

# JANE AUSTEN SOCIETY OF NORTH AMERICA

Vancouver Region

## NEWSLETTER NO. 108 NOVEMBER 2009

### **Master Betty - The Young Roscius.**

One of the sensations of the theatrical scene in Bath and London in the early 19<sup>th</sup> century was the young actor known as Master Betty [1791-1874], who had had great successes in Ireland and Scotland. The newspapers of the day announced his first appearance in London, on December 1, 1804, at Covent Garden.

English newspapers were full of descriptions of Napoleon's coronation - the lights, the processions, the elegant gowns of the ladies, the theatrical ceremony itself.

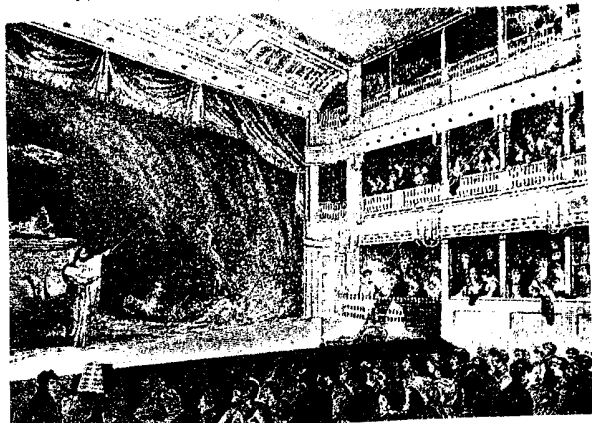
But suddenly the success of the young actor Betty pushed Bonaparte out of the newspapers.

London went wild! The young actor was invited to the homes of the most distinguished members of society. Troops were called out to control the struggle at the theatre doors. The boy was lionized by society, and patronized by both the Prince of Wales and George III, who introduced him to the Queen.

Pitt adjourned a debate in Parliament so members could attend one of his performances. Lady Bessborough wrote to distant friends: "Expect no news of any kind for nothing but the Boy is talked of." The actor Kemble became ill, and Farington wrote in his diary: "there is no doubt that the extraordinary admiration of young Betty's performance, held out as a superior pattern to all others, has had an effect on Kemble's mind."

[Quintus Roscius (126? BC – 62? BC) was a Roman actor, excelling in both comic and tragic parts, so famous that his name came to stand for 'great actor'. He was born a slave, not far from Rome; he became rich through his acting, and bought his freedom.]

William Henry West Betty (1791-1874), known as the 'Young Roscius', was born September 3, 1791, at St. Chad's, Shrewsbury. His father, William H. Betty, was the son of a physician of the same name who made a fortune at Lisburn, Ireland. Dr. Betty's eldest son settled for a time at Shrewsbury. He married the only daughter of James Staunton of Hopton Court, Shropshire. His mother was a woman of rare accomplishments, who taught young Betty from his infancy. His father moved to Ballynahinch, Co. Down, with a farm and linen manufactory.



One day he recited the speech of Wolsey from *Henry VIII* - the child learned it with his mother's help. Afterwards, he learned "*My Name is Norval*" and Thomson's *Lavinia*. From then on, he was encouraged to practice declamation.

In 1801, at his first visit to the theatre, in Belfast, he saw Mrs. Siddons as *Elvira*. He declared he would die if he wasn't allowed to be an actor. He made his first appearance at Belfast on Friday, August 19, 1803. A public announcement proclaimed the debut of 'a young gentleman only 11 years old, whose theatrical abilities have been the wonder and admiration of all who heard him.' His success was complete.

The boy's life as the "celebrated and wonderful young Roscius", with a portrait of him as a "theatrical star of the first magnitude", was published in December, 1804, and spread his repute. He appeared at Drury Lane in *Douglas*, where the 28 nights of his first season produced £17,210 gross, the nightly average being £614 13s. In the following season he appeared for 24 nights alternately at Covent Garden and Drury Lane, for more than 50 guineas a performance. The King himself presented Master Betty to the queen and princesses. One evening Pitt adjourned the House of Commons early in order that members might be in time to witness Master Betty's representation of Hamlet. Opie, the historical painter, idealized him as having drawn inspiration from the tomb of Shakespeare. In 1805, he acted at Liverpool, Birmingham, Stourbridge, Worcester and Wolverhampton. Back in London, he added to his Shakespeare repertoire *Richard III* and *Macbeth*, as well as other well-known roles.

Gradually, however, in London the enthusiasm abated, although it survived more than three years longer, and Master Betty added considerably to the large fortune he had already accumulated. His final appearance as a boy actor was on 26 March, 1808 (aged 17), at Bath. He studied in Bath, then in 1801 entered Christ's College, Cambridge. His father's death in Shropshire in 1811, led to his premature withdrawal from the university.

In the following year, he acted again, in 1812 at Bath, as the Earl of Essex, and later that year in Covent Garden as Selim in *Barbarossa*. Mrs. Inchbold wrote that 'though a great majority of the audience thought young Betty a complete tragedian', yet he failed in 'power over their hearts', and she added that bursts of laughter were excited from the audience in parts of this tragedy on his first appearance. About this time, Mrs. Lybbe Powys wrote about him in the play *Mahomet*, 'tho' he certainly acts well, yet his youth and manner could never make one suppose him the character he represents, and his voice now is quite horrid.'

At intervals during the next 12 years, Master Betty drew large audiences together in various parts of the country; but he found it expedient to withdraw altogether from the stage before the completion of his 33<sup>rd</sup>. year, his farewell benefit taking place on 9 August, 1824, at Southampton.

Master Betty lived for 50 years afterwards in the quiet enjoyment of the large fortune he had so early amassed, and he frankly acknowledged that the enthusiastic admirers of his boyhood had been mistaken. He died on the 24<sup>th</sup> day of August, 1874, aged 83, at his residence in Amhill Square, London.

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In Royal Fashion. Kay Staniland.

"This book is a catalogue of an exhibition of royal dress - the clothes of Princess Charlotte of Wales and Queen Victoria, cousins and remarkably similar in fashion outlook. Neither was a fashion follower, but both responded to pretty clothes. The references to dresses, patterns and gowns in their letters read with the same tremulous enthusiasm as the utterances of Jane Austen's more naïve characters, and are full of charm." *Country Life*, August 28, 1997.

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**The English Gentleman. The Rise and Fall of an Ideal.** Philip Mason (1982) 240 p. Ill.

“What was meant by the word ‘gentleman’? It had different meanings in different mouths and the same person would use it in different senses. But it did stand for an ideal of conduct that was widely admired and this was one of the ties that unified the nation.”

Mason “considers the various meanings people have attached to this word at different periods, and tries to observe some of the effects it has had on their behaviour - less what the gentleman actually did than what it was thought proper for him to do.” Using characters from literature, the author illustrates how the idea of the ‘perfect gentleman’ has changed since the time of Chaucer, 14<sup>th</sup> century.

The pilgrims are middle-class: officer, merchant, lawyer, doctor, rich farmer, ecclesiastic, etc. - spoken of as ‘lordlings’ (but no actual nobleman). Social degree is taken for granted - the better the social position of the teller, the closer his tale is to the tradition of courtly love, and proper behaviour to women: based on birth or upbringing or consideration for others.

A century later, a book was published in Italy: *The Book of the Courtier* by Castiglione. The two words, courtier and gentleman, were then not so far apart in meaning as they are today. A Courtier was simply a gentleman with ambition. What makes a perfect courtier? Good qualities - bodily or mental - are the endowments of nature but they must be developed to their fullest extent by training. The courtier must be skilled in the use of weapons and horsemanship to a degree of mastery so that everything is done with grace and seems natural. He also must be well versed in Greek and Latin, music, and art. Nothing is mentioned about his being generous and magnanimous to the defeated, the poor, and the unhappy.

[Ch. 6 - “Elegance and Principle” - photocopied]

A different figure of a gentleman in the first half of the 19<sup>th</sup> c. was the ‘Corinthian’ - an eccentric sporting character noted for his “courage, pugnacity, readiness to take a risk, disregard for money - often reckless extravagance, often a callous disregard for the feelings of other people. Some were great nobles, some were wealthy squires; most of them had wide popular backing.” The cult of sport and the wide admiration for the sporting hero can be seen in John Thorpe (*NA*), Ben Allen and Bob Sawyer in *Pickwick*, and many characters in the works of R.S. Surtees.

In the middle of the 19<sup>th</sup> c. Thackeray wrote a series of novels which take us back to “the main stream of idealism, the behaviour of a gentleman, and also to the main stream of the English novel’s interest, which is in the interplay of love and [money], of parental prudence with youthful infatuation, of class with character and conviction.” (p.107). The first was *Vanity Fair*, the most readable and popular, although with dull passages and too much moralizing. It has three examples of gentlemen, all in the army: George Osborne (with high spirits, plenty of courage, a good heart and modesty), Rawdon Crawley (a ‘swell’, delightfully wicked, but in the end, with a fundamental decency), and William Dobbin, (honest, plodding fellow, brave and honest, well-respected in the regiment). In *Pendennis* and *The Newcomes* are more Victorian gentlemen with “fine manners natural simplicity, an habitual practice of kind and generous thoughts, and a pure mind above hypocrisy and affectation.”

“Thackeray tells us something of what the upper classes thought; Dickens tells us what the great mass of his fellow-countrymen felt.” (p.119). Dickens wrote to make a living and hold his audience, but usually with a strong social purpose and an underlying theme that is at the same time moral and artistic . . . No one illustrates more clearly than Dickens . . . that the term ‘gentleman’ as a mark of a social class has been used in very different senses by different people. Dickens sometimes means almost any one not in the lowest ranks of casual labour. His lawyer’s

clerks are gentlemen and his medical students . . . “The English were becoming a nation who nearly all believed themselves to be gentlemen and played at the idea of a code of honour.” (p.122). In *Our Mutual Friend* are two examples: Eugene Wrayburn “is a convincing picture of a gentleman, not indeed of a perfect gentleman, because far from courteous to inferiors, but one born to the part and armed with a demeanour of a gentleman, generous, careless, brave, a man who has both style and heart, a flesh and blood gentleman with failings common among his order.” (p.129). The other is Mr. Twemlow - “quiet, unassuming, inoffensive, little, poor - but he comes out very strong . . . ‘the feelings of a gentleman I hold sacred’.” (p.120).

With Anthony Trollope we move into an entirely different world - a more modern one. Trollope disliked excess - he aimed at realism, exactitude, fidelity; he admired industry, common sense and honesty. (p.131). “Trollope’s novels are all about niceties of social position and social behaviour, the interplay of true love with the need for a comfortable income, about the behaviour proper for a true gentleman and a virtuous young lady . . . The distinctions between different layers of society are never far from the minds of his characters and they are often subtle. . . . That something else, the mysterious quality of being a gentleman in the sense that Trollope really admired, is displayed in a hundred touches, pondered on in many characters, never narrowly defined. It is not always to be found among the nobly born.”

In the early 20<sup>th</sup> c. “nine-tenths of the population took it for granted that there must be a governing class. The poorest were dazzled by the glitter of riches . . . in the middle classes there was an illusion of ‘progress’: not only were national wealth, comfort and morals improving, but also they themselves would rise in the social scale and their children would rise further . . . In short, almost everyone admired the qualities which he believed a gentleman possessed; among the more intelligent and ambitious, almost everyone could picture himself as a gentleman, and suppose that this was something that he, or at least his son, might become.” (p.201).

In popular novels and plays, like *The Prisoner of Zenda*, the Edwardian hero had to be a gentleman, both in social position and in behaviour. And the tradition of courtly love hung in the air.” (p.203). In somewhat the same tradition are *The Scarlet Pimpernel*, and works by Ian Hay Beith, H.S. Merriman, Jeffrey Farnol, F. Marion Crawford and John Buchan. An interesting variation of the gentleman amateur is Lord Peter Wimsey, by Dorothy Sayers. After the time of Dr. Arnold of Rugby - early to middle 1800s - the word gentleman “is most often taken to mean not only some degree of exterior grace, not only some degree of honour in the world’s eyes, integrity in one’s own, and consideration for others, but also some element of leadership, of responsibility for others, even if it takes only the form of vicarious advice.” (p.219).

Today it is no longer true that people hope that they, or their sons, would be regarded as gentlemen. The idea of the gentleman is no longer a social force. Does it exist at all? Does it still influence behaviour, however marginally?

To sum up: “In the strange hotch-pitch of modern English behaviour, a practised and discriminating palate can still distinguish a flavour of ‘the gentleman,’ diffused through the whole, as the flavour of a few savoury morsels is diffused among all the ingredients of some long-simmering casserole. It is a subtle and unobtrusive flavour, apt to vanish when you concentrate on its analysis, and when what seems to be a true specimen appears, he frequently disguises himself as ‘a decent chap’, one of whose distinguishing marks is that he must never say that he knows in his heart that he is a gentleman.” (p. 232).

**Prospect and Refuge in the Landscape of Jane Austen.** Barbara Britton Wenner. (2006)

Focusing upon JA's landscape - the way readers perceive it, the ways her heroines regarded it, and the ways JA herself interpreted the land around her aesthetically - increases our awareness of the power of the natural environment in her work. "We will attempt to understand how JA's heroines used their surroundings to grow in their knowledge of society and themselves. (ix).

JA visited other parts of England but Chawton was the place where she revised her first three novels, and wrote her last three. The area around must have had a significant effect on her landscape descriptions" (X).

**Bath.** "Bath is a city of crescent after crescent of stone townhouses and many scenic overlooks . . . Bath is both the ideal prospect and a gray sea of buildings. Shops and entertainment enough abound to distract many nature lovers, but Bath has riverine valleys and hilly terrain, an ideal setting for the beautiful crescents with broad expanses of grass, and footpaths, both into the hills surrounding Bath and along the Bristol-Avon canal. Bath allowed 18<sup>th</sup> c. visitors to have the comforts of a city and the verdant and varied landscape of the country." (XIII) . . .

Bath provided a wonderful novelistic landscape to move characters quickly from distractingly busy Milsom Street, lined with interesting shops, to the Upper Assembly rooms, to those open, wind-blown fields above Bath" . . .

"Seeing Box Hill as the exploring party in *Emma* may have seen it, suggested to me the social, physical, and cultural importance of landscape and the complex ways in which they interact in JA's fiction." (XIV).

"A *limen* - or threshold - is the demarcation between one landscape and another. The seashore - possibly at Lyme Regis - exemplifies the best example of a liminal space, one with fluid boundaries. Austen uses such places to provide freedom of movement for heroines." (P.3).

As we more closely focus our definition of landscape, we will see it, from the perspective of a female novelist from the minor gentry, certainly a tenuous position financially, in early 19<sup>th</sup> c. southern England. . . We focus on how the heroines use the natural places to find for themselves protective shields and sources of encouragement - places to hide and places to seek a fulfilling existence." (p.5).

"An object is said to be picturesque in proportion as it would have a good effect in a picture . . . it is applied solely to the works of nature." (Joshua Reynolds).

Edmund Burke: "Philosophical enquiry into the origin of our Ideas of the Sublime and Beautiful" (1757). (He) influenced later landscape aestheticians from Gilpin to Uvedale Price, Richard Payne Knight, and Humphrey Repton, landscape improver. Each has a somewhat different notion of what "picturesque" means, but they all find that it lies somewhere between the sublime and the beautiful, giving the viewer a scene which is neither totally awesome nor totally beautiful, i.e. an English landscape.

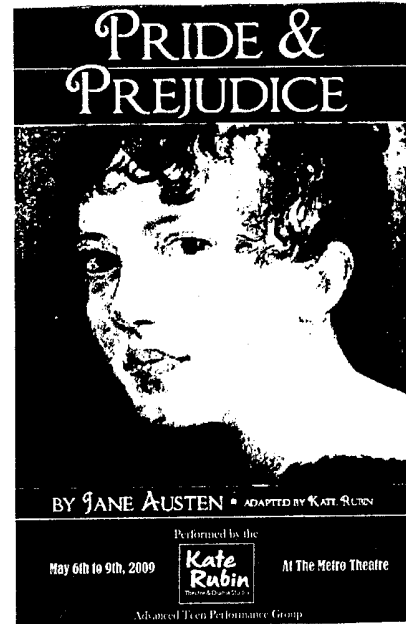
[Books to read: "JA and the English Landscape"- Mavis Batey; "Living Space in Fact and Fiction" - Philippa Tristram.]

**“Pride and Prejudice” in Victoria. - Eileen Sutherland.**

In early May, I was fortunate to be visiting our daughter in Victoria, when she suggested that we should go to see Pride and Prejudice, a play performed by a group of teen-aged students coached by Kate Rubin (Theatre & Drama Studio). It was an impressive performance.

A few years ago, the group had decided against a similar proposal - they didn't feel up to the pressure, and besides, “who can ever do Mr. Darcy justice after seeing the BBC version with Colin Firth!” But now, four years later, they decided to perform the play - “Colin Firth be damned!”

Seventeen students - thirteen girls and four boys - in their late teens took up the challenge with passion and dedication. Their enthusiasm was delightful and the audience duly appreciative. When a change of scenery was required, it was the “Bennet” chambermaids in aprons and mob-caps who pushed the furniture around to turn the stage setting into a different room. Each member of the Bennet family had a distinct personality, and the young cast managed to make the aging adults of the story - Mr. and Mrs. Bennet, Lady Catherine, etc. - quite believable.



Kate Rubin had adapted the script from two play versions, the most recent film, and the novel itself, to suit the student actors, but retain the most essential Austen moments in this beloved story. It was a delightful evening for all.

**Catherine Morley to Chawton House.**

By now, most of you will have heard the splendid news about our member, Catherine Morley: she has been selected for a Chawton House Library Fellowship for next July 5 – 30, 2010!

Catherine is thrilled to be chosen for the job. She'll be studying the library's collection of receipt books, diaries, and letters, researching two topics: (1) “The invalid's dietary”, to trace forerunners of contemporary clinical nutrition/therapeutic diet recommendations; and (2) “Household linens” - the transformation of fabric yardage into household items for bath, kitchen, dining rooms and other uses. Catherine says: “I am interested in the daily work of households, the role of textiles in that work, and the work of women in households to prepare linens.”

We are delighted to hear this news, and hope Catherine has a wonderful time at Chawton, and that she'll tell us all about it when she comes back.

Congratulations, Catherine!

**“On the Ignorance of the Learned.”**

“Learning is, in too many cases, but a foil to common sense; a substitute for true knowledge. Books are less often made use of as ‘spectacles’ to look at nature with, than as blinds to keep out its strong light and shifting scenery from weak eyes and indolent impositions. The book-worm wraps himself up in his web of verbal generalities, and sees only the glimmering shadows of things reflected from the minds of others. Nature *puts him out*. The impressions of real objects, stripped of the disguises of words and voluminous roundabout descriptions, are blows that stagger him; their variety distracts, their rapidity exhausts him; and he turns from the bustle, the noise, and glare, and whirling motion of the world about him (which he has not an eye to follow in its fantastic changes, nor an understanding to reduce to fixed principles), to the quiet monotony of the dead languages, and the less startling and more intelligible combinations of the letters of the alphabet.”

**Table Talk,**

William Hazlett, (1778-1830)

**Sir Roger de Coverley Papers.**

Joseph Addison and Richard Steel

Introduction: “In order to appreciate fully the merits of an author, it is necessary to throw a searchlight upon the period in which he wrote. His writings should not be studied alone, isolated from their companions, but should be viewed in relation to their social, political, and historical condition. This is particularly advisable in criticizing the literature of a previous century, the customs, manners, tastes, and opinions of which differ widely from those of our own. We must obliterate our prejudices and fixed ideas; must shut our eyes to the present, and transporting ourselves to the past, live in spirit with the people of that time, be participants in their work, their recreations, their joys, and their sorrows; must eat at their tables and take part in their conversations; must wear the clothes they wore, travel the roads they travelled, read the books they read, visit the people whom they visited, appreciate their hindrances and limitations, and survey the whole field, not with a satirical, fault-finding spirit, but with clear vision and sympathetic comradeship.

**Reading Books.**

“If, in the intervals of leisure you can with relish repair to books, you need never be at a loss. You may happily avoid, if you will, the toils of restless amusement, and the sighs of immoderate mirth. Excuse this last expression, Have you not sometimes proved the truth of Solomon’s remark, that ‘even in laughter the heart is sorrowful’. Have you not now and then perceived a sigh to steal from you, when oppressed and exhausted by frequent bursts of merriment? – If she who is in love with reading should, on particular occasions, be led into scenes of that kind, with what redoubled ardour will she return to silence and study! From the noise, bustle, and barrenness of modern conversation, with what exalted pleasure will she betake herself to the society of the celebrated dead, or of admired authors yet alive, where all is still, serene, and delightful! After being disgusted with the nauseous, or the meager diet, served up in most companies, where low scandal, or mere town-talk, supply the place of urbanity and sense; how rich and regal will she find that repast, which her library is always ready to furnish!

Fordyce’s Sermons, VIII

**AUTUMN IN POETRY: "The Last Smiles of the Year".**

"AW tum , is the season of the year that comes between summer and winter. Americans usually call this season *fall*, because it is the time of falling leaves. In the northern half of the world, autumn begins about September 23, the date of the *autumnal equinox*, when day and night are of equal length. The northern autumn ends on about December 22, the date of the winter solstice. In the southern half of the world, autumn begins and ends at the time spring begins and ends in the north." [The World Book Encyclopedia].

**Autumn. A Dirge.** Percy Bysshe Shelley (1792-1822)

The warm sun is failing, the bleak wind is wailing,  
The bare boughs are sighing, the pale flowers are dying,  
    And the Year  
On the earth her death-bed, in a shroud of leaves dead,  
    Is lying.  
    Come, Months, come away,  
    From November to May,  
    In your saddest array;  
    Follow the bier  
    Of the dead cold Year,  
And like dim shadows watch by her sepulchre.

**Autumn** - John Keats. (1795-1821)

Season of mists and mellow fruitfulness!  
Close bosom-friend of the maturing sun;  
Conspiring with him how to load and bless  
With fruit the vines that round the thatch-eaves run;  
To bend with apples the moss'd cottage trees,  
And fill all fruit with ripeness to the core;  
To swell the gourd, and plump the hazel shells  
With a sweet kernel; to set budding more,  
And still more, later flowers for the bees,  
Until they think warm days will never cease,  
For Summer has o'er-brimm'd their clammy cells.

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"Time is not measured  
By the days that you live,  
But by things that you do,  
And the joy that you give."

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**To Autumn** - William Blake (1757-1827)

O Autumn, laden with fruit, and stained  
With the blood of the grape, pass not, but sit  
Beneath my shady roof; there thou may'st rest,  
And tune thy jolly voice to my fresh pipe;  
And all the daughters of the year shall dance!  
Sing now the lusty song of fruits and flowers.

**Ode to the West Wind.**

O wild West Wind, thou breath of Autumn's being,  
Thou, from whose unseen presence the leaves dead  
Are driven, like ghosts from an enchanter fleeing,

Yellow, and black, and pale, and hectic red,  
Pestilence-stricken multitudes: O thou  
Who chariotest to their dark wintry bed

The winged seeds, where they lie cold and low,  
Each like a corpse within its grave, until  
Thine azure sister of the Spring shall blow

Her clarion o'er the dreaming earth, and fill  
(Driving sweet buds like flocks to feed in air)  
With living hues and odours plain and hill:

Wild spirit, which art moving everywhere;  
Destroyer and Preserver; hear, oh, hear! . . .  
If Winter comes, can Spring be far behind?

Percy Bysshe Shelley (1792-1822).



## A Swedish Visitor to England, 1809-1810.

Erik Gustaf Geijer was poet, historian, translator of Shakespeare, composer, artist, theologian and member of Parliament - the greatest intellectual giant of the age of Swedish enlightenment. At this period of his life, feeling the need to break away from provincial Sweden, he became tutor to a young man named Schinkel, the son of a wealthy merchant. They planned to travel abroad for three years. Europe in 1809 was dangerous, so they detoured to England.

At his first English town, Yarmouth, "what struck him immediately was the lack of space, so that every square yard not actually built upon was packed with flower-beds and bushes and garden paths. Everybody seemed prosperous, and curiously enough, he saw no sign of poverty. The women were not beautiful . . . yet they were neat and elegant. Coming from a country very much influenced by former French style, he thought the people well dressed, but more in quality than in real taste, the women being 'so bunched up under the chin that a little head seemed to be peeping out of a jar'."

Taking the coach to London, he was impressed with travel in England - good horses, no delays, and well-kept carriages. He found the countryside green and cultivated and neatly hedged, but at the same time missed the wild woods and mountains of home. As for London, it was "a vast dirty agglomeration of brick washed by the muddy stream of the Thames, busy as an ant-hill and with the sky obscured by the smoke of coal fires. The houses were mean and lacking in dignity, for the wealthy built their mansions in the country - a contrast to the quiet elegance of Stockholm's old town. Because he came from a family of ironmasters, he was fascinated by the wealth of the bustling industry and rich commerce of the City."

Geijer was greatly moved by a visit to Greenwich Hospital, the finest building he had yet seen, "and entirely worthy of a great and generous people. It was Sunday, and the men were dressed in their best, but with faces powder-marked, dark as mahogany and weather-beaten from every kind of climate. He felt that 'a country that thus rewards its courageous sailors deserves indeed to be the greatest sea power in the world'."

It was an astonishing London to which Geijer and Schinkel had come. "The Nelson memorial in Trafalgar Square was nearly completed. The first locomotive, Trevithick's 'Catch-Me-Who-Can', had already been demonstrated near Euston. Passenger traffic had begun on the Regent's Canal. The giant pumps operated by the tide supplied water to much of the City. The young visitors attended a performance of Handel's *Messiah*, heard Charles Wesley play four hours of fugues in Surrey Chapel, and saw Kemble play *Hamlet*."

Geijer strolled among the fashionable in Kensington Gardens, was interested in the concept of a 'gentleman', and delighted in the politeness of people who called him 'Sir', until he discovered that they addressed their horse and dog with the same title. He accompanied Schinkel to the routs and parties in Brighton and Bath, but was most impressed by the Englishman's love of freedom.

One event which impressed him extremely was the 'Old Price' riots at Covent Garden Theatre. The building had burned down and was rebuilt within the year. To cover the cost, the directors raised the admission prices. The public was convinced they were being swindled, and rioting broke out in the theatre which went on for months. After much negotiation, the actor Kemble, a major share-holder, finally announced a compromise which was an almost complete surrender to popular feeling. The newspaper account convinced Geijer that the ethereal spark which animated the Englishman's sense of liberty was not yet extinguished.

Roger Pilkington, *History Today*, April 1975.

October 2, 2009.

**Books and Berries Meeting -**

Unfortunately, we were away, and had to miss this September meeting. I do have a list of those who spoke, and the book which was the subject of each talk:

Elsbeth Flood	P.D.James: <i>The Private Patient</i> .
Barbara Phillips	Joseph Boyden: <i>Through Black Spruce, &amp; Three Day Road</i> .
Joan Reynolds	<i>Women Writing about Money - Women's Fiction in England 1790 - 1820.</i>
Marg Savery	Colleen McCullough: <i>The Independence of Miss Mary Bennet</i> .
Laureen McMahon	Simon Mason: <i>Rough Guide to Classic Novels from Don Quixote to American Pastoral</i> .
Lorraine Meltzer	Elizabeth Aston: <i>The Second Mrs. Darcy</i> .

*[Have I missed anybody?]*

I'll be glad to print copies of these talks, or summaries, if the speakers will let me have copies of their notes. (Next Newsletter: November).

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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. Canada. Subscription price to non-members is \$10 per year. JASNA Vancouver Website: <[www.jasnavancouver.ca](http://www.jasnavancouver.ca)>

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