

JANE AUSTEN SOCIETY OF NORTH AMERICA

Vancouver Region

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The Atlas of the European Novel 1800-1900: Franco Moretti (1998).

Review by Eileen Sutherland.

What has geography to do with reading novels? Moretti thinks it is important: locating on a map the events of a novel or the homes and travels of its main characters, and studying the resulting patterns, will "allow us to see some significant relationships that have so far escaped us." Moretti's analysis of maps helps us to see a book, or a genre, in a fresh and interesting way.

He starts with Jane Austen - what better place to start? On a map of Great Britain, he marks the sites where the central threads of the heroines' stories begin and end: Fullerton to Woodston, for example; Norland Park to Delaford, Portsmouth to Thornton Lacey, and so on. Look at the map and think - what shapes or patterns arise?

First, Moretti points out, the sites are all clustered in the centre and south of England. Excluded are the peripheral areas of Scotland, Ireland, Wales, and even Cornwall. In Jane Austen's day, these towns or country houses were separated by a day or more of not very comfortable, perhaps dangerous, travel. These journeys are ones the women took from the place of their birth to the place of their future marriage home. Austen joins women and men of different counties - the "marriage-market" gave women a new mobility at least throughout the central part of England.

Moretti suggests a strong affinity between the novel and the development of the "nation state." People could relate to their village (or even a town or a small city), their valley or region. Reading of the movement of characters in a novel allowed them to visualize and feel part of the "nation." Austen's plots describe a "territorial uprooting" - when the stories begin the family home is in danger of being lost. The stories tell of a "seductive journey: prompted by desire and crowned by happiness. They take a local gentry, like the Bennets of *Pride and Prejudice*, and join it to the national elite of Darcy and his ilk."

Jane Austen's Britain

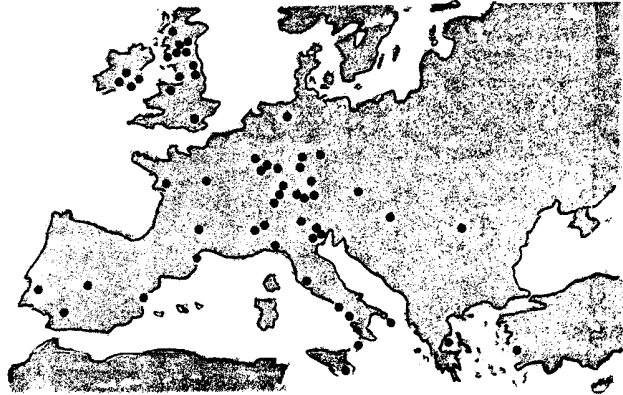
△ beginnings
○ endings



1. Northanger Abbey
2. Sense and Sensibility
3. Pride and Prejudice
4. Mansfield Park
5. Emma
6. Persuasion

In contrast, Moretti's next map shows the very different world of the Gothic novel. The highest concentration of settings of Gothic tales is in the area of Europe between the Rhine, the Black Forest and the Harz mountains. Earlier stories were set in Italy and France, and later a few in Scotland; but the large number written in Germany led to the emphasis on German locations. One Gothic tale was located in Renaissance London; otherwise no story takes place in Austen's civilized English space.

British Gothic tales 1770-1840



Speaking of the marriage market, another map shows the sites of "infatuations, scandals, slanders, seductions, elopements, disgrace": Bath, London, the seaside at Lyme, Weymouth, Ramsgate, etc. Moretti contrasts this with the pattern of the first map, "an introverted rural England of independent estates; this one, focused in London and Bath, large cities contrasted with private homes. The homes were all fictional, the locations of the troubling narrative complications are real.

Maps show contemporary sentimental novels' heroines and heroes (especially heroes) travelling halfway round the world. In Austen's novels, almost nobody leaves England: the military men (and Mrs. Croft) have had their adventurous journeys outside the time-frame of the stories, but only Sir Thomas Bertram and Tom cross the ocean as part of the plot.

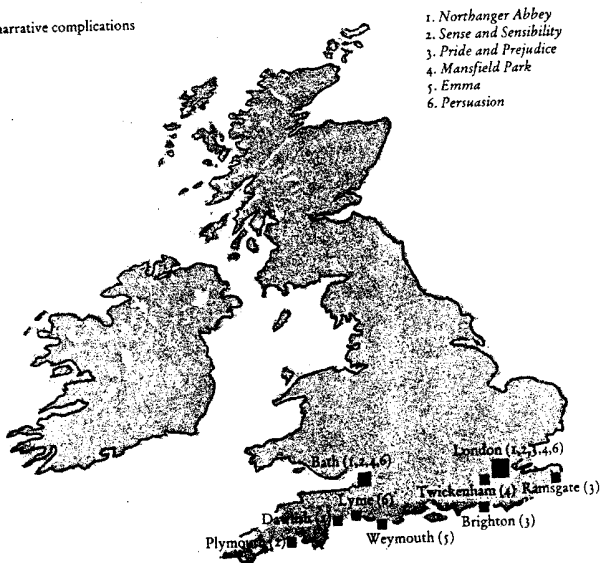
Other maps show the localities of villains - the vast majority came from France, the traditional enemy of the time. Historical novels move in space as well as time: the stories move away from the central capital to the proximity of the borders. In the early 19th century, borders were hardening and at the same time being challenged by nationalism - historical novels that emphasized borders were popular when the need to represent the territorial divisions of Europe was growing stronger.

London also changes from novel to novel: west of Regent Street, fashionable and elegant; east of it, crime and criminals, the world of Dickens - two different Londons. "Even Austen respects the urban taboo: Darcy and the Gardiners (who live, remember, at opposite ends of town) get acquainted, and like each other, and become friends, even: but in a Derbyshire estate. In London, they never meet." The Paris of Balzac and Zola, and the London of Dickens and of Sherlock Holmes, are analyzed with many maps in great detail, showing the different way each city is depicted in each author's work.

Moretti gives us thought-provoking conclusions to his unusual analyses of 18th and 19th century novels. Reading this book and studying the maps under his guidance can change the way you look at these novels. In your future reading, you may think more deeply about the "literary geography" of the stories you read.

Jane Austen's Britain

■ narrative complications



Some Thoughts on "Jane's Marriage" - Kathleen Glancy.

This sentimental poem by Rudyard Kipling was added to his celebrated short story, "The Janeites", in *Debits and Credits*. For the sake of those unfamiliar with the text (without such familiarity the upcoming parody will be pretty meaningless) it went like this:

Jane went to Paradise: That was only fair.
 Good Sir Walter met her first, And armed her up the stair.
 Henry and Tobias, And Miguel of Spain,
 Stood with Shakespeare at the top To Welcome Jane.

[Sir Walter, Henry, Tobias and Miguel are respectively Scott, Fielding, Smollett & Cervantes.]

Then the Three Archangels Offered out of hand
 Anything in Heaven's gift That she might command.
 Azrael's eyes upon her, Raphael's wings above,
 Michael's sword against her heart, Jane said: "Love".

Instantly the under - standing Seraphim
 Laid their fingers on their lips And went to look for him.
 Stole across the Zodiac, Harnessed Charles' Wain,
 And whispered round the Nebulae - "Who loved Jane?"

In a private limbo Where none had thought to look,
 Sat a Hampshire gentleman Reading of a book.
 It was called *Persuasion*, And it told the plain
 Story of the love between Him and Jane.

He heard the question Circle Heaven through -
 Closed the book and answered: "I did - and do!"
 Quietly but speedily (As Captain Wentworth moved)
 Entered into Paradise The man Jane loved!

Although Fielding, Smollett and Cervantes were dead long before 1817, Scott didn't actually die until 1832, which obviously Kipling didn't know. Someone told him, of course, and he must have been at a loss what to do about it. He could have tried a new quatrain, on the lines of:

Jane went to Purgatory It was not much fun
 But did not last forever So once her time was done
 Jane went to Paradise . . .

But that would not have done. Why would Jane Austen have gone to Purgatory and Sir Walter Scott escaped going there too? She had never persuaded a deluded king [George IV] to dress up in a mini-kilt and pink silk tights as he had. If Kipling had asked me (he can be excused for not doing this as he had been dead for 12 years and a month before I was born) I would have said "Forget Scott, Mr. Kipling, make it Richardson instead - she liked his books and he was long dead

in 1817. Either his first or second name would do, though personally I'd go with 'Richardson' as 'Samuel' might confuse people into thinking you meant Dr. Johnson."

What Kipling actually did was make it "Good Sir Walter followed her" in all future editions of the book. Well, of course that begs the question - what was Jane doing until he arrived? Sitting at the foot of the stair to the Pearly Gates, too much a child of her time to be able to march up there herself without the escort of a gentleman, but, as she knew her own worth as a writer well enough, waiting for a man of suitable literary standing to present himself in that capacity? Which led me to:

Jane went to Paradise: But to her despair
Found no worthy escort there, To arm her up the stair.
Henry and Tobias, and Miguel of Spain
Said to Shakespeare: "Well, we're here But *where* is Jane?"

Said the Three Archangels "Really, we don't know
And we're important angels And have places we must go.
Love we would have offered But alas we fear
We can't find her love for her If she's not here."

Two years later, brother James Said. "Sister, with me will
You come?" His poems were passable But Jane sat still.
Midst the clouds of glory In a little notch
Sat a Hampshire gentleman Looking at his watch.

"I must read *Persuasion* Such is my fate
I've read it now a thousand times For Jane is late!"
Fifteen years had passed on Earth Her wait seemed vain
Then a Scottish gentleman Made a bow to Jane.

"Sir Walter Scott, your servant, ma'am May I propose
To lead you up this heavenly stair?" At once Jane rose.
Sir Walter was no longer lame* and they ascended fast
Entered into Paradise Our Jane - at last!

[*He had been lame in life,
from what was probably
poliomyelitis in childhood]

*

"Selwyn's sharp observation on the erotics of musical instruments should be required reading for those adaptors of Austen who think that she needs to be spiced up with extraneous sexuality: 'Mary Crawford chooses her instrument carefully: a pianoforte, particularly a square, could never offer the same visual appeal. If anything, its solid rectangular shape would cause it to act as a barrier, since it half conceals its player, unless she is to be seen only from behind: and certainly the rather mechanical movements it requires have nothing of the sensuality afforded by the caressing indulged in by the harpist, in which the male listener might be said almost to enjoy a vicarious embrace'."

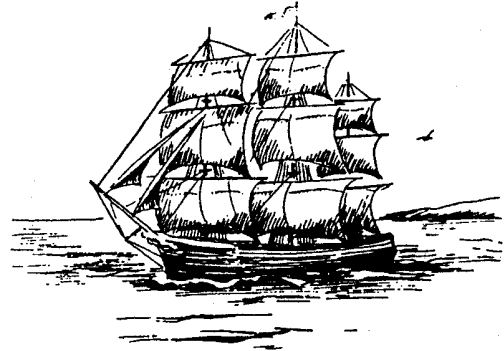
Review by Bharat Tandon, of *Jane Austen and Leisure*, by David Selwyn. TLS Oct.8/99.

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Cook's Choice - sailing safely on sauerkraut..

The B.C. Biomedical Laboratories has recently been named Canada's best employer, for the third consecutive year. Malcolm Parry reported this in his *Sun* newspaper column on January 5th, and went on to write: "Had the award been given 230 years ago, it would likely have gone to pioneering global and northwest coast navigator, Captain James Cook, for running a happy and ultra-productive ship, *Resolution*." It is well known that Cook did not lose a single sailor to the then-rampant disease scurvy during a voyage of over three years.

Cook believed that a diet of fruits and vegetables would ward off the disease. But he was sailing in Antarctic waters, and fresh provisions were impossible to obtain. He decided that the most practical form was sauerkraut, a dish of chopped pickled cabbage, that would keep without spoiling for years. But how to get the rigidly conservative British tars to eat such an unfamiliar foreign dish? Cook had risen from the foredeck himself, and was now a clever, experienced leader of men. He ordered the strange dish to be served to officers only.



Within days, there was a clamour for sauerkraut for everybody, so vociferous it became necessary to ration the portions. Everybody on board ate sauerkraut, and not one contracted scurvy.

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Author of "Porno and Filth" cites Jane Austen as major influence.

That's a headline to make you sit up and take notice.

Irvine Welsh, the Scottish cult-author of such popular novels as *Trainspotting*, says his style "owes as much to classical writers, including George Eliot and Sir Walter Scott, as it does to modern urban culture." It is not immediately easy to see the connection between his depictions of "drug addiction, petty crime and pornography", and Jane Austen's "genteel and well-mannered world."

However, a friend in Scotland wrote me: "The Irvine Welsh/Jane Austen revelation has had a fair bit of coverage over here." Aaron Kelly, a literature professor at Edinburgh University, considers that "both Welsh and Jane Austen wrote faithfully about the world with which they were familiar;" and Professor Willy Maley of Glasgow University said: "What Jane Austen does is write faithfully about the social world that she is familiar with and that is what Welsh does . . . I turn to *Sense and Sensibility* for the same reason as I read Welsh, to experience the social milieu."

[Quotations from Auslan Cramb, in *The Daily Telegraph*, Jan. 3, 2005.]

(Thanks to Mary Atkins for retrieving this clipping from the Web.)

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Mary Atkins is now our Corresponding Secretary. She likes working on computers, and "surfing the Net". From time to time she passes on to me interesting little pieces she has found - I hope she continues to do this.

Discussion: "The Jane Austen Book Club" - November Meeting.

One of the most popular books of last year was *The Jane Austen Book Club*, a novel by Karen Fowler: a good subject for a meeting topic. It was an intriguing idea: here we are, a "book club" in a sense, planning to discuss a book about a book club.

Viviane McClelland agreed to organize the meeting. One difficulty was that the book was so popular that all the libraries had numerous "holds" on each copy. Some members passed around their own copies to others, and we ended up with quite a few who had read the novel. So that everyone could participate, Viviane prepared pages of short conversational episodes from various sections which might depict the characters and their opinions.

The literary book club had members in age from the twenties to the late sixties, five women and one man. They decided to read Jane Austen's novels, one each second month, and discuss their feelings and ideas about the plots, characters and Jane Austen herself. We divided ourselves into small groups of six or seven, with two or three in each group who had read the book. The rest of us gleaned what ideas we could about the book club and its members from the short excerpts.

Basically, our general opinion of the novel seemed to be negative. Some said they didn't finish it; others read the reviews and didn't want to read the book. They found no link between the Book Club members and ourselves, and the Jane Austen Society. It was generally considered very light weight material; we didn't find out anything more about Jane Austen. The characters were shallow, not believable. The book probably would not have been written, or become so popular, if the recent films had not piqued an interest in Jane Austen's novels. The general consensus seemed to be that only if there was nothing else to read, would we read this novel.

Many of our members expressed their indignation about the comments of the Book Club: "You believe Frank Churchill and Jane Fairfax are in love because they behave so badly; you can imagine sex. You never feel that with Mr. Knightly." "What makes me unhappiest about Emma are the class issues involved . . . Harriet wasn't good enough to marry the odious Mr. Elton after all." "S&S stretches our credulity at the end - the sudden marriage of Robert Ferrars and Lucy Steele." "Jane Austen is suspicious of good-looking men . . . Her heroes tend to be actively nondescript." "Brandon and Marianne . . . at the end, doesn't it feel just as if Marianne has been sold?" "Fanny was the prig in your first-grade class who never, ever misbehaved and who told the teacher when anyone else did."

We objected that these remarks about Jane Austen's characters were not discussed much or argued about in the *Book Club* novel. The members seem to have read the novel once, and discussed it superficially, with no background knowledge of the history or social customs of the times. Most of us felt that there was not a character in *The Jane Austen Book Club* that we were interested in learning more about.

It was a lively and interesting meeting, however, and we got lots of fun talking it over. It would be well worth having the same sort of programme with another book to discuss.

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"In 1816, the Scottish scientist, Sir David Brewster, whose special interest was in optics, invented a Kaleidoscope. He took out a patent, and the first examples were launched on the market in 1817. An incredible 200,000 were sold on the streets of London and Paris, during the first three months."

The Immortal Dinner, Penelope Hughes-Hallett."

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December Meeting Celebrations.

December 18th was our combined Christmas meeting and a celebration of Jane Austen's birthday. Barbara Phillips arranged the programme, which was highlighted by a recording, donated by Phyllis Taylor, of the service at Winchester Cathedral last year, when JASNA members joined with the British Jane Austen Society for their annual conference. Barbara's son Ted took photos of the cathedral from the Internet, and put them on a TV screen. Scenes of the cathedral interior: elaborate carvings on the woodwork, gleaming brass, colourful stained glass windows, and impressive statuary and effigies of bishops and kings lying in state, with fierce gargoyles overlooking it all, gave us a visual accompaniment to the beautiful music by choir and orchestra - solemn, joyful and in the familiar tradition of the service. We had a long view down the central aisle of the nave towards the altar and the rose window with its subdued but glowing colours, as the glorious sound echoed up to the vault of the ceiling.

For JASNA members and Jane-lovers all, the typical Anglican service was modified with readings and discourse revolving around Jane Austen. Irene Collins, historian and author of *Jane Austen and the Clergy*, recited passages from the novels and letters: the chapel scene from *Mansfield Park*, for instance, where Edmund, Fanny and Mary Crawford disagree about the value of family prayers and private devotions; and Jane's poignant last letter to her friend Anne Sharp, where she writes: "How to do justice to the kindness of all my family during this illness is quite beyond me! . . . If I live to be an old Woman, I must expect to wish I had died now, blessed in the tenderness of such a Family..."

The Rector read the inscription on her grave-stone - "the most impressive of all the shrines to the famous Jane" - which extols "the benevolence of her heart, the sweetness of her temper, and the extraordinary endowments of her mind . . ." and expresses the certainty that "her charity, devotion, faith and purity have rendered her soul acceptable in the sight of her Redeemer." For those who wondered why no mention had been made of her writings, he explained that it was not customary at the time to mention the occupation of the deceased, and in any case, it was not quite "proper" for a woman to publish novels. The record is set straight in the plaque on the wall which gives her works the praise they deserve.

There was a little trouble with the sound system, and we asked to have it kept on "loud" so we wouldn't miss a word. As choir and orchestra boomed out through the cathedral, we felt very privileged to be, at least to this extent, a part of the beautiful and impressive ceremony.

Following the Winchester service, our new Regional Co-ordinator, Joan Reynolds, gave us a toast: "At this point, I would like to acknowledge one of the reasons we are here today, and that is to celebrate Jane Austen's birthday, December 16, 1775. So on the 229th anniversary of her birth, let us toast the ever fresh and enduring Jane Austen." We raised our glasses and drank to "our blessed Jane."

After that ceremony, we "came down to earth" and prepared for a lavish and festive feast, arranged by Mary Atkins. Her deliciously cooked ham was supplemented by all sorts of tasty salads, vegetables, cheeses and sweets, including Irene Howard's syllabub.

It was a day to remember, and our thanks go to all those who made it so.

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"Authors' reading, and the contents of their libraries, are windows into their character and the cultural atmosphere of their times. An informal awareness of the entire reading context of a writer can tell us more than any study of individual sources and influences."

"Behind the Tub", Claude Rawson: TLS Sept. 10, 2004.

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Presentation to Keiko Parker.

In a brief but sincere ceremony at the February meeting, Keiko Parker was presented with a gift as a token of our appreciation for her years of service as Regional Co-ordinator/President of the JASNA Vancouver Regional group. Keiko was one of the original dozen or so Austen devotees invited by Joan Austen Leigh to form a Vancouver chapter of JASNA in 1982. She has been active ever since, giving slide presentations on the illustrations of Austen novels, or of Bath and other Austen-related localities in England, as well as contributing articles to the Newsletter.

In September 1999, Keiko succeeded Eileen Sutherland as President of the Vancouver Region, and has devoted much time to that position, locally and representing Vancouver at AGMs. When it was decided that the AGM in 2007 would be held in Vancouver, Keiko was elected Conference Co-ordinator. She still maintained her busy life as music teacher, homemaker and part-time student. This proved to be too demanding, and she decided to step down from local JASNA affairs, which will be under the able leadership of Joan Reynolds, and concentrate on the important concerns of Conference planning and preparation.

The gift for Keiko's "retirement" was a berry bowl: commissioned from a B.C. ceramic artist, it is a bowl with holes in the bottom and a lower part to collect the excess moisture after washing fresh berries. Keiko can display her berries this summer thinking of the Highbury ladies who would have done the same after their Donwell strawberry picking afternoon.

We extend our gratitude for all Keiko has done in the past, but we are in no way saying "good bye" to Keiko. She will be at our local meetings, and giving us reports on the progress of the Conference plans. Our good wishes to her in this new aspect of her JASNA work.

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P&P Wins Again!

Joan Reynolds recently passed on a report that *Pride and Prejudice* had won the BBC Radio 4 poll of women's fiction. Of the 14,000 voters, 93% were women. The specific search was for "a novel that has spoken to you on a personal level; it may have changed the way you look at yourself, or simply made you happy to be a woman." The runners-up were *To Kill a Mockingbird* (Harper Lee), *Jane Eyre* (Charlotte Bronte), *The Women's Room* (Marilyn French), and *The Handmaid's Tale* (Margaret Atwood).

Support for the choices was not universal. Questioning *P&P*'s relevance to modern women, writer Suzanne Moore objects: "I can't see how it changed women's lives, it just confirmed what they were meant to be. It is a great book, but it's about how women have to shape themselves within social conventions." But author Helen Simpson praised the winning choice: "*P&P* is inspiring because the pitch is so perfect." Several voters commented disapprovingly on the fact that all the authors were white - not a multicultural list. One factor united the top five, according to Simpson: "All of these books feature characters who are in some way second-class citizens, yet are spirited and uncompromising in their search for freedom and, in some cases, love as well. They aren't victims, but they do have to struggle in society."

[It is impossible to find unanimity in any opinion poll. But we are pleased to know that enough voted for Jane Austen to put *P&P* at the top of the list. Whether it changed your life or not, it is a great story. E.S.]

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Erasmus, writing to Thomas More (16th c.):

"Live as though you are going to die tomorrow; read as though you are going to live forever."

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New JASNA Vancouver Leadership

Joan Reynolds took over the position of President/Regional Co-ordinator of JASNA Vancouver at the beginning of the year. Joan was born and brought up in Hertfordshire, England. Asked when and why she came to Canada, she laughed and said she met her "Mr. Darcy" in 1969; he was coming to Canada and she was carried along! She works as a civil servant, formerly a tax manager, and now concerned with small business development, and international trade.

Joan says she is not a real "sports person", but she is a great reader, and enjoys walking, the theatre, and good wine - not necessarily in that order. Her hopes and plans for the Vancouver group will focus on interesting meetings to foster an energetic and growing membership. She feels the groundwork has been done; now, after the holidays, it is time to get back to routine, put together her ideas and follow through on important issues.

Several changes have occurred in other positions: Marg Savery is working on the Programme Committee, Viviane McClelland is the new Treasurer, and Mary Atkins is the Corresponding Secretary. Joan says she herself is on a "steep learning curve", but she has an excellent team at her side. Her enthusiasm and inquiring mind will doubtless lead to good discussions on Jane Austen affairs in the future. We wish her success in all she does.

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What was Mr. Bennet Doing in His Library?

As every reader of *Pride and Prejudice* knows, he was hiding from his family, particularly his wife. But what was he doing *while* he was hiding?

Mr. Bennet habitually retreated to his library after breakfast and stayed there most of the day, emerging only for dinner and tea. If he was typical of his class, he answered his mail; entertained male visitors; ordered new books; sent them to be bound; and of course, read them. And I am prepared to bet that while he read his books, he was also writing in them.

In many ways, the conditions surrounding readers of Jane Austen's time - including the printing, advertising, purchasing, and reviewing of books - were quite like our own. But there was one noteworthy difference. Today we are inclined to think that it is naughty to write in books, and that those who do so are a little band of compulsive deviants. But two hundred years ago, the practice was seen as an unremarkable and even commendable privilege of ownership. Reading with pen in hand put readers on their mettle. They did not think of themselves as "consumers"; they meant to make a permanent contribution to the book.

What kind of contribution is Mr. Bennet likely to have made? Some readers wrote summaries in the margins, made indexes of topics in the back, or marked passages to copy into commonplace books. I doubt that Mr. Bennet, an indolent man, did any of these things. He might have followed the practice, recommended by Montaigne, of leaving a general note on the flyleaf to sum up his opinion. But of all the uses of marginalia, the one that seems most congenial to him is desultory commentary: talking back to the book. This sort of chaffing, hectoring, and arguing had nothing to do with self-improvement and everything to do with the love of a good fight. That sounds like Mr. Bennet's style, particularly because the author couldn't fight back."

H.J.Jackson: *The American Scholar*, Autumn, 2003.

[Thanks to Mary Atkins]

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Source, anyone?

"Mr. Collins . . . is one of the most distinct and original portraits in the great gallery of fiction, and we accept him gladly as a real contribution to our knowledge of human-kind; not a contribution certainly which will make us more in love with our fellow-creatures, but yet so lifelike, so perfect and complete, touched with so fine a wit and so keen a perception of the ridiculous, that the picture once seen remains a permanent possession."

[I don't know where I found this quotation. If anyone knows the source, please tell me. E.S.]

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Follies, nonsense, whims, inconsistencies and the tinkle of Jane's laughter.

(There is currently a fuss, and snorts of indignation from female Eng.Lit.Crit. dons, because a café in Bath intends to serve Jane Austen menus.)

"Jane had nothing against places that served food, and inns, taverns and hotels figure much more frequently in her narratives than one would expect, and are always described with approval. Jane was a hungry girl - Maggie Lane's admirable volume *Jane Austen and Food* provides plenty of evidence - and while she would never have dreamed of displaying greed, like Mrs. Jennings at Delaford ('Lord, how Charlotte and I did stuff the only time we were there!'), she had marked tastes in what was good. She told Cassandra that she loved being in charge of the housekeeping at home, because then she could make sure that all her favourite dishes were provided. There is a lot of lip-smacking in *Emma*, the novel which evidently gave her the most pleasure to write.

Nor was Jane above commerce. Once she had taken the plunge into literature, she took a close interest in the possible profits her work might bring her. Not for nothing was Henry, her favourite brother, a banker, and he acted in effect as her agent. (It was a blow to Jane when his bank went bust.) I don't think those of us living today, when clever women earn over a million a year in business, can have any conception of what a difference a few guineas in her purse made to a woman like Jane, born a lady but with no assured income whatever and obliged to dress herself respectably, and if possible smartly, on exiguous means. Her letters to Cassandra are full of references to money, usually tiny sums saved or expended on fabrics to be made into dresses. For Jane to buy a bonnet or pair of gloves was an event to be carefully considered beforehand. The money she earned from her novels was doubly precious to her - she loved the idea of relative independence but still more she relished the fun of spending it. . . .

What all the solemn commentators on her forget is that Jane liked laughing, and causing other to laugh, more than anything else in the world - food, clothes, I am tempted to say even men. It was her gift, her genius, her pleasure, her profession, her credo. I think she saw life as a vale of tears, especially for women, and wanted to change them from tears of sorrow into tears of simple, innocent mirth. She was a high comedian and her passion for jokes ought to be the starting-point of any work about her. I hope the proposed Cambridge edition of the works of Jane Austen, a major scholarly undertaking, bears this in mind."

"And Another Thing," Paul Johnson, *The Spectator*, Oct. 11, 2003.

[Thanks to Jean Scott, for giving me this article.E.S.]

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The Editor very justly remarks, that "the generation of novels has sprung up like Hydras, and are, in general, equally noxious to mankind. With a smiling face," he says, "they often plant a dagger, and convey a subtle poison in a sweetened potion." *European Magazine*, May 1790.

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JASNA Vancouver Website: <www.jasnavancouver.ca>

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