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Garden Plants of British Columbia, and the World - Eileen Sutherland.

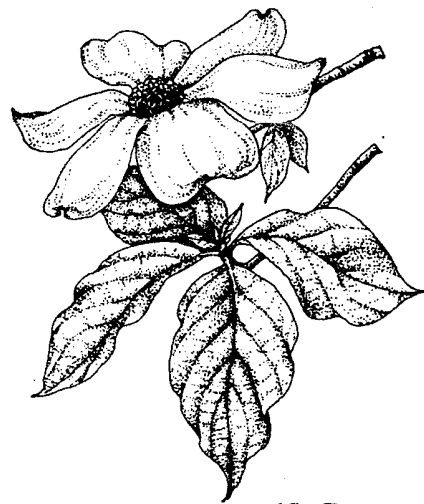
Archibald Menzies was an important but little known botanist of the Pacific Northwest coast. He came from a family of professional gardeners - father and four brothers - in Scotland. He got his early training from his father, and then continued his botanical studies at the Royal Botanical Gardens in Edinburgh, and studied medicine at the University there. After graduating, he entered the Royal Navy as Assistant Surgeon.

Menzies corresponded with Sir Joseph Banks, the Director of the Royal Gardens at Kew, and sent him plants from the countries he sailed to. Banks became his patron, and was instrumental in having Menzies assigned as Surgeon-Botanist, sailing first with Captain Colnett in the *Prince of Wales* to the Pacific Northwest coast in 1788, and then with Captain Vancouver on the *Discovery* from 1791-95, spending summers on the Pacific Coast and winters in the British Sandwich Islands (now Hawaii).

Mr. Menzies' Garden Legacy. Plant Collecting on the Northwest Coast, by Clive Justice, is not biography nor a description of these voyages, but both of these themes add background for this story of Menzies' plant collecting activities. The Surgeon-Botanists served a double duty - they helped to maintain the health of the ships' crews, and undertook botanical pursuits, "collecting and bringing back plants suitable . . . for the ornamental adornment of grounds and gardens at home in England." Coming from a maritime climate similar to that of many areas of the United Kingdom, the trees, shrubs, flowers and bulbs from the Pacific Northwest easily adapted to English gardens.

In Menzies' *Journal* of 1792, he wrote vivid descriptions of the B.C. coast as the ships sailed northward. "The sides of the Mountains which were high & broken with immense rocks and precipices were mostly covered with tall Pines [Douglas fir, hemlock, Thuja, etc.], except their upper region which was chequered with snow and everywhere presented a dreary and gloomy aspect especially amongst the continental mountains where the Vegetable Creation became scanty & stunted and where lifeless tracks of huge lofty Rocks prevailed."

Menzies didn't seem to appreciate the rugged landscape of the spectacular forest and mountain fjords of the B.C. coast. But he could rhapsodize about the picturesque and the sublime as well as Uvedale Price or William Gilpin: "North East of the Ship there was a



Cornus nuttallii, Pacific Dogwood

beautiful waterfall which issued from a Lake close behind us & precipitated a wide foaming into the Sea over a shelving rocky precipice of about thirty yards high, its wild romantic appearance aided by its rugged situation & the gloomy forests which surrounded it."

Some of the areas where Menzies went ashore along the southern B.C. coast reminded him of the common pastoral areas in England and Scotland - open grass fields, "abundantly cropped with a variety of grass, clover and wild flowers, here and there adorned by aged pines with wide spreading horizontal boughs," as if they had been "laid out from the premeditated plan of a judicious [landscape] designer." This was the sort of landscape improvement being carried out at the time by Capability Brown and Repton.

By the end of August the exploring season was coming to an end, "for the weather was now become so cold, wet and uncomfortable that the men were no longer able to endure the fatiguing hardships of distant excursions in open boats exposed to the cold rigorous blasts of a high Northern situation with high dreary snowy mountains on every side."

Relations between Menzies and Captain Vancouver were not good - Justice does not suggest any reason. On the homeward journey in 1795, Vancouver reassigned duties to the rating who had been in charge of Menzies' "garden hutch" on *Discovery* where he was growing plants to take back to Kew - all the plants were lost. When the ship arrived back in England, Vancouver took over all Menzies' journals and notes. Menzies, still in the Navy, was sent to the West Indies station. The complete examination and classifying of all of Menzies' plant collections did not occur until Sir. William Hooker took it on thirty years later. Thus Menzies died in 1846, aged 88, with no major work of botany to his credit - as Justice says, "a serious blow to the first discoverer, describer and collector of most of the plants of the Pacific Northwest."

ARBUTUS
(*Arbutus menziesii*)



Menzies found the Pacific Dogwood, the floral emblem of B.C., *Cornus nuttallii*, first in May, 1792, near Seattle, but it was given its formal name by Audubon forty years later in honour of Thomas Nuttall, an English-American "naturalist, botanist, ornithologist and eccentric." Taxonomists name the genus and species of a newly-discovered plant under strict international rules of nomenclature: a collector cannot name a plant after himself, someone else must do so on his behalf. Menzies' name was given to a rather insignificant genus of plants called the *false azalea*. Perhaps to make up for this, his name was given to some outstanding trees which he had collected on the west coast of North America: *Arbutus menziesii* and *Pseudotsuga menziesii*.

The Arbutus, a broad-leafed evergreen of the heather family, is one of the most colourful and picturesque in form and visual quality of north temperate zone trees. Menzies first saw this tree at the northwest end of the Olympic Peninsula. The Spanish priest Juan Crespi had first noted this tree with its interesting peeling red bark, thick leathery leaves and reddish orange berries in 1758, and called it a *Madrone* because of its resemblance to the madrone of Spain and Portugal. The Spanish chose to keep secret all their plant and geographical findings, and Menzies gets credit for discovering it, as his description was the first published.

When Menzies first saw the *Pseudotsuga*, he called it a spruce or fir, comparing it to trees he had seen in Nova Scotia. In the late 1820s, another botanist, David Douglas, collected seeds here and sent them to England and Scotland, where they were classified under his name.

However, Menzies had first published his discovery, and thus "Menzies" is now used for the species name, and "Douglas" as the common name.

Other non-garden Pacific Northwest plants that have been given Menzies' name include mosses, lichens and ferns, and marine algae, that were of special interest to him. Other plants that retain his name are varieties of arnica (a yellow daisy), aster, delphinium, campion, spirea, and wallflower. Some plants were once given Menzies' name, but have lost it due to what Justice calls "taxonomic tinkering."

Justice ends his book with some of his favourites among Menzies' plant discoveries which make beautiful choices for Pacific Northwest gardens: *Mahonia aquifolium* (Oregon Grape), *Ribes sanguineum* (Flowering Currant), *Gaultheria shallon* (Salal), *Rhododendron microphyllum*, (Pacific or Coast Rhododendron), and *Cornus nuttalli* (*Pacific or Western Dogwood*).

"Many plants collected by Menzies are now commonly used as part of our garden landscapes throughout the world. The wealth of material found in this coastal region of the Pacific Northwest is still an untapped resource for future generations."

Any gardener will find this a fascinating account of local plant histories.

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Early Canadian Women Writers. - Eileen Sutherland.

In a recent *Beaver* magazine, (February/March, 2002), Celine Kear wrote about four early Canadian writers, Frances Brooke (*The History of Emily Montague*), Elizabeth Simcoe (*The Diary of Mrs. John Graves Simcoe*), Anna Brownell (*Winter Studies and Summer Rambles in Canada*), and Anne Langton (*A Gentlewoman in Upper Canada*). Kear's article, "Canada's First Literary Ladies", illustrated with an attractive portrait of each, gives a brief biographical account of these intrepid women who came as pioneers to a new land. As Kear writes: "Covering a wide sweep of Canadian history . . . their writings bring insight to the world of family and community as well as to the larger world of politics and settlement. They also reveal, to their readers and countrymen, some of the first images of a fledgling country. They are indeed our first literary ladies."

You will find their books, and biographies of them, in most libraries, and I am sure you will enjoy "the candour", "the trenchant observations" and "the domestic accounts" of these women - I have read some of their works, and I'm going to read more.

Celine Kear is Past President of the Manitoba Historical Society, and has been active in JASNA for many years, as President of the Winnipeg group, and lately (until the last conference, in Seattle) the President of JASNA Canada. Considering her background studies in history, the novel, and Jane Austen, I hope she does more writing . She has a lot to tell us.

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"Fiction reveals truths that reality obscures." - Jessamyn West.

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Jane Austen Day, May 11th.

To celebrate our 15th Jane Austen Day, we were fortunate to have delightful summery weather, a proficient speaker giving us a witty talk about Jane Austen's popularity, and a lively dramatic presentation.

"Not Just a Pretty Face: Why We Love Jane Austen."

Joan Ray, President of JASNA, spoke about Jane Austen and her writing. The relatively small canon, she suggested, may be one reason for the immense popularity of the author - all the novels are of a manageable length, all can be easily read and re-read, and we can get new insights with each perusal. They have been readily available at an affordable price since Victorian times.

In Jane Austen's lifetime, no author's name appeared on any of the novels; today her name is known around the world. Her works are grist for cartoons, magazine articles, news items, pictures on mugs, T-shirts, mouse-pads and bumper stickers. They have also inspired more controversial ideas: "queer theory", deconstruction, post-colonial criticism, and deliberate sexual innuendoes in the novels. The works offer a lot to people of all persuasions. While they may be considered very erudite and even confusing to some, they are extremely popular for ordinary people for a "good read."

Jane Austen is appreciated, studied and read - she now has a very particular and important place in British literature. Chapman's edition in 1925 was the first scholarly, definitive edition of any novelistic work ever published. She was the first novelist ever given serious academic scrutiny, and the first important novelist (as opposed to cheap "best sellers") accorded paper-back editions.

Joan ended her talk with a discussion of the portraits we know so well: Cassandra's individualistic drawing which shows Jane looking sideways over one shoulder - perhaps listening to some conversation behind her which will eventually be turned into Miss Bates' non-stop chatter, or Mr. Collins' fatuous remarks, or even Mr. Woodhouse's gentle plaints. And the "prettified" version used so often, which implies the "gentle Jane" image, which lures readers into a complex world, with images of tea and solicitude, or becomes the medium for armchair travel back to an historical countryside, with moral sense and general civility missing from our times. We knew we loved Jane Austen - Joan Ray explained some of the reasons why.

The catered lunch of roasted chicken roulades, an assortment of vegetables and salads, followed by platters of delectable "finger sweets", made a pleasant interval for refreshment and conversation.

"The Curtain Rises: Home Theatricals in 18th-early 19th century England"

The second part of the programme was introduced by Virgil Oriente. He began with a short account of the early history of private theatricals, from *Gorboduc*, produced to entertain Queen Elizabeth in 1591, through the reigns of the early Stewarts, the regime of the Commonwealth, and the Restoration period of Charles II and James II. Amateur productions proliferated in boarding schools, universities, military establishments, and the Great Houses of the nobility and gentry.

The Restoration years were a reaction to Cromwell's Puritanism, which had closed public theatres and almost put an end to English drama. The reign of Charles II, in contrast, considered that comedy, through moral instruction and social criticism, could correct the vices and follies of society. The stage performances displayed "stereotypical characters who are striking, familiar and entertaining but who lack character development and dimension." Virgil gave examples of the well-documented performances of members of the nobility in their private theatres, lavishly

decorated with magnificent scenery and costumes, and innovative lighting arrangements, and capable of seating several hundred people.

Then Virgil mentioned details of the theatricals performed by the Austen family in Jane's childhood in the Steventon rectory dining room, and later in the barn, refurbished as a small theatre. James Austen wrote epilogues and prologues to the chosen plays, and Jane herself may have taken part in the acting. Her experiences in those performances would have led to her realistic and competent descriptions of the theatrical episodes in *Mansfield Park*.

Virgil summed up: "the time, effort, and wealth committed to the preparation and performances of the home theatricals provided rich, lasting, and educational diversion to all levels of English society."

"The Rivals" (Richard Brinsley Sheridan, 1751-1816) and "High Life Below Stairs" (Rev. James Townley, 1714-1778).

The United Players of Vancouver (Dir. Joan Bryans) then entertained us with dramatic readings of excerpts from two of the popular farces of the time.

Beverly Gropen gave a short sketch of Sheridan and his works. He came from a minor gentry family, rather impecunious, but who managed to give him a good schooling. He acted and wrote for the theatre, where Elizabeth Linley was an actress. They eloped and subsequently married, after Sheridan had fought two duels for her hand. He began his first play, *The Rivals*, for the Drury Lane Theatre in 1775. It was severely panned by critics and audience alike, but after an intense re-working, it was a tremendous success.. This was the beginning of his great career as a playwright.

The three themes of his "comedies of manners" were love, marriage and money - all are found in *The Rivals*. The heroine, Lydia Languish, is determined to marry for love alone, with a romantic elopement. The hero, although well-to-do, contrives to meet her as a penniless soldier. Despite the opposition of her chaperone, Mrs. Malaprop (one of the greatest comic characters in the English drama), their machinations are successfully concluded.

James Townley, a contemporary of both Sheridan and Garrick, was the son of a London merchant. Educated at Merchant Taylors' School and at St. John's College, Oxford, he took Holy Orders, and was ordained as priest in 1738. He had a successful career in education, eventually becoming head-master of Merchant Taylors' School, where he took a keen interest in the theatre and revived the custom of dramatic performances by his students.

Mary Atkins introduced Townley's *High Life Below Stairs*, a farce that was extremely popular for home theatricals, partly because the number of actors could be easily varied, with one or more doubling up in the roles. The play depicts the joyous and raucous high jinks among the servants at a noble country house when the master is away, and, of course, the panic and desperate contrivances when he returns unexpectedly. Great fun!

Flower Prizes.

At the end of the day, the draw for the beautiful bouquets of flowers that decorated the mantel was won by Norah Morrow and Sandy Lundy - two of our hardest-working and most deserving members. It was a perfect ending to a great day! All those who worked so hard to make it so successful deserve our most sincere thanks and congratulations.

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"The greatest fictions of the world are the truest. Look at the *Vicar of Wakefield*, look at the *Simple Story*, look at Scott, look at Jane Austen, greater because truer than all."

Mary Russell Mitford, letter, 1852.

June Meeting:

“More Than From ‘A’ to ‘B’: the Function of Walking in the Novels of Jane Austen”,
 by Barbara J. Phillips. Reviewed by Beverly Gropen.

On Saturday June 15th, Barbara Phillips gave a most entertaining talk on the role of walking in Jane Austen’s novels. Barbara drew both on her knowledge of the novels and on a personal tour she and her daughter took a few years ago to the villages and countryside where Austen herself lived and walked. Visits to Steventon, Bath, and other venues gave Barbara a vivid sense of the world in which the author lived.

Barbara noted that Jane Austen bridges the age of Reason and the age of Romance. She then identified three areas in which walking is used as a literary device in Austen’s books: to reveal character, to drive the plot forward, and to provide resolution. (Barbara excluded *Northanger Abbey* from her discussion as she had not reread it recently).

In the first instance we are shown the difference in the characters of the two sisters in *Sense and Sensibility*: Marianne walks, often into unknown, wilderness regions, thus revealing her wild and passionate nature, while Elinor does not walk.

Elizabeth, in *Pride and Prejudice*, demonstrates her spirit of independence by walking to Netherfield Park to care for her ailing sister. She also shows her spirit when she is not intimidated by Darcy during drawing room walks in several scenes. This independent streak is most powerfully demonstrated near the end of the novel during her walk in the garden with Lady Catherine de Bourgh when she refuses to agree to Lady Catherine’s requests.

In *Mansfield Park* Fanny also walks, and Henry Crawford notes “an engaged woman is always more agreeable.” In the same work, the rebellious character of Maria is revealed by her walk in the wilderness with Henry at Mr. Rushworth’s estate. Walking away from the path in that scene is a significant metaphor for character weakness in those who “go out of bounds.” Their true natures are revealed and the seeds are sown for their later adultery.

Several of the characters in *Emma* walk: the heroine and her friend Harriet Smith frequently walk between their homes, and their conversations reveal much of their personalities, and Jane Fairfax, with much on her mind, walks a great deal. Both Frank Churchill and Mr. Knightley are noted as engaging often in this activity.

Anne Elliot often walks to find herself quiet, contemplative time. Much of her character and of others is also revealed in the long country walk the group takes when Anne overhears the conversation between Louisa and Captain Wentworth behind the hedgerow. This scene also plays a key role in moving the plot forward.

The development of plot through walking experiences is well demonstrated in *S&S* when Marianne falls in love with the young man who rescues her after her fall far from home.

In *P&P* Elizabeth’s long walk to Netherfield may have shocked the Bingley sisters, but the concern for her sister that it demonstrated impresses Darcy and begins his reassessment of his original view of her. Elizabeth’s walks in and near Rosings include the important outing she takes with Colonel Fitzwilliam, during which she learns of Darcy’s betrayal of her sister and later her encounter with Darcy when he gives her the letter which tells the real story of Wickham’s experiences. The meeting of Darcy and Elizabeth on his grounds at Pemberley is one of the key scenes in the novel. Later the famous exchange between her and Lady Catherine in the “prettyish kind of a little wilderness” is pivotal as her responses, later reported to Darcy, give him courage to press his suit yet again.

In *Emma* the plot advances in cases such as those when Emma and Harriet meet Mr. Robert Martin while out walking and when Frank rescues Harriet from the gypsies and Emma romanticizes his actions. In *Persuasion* several walking scenes develop the plot further: when Captain Wentworth puts Anne into the carriage when she's tired; when the walk on the seawall in Lyme results in Louisa's fall and injury; and when Anne encounters her cousin walking in Bath.

Walks provide major opportunities for resolution in the stories: Marianne heals her broken heart while walking at Cleveland; Elizabeth and Darcy declare their true feelings when left alone during the walk into town at the end of the story; and Anne and Captain Wentworth can confess their love for each other when others leave them to walk back to her father's house on their own.

In her excellent talk Barbara very successfully demonstrated the importance of walks and walking in Austen's works, and her audience was happy to provide even further instances from the novels she cited and from *Northanger Abbey*.

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Names, Names, Names - Lorraine Hanaway.

I have been reading Newsletter #77, and am writing to agree with you in a fascination with how often Jane Austen uses the same name for characters in different novels. I would say even within a novel. Immediately comes to mind Charles: Charles Musgrove, Esq., the Rev. Charles Hayter, Charles Musgrove, Esq. (the father), and Charles Smith, deceased, Mrs. Smith's late husband. Then there is the young son of Charles and Mary: Charles. Was there a paucity of respectable names, in Jane Austen's mind? Else why not call Mrs. Smith's husband John, James or George? All these "Charles" are in *Persuasion*.

Then consider that there are Charles Bingley in *P&P*, Charles Maddox, as well as a "Sir Charles" (friend of Admiral Crawford), Charles the postilion, and in the upcoming generation, 8-year-old Charles Price, all in *MP*. *Emma* lacks a Charles, but *NA* has Charles Hodges (who will plague Isabella to death if she doesn't dance with him).

If I count correctly and haven't missed any fleeting characters, children or servants, that totals eleven characters named Charles in the six novels. I haven't included *Lady Susan*, *The Watsons*, or *Sanditon*.

There are multiples of Edward, George, Henry, John, Richard, Robert, Thomas, and William, plus two Fredericks, both Captains (Wentworth and Tilney). I am glad to say that, as befits so dignified a personage, there is but one Fitzwilliam. We are not dealing in surnames here. Of course there are others who have the distinction of a name not shared all over the novel: Edmund, Frank, Lewis, Philip, and Sam. I have considered Tom Bertram as a Thomas. And oops! I missed James (x 3, one Rev. and one Lt., and one Rushworth). Children and servants are missing from those calculations. The rough count is something like this, beyond the above: Edward, 4; George, 3+; Henry, 5 (in every novel but *P&P*); John, 5; Richard, 4 (1 dec., 1 Rev., 1 just mentioned, 1 whose cravats Catherine Morland neglects); Robert, 3 (counting Sir Robert Ferrars, the uncle); Thomas, 3+ (including 1 servant with a speaking part); Tom, 1 (to be Sir Thomas one day); William, 3 (+ William Thorpe at sea (*NA*), and William Coxe, the "pert young lawyer" in *Emma*).

Among the female characters, there are, according to my way of counting, the following "multiples": Anne, 7 (in five of the novels); Catherine, 3; Charlotte, 2; Elizabeth, 3+; Fanny, 4+; Harriet, 2; Isabella, 2; Jane, 2+; Louisa, 2; Maria, 3; Mary, 5 (in four of the novels); Sophia, 2.

And what do you think of "Martha Sharpe", p.274, *S&S*? Surely a mixture of Martha Lloyd and Anne Sharpe, the governess at Godmersham Park?

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John Murray - Out of Business.

The grand old firm of John Murray [see Vancouver Newsletter #77, February 2002: *The Rogue and Jane Austen*] will no longer be part of the publishing world in London. It has been reported by the current chairman John Murray - the seventh of this name to head the company - that after 234 years as a private company, it will be taken over by the bookshop chain of W.H.Smith.

Margaret Howell, who was fortunate enough to have an opportunity to do research in the famous "rooms" at 50, Albemarle Street, expresses her great concern as to the future of the impressive archives, with documents relating to many of the great names in English literature, including Jane Austen and Byron. She reports that Murray has given assurances that the archives will remain there for the time being, and if or when they have to be moved, will be "relocated as a unit in another repository that could preserve all of the materials and make them accessible to scholars."

But it is important that the building itself should remain as a heritage structure. Apparently the Bank next door would like to expand and take over the building, and they seem to be indifferent to the importance of the house and its associations. It is a "1A listed building", but unfortunately all too often Big Business can find a way to circumvent such protective legislation.

Margaret referred to the purchase of Chawton Great House by Sandy Lerner, and its conversion to a study centre for early English women writers - "An example of what can be done by individuals . . . In view of John Murray's importance to both Jane Austen and Lord Byron, the Jane Austen and the Lord Byron Societies should remain on the alert. Nowadays individuals and literary societies have to do what the authorities should properly be doing for us."

Let us all keep watch, and be ready to support any drive to preserve this valuable literary site.

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Notes From the Library.

A current inventory/catalogue of the JASNA Vancouver library collection is now completed. Members may purchase a copy of this catalogue at the September meeting, for 75 cents. Two purposes of this recent catalogue are to make the collection easily accessible to members, and to facilitate accurate record keeping of the collection.

The titles in the library are classified generally into six areas, regardless of format. Each item is given an identifying number, which is useful in a collection with many repeated or similar titles. For the present, the library is at my home. Anyone wishing to borrow items may call and request that the item be brought to the next meeting, or call and arrange to come to my home to browse and borrow directly. My address and phone number are:

Jean Oriente,
1365 Walnut Street,
Vancouver, B.C.
Phone: 604-738-7008

Viviane McClelland has enriched our library by the generous contribution of a number of books from her personal collection. We thank her for these gifts.

The borrowing procedure remains the same: sign the circulation card with your name, phone number, and the date; pay a fee of fifty cents for each item borrowed; return the item at the next meeting, if possible.

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Nobility and Aristocracy - Jill Sims.

Our member Jill Sims, who lives in Nanaimo, sent this apposite quotation from *The Reason Why*, by Cecil Woodham Smith:

"It is almost impossible to picture the deference, the adulation, the extraordinary privileges accorded to the nobility in the first half of the nineteenth century. A peer was above the laws which applied to other men. He could run up debts, and no one could arrest him. When a famous set of roués and spendthrifts, including Beau Brummell, came to grief, one only, Lord Alvanley, survived, 'invulnerable in his person from being a peer,' wrote Greville. He could commit a criminal offence and no ordinary court had jurisdiction over him.

And the strange, the astonishing fact was that public opinion accorded these privileges not merely with willingness but with enthusiasm. Foreigners were struck by the extraordinary and eager deference paid by the English to their aristocracy. It was, as Richard Monckton Milnes wrote, 'a lord-loving country. Honest British merchants quivered with excitement in the presence of a peer, as if they were susceptible young men in the presence of a pretty girl.' True, beneath the surface, dark and gigantic forces were beginning to move . . .

But the wind of revolution that had blown from France seemed to have died away and in England rank and privilege had never appeared more firmly entrenched. Flattered, adulated, deferred to, with incomes enormously increased by the Industrial Revolution, and as yet untaxed, all-powerful over a tenantry as yet unenfranchised, subject to no ordinary laws, holding the government firmly in their hands, and wielding through their closely knit connexions an unchallengeable social power, the milords of England were the astonishment and admiration of Europe."

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Rare Austen Edition Found in Castle. *National Post*, July 24, 2002.

"London: A three-volume first edition of Jane Austen's classic novel *Pride and Prejudice* has been discovered in different locations within a Scottish castle: a tower, a library and one of its hallways.

The book was discovered by the owners of the small castle in Ayrshire, southwest of Glasgow, as they packed to move out.

'We initially found volume 3 in the tower. This in itself was a very exciting find,' said Lyon and Turnbull book specialist John Sibbald on Monday. 'Later, my colleague and I were cataloguing some books in the hallway and found volume 1. The hunt was then on for volume 2. Happily, we found it in the library.' . . .

The castle owners, who wish to remain unnamed, summoned Sibbald to their home to identify their finds [which] began to turn up during the move. The original version of Austen's novel was written in 1796-97 under the title *First Impressions*, and in the form of an exchange of letters. First published in 1813, *Pride and Prejudice* has long been Austen's most popular novel."

[The book broke sales records for a Jane Austen book after being sold for L40,000. Its price was described as 'incredible' by auctioneers, who had expected the complete three-volume set to fetch about L12,000. Potential buyers had travelled from as far away as the United States, but it was eventually sold to an anonymous collector. 'There was a lot of competition and it was very exciting,' said one of the auctioneers; 'we're absolutely over the moon because we didn't think it would sell for quite so much. A lot of people wanted the 1813 set, and items like that do not come up very often.']

[Thanks to Keiko Parker for sending me a copy of this article. E.S.]

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Roy Porter (1946-2002)

One of my favourite writers on 18th century history, especially the history of medicine, died of a heart attack in London, on March 3, 2002.

In *History Today*, June 2002, Michael Hunter wrote a sincere and powerful obituary about Porter. Here are some excerpts:

“What one will miss most about Roy Porter is his personality, his infectious, bubbling enthusiasm for any topic that he talked about, and his ability to enthuse even an audience of sullen undergraduates with a light-hearted lecture on a favourite theme . . . But it is a tribute to Roy that one is left in no doubt as to what his achievement was: his intellectual legacy is secure in the myriad of books he wrote or edited, and in his larger contribution to the intellectual scene. . . .

Roy Porter's first book, *The Making of Geology: Earth Science in Britain 1660-1830* (1977), took an unusually broad view of its subject, laying stress on the milieux in which ideas were conceived, circulated and discussed. Even before this was published, Roy had in 1973 become editor of the academic journal *History of Science*. . . . He continued as sole editor of this until his retirement last year, a remarkable record of editorial longevity. . . .

During the 1970s, Roy became interested in the history of medicine, a field that he was increasingly to make his own. . . . His talents as editor were much in evidence, not least in reference work. But more important was his research, and the way in which he advocated and exemplified an entirely new emphasis, on the experience of the patient rather than that of the doctor. . . . Two substantial volumes written with his wife Dorothy Parker, *In Sickness and in Health* (1988) and *Patient's Progress* (1989) applied this approach systematically and sensitively to the 18th century. . . .

From medicine he turned to madness, in 1987 publishing both a perceptive, revisionist account of the topic in the context of the 18th century, *Mind Forg'd Manacles*, and also a wider-ranging work, *A Social History of Madness*. . . . His chief area of expertise remained the 18th century, at once the primary focus of his specialist studies and his greatest historical love. . . .

In his later years, Roy's range became increasingly ambitious . . . in 1994, he brought out his masterly *London: A Social History*, which not only ranged through the whole history of the city but also reflected on its present and future. . . .

He had an instinctive sense of the fascination and importance of knowledge about the past in its own right, as the proper focus of both scholarly study and popular interest. . . . Add to this his eye for detail, his verve in writing, his prodigious energy and his amazing ability to master and synthesize disparate bodies of data, and his success is not surprising. I am not sure that we will see his like again.”

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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.