles which prevent its general adoption, and preclude minute investigation; but the study of Botany, that science by means of which we discriminate and distinguish one plant from another, is open to almost every curious mind; the Garden and the Field offer a constant source of unwearying amusement, easily obtained, and conducing to health, by affording a continual and engaging motive for air and exercise."

-*The British Garden,* (1799): Lady Charlotte Murray.

Charade Answers: (1) Gentleman's Pocket Watch. (2) Hemlock.

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. Subscription price to non-members is $10 per year.