JANE AUSTEN SOCIETY OF NORTH AMERICA

Vancouver Region

NEWSLETTER NO. 78 MAY 2002

The Romantic Poets - E.Sutherland.

The Gang. Coleridge, the Hutchinsons, & the Wordsworths in 1802: John Worthen (2001).

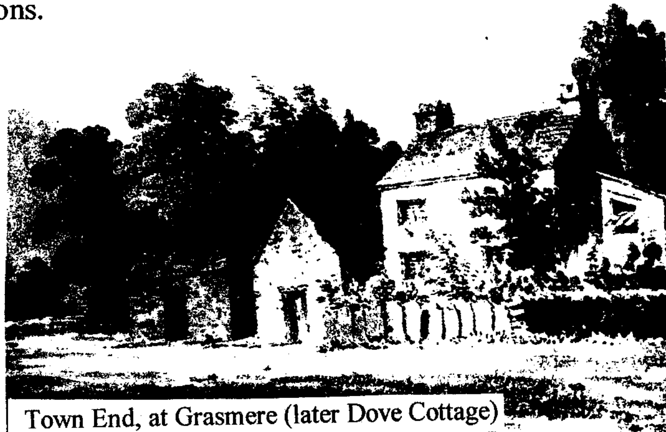
Worthen wonders: "What would a biography be like which managed to include everything surviving of a life? Every document, letter and journal entry? Every encounter, known movement, illustration? Every moment of which a record survived?"

This is impossible, except in a case where very little record survived; this has been done for Shakespeare, for instance. Biographies are seldom complete: some facts are considered "trivial"; there is not enough space to include as much as one might want; some details do not fit the story the biographer wants to tell. The omissions often conceal the prejudices of the biographer.

Dorothy Wordsworth's *Journals* contain mostly trivial daily actions - but these are important as the setting for William's poetical work; essential to our understanding of the poet at this particular moment. Dorothy and William were constantly in touch by letter, or visiting, the Hutchinsons, Coleridge, other brothers and sisters - Worthen considers that a biography of any of this group should include the life of these people too: they all knew each other intimately and thought of each other constantly. The letters, journal notes and poems they exchanged are parts of a continual conversation going on among them.

Most biographers concentrate on the person of the biography - his actions are "described, interpreted, justified, explained." Because the intense friendship of Wordsworth and Coleridge eventually came to an end, a biographer inevitably has to interpret one sympathetically and the other in a bad light: whose "fault" was each oversight, slur, angry word? The "Gang" was an alternative family - sisters and brothers - to them all. A biographer should give the ideas, feelings, letters, journals of them all, and their interactions.

Worthen tries to do this for one short period - 1802 - month by month, throughout the year which ended at the marriage of William to Mary Hutchinson, and began the break-up of the group. He quotes especially from Dorothy's *Journal*, and tells what each one was doing at any given period, moving from Dorothy and William, to the Hutchinson sisters, Mary and Sara, and to Coleridge (and in a less degree to Sarah Coleridge, whom the others did not like and



Town End, at Grasmere (later Dove Cottage)

couldn't get along with, and who jealously reciprocated their dislike; but she is included because she did have an effect on what the others thought and did).

Besides recording events of their daily lives, Dorothy's journal was for William and Coleridge to read - and both used her observations and language in their poems: very often they wrote the same or similar phrases.

DW Journal: "One only leaf upon the top of a tree - the sole remaining leaf - danced round and round like a rag blown by the wind." Coleridge, *Christabel*: "There is not wind enough to twirl/ The one red leaf, the last of its clan/ That dances as often as dance it can,/ Hanging so light, and hanging so high,/ On the topmost twig that looks up at the sky."
DW (8 Feb. 1798) writes of the "restless" webs among the trees. Coleridge, *Rime of the Ancient Mariner*, uses the phrase "restless gossamers."
DW Journal: "The clouds seemed to cleave asunder, and left her [the moon] in the middle of a black-blue vault. She sailed along, followed by multitudes of stars, small, and bright, and sharp." Wordsworth, *A Night Piece*: "There in a black-blue vault she sails along,/ Followed by multitudes of stars, that small/ And sharp, and bright, along the dark abyss/ Drives as she drives..."

Worthen points out that "Dorothy is using language which is simultaneously being used and discussed by the two poets; they admire her gifts of observation and language, and in some instances draw upon her journal, just as she will constantly draw upon the conversations which all three of them were having." There is no point in trying to decide who saw or said it first. All of them were very closely interrelated - when not living together they (especially Dorothy) wrote as many as 30 letters a month to each other. Mary and Sara Hutchinson also wrote about 15-20 letters a month to William and Dorothy, and to Coleridge. "They shared an extensive knowledge of what was happening, and were being kept up to date about things in which they all had an interest."

Every so often, Worthen brings them all into focus: in the Spring of 1802, William Wordsworth had just written *The Butterfly*, referring to himself and Dorothy as children chasing a butterfly, one of the first of his poems about children. Worthen goes on, "It would, too, be a time when Coleridge was thinking about children, when Sarah Coleridge was doubtless very conscious of getting pregnant again, when Mary Hutchinson would have been thinking about her future as a wife and mother, when Sara Hutchinson and Dorothy were both directly confronted with their fate as childless women."

Worthen tries to disentangle the facts which often seem contradictory, or to interpret them as well as he can - often differing from the interpretations of other biographers. And here is my one objection to the book, which I basically enjoyed very much. The author is keen and enthusiastic, and tries to get in every detail of where the various poems fit into the lives of the characters - where Dorothy perhaps inspired both Wordsworth and Coleridge; where they sparked each other as they composed their works; and where one poem seems to be a response, favourable or the converse, to another. "It was the nature of the long and brotherly conversation which this book has been tracing that such poems are the audible fragments of conversations, the relics and common concerns of friendship."

This is a fascinating approach to biography, and I found it especially interesting when Worthen discusses their journeys, their comments and feelings, and analyzes their motives; less interesting when he dissects the poems, sometimes almost line by line, version after version, to the final draft for publication. He proves to be a very knowledgeable biographer.

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Strawberries, Memory, Jane Austen and June - Patricia Wiens.

Doubtless God could have made a better berry, but doubtless God never did.
William Butler, 1535-1618.

My dear Aunt Mary Jane Leigh (nee Macdonald) made strawberry shortcake in the pioneer style, that is, a baking-powder biscuit in one pan with the first half well buttered, and the second half piled on and then baked. It came apart easily with a pleasing unevenness so accommodating in holding the berries and softly-whipped cream between the layers. The whole cake was then smothered in more cream and berries; it was perfect!

Of course, my dear Uncle Leonard had picked the berries from their Burnaby garden in the cool of the morning, just as Mrs. Elton in *Emma* declared: "Morning decidedly the best time." She preferred the Hautboy strawberry, which apparently has a distinctive musky flavour. I wonder if anyone in the Fraser Valley grows the old varieties?

When I started baking I tried Aunt Jane's cake but neither the biscuit nor the taste and texture of the berries measured up. Eventually I settled on a meringue basket filled with berries and whipped cream. It looks sensational and helps the not-so-tasty and sometimes woody large berries from our friends to the south to taste as good as possible. For very special occasions I add a meringue lid, slightly tilted, with berries peeking out. If berry leaves are available they surround the cake.

A great friend of mine, Norah McCullough, came back from holidays in San Francisco with gardening news: she had seen strawberry plants in huge city planters late in the season and the leaves were turning colour. I thought about this and decided that the flowers of the strawberry and the apple were much alike and would be pretty together in the Spring. It was a subtle planting and gave us much pleasure, flowers, berries, apples and all those coloured leaves carpeting the ground long after the apple tree had dropped its last leaf. Many years later, reading Stafford Whiteakers' *The Complete Strawberry*, I found the strawberry belongs to the genus *Fragaria*, a member of the rose family, *Rosaceae*, which includes roses, apples and plums. At Mieka's, our family restaurant, we baked an excellent chocolate cake with chocolate icing and scattered with rose petals. What a stunning presentation. The aroma of chocolate and rose petals was divine!

The strawberry picking party in *Emma* took place at Donwell Abbey, "under a bright mid-day sun at almost Midsummer," [p. 357], which is of course the approximate time of our June meetings. As a relative new-comer to the JASNA, I have enjoyed the June meetings with book reviews by members, and the strawberry dishes I tried were good. Should we regroup in a smaller venue for June? Should we add local preserved or frozen strawberries to the luncheon menu? It is my fond wish that the June meetings continue for as long as our local branch continues and that the *Rosaceae* family be honoured in the menu. If the June meetings were abandoned it would mean 19 weeks without any folds to unfold in the seemingly endless fabric of our interest in Jane Austen, her authorship, times and society.

My Motion: Let us keep to the June meetings.

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February Meeting - Karen Solesky:
"Paternal Benevolence: Jane Austen and Charity in Regency England."

Karen's field of study is Women and Philanthropy, what women did outside the home prior to the Victorian period. In her talk in February, she looked at the subject from the point of view of Jane Austen's novels and her letters, depicting life in her time. She divided her talk into three parts: charity at the turn of the 18th-19th centuries; Jane Austen's own acts of charity; and good works in the novels.

In 1800, the Poor Law - what was available to poverty-stricken people in the way of alms or accommodation - was little changed from the original Elizabethan version. Religion has always been at the centre of charity. The Evangelical movement was growing - it was a "reaching down", wanting to bring something in the way of a better way of life to the lower classes. Relying on the slogan of "Love thy neighbour", the Evangelicals called to the upper classes to participate, to bring about a moral reform which would trickle down to the poor. The clergy were the ones in direct contact with the poor classes - their doors were always open, the poor could come at any time for religious solace, and medical and economic advice.

Between 1780 and 1820, the Poor Rate - the tax on landed property to provide for the poor - quadrupled (it had doubled the decade before). Bad harvests, the war, food riots were rife in these years. It was a time of pamphlets on all vital subjects. According to the New Poor Law, the "deserving" poor must be moved into an institution (the "Poor House"), families were split up, and only the disabled poor could be helped in their own homes. Voluntary charity had to step in to provide even a minimum of help.

According to the view of the time, women were naturally physically and spiritually endowed for helping the poor and the sick - they had more sympathy, and more leisure. Queen Charlotte set a good example, she became the "domestic Woman" of the nation. It was neither the clergy nor the landowners who did charitable works - it was their women.

There is little mention of charity in Jane Austen's novel texts. In *Emma*, Emma pays a visit to a labourer's cottage, to see for herself what they might need. There are few other incidents of a character doing good works to help the poor: Fanny agrees with Edmund's belief in his profession, but we do not see her acting benevolently, except when she gives the little knife to her sister Susan. In *Persuasion*, there is nothing formal: Elizabeth suggests they might retrench by cutting off some charities; Anne goes to every house in the village to say a farewell to the people, and admits that with the Crofts there, "the poor are very sure of attention", more than they would get from the Elliots. It points to the need for the landed gentry to set an example, provide leadership.

We know little about the Austen's deeds of charity, but the Letters list charities of Jane and Cassandra, their pleasure in "laying out Edward's money" for the good of the village poor. We have no word of either of them involved in Sunday School teaching, but this education of the poor was going on everywhere. The words on the epitaph for Jane Austen in Winchester Cathedral, mention her " benevolence, devotion, charity, faith and purity", and her sister-in-law, Elizabeth Austen, is called "just, disinterested, and charitable."

Lively questions and discussion followed, on the changing meaning of "Charity" through the centuries, Mr. Knightley's "pure" generosity; how much charity is done for oneself: a good feeling, an expectation of being "saved", etc. Charity is now a "dirty word" - "social justice" is now what we try to do: help people help themselves, not decide what they should have.

Karen was a brisk, dynamic, vibrant speaker, who caught us up in her enthusiasms.

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March Meeting - reported by Eileen Sutherland.

Three speakers, Viviane McClelland, Pat McIntosh and Jean Oriente, gave us a closer look at wealth, class and status in the novels. Jane Austen was not concerned with members of the nobility - they are out of our reach and our interest. The main characters in all the novels are the next lower class, the gentry. Personal incomes are important and are always mentioned in the description of the characters. Status depended on landownership: since everyone knew how much land belonged to each estate, and knew also how much income such land could produce, a person's income was common knowledge in the neighbourhood.

Using a scale of incomes, from the labouring poor (scarcely mentioned in the novels), up the scale, through members of the clergy of various ranks, to the situation of those like Mrs. Smith and the Bates, and the D'Arblays, trying desperately to maintain their gentility on a very meagre income, to the better-off - those in trade - the Coles, Mr. Weston, Mrs. Elton, or minor gentry like Mr. Woodhouse, Mr. Knightley, the Austen women themselves, and finally at the top of the scale, the wealthy: Darcy, Bingley, Rushworth. The speakers researched daily life in the late 18th and early 19th centuries, to discover answers to questions such as: how much money would individuals in each group require, what would that amount purchase, and how comfortable a life could it produce? Could they have a servant, or even several? Could they afford a carriage, a house in the country, and perhaps a rented home in town for the "season"? Could a young man afford to marry and raise a family? How much money did someone "in trade" need to be able to rub shoulders with the gentry?

Jane Austen referred to "blood", "rank", "consequence" or "position" rather than "class." In the continuing status struggle, members of each group tried to distinguish themselves from those below them, and work their way into intimacy with those above. At the upper end, it was important to remove oneself as far as possible from the "taint" of trade. Education helped. Manners were very important.

In the novels, Jane Austen established various degrees of honour and rank - no one can doubt her opinions. Our panelists picked out her humorous and biting comments to prove their points, speaking of her "acid and accurate portrayals."

The basic conclusion was that status depended on behaviour rather than wealth. Birth and breeding were not the sole arbiters of gentility.

Once again our Programme Committee proved that we have an amazing amount of talent among our members. It was a splendid presentation - informative, interesting, well delivered and with delightful touches of humour. We hated to break off the questions, but lunch was waiting!

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Another Award for Carol Shields.

A few weeks ago, the Charles Taylor Prize for Literary Non-Fiction, $25,000, was awarded in Toronto to Carol Shields for her biography of Jane Austen published last year. The book was part of the Penguin Lives series - fairly short biographies of prominent authors "casting a special light on historical figures who have already been the subject of numerous books." Shields has previously been awarded the Governor-General's Award, and the Pulitzer Prize, as well as many other honours.

Our congratulations to Carol Shields.

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April Meeting : Frances Burney - Rachele Oriente. Reported by E.Sutherland.

"It is only *Cecilia* or *Camilla* …; or in short, only some work in which the greatest powers of the mind are displayed, in which the most thorough knowledge of human nature . . ., the liveliest effusions of wit and humour are conveyed to the world in the best chosen language." [*NA*, p.38]

We certainly enjoyed another in our series on contemporary women writers, with Rachele Oriente's fact-filled and interesting talk on Burney. Jane Austen's references to Burney's novels caused a resurgence in their popularity, but when they were written, Burney was considered one of the most important women novelists of the time. She is best known today for *Evelina* [pronounced Evelīna in the 18th century, and by the UBC English Department], which was followed by *Camilla*; the third, *Cecilia*, was poorly received, and *The Wanderer* had an even poorer reception.

Burney had wanted to be a playwright, and enjoyed playing in private theatricals. Influential friends encouraged her to write for the theatre; however, the comic satire in several of her theatrical pieces was not the kind of writing her family approved of: her reputation and her income depended on the sort of people she was satirizing, and her father squashed any further attempts.

Burney had a close family with several siblings. Her mother died when she was ten, and she never accepted her step-mother. She started writing very young, but later burned the manuscripts of her early journals and her first novel. She heavily edited her copious later journals before they were published. *Evelina* was published anonymously. When the secret leaked out, Burney was taken up by the Thrales, Dr. Johnson, and others in important literary circles.

The novels all turn on problems of money, fathers, reputation. Each novel has an interrupted or a fatal suicide scene [Fanny Burney interrupted and saved one of her step-brothers from suicide]. The Preface to *Evelina* suggests her novel was an attempt "to draw characters from nature, though not from life, and to mark the manners of the times." And she apologizes to readers who expect to be "transported to the fantastic regions of Romance, where Fiction is coloured by all the gay tints of luxurious Imagination, where Reason is an outcast, and where the sublimity of the Marvellous, rejects all aid from sober Probability." Her heroines are "young, artless, and inexperienced."

Rachele gave us a lively clearly-outlined account of Burney's life and works, and answered eager questions from her enthusiastic audience.

Keiko Parker then carried on the talk with her account of *Cecilia*. [See page 7]

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"It is hard to think of a technological innovation of the past fine hundred years that has changed so little, while remaining so useful, as the book." *TLS* Nov.28,1997.

Fanny Burney's *Cecilia*, by Keiko Parker.

Cecilia was published in 1782, four years after Burney's first novel *Evelina*. It is a story of an heiress Cecilia Beverley, beautiful, well-educated, upright, and generous, who has an inheritance of 10,000*l* from her deceased parents, and an estate of 3,000*l* per annum from her uncle, the Dean. The Dean, however, attached a proviso to his will that, upon her marriage, the man whom she marries must assume her surname (otherwise the Dean's estate will revert to the next in line of inheritance).

When the Dean dies, Cecilia goes to live with one of her three guardians Mr. Harrel, his wife being Cecilia's childhood friend. Living with the Harrels proves to be disastrous, as Mr. Harrel not only lives in luxury beyond his means but also has gambling debts, and Cecilia ends up cashing in all of the 10,000*l* that she has a clear title to in order to rescue Harrel from his creditors. The idea of London as a place of pleasure and dissipation, which we detect throughout Jane Austen's novels, is seen in Burney, too. Harrel also proves to be untrustworthy as guardian, as he borrows money off Sir Robert Floyer on promise of Cecilia's hand in marriage. When Harrel is encumbered with insurmountable debts, he commits suicide, and all his possessions, together with the house they live in, are sold by "execution."

Cecilia next goes to live with another guardian Mr. Compton Delvile, the younger brother of a Lord, a haughty man who prides himself on the ancient lineage of his family and is prejudiced against Cecilia who is not high-born (her ancestors had been rich farmers, but her father spent his time as a private country gentleman). Cecilia, however, finds a kindred spirit in Mrs. Delvile, and, moreover, falls in love with their son Mortimer whom she has already met at a masked ball at the Harrels.

In the end, Mortimer persuades Cecilia to enter a secret marriage. The first attempt at marriage is interrupted at a crucial moment (you know the familiar phrase, "If any man can shew any just cause why they may not lawfully be joined together," etc. 625). The interruption comes from a woman who cries out "I do!" and disappears. (Obviously, Charlotte Bronte thought an interruption of a wedding a dramatic situation worthy of copying in *Jane Eyre*!) This woman who spoils the wedding was sent by Mr. Monckton, whom Cecilia has known since childhood and whom she looks up to as her most trustworthy adviser. Monckton, however, is a man who, in "the bloom of his youth," has married a rich woman of 67, and is looking forward to his wife's demise in order to marry Cecilia for her money. Cecilia is unaware of his secret scheme.

The story comes to a climax after the successful secret marriage. Why a secret marriage? Because the Delviles, who can trace their family name to the time of the Saxons, are too proud to part with it even at the loss of Cecilia's huge fortune and would not consent to their son's marriage to her. Immediately after their wedding Mortimer must accompany his mother to Nice for her health. Thus Cecilia is left by herself, during which time the next of kin evicts her out of her house. His reason is simply that Cecilia is now "Mrs. Delvile," and that she failed to fulfill the clause in her uncle's will. At this point she goes to London to follow Delvile to the Continent, and asks Belfield, a friend of both, for advice about her travel through France. Unfortunately, the senior Mr. Delvile comes upon the scene at the same time to ask Belfield's mother questions, and Cecilia accidentally finds out that Mr. Delvile knows about her lending money from a Jew (to relieve Mr. Harrel as mentioned already). Only five people know of it besides herself—Mr. and Mrs. Harrel and Mrs. Harrel's brother Mr. Arnott, neither of whom will mention a deal shameful to the Harrel family, and the Jew, who will not talk about it as lending to a minor such as Cecilia is illegal. This leaves only Mr. Monckton, and Cecilia begins to suspect him of other things as well. At this point Mortimer comes upon Cecilia having a conference with Belfield regarding the trip to France. This leads to Mortimer's misunderstanding and jealousy, and he, Cecilia, and Belfield all end up looking for each other through the streets of London. Cecilia is so distraught about the

possibility of Mortimer challenging Belfield to a duel (he has already challenged Mr. Monckton to a duel and nearly killed him), she even suffers a temporary loss of sanity. The scene where she is discovered in bed in a pawnbroker's shop, unconscious, haggard, and dishevelled, is reminiscent of Clarissa Harlowe's death scene. (So we witness here Fanny Burney possibly borrowing from an earlier writer, Richardson, much as Jane Austen did from Fanny Burney.) I shall stop the story at this point, bare outline as it is, so as not to spoil the ending for anyone who has not read the novel yet.

I have always wanted to read *Cecilia* because the book contains the phrase "PRIDE and PREJUDICE" three times in one page near the end of the book. It is generally believed that Jane Austen took the title for her famous novel here. It is well known that Jane Austen was an avid reader of Fanny Burney. Not only *Cecilia* and *Camilla* are mentioned in *Northanger Abbey*, the name of "Miss J. Austen" appears in the list of subscribers for *Camilla*. This naturally invites a comparison between Fanny Burney and Jane Austen.

In *Cecilia* there are many passages that recall novels by Austen. For example:
(1) Miss Larolles, Cecilia's acquaintance, reminded me at once of Isabella Thorpe in her exaggerated, affected speech, of Mrs. Allen in her preoccupation with clothes, and of Miss Bingley in hastily congratulating Cecilia on her supposed prospective marriage (328-29, etc.).
(2) When Cecilia says to Mr. Arnott, "as the brother of my earliest friend, I can never be insensible to your welfare," Arnott, who is in love with Cecilia, replies, "as her brother! —Oh that there were any other tie!—" (376). This exchange made me think of Mr. Knightley who cries to Emma, "Brother and sister! no indeed" (*E* 331). Both men are thinking of a closer tie such as man and wife.
(3) The hero Delvile outdoes Frank Churchill. Frank only contracts a secret engagement with Jane Fairfax. Delvile insists on an immediate secret marriage to overcome his family's opposition. Secrecy is the key in both cases.
(4) The episode of the young Delvile escorting Cecilia and Mrs. Harrel home in a carriage after Mr. Harrel's suicide at Vauxhall is reminiscent of the episode of Captain Wentworth escorting Anne and Henrietta home from Lyme Regis after Louisa's accident. Delvile gives no hint of his love for Cecilia but devotes himself completely to the comfort of Mrs. Harrel, much as Captain Wentworth, though in love with Anne, is dedicated to Henrietta's comfort. Delvile also goes into the house ahead of the other two to see if the execution (selling off of the household goods) was in the house already, even as Wentworth goes into the Musgroves' house ahead to warn the parents what had happened.
(5) There are the phrases like "*caro sposo*" (466), or "she is not *come out*" (468), which find their echoes in *Emma*, and *Mansfield Park*. Later, Mr. Monckton's wife, Lady Margaret, pays "her arrears" in "provocation and uneasiness" to her husband (721), much as Miss Bingley "paid off every arrear of civility to Elizabeth" (*PP* 387). And then the passages such as "if my coming will not give you more pain than pleasure" (642), "she consoled herself for her inability to give pleasure by the power she possessed of giving pain" (721), and "neither cost pain to the proud, nor give pleasure to the vain" (735), are echoed in many instances where Jane Austen uses the phrase "pain and pleasure" throughout her six novels.
(6) There are occasional mentions of reason vs. feeling, which is, of course, central to *Sense and Sensibility,* and important in other novels of Jane Austen.
(7) At Delvile Castle, Cecilia and Lady Honoria, the Delviles' family relation, are taking a walk in the park, and it starts to rain. Delvile helps Cecilia to get out of the rain safely into the house, and uses the occasion to confess his love for Cecilia: her life is "more precious . . . than the air I breathe!" (473) This episode is similar to Willoughby's rescue of Marianne after an accident in the rain. Still at Delvile Castle, Cecilia, wishing to avoid Mortimer, "escaped into the Park; where, to perplex any pursuers, instead of chusing her usual walk, she directed her steps to a thick and unfrequented wood" (520). In a reverse way this reminded me of Elizabeth at Rosings, where, in order to avoid meeting Mr. Darcy frequently, she tells him on purpose that that is her favorite

walk, little suspecting that Darcy is aiming to meet up with her "accidentally" as often as he could.
(8) A speech by Delvile, "Could Miss Beverley imagine that *after* knowing her, the charms of Miss Belfield could put me in any danger?" (570) finds its parallel in "Oh! Miss Woodhouse! who can think of Miss Smith, when Miss Woodhouse is near!" (*E* 131)
(9) Mr. Albany's tale of his own unhappy relationship in the past (705-8) is similar to that of Colonel Brandon who also tells his own tragic stories of the two Elizas in *Sense and Sensibility*. Both episodes interrupt the main story to recollect what happened before the story opens.

These are just a few of the passages and situations which find an echo in this or that of Austen's novels. There are many more. Once in a while I was reminded of what Austen said herself of *Pride and Prejudice*: "The work is rather too light, and bright, and sparkling; it wants shade; it wants to be stretched out here and there with a long chapter . . . about something unconnected with the story" (Letter of Feb. 4, 1813). In *Cecilia* we do find such chapters—to name just one example, a 21-page chapter on the discussion of "INSENSIBLISTS," the "VOLUBLE," the "SUPERCILIOUS," and the "JARGONISTS," which I felt I could do without. Reading such a chapter made me delight all the more in "the playfulness and epigrammatism of the general style" (the same letter) that we find in Austen's novels. How much more loaded in meaning is just a single word that Austen uses! And how concise her description of a situation!

The book is peppered with words like "horrid," "horror," "horrified," "terror," and "terrified," indicating that Burney was writing during the hayday of Gothic novels (*Cecilia* predates *The Mysteries of Udolpho* by twelve years). However, the book as a whole belongs to the novel of sensibility popular at the time. *Cecilia*, I felt, was an improvement on the earlier novel, *Evelina*. This may be because *Cecilia*, unlike the epistolary novel, *Evelina*, is told in the third person narrator's voice. While Lord Orville of *Evelina* comes through as somewhat of a cardboard character, the young Delvile is more rounded. He is upright and kind, but he has character defects as well, such as his impetuosity. Cecilia herself, though beautiful, right-minded, and generous, is naively unaware of the danger she is in because of her fortune.

As you see from my earlier mention of "PRIDE and PREJUDICE," the word "pride" is used throughout the novel, and the word "prejudice" begins to appear more and more frequently towards the end of the novel because of the Delvile family's objection to Cecilia's comparatively lower origin. Pride and prejudice are thus traits attributed to the Delviles, but Burney does not overlook the pride of Cecilia's uncle, the Dean, who put the name clause in his will, thereby hoping to perpetuate *his* family name through Cecilia, when all direct male heirs have died. She ends the novel by attributing all the sufferings outlined in the novel to "PRIDE and PREJUDICE."

The OUP edition I read, edited by Peter Sabor (of the Quebec City AGM on *Northanger Abbey*) and Margaret Anne Doody, contains the notes which are the most comprehensive and informative I have ever read for any novel. Page numbers I have included are from this edition.

It was a brilliant idea of our Programme Committee to expand our sights and look into Jane Austen's contemporary writers. I was reading *Cecilia* with Jane Austen always in the back of my mind. If Austen "borrowed" any ideas, phrases, words, and situations, it is nothing to be ashamed of. Such a great figure as Isaac Newton said that he had achieved great things because he stood on the shoulders of giants. Austen had a great teacher in Fanny Burney, and I dare say the pupil, in this case, far surpassed the teacher. Ample credit is due Burney, however, to have penned such a long (perhaps too long) work without showing any sign of weakness. One can easily understand that in its day it was very popular. It does take consistent effort to read a 940-page novel nowadays, but it was worth it in the sense that it gave me an historical/novelistic perspective on Jane Austen. I am now looking forward to reading *Camilla* (which is, mercifully, 20 pages shorter!), but my appreciation of Jane Austen has increased tenfold, if not more.

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Last Library Report - Dianne Kerr.

Sero sed Serio - Late but in Earnest (motto of the Kerr Clan).

The Jane Austen Society: Report for 1999. Donated by Catherine Weflen (generous of Catherine to give it up; I'm not sure I would have done so). Informative articles, presentations at the JAS AGM, including several by Deirdre Le Faye and Claire Tomalin, e.g. "Jane Austen's friends at Canterbury Cathedral"; "Jane Austen: being rich and being poor"; "Elizabeth Heathcote" (née Bigg Wither, sister of the man who almost married JA); and "The shocking history of Gowland's Lotion"; all short but pithy.

Remembering 1994-1997. Illinois/Indiana Region. Separate bound booklets of their Meeting presentations for each year. 1994 features their Gala theme: A Day at Mansfield Park. 1995 includes Landscape Gardening in JA's time, and JA as novelist in her own time and other times. 1996 has an excellent article by Jeff Nigro on Austen at the movies, plus Elaine Bander's presentation on Henry VIII in *MP* (also in our library on cassette tape). 1997 has Auctions in England before, during and after the Revolution and the Napoleonic wars. Lots of interesting reading to be found here.

Long overdue: the Vancouver Courier of Wed. 03 March 1999 features a half-page article entitled "Women in Profile", with a large picture of our own Darlene Foster, vice-president of Westcoast Women's Net-Work Society. This will be in our 1999 Clippings File.

The Jane Austen Times, Seattle, (August 1998), two book reviews by our own Editor, Eileen Sutherland, in entirety, copied from our Newsletter #60, November 1997.

TV Guide Summaries: They say that a good novel can be summarized in one sentence. I am frequently astonished by the competence of whoever writes one-sentence summaries for the TV Guide: For *Sense and Sensibility*: "Men romance and abandon sisters in 1800s England"; for *Persuasion,* "Woman reacquainted with love of her life."

JASNA News, Winter 2000, in case you missed it, Patricia Latkin: "On Books". About Catalogues, and Books and Prices. Especially for Antique Roadies! Pat's New Book markup must be close to just covering costs; I once ordered about 22 copies of one book from her, and the 22 of you each paid C$10 less than you would have at Duthie's for a volume sale – despite the load of Canada Customs charges, C.C.'s Service Fee and GST on that Fee! Rachele has Catalogues for Jane Austen Books, and I will be glad to loan any of mine to you, for the asking. Cheers!

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This **Newsletter,** the publication of the Vancouver Region of the Jane Austen Society of North America, is issued four times a year: February, May, August, and November. All submissions on the subject of Jane Austen, her life, her works and her times, are welcome. Mail to the Editor: Eileen Sutherland, 4169 Lions Avenue, North Vancouver, B.C. V7R 3S2. Subscription price to non-members is $10 per year.