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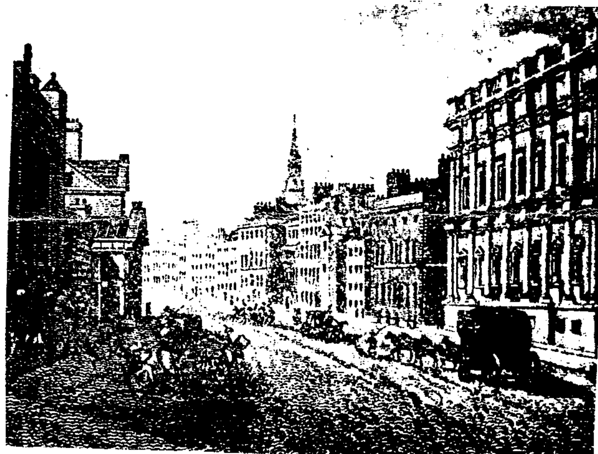
London in the Late 18th Century.

In Jane Austen's life-time, London was the most populous centre in western Europe, a raucous metropolis of 750,000. Rivalled in size and vitality only by Paris, London was ten times larger than any other city in England. One in ten English people made their home there, and each year, some 9,000 immigrants turned up from elsewhere in the country, attracted by jobs and high wages.

Even so, London covered only fifteen square miles, and in the late 1760's, two gentlemen walked the perimeter of the city in seven hours. Most Londoners lived within reach of open country. From the roof of a building at the western edge of the city, a newcomer could look out and see green fields to the north and west; to the south, he would see marshes, market gardens, and the River Thames; and to the east, the Thames again, with docks and wharves and myriad sailing ships, beyond which lay the fields of Kent and Essex. While looking out in late spring or summer, when the sky was relatively free of the suffocating coal smoke, the rooftop spectator could not help but notice that this was a city of monuments and church spires, with Westminster Abbey, the Tower, and the dome of St. Paul's Cathedral standing tall amongst the more modest spires of almost three hundred places of worship.

London was like nowhere else in the world. Bigger than any other city in Europe, it was a place of extremes. Riches and squalor, grandeur and wretchedness, appeared cheek by jowl. This was an era of unprecedented consumerism: for companionship and entertainment there were coffee houses, taverns, brothels, parks, pleasure gardens, and theatres. Above all there were shops. Napoleon had good reason to dismiss the English as a nation of shopkeepers. At this period, London had one for every thirty residents.



Oxford Street alone boasted over a hundred and fifty. Everything was on display, from plate laden in silversmiths' shop, to fruits and spices piled high on street barrows. Tea, coffee, sugar, pepper, tobacco, chocolate, and textiles - the 'fruits of empire' - were sold in vast quantities. There were print shops, book shops, milliners, linen drapers, silk mercers, jewelry shops, shoe shops, toy shops, confectioners. London was the epicenter of fashion, a place to gaze and be gazed at. It was an urban stage.

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Yet the glory of London, as Samuel Johnson observed, consisted not in its monuments, streets, and squares, and not in its churches, but in 'the multiplicity of human habitations which are crowded together'. Mansions in once-fashionable districts had been supplanted by inns, taverns, and coffee houses. The Strand was lined with booksellers and print shops, with milliners and haberdashers and goldsmiths, their front windows alive with elaborate displays, and brightly painted shop signs.

Even side streets were thick with pedlars, fruit sellers, and card sharps, and loud with the clip-clop of horses' hooves, the clank of metal carriage wheels on cobblestone, the bell-ringing of scavengers, and the yodelling cries of milk women, the whole infernal racket punctuated by the clamour of puppeteers, street dancers, and strolling players.

Pleasure gardens ranked high in London's recreational activities, but the two most popular were those of Ranelagh in Chelsea and Vauxhall in Lambeth. Here, in the open air, people gathered to stroll, chat, and listen to music. By day they could walk amongst the grottoes, groves, and waterfalls, and by night look at the brilliant lights strewn in the trees, attend concerts, balls, and masquerades, and see the fireworks. Ranelagh was the classier venue: at two shillings and sixpence, its entrance fee was more than twice that of raucous Vauxhall. It had Chinese buildings, temples, statues, a canal, and a bridge. It also boasted the rotunda, an enormous circular hall for concerts, ringed with fifty-two boxes. An orchestra played whilst the ladies and gentlemen strolled around the main floor. Regular concerts were held in the summer; the eight-year-old Mozart performed there in 1764.

After the concert, one would sit and eat a light supper. It was a place to be noticed and to join the smart set. The royal princes were known to frequent the pleasure gardens with their aristocratic friends. Women of fashion promenaded the main walks to show off their latest gowns and hats, and to make a stir. Prostitutes, dressed in their finery, plied their trade in the wooded groves.

Against this backdrop, David Garrick was transforming British theatre, Joshua Reynolds was painting portraits that would earn him a knighthood, and Samuel Johnson was creating the Literary Club, which began meeting weekly at the Turk's Head Coffee House in Soho. Even the middling sort of Londoner could visit Ranelagh or Vauxhall, those glittering pleasure gardens, or see the king's recently acquired elephant exercising in St. James's Park. Other popular entertainments included cockfighting, badger-baiting, and, eight times a year, on designated holidays, festive public hangings.

[Information from *Perdita,* written by Paula Byrne, the story of a courtesan and friend of the Prince Regent. Her life had almost nothing in common with that of Jane Austen, except that she lived in London at much the same time as Jane Austen was visiting her brother Henry there.]

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ACCOMPLISHMENTS

James Joyce, in The Dubliners, expressed perfectly the young woman of the times:

> "She sat amid the chilly circle of her accomplishments, waiting for some suitor to brave it and offer her a brilliant life."

(Penguin, p.136)

A Vindication of the Rights of Woman. (1792). **Mary Wollstonecraft.**

"Every profession, in which great subordination of rank constitutes its power, is highly injurious to morality". (p.97)

"A standing army, for instance, is incompatible with freedom; because subordination and rigour are the very sinews of military discipline; and despotism is necessary to give vigour to enterprises that one will directs. A spirit inspired by romantic notions of honour, a kind of morality founded on the fashion of the age, can only be felt by a few officers, whilst the main body must be moved by command, like the waves of the sea; for the strong wind of authority pushes the crowd of subalterns forward, they scarcely know or care why, with headlong fury.

Besides, nothing can be so prejudicial to the morals of the inhabitants of country towns as the occasional residence of a set of idle superficial young men, whose only occupation is gallantry, and whose polished manners render vice more dangerous, by concealing its deformity under gay ornamental drapery. An air of fashion, which is but a badge of slavery, and proves that the soul has not a strong individual character, awes simple country people into an imitation of the vices, when they cannot catch the slippery graces, of politeness.

Every corps is a chain of despots, who, submitting and tyrannizing without exercising their reason, becomes dead-weights of vice and folly on the community. A man of rank or fortune, sure of rising by interest, has nothing to do but to pursue some extravagant freak; whilst the needy *gentleman*, who is to rise, as the phrase turns, by his merit, becomes a servile parasite or vile pander . . .

Sailors, the naval gentlemen, come under the same description, only their vices assume a different and a grosser cast. They are more positively indolent, when not discharging the ceremonials of their station; whilst the insignificant fluttering of soldiers may be termed active idleness. More confined to the society of men, the former acquire a fondness for humour and mischievous tricks; whilst the latter, mixing frequently with well-bred women, catch a sentimental cant. But mind is equally out of the question, whether they indulge the horse-laugh, or polite simper. . . .

May I be allowed to extend the comparison to a profession where more mind is certainly to be found - for the clergy have superior opportunities for improvement, though subordination almost equally cramps their faculties? The blind submission imposed at college to forms of belief serves as a novitiate to the curate, who must obsequiously respect the opinion of his rector or patron, if he mean to rise in his profession. Perhaps there cannot be a more forcible contrast than between the servile dependent gait of a poor curate and the courtly mien of a bishop. And the respect and contempt they inspire, render the discharge of their separate functions equally useless.

My objection extends to the whole purport of those books, which tend, in my opinion, to degrade one-half of the human species, and render women pleasing at the expense of every solid virtue.

Led by their dependent situation and domestic employments more into society, what they learn is rather by snatches; and as leaning is with them in general only a secondary thing, they do not pursue any one branch with that persevering ardor necessary to give vigour to the faculties and clearness to the judgment. .. . In the education of women, the cultivation of the understanding is always subordinate to the acquirement of some corporeal accomplishment . . Besides, in youth, their faculties are not brought forward by emulation, and having no serious scientific study, if they have natural sagacity, it is turned too soon on life and manners. They

dwell on effects and modifications, without tracing them back to causes; and complicated rules to adjust behaviour are a weak substitute for simple principles.

As a proof that education gives this appearance of weakness to females, we nay instance the example of military men, who are, like them, sent into the world before their minds have been stored with knowledge, or fortified by principles. The consequences are similar; soldiers acquire a little superficial knowledge, snatched from the muddy current of conversation, and from continually mixing with society, they gain what is termed a knowledge of the world; and this acquaintance with manners and customs has frequently been confounded with a knowledge of the human heart. But can the crude fruit of casual observation, never brought to the test of judgment, formed by comparing speculation and experience, deserve such a distinction? Soldiers, as well as women, practice the minor virtues with punctilious politeness. Where is then the sexual difference, when the education has been the same? All the difference that I can discern arises from the superior advantage of liberty which enables the former to see more of life.

Standing armies can never consist of resolute robust men; they may be well-disciplined machines, but they will seldom contain men under the influence of strong passions, or with very vigorous faculties; and as for any depth of understanding, I will venture to affirm that it is as rarely to be found in the army as amongst women. And the cause, I maintain, is the same. It may be further observed that officers are also particularly attentive to their persons, fond of dancing, crowded rooms, adventures, and ridicule. [Why should women be censured with petulant acrimony because they seem to have a passion for a scarlet coat? Has not education placed them more on a level with soldiers than any other class of men?] Like the fair sex, the business of their lives is gallantry; they were taught to please, and they only live to please. Yet they do not lose their rank in the distinction of sexes, for they are still reckoned superior to women, though in what their superiority consists, beyond what I have just mentioned, it is difficult to discover.

The great misfortune is this, that they both acquire manners before morals, and a knowledge of life before they have from reflection any acquaintance with the grand ideal outline of human nature. The consequence is natural. Satisfied with common nature, they become a prey to prejudices, and taking all their opinions on credit, they blindly submit to authority. So that if they have any sense, it is a kind of instinctive glance that catches proportions, and decides with respect to manners, but fails when arguments are to be pursued below the surface, or opinions analyzed.

May not the same remark be applied to women? Nay, the same argument may be carried still further, for they are both thrown out of a useful station by the unnatural distinctions established in civilized life. Riches and hereditary honours have made cyphers of women to give consequence to the numerical figure; and idleness has produced a mixture of gallantry and despotism into society, which leads the very men who are the slaves of their mistresses to tyrannize over their sisters, wives and daughters. This is only keeping them in rank and file it is true. Strengthen the female mind by enlarging it, and there will be an end to blind obedience; but as blind obedience is ever sought for by power, tyrants and sensualists are in the right when they endeavour to keep women in the dark, because the former only want slaves, and the latter, a plaything. The sensualist, indeed, has been the most dangerous of tyrants, and women have been duped by their lovers, as princes by their ministers, whilst dreaming that they reigned over them."

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General Consent in Jane Austen - Barbara Seeber (2000). Review by Eileen Sutherland.

Seeber starts her book with many quotations from Austen critics of the past, and a display of her allegiance to the recent work of Foucault and Bakhtin. She has researched her subject thoroughly, and confidently sets out her own conclusions and disagreements with what she has read. She describes her motive as "to make sense of the contradictions and complexities that seem to riddle Austen's texts. How can her novels be seen as conservative by some and yet radically subversive by others?" Using Bakhtin's theory of "dialogism" - a multi-vocal meaning where the different "voices" of the novel interact - she argues that "this contradiction and simultaneity, this being both conservative and radical at the same time, constitutes the dialogic nature of Austen's work, " and "it is in the interplay between main text and subtext that the subversive effect lies."

The book is divided into three parts: "The Story of the Other Heroine," "Cameo Appearances" and "Investigating Crimes." When she gets down to developing her ideas in these sections, Seeber's language is clear, decisive and expressive.

The "other" heroines - Marianne Dashwood, Harriet Smith, Mary Crawford and Louisa Musgrove - provide alternative voices to those of the main heroines, and are integral to the dialogic design. Their stories are marginalized or come to an abrupt end so that the story of the central heroine can be happily resolved.

A common view of *Sense and Sensibility* is of two charming and appealing heroines who meet radically unequal fates - often considered a "problem" or a "failure" on Austen's part. Here Seeber looks at the "dialogic reading" of the novel: "in the conversion of Marianne, 'unlikely and anything but voluntary', we witness a rather violent process of manufacturing closure." Marianne's dramatic passions and longings are clearly artificial, although not any less painful or significant for that. Elinor's behaviour also is "constructed and manufactured." Austen makes us aware of gaps, omissions and contradictions. "It is the novel's triumph", according to Seeber, "that it keeps hinting at the 'other' side," even where the villains are concerned: both Edward and Willoughby might be conceived as having seduced innocent young victims, and both can be partially exonerated.

In *Emma*, "Austen incorporates problems that the main narrative cannot come to terms with and must forcibly exclude, namely, Harriet Smith." Critics and readers alike agree upon Harriet's inferior nature: she has been called "unalterably sheeplike," a "nonentity" or a "wit-less comic foil"; she "exists for the sake of comparison", she proves the superiority of "the rightful heroine." These readings "fail to consider Harriet in her own right and thus reproduce Emma's own narcissism." In Seeber's reading, however, "to focus exclusively on Emma's story and to view Harriet's only as a vehicle for Emma's, is to miss half of the story." The main narrative tries to "naturalize Harriet's exclusion and to naturalize her inferior class position as her inferior personal worth." When Harriet's mind takes on a life of its own, imagining a marriage to Mr. Knightley, she has gone beyond the boundaries Emma has set, and she is sent back to her starting position. Seeber points out that "the harmony of the social order depends on Harriet's 'unmerited punishment' of exclusion . . . she is exiled to the periphery of Highbury. It is this process of smothering the 'other' heroine for the sake of monologic oneness that we witness in *Emma*."

Mary Crawford is another undesirable subsidiary heroine who must be excluded from the story as Seeber sees it. Mary laughs often in the novel, and her laughter "challenges authority": she takes liberties with the church, the navy and even Mansfield Park itself. Her irreverence turns into immorality and selfishness, and her positive qualities become negative: her "lively mind" turns "corrupted, vitiated." By the end of the novel, her faults are irredeemable, and she disappears

from direct view. "Mary's voice needs to be taken away so that everyone [at Mansfield] speaks the same language."

Louisa Musgrove is an "other" heroine who disappears before the end of the novel. She is "very much like the other women characters in Austen whom we see unfairly treated and deceived by dubious male characters." Wentworth's description of his behaviour is not quite in accord with what the novel recounts; and Anne determinedly blocks out of her memory any evidence of Wentworth's ill-usage of Louisa. The main narrative depends on excluding Louisa and allowing Anne to become central at the conclusion.

The stories of these "other" heroines disrupt the main narrative and provide a source of tension. What Seeber refers to as "narrative cameos" serve the same function. The stories of the two Elizas in *Sense and Sensibility*, Mrs. Smith in *Persuasion*, and Wickham's pursuit of Georgiana Darcy in *Pride and Prejudice*, take place in the distant past, before the novels begin. These cameos are often considered "uncomfortably conspicuous", "incongruous and awkward anomalies" in Austen's fiction; but Seeber's opinion is that they are "deliberately in place, and interpretation has to make room for them." They reveal what the dominant narrative represses, and challenge some common assumptions about the author, dealing with "illegitimate children, fallen women, and abject poverty . . . individuals for whom the social order has failed."

The cameo of "the two Elizas" is an integral part of the novel, alluded to several times. Marianne is compared to both Elizas in physical resemblance, "warmth of heart, . . . eagerness of fancy and spirits," as well as narrowly escaping their tragic fates. According to Seeber, "the cameo helps to reveal that Marianne's transformation is not so much an educative process in which she learns to see the error of her ways as a process of oppression that forces her to capitulate."

Like the cameo in *Sense and Sensibility*, the story of Mrs. Smith in *Persuasion* has been considered a weak part in the novel, a "fictional cliché", "distinctly gothic" or "an emblem of the dispossession of women in a patriarchal society." But Seeber calls it "a magnifying glass for the novel as a whole" - Mr. Elliot's selfishness is not so different from that of Sir Walter or Anne's sisters. "Its look at blatant exploitation dialogizes the novel, for it makes us see what the main narrative tries to minimize." The cameo also "reveals the oppression on which the success of the main narrative hero is based"- his wealth and status are based on "imperial activity" in the West Indies just as Mrs. Smith's are.

In *Pride and Prejudice*, the love of Darcy and Elizabeth seems to displace class and economic problems, and pictures a perfect society at the end. The cameo narrative of Wickham and Georgiana, however, brings forward disturbing reminders of the past, and the happy ending, in Seeber's opinion, is "fragile and conditional." There is too much which must be forgiven and kept secret: "Wickham and the remembrance of the past cast a shadow over Pemberley."

In the final section of her book, Seeber discusses "tales of violence" that disturb the main narratives. She suggests that Fanny Price is a survivor of domestic violence; that Catherine Morland may be correct in assuming that General Tilney has committed a major crime; and that the parental coercion and violence in *Lady Susan* is also "implicit in the depictions of family life in *Mansfield Park* and *Northanger Abbey*." Seeber agrees with the common assessment of *Mansfield Park* as Jane Austen's darkest novel: "it shows the violence underneath the surface of the institutions of family and marriage."

Whether or not we entirely agree with Seeber's analysis of character and development of themes, her work will send us back to re-read the novels, and think carefully about "other heroines" and "cameo narratives" and their place in Jane Austen's novels.

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"Don't quote Latin; say what you have to say, and then sit down."
Advice to a new member of Parliament, from the Duke of Wellington.

18th c. Libraries.

The only 'public' libraries were for the use of clergy, scholars and university students; anybody wanting a little light reading matter had either to buy a book or borrow one from a friend. But the need for beguiling literature was growing, probably stimulated even further by the success of the Richardson and Fielding novels. The answer to meeting the need of this new kind of readership was the formation, and immediate prosperity, of commercially run subscription, or 'circulating' libraries, which lent books over a short period for a fee. The first of these seems to have been established at Edinburgh in 1725 by Allan Ramsay. The first in London opened at 132, Strand, in 1740 by a Mr. Batho. It was said that within seventy years every large village and town throughout the country had a circulating library.

A Dinner in 1805.

"In the centre a bad thin soup, poisoned with celery; at top a dish of threaded skate, bedevilled with carrots and turnips - this supposed in York to be both a Phoenix and a chef d'oeuvre; at bottom, roast beef, so-so; at side, ill-boiled beetroot, stewed with a greasy sauce, without vinegar; potatoes, veal cutlets, cold and not well-dressed; anchovy toast and tartlets. Second course: two partridges, ill-trussed and worse roasted; at bottom, an old hare, newly killed and poorly stuffed; at sides, celery and some other trash; in short, a very poor performance on the whole." Alexander Gibson Hunter: 1729-1809.

(The above is interesting in that it provides a map showing where the various dishes would be deployed about the table for a rather shabby meal of the Jane Austen period. There would seem to have been a great deal to eat, but until the Regency, a course consisted of a number of dishes not meant to be finished but just dipped into and left on the table.)

Non sequitur: Dr. Alexander Gibson Hunter founded York Lunatic Asylum.

"In 1765 M. Boulanger, who sold very good soup in his Dining Room in Paris, put up a board outside which said *Venite ad me; vos qui stomacho laboratis et ego restaurabo vos* (Come to me, those with laboured stomachs and I will restore you). M. Boulanger's soup became known as a *restaurant* (restorative) and the word came to be applied to the establishment itself and finally to any Dining Room which provided high-quality food.

More noblemen's chefs retained their heads during the French Revolution than did noblemen, and when times became more stable these surplus master-cooks began opening their own restaurants, usually concentrating on their own speciality. By the beginning of the nineteenth century there were over five hundred of these restaurants in Paris, and when Napoleon had fallen the English flocked across the Channel to wine and dine."

The Frank Muir Book, an irreverent companion to social history. (1976).

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TEA

"In the lifetime of Dr. Johnson (a 'hardened and shameless tea drinker') and the years of Jane Austen's girlhood, only one half of all the tea drunken in England was legally obtained. Purchased legally, it was an expensive drink at seven shillings a pound . . . , which was nearly a week's wages for a labouring man. Smugglers, however, could purchase tea in Holland for as little as seven pence per pound. It could then be sold in England at two shillings a pound, by a merchant supplied by the Free Traders . . . making it considerably more affordable. However, even the very wealthy bought their tea unencumbered by duty if they could . . .Tea merchants could not sell tea at the legal prices, when all competitors could undercut them, so most of London enjoyed the beverage in its smuggled form.

Finally the Government bowed to the inevitable and considerably reduced the duty on tea. After all, 90% of English people drank tea twice a day and something had to be done to halt the estimated 21,132,000 pounds of tea coming illegally into England every year. The smuggling of tea was not halted - the smugglers could still undercut the legal price, but the illegal traffic was reduced.

Jane Austen's characters are always 'taking tea'. Mr. and Mrs. Collins drink tea at Rosings, Mrs. Perry enjoys a cup with Miss Bates, General Tilney drinks his from a Staffordshire cup, Mrs. Jennings drinks hers in the drawing room, Jane Bennet carries it upstairs to her mother, Baddeley brings the tea things 'in state' at Mansfield Park, the Parkers of Sanditon drink it green, Fanny is revolted by the unhygienic tea of Portsmouth (another smuggling area), and Sir Thomas Bertram prefers tea to soup. Tea-boards, tea-things, tea-visits, tea-rooms or tea-times are all mentioned in Jane Austen's novels, but nowhere is there a mention of how much was paid for that tea.

Poor, worn-down Mrs. Price, grateful for anything cheap, is unlikely to have enquired too closely into the origins of cheap tea. It is hard to suspect Miss Bates of obtaining her tea from a smuggler knocking at her door at midnight - mainly because she would be incapable of keeping such an event a secret - but so many local shops sold illegal tea, that Miss Bates could quite easily have purchased smuggled tea at Ford's."

Ja*ne Austen and Crime:* Susannah Fullerton. p.143.

"Little known in his own life-time, William Blake is not a poet whose works Jane Austen is known to have read. However, given her opinion of London and the way she depicts it in her novels as a place of corruption and loose morals, it is likely she'd have felt some sympathy with Blake's description of the city in his poem *London.* For Blake the metropolis was one huge prison with 'mind-forged manacles', 'marks of woe', 'the cry of fear' and all the other indications of misery within a prison. Jane Austen's mother called London 'a sad place', where 'one has not time to do one's duty either to God or man'. She would have agreed with Blake.

Austen Papers, 1704 – 1856, R.A. Austen-Leigh, Routledge, London, 1995, p.24.

From *The Birth House*, national best-seller by Ani McKay.

The main character, Dora Rare, in her girlhood says:

"I think about Tom from time to time when I run out of dreams about the fine gentlemen in Jane Austen's novels." p.9.

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Energy and Languor, and 'the Proper Lady'.

In *Sense and Sensibility*, Marianne is the "Complete Romantic", believing in personal freedom at almost any cost. She considers her conscience her sole guide to propriety. Elinor is the conventional "proper lady". It is she who makes conversation with people Marianne cannot be bothered to speak to, she who makes amends for Marianne's bad manners, and who tries to guide and restrain Marianne's excesses.

But both girls, and their sister Margaret, enjoy long brisk walks. When they moved to Barton, "one of their earliest walks" took them to Allenham, "about a mile and a half" away from their home. And on the "memorable morning" that they met Willoughby, Marianne planned to walk on the downs "at least two hours" in spite of the "gales of a high south-westerly wind." There is little indication that Elinor wasn't just as keen a walker as Marianne, but she didn't talk so enthusiastically about her pleasures.

As Catherine Morland, in *Northanger Abbey*, was brought up in a large family with three older brothers, it is not surprising that her childhood was not that of the conventional young lady. She enjoyed cricket and baseball, and rolling down the grassy slopes of the hills. But she did learn proper behavior, and any lapses are the result of youth and innocence.

What little we know of Elinor Tilney puts her in the "proper lady" category, quiet, polite, elegant. Catherine's other friend, Isabella Thorpe, cannot be considered conventional or unconventional - she is just crude and ill-bred, not a "lady" at all.

Elizabeth Bennet, the heroine of *Pride and Prejudice*, conforms to the major dictates of Society, but is impatient with its petty restrictions. She feels free to express her opinions, to choose her friends, to make her own decisions, "crossing field after field at a quick pace, jumping over stiles, and springing over puddles with impatient activity" for three miles. Her walk alone across the fields to visit her sick sister causes consternation to the Bingleys.

Today we see nothing blameworthy in this activity and would notice only the "face glowing with the warmth of exercise", and her eyes "brightened" as Darcy observed. But were many of Jane Austen's contemporary readers as shocked as Miss Bingley at Elizabeth's "indifference to decorum"? Jane Bennet, with less sparkling wit and innate intelligence than Elizabeth, is the perfect conventional lady. She rides horseback - but only very correctly and sedately, I am sure - but otherwise seldom putting herself forward in conversation, and with "a composure of temper and a uniform cheerfulness of manner". Charlotte Lucas, with enough sense and intelligence to make her Elizabeth's friend and confidant, follows the conventional view of marriage - it is her duty to take herself off her parent's hands as soon as she can . (At 28, she had obviously had few opportunities in the past). Elizabeth condemns the materialism of this choice, but doesn't fully consider what options Charlotte had.

Jane Austen's conventional heroine, *par excellence*, is Fanny Price in *Mansfield Park*, quiet, reserved, fastidious, languid and delicate - her one unconventional act is to oppose the marriage approved by her uncle. Even in this case, however, Jane Austen states that Fanny would have given in when Edmund married Mary Crawford.

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Upward Mobility.

"The sense that class ideologies were converging could also lead to fears about upward mobility. Many literary texts and popular caricatures depict the false gentility of tradesmen's daughters who picked up a few accomplishments at a boarding school and now consider themselves 'above' their parents. In Austen's *Persuasiion*, upward mobility is portrayed as the modern mode: the Musgrove 'father and mother were in the old English style, and the young people in the new.' The parents are 'not much educated, and not at all elegant', whereas the elegance of the younger generation is demonstrated wholly by the accomplished daughters. Thus, while we must remain aware that both the separateness of separate spheres and the chronology of their development, are undergoing revision by modern historians, the metaphor of separate spheres captures a crucial aspect of the late 18th century's sense of itself. In an age of anxiety about class mobility, women became markers of change, and the definition of their status elicited much debate."

Reading. S&S .

"Marianne and Margaret went out, but could not tempt Elinor or Mrs. Dashwood from 'their pencil and their book.' Among their furniture 'sent around by water ', was 'linen, plate, china, and books.' In their new house, they placed around them 'their books and other possessions'. Edward read Cowper to them in the evenings." (p.41)

"Because they [the Dashwoods] were fond of reading, she [Lady Middleton] fancied them satirical: perhaps without exactly knowing what it was to be satirical; but *that* did not signify. It was censure in common use, and easily given." (p.246)

Marianne's plan for reading: "Our own library is too well known to me, to be resorted to for anything beyond mere amusement. But there are many works well worth reading, at the Park; and there are others of more modern production which I know I can borrow of Colonel Brandon." Marianne has been talking of books with Colonel Brandon - Colonel Brandon is properly maintaining his library collection, whereas Sir John is not (but the Park has a good collection from past owners). (p.343).

Pers. Lady Russell lent a book to Elizabeth. The latter asked Anne to return it: "You may as well take back that tiresome book she would lend me, and pretend I have read it through. I really cannot be plaguing myself forever with all the new poems and states of the nation that come out. Lady Russell quite bores one with her new publications." (p.215).

Pers. (Charles Musgrove, re Benwick) "His reading has done him no harm, for he has fought as well as read." (p.219).

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