



## ‘WHAT ARE MEN TO ROCKS AND MOUNTAINS?’

Those uninitiated into the manifest benefits of re-reading Jane Austen sometimes wonder how Janeites can ponder and discuss the same six novels repeatedly. Yet JASNA members know the joy that comes from revisiting works of genius, discovering new research, discerning previously unnoticed nuances in her writing, or finding new ways her works resonate with our life experiences. And the satisfaction of engaging in conversation with other readers, learning from them, and sharing our own insights cannot be overestimated.

With the 2022 AGM's focus on *Sense and Sensibility* and 2023's *Pride and Prejudice* theme, JASNA again embarks on the cycle of Annual General Meetings centering on a specific Austen novel. While AGMs recognize top scholars and give JASNA members the opportunity to hear from them, the society also makes an effort to attract and provide opportunities for new speakers. Toward that end, JASNA is launching the New Voices Breakout Speaker program, which provides complimentary registration and a travel grant to a selected first-time AGM speaker.

The 2022 New Voices Breakout Speaker is Cinthia García Soria, a translator who holds a master's degree in applied linguistics. Her thesis focused on the translation of irony in Austen's novels. She co-founded and co-hosts Jane Austen *en castellano*, the oldest Spanish-speaking online Austen community. At the AGM in Victoria, British Columbia—to be held September 30–October 2, with the theme “*Sense and Sensibility* in the City of Gardens”—she will give a presentation on “Judgment and Feelings: *Sense*

*and Sensibility*'s Journey to the Spanish-Speaking World.”

Even as JASNA members eagerly anticipate the 2022 AGM in Victoria, plans are well underway for 2023. Hosted by the Denver/Boulder Region October 26–29, in Denver, the 2023 conference will celebrate *Pride and Prejudice* with the theme of “A Rocky Romance.”

“Rocky” is an obvious reference not just to Denver's panoramic view of the Rocky Mountains, but also to the many rocky relationships throughout *Pride and Prejudice*. From Elizabeth and Darcy's beginnings to the possibly tumultuous futures of Charlotte and Mr. Collins and Lydia and Wickham, difficult relationships are at the heart of *Pride and Prejudice*. Nature also plays a significant role in the novel, as Elizabeth and Jane worry over Lydia's crisis “walking together in the shrubbery behind the house,” and as Elizabeth shares her eagerness to visit the Lake District. “Adieu to disappointment and spleen,” she exclaims. “What are men to rocks and mountains?” In addition, Lady Catherine, Caroline Bingley, Mr. Darcy, and many others see themselves as being above most people—an arrogance of attitude with altitude.

*continued on page 5*



Sunset over the Gaylord Rockies Resort, home of the 2023 AGM

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## DATES AND DEADLINES

### **JASNA News Fall 2022**

Submission deadline: July 1, 2022

Publication date: mid-September

### **JASNA News Winter 2023**

Submission deadline: October 1, 2022

Publication date: mid-December

### **JASNA News Spring 2023**

Submission deadline: January 6, 2023

Publication date: mid-March

### **2022 Young Filmmakers Contest**

Submission deadline: September 15, 2022

Email: [youngfilm@jasnasw.org](mailto:youngfilm@jasnasw.org)

Info: [jasnasw.com/young-filmmakers-contest](http://jasnasw.com/young-filmmakers-contest)

### **2023 AGM Call for Papers**

Submission deadline: November 15, 2022

Info: [jasna.org/agms/denver2023/call-for-papers.php](http://jasna.org/agms/denver2023/call-for-papers.php)



Dakota Johnson portrays Anne Elliot in Netflix's new adaptation of *Persuasion*, available to stream beginning July 15.

## JASNA News

The newsletter of the  
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# President's Column

## Liz Philosophos Cooper

JASNA is only as strong as its members. Through the years we have relied on members willing to devote their time and energy to making sure our society provides value, fun, education, and a sense of community—all while running smoothly. This spring, three such longtime members retired from their JASNA jobs.

Isa Schaff has been involved in JASNA in many capacities, most recently as database manager, a position she has held since 2012. When she started in that role, JASNA's membership database was



Isa Schaff

an Excel spreadsheet, with every new membership, renewal, and donation entered manually. Isa played an integral part in the transition to our current streamlined and automated membership-management system. In fact, membership transactions have become so automated that JASNA's membership secretary will take on the database maintenance role going forward.

The many touchpoints Isa has had with members during this time are impossible to count. She has made members feel welcomed, appreciated, and reassured. Month after month, regional coordinators have relied on Isa for membership information. Through the years, she has worked with six JASNA presidents, not only as database manager, but also as JASNA treasurer from 2001 to 2006 and as the 2000 Boston AGM co-coordinator, with Marcia Folsom.

Up next for Isa is more time visiting family and sites in Italy as well as other adventures with family and friends. "The majority of my best and closest friends in this country came to me through JASNA," she says.

Longtime JASNA News Book Review Editor Sue Parrill is also retiring, effective with the Winter 2023 issue. One of the highlights of each issue of JASNA News is turning to see what new books are spotlighted and reviewed. At the helm since December 2005, Sue has coordinated close to 200 book reviews. What a body of work! These reviews will continue to inform and enlighten Austen scholars and readers for years to come. I know you will all join me in welcoming Betsy Groban, who will be taking over for Sue. A member of the Massachusetts Region, Betsy is a writer for *The Boston Globe* and *Publishers Weekly*.

Since 2009, a two-page article about JASNA has appeared every other month in *Jane Austen's Regency World*, published in the U.K. These articles provide JASNA highlights to a broader audience. Marsha Huff has organized, edited, and sometimes written these articles for 13 years, starting when she was JASNA president. We are fortunate that Amy Patterson has volunteered to carry on as editor of these articles. Amy wears many hats, among them as a writer for an Ohio regional newspaper and co-owner of Jane Austen Books.



Thank you, Isa, Sue, and Marsha for your many contributions to JASNA through the years. We so appreciate you!

Are you looking for a way to become more involved in JASNA? We are always looking for volunteers for jobs large and small. Please log in to the JASNA Member Portal and select "My Volunteer Skills & Interests" from the drop-down menu to access the "Volunteer" landing page. There you will find a link to the volunteer form. Volunteering in JASNA is a great way to have fun, meet new people, find joy, and give back to JASNA all at the same time!

## The JASNA Nomination and Election Process

JASNA relies on volunteers to help our organization thrive. Volunteers power our Annual General Meetings (AGMs), publications, and tours for members through the strong, skilled leadership of members who are willing to serve.

The Nominating Committee helps provide that leadership through a process that follows the JASNA bylaws. The committee is charged with recommending qualified candidates to fill vacancies among the directly elected members of the Board of Directors and JASNA officers. Members of the Nominating Committee are appointed by the Board of Directors, serve a one-year term, and may be reappointed.

The nomination and election process follows:

- Members in good standing may nominate other members or themselves in writing (email is preferred).
- Nominations for vacancies are sent to the chair of the Nominating Committee by a specified deadline.
- The Nominating Committee matches skill sets to the role and considers multiple criteria, including diversity, when reviewing candidates.
- The Nominating Committee submits its report to the Board of Directors, which approves the slate of nominees.
- At the AGM Business Meeting, which is open to all JASNA members, the general membership elects new officers and board members.

Would you like to serve—or know someone who would be a good candidate for a JASNA leadership position? The next submission deadline is **July 1, 2022**. Contact Nominating Committee Chair Susan Jelen at [sjelen3@gmail.com](mailto:sjelen3@gmail.com).





## Scholarly Journeys

JASNA's Traveling Lecturers program has announced three new outstanding scholars for the 2022–2023 series. A limited number of JASNA grants of up to \$1,500 to cover travel expenses and honoraria is available to regions. Information is available to regional coordinators on [jasna.org](http://jasna.org).

Meet this year's traveling Austen experts:



**Danielle Christmas** is an assistant professor of English and comparative literature and Endowed Delta Delta Delta Fellow in the Humanities at the University of North Carolina at Chapel Hill. With affiliations in both Jewish studies and American studies, she teaches on a variety of topics, including slavery and the Holocaust in American fiction and film, lynching in American literature and culture, and white nationalist culture and gender. In 2021, she joined Susan Allen Ford in co-editing a special issue of *Persuasions*, "Beyond the Bit of Ivory: Jane Austen and Diversity." Christmas' first book, *Plantation Predators & Nazi Monsters: Labor, Sex, and Madness in American Holocaust and Slavery Fiction*, is forthcoming from Rutgers University Press in spring 2023. She is currently working on her second book, *The Literature of Blood & Soil: White Nationalism and a New American Canon*.

**Sheila Johnson Kindred** taught for many years in the Philosophy Department of Saint Mary's University, Halifax, Nova Scotia. She has lectured on aspects of Jane Austen's family and fiction in Canada,



the United States, Bermuda, Australia, and England, and has published 15 articles on Austen-related topics. Author of the prize-winning book *Jane Austen's Transatlantic Sister: The Life and Letters of Fanny Palmer Austen* (2017), she blogs about Austen at [sheilajohnsonkindred.com](http://sheilajohnsonkindred.com).



**Kim Wilson** is the author of *At Home with Jane Austen*, *Tea with Jane Austen*, and *In the Garden with Jane Austen*. She received her BA in economics from the University of Washington. A tea lover, gardening enthusiast, and food historian, she has presented breakout sessions and special events at several AGMs, and often speaks to JASNA regions and other groups. She lectures for Road Scholar, was a featured speaker for the Royal Oak Foundation (the American partner of the National Trust of England, Wales, and Northern Ireland), and was keynote speaker for the 2020 Chawton House Virtual Garden Festival. She currently serves as regional coordinator for the Wisconsin Region and is writing her next book, *Entertaining Mr. Darcy*.

## DEVELOPING A TEACHING RESOURCE CENTER

Many JASNA members are teachers, lead book groups, or participate in groups and settings in which people read and discuss Austen's oeuvre. If one of these categories describes you, your input will be invaluable in determining what should be included in a new JASNA Teaching Resource Center.

This new corner of the JASNA website is envisioned as a place to find and share approaches, techniques, and information about how to lead conversations about Austen's writing. Ideas are welcome from both new and experienced educators at the high school and college levels, as well as from those who lead Austen reading groups online and in person in various settings.

What resources would you like to see JASNA provide for people who teach and discuss Jane Austen? What ideas do you have for effectively approaching certain novels? What lesson plans or reading questions have helped you when teaching Austen that you can share with others?

The JASNA Teaching Resource Center will offer resources that can assist you in planning a semester-long class or a one-time book discussion.

Please send your thoughts and ideas to Marcia Folsom and Carolyn Brown at [TeachingJA@jasna.org](mailto:TeachingJA@jasna.org).

'WHAT ARE MEN' continued from page 1

The AGM planning team looks forward to offering an intriguing program of unique perspectives. Janet Todd and Claudia Johnson, doyennes of Austen studies, will serve as plenary speakers. Todd is a novelist, biographer, literary critic, and scholar known for her work on women's writing and feminism. Johnson is the Murray Professor of English Literature at Princeton University, where she specializes in 18th century and 19th century British literature and gender studies. An additional plenary speaker will be announced soon.

The Call for Papers for breakout sessions is open through November 15, 2022. Whether you are a first-timer or a more established speaker, you are invited to submit *Pride and Prejudice*-related proposals that may touch on topics such as romance and marriage, challenging economic times, changes in society, social status and position, familial relationships, the role of women in Regency society, and other topics. Austen's writing technique, modern interpretations of the novel, and explorations of what drives the lasting cachet of *Pride and Prejudice* may also inspire you. The 2023 New Voices grant application is part of the Call for Papers, which can be found at [jasna.org/agms/denver2023/call-for-papers.php](https://jasna.org/agms/denver2023/call-for-papers.php).

The 2023 AGM will be held at the Gaylord Rockies Resort & Convention Center, conveniently located 8.5 miles from Denver



*Gaylord Rockies Resort & Convention Center*

International Airport. Tempting you to extend your stay, the resort showcases Colorado alpine charm throughout every detail of the property, with amenities such as seven restaurants, an indoor/outdoor water complex, fitness center, spa, and salon.

With a thriving cultural scene, world-class restaurants, and unparalleled opportunities for outdoor recreation, the Denver/Boulder Region welcomes you to join them 5,280 feet above sea level to celebrate *Pride and Prejudice* from a new height, with fresh perspectives.

## ADVERTISEMENT S

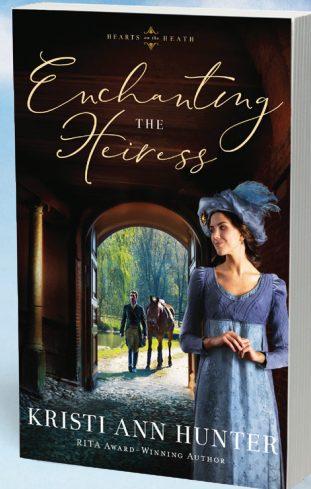
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## LOST CAUSE

### *A Lost Novel by Jane Austen*

**Edited and introduced by P. J. Allen**  
**Matador (2020), viii + 364 pages**  
**Hardcover, \$38**

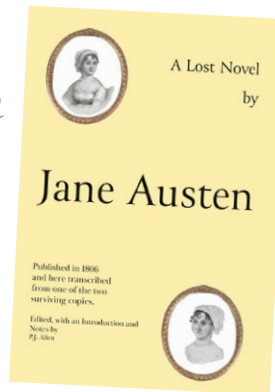
**Review by Elaine Bander**

Alas, dear readers, this is *not* “a lost novel by Jane Austen,” although we would wish it so. But bookseller P. J. Allen believed it to be when he (she? they?) picked up a shabby, mutilated, two-volume novel at a sale and read the first paragraph. Allen claims that *Two Girls of Eighteen* is the apprentice novel “Jane” wrote before her move to Chawton. Allen also recruits an impressive, if unconvincing, array of literary evidence to the cause.

Originally published by George Walker in 1806, *Two Girls of Eighteen* is a fun read. It is a satiric, didactic, two-heroine tale similar to Jane West’s 1796 *A Gossip’s Story* or Elizabeth Hamilton’s 1801 *Memoirs of Modern Philosophers* (which Allen claims “Jane” burlesques in *Two Girls*). Like the first edition of Hamilton’s novel, it purports to be written by “An Old Man,” although, as Allen notes, *Two Girls* is usually attributed to Walker himself.

Allen speculates that *Two Girls* was suppressed by the Austen family, the reason why only two known copies survive—Allen’s maimed copy text and an intact copy in the Corvey Collection. The Corvey Collection is a library of more than 72,000 volumes of English-language works collected by the landgrave of Hesse-Rotenburg (1779–1834) and rediscovered in the last century. Its *Two Girls of Eighteen*, available digitally through Gale, was the copy text for a now out-of-print paperback edition.

Allen’s own transcription of *Two Girls* is marred by unconventional research mechanics and editorial practices. Deviations from standard grammar and spelling are flagged by an annoying “[sic],” while obscure phrases, topical references, and literary allusions go unglossed. The notes are confined to identifying unconvincing analogues in Austen’s novels and letters and similarities to *Memoirs of Modern Philosophers* and, less plausibly, Sarah Harriet Burney’s 1798 *Clarentine*. But correlation is not causation. Since Austen frequently employs “novel slang” ironically in her writing, commonplace phrases and allusions—like conventional plots and characters—are not cogent evidence of authorship.



To my eye, the language and style (not to mention scenes and subject matter) of *Two Girls* are more reminiscent of Tobias Smollett than Austen. Moreover, *Two Girls* frequently uses “ramble” and “penetrated,” both words common to other writers but rarely used by Austen. Allen’s summary of a “computer analysis” of the digital text of *Two Girls* (no data provided) reveals that the closest match found was to Maria Edgeworth, not Austen. Allen concludes that “Jane” must have been heavily influenced by Edgeworth’s 1801 *Belinda* (40).

Allen’s circumstantial case for attribution culls detailed “evidence” from Austen and other sources to construct an improbable narrative and then uses these inferences to build further arguments. Collating minute references in Austen’s letters and fragments, Allen questions the accepted dating of the juvenilia. Allen claims that, since *The Watsons* cannot be the novel that Deirdre Le Faye (citing family tradition) describes Austen as plotting after selling *Susan* in 1803, it follows that Austen wrote a hitherto unknown novel between 1803 and 1809. *Two Girls*, Allen concludes, is the missing link between her burlesque juvenilia and her realist novels.

This flawed argument is further undermined by serious misreadings of irony in Austen’s letters. The result is some startling assertions: Mrs. Austen ran a profitable Book Society that helped finance the 1806 publication of *Two Girls*; Jane had a drinking problem; Jane feared the literary influence of her niece; and Martha Lloyd was guilty of an adulterous affair.

In the “Acknowledgements” of this self-published (non-peer-reviewed) book, Allen thanks several well-known scholars “for comments that were useful in organizing my Introduction.” However, two of them whom I queried cannot recall meeting Allen, reading the introduction, or offering advice. Indeed, Allen’s identity is a mystery: The name does not appear in directories of British book dealers nor does it have an online presence.

Nevertheless Allen’s introduction comments shrewdly on Austen’s transition from her juvenilia

to her published novels. Her early efforts written to entertain family and close friends burlesqued shared experience and were regularly revised. But in writing for publication, “Jane” would have “to control the audience response, and to present to them a finished whole” (18). True, but *Two Girls of Eighteen* is not the “lost novel” in which Austen attempts that “finished whole.”

*Elaine Bander, president of JASNA Canada, is a frequent JASNA speaker. Her chapter, “Jane Austen and the Georgian Novel,” appears in The Routledge Companion to Jane Austen (2021).*

## TOURING BATH BY COUPLET

### *Bath: An Adumbration in Rhyme*

By John Matthews

Pixelia Publishing (2021), viii + 41 pages

9 color + 1 b/w illustrations

Paperback, \$9.99; e-text free from

[pixeliapublishing.org](http://pixeliapublishing.org)

Review by Janine Barchas

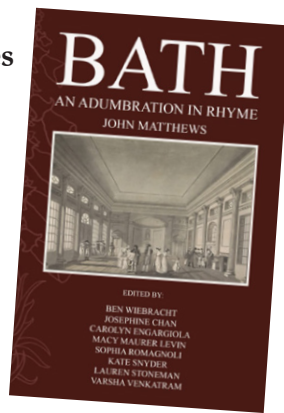
Published anonymously in 1795, the satirical poem “Bath: An Adumbration in Rhyme” is a little-known Georgian gem that offers a humorous picture of a typical day in the fashionable resort town of Bath—just two years prior to young Jane Austen’s first recorded stay there.

While restorative mineral waters drew the aged and infirm to this spa town, Georgian Bath was also a busy hub of matchmaking, concert-going, and shopping for the young. In playful rhyming couplets, the poem pokes fun at both the ailing and lovesick spheres of Bath, starting with a morning visit to the Pump Room:

So the beaux in their boots, the belles in their slippers,  
Come to walk up and down, and peep at the dippers,  
For though strange it appears, I’d have you to know,  
Whilst you’re drinking above, some are bathing below,  
And each glass of water brought up by the pumps  
Contains the quintessence of half-a-score rumps. (ll. 13–18)

The poem tours Bath’s familiar sites before they are populated with Austen’s own characters. On Milsom Street, for example, long before Anne Elliot in *Persuasion* finds Admiral Croft contemplating a print in a shop window, readers find a well-trafficked commercial street “Where the misses so smart, at ev’ry fine shop, / Like rabbits in burrows, just in and out pop” (ll. 31–32).

In addition to the comical poem itself, which deepens our appreciation of Austen’s influences, a short biographical essay on the presumed author John Matthews has been added. Although the poem’s original title page announced it only as “BY AN OFFICER,” the case for Matthews’ authorship seems plausible. A separate essay sketches



the tradition of the Bath satire, which Austen refines and expands upon in *Northanger Abbey* and *Persuasion*. The text of the poem is accessibly reprinted with modern spelling and typography, and augmented by annotations and images on facing pages that make connections to Austen’s novels. Lists of suggested further readings are also included.

Janeites understand the central importance of Bath to Austen. She namedrops the city in all of her novels, visited in 1797, and resided there from 1801 to 1806. Matthews neatly describes the sights and sounds that would have greeted 21-year-old Austen or 17-year-old Catherine Morland. In Austen’s day, the poem took the form of a 12-page quarto pamphlet that sold for a shilling. This modern reprinting is similarly compact and affordable—in this case even freely downloadable as an e-text to promote classroom use.

The new edition itself is, in fact, a product of the modern online classroom—namely the Stanford Online High School. Edited largely by its students, this worthy booklet challenges the narrow belief that scholarly contribution is the sole purview of graduate students and university faculty.

The edition is described as the inaugural volume of a promised series, under the rubric *Forgotten Contemporaries of Jane Austen*. Criteria for inclusion in the series stress brevity and obscurity. Look out, therefore, for more such transporting delights.

*Janine Barchas holds the Chancellor’s Council Centennial Chair in the Book Arts at the University of Texas at Austin, where she teaches in the English Department. She is the author of The Lost Books of Jane Austen (2019).*

## REFRESHING AUSTEN

### *Jane Austen, Early and Late*

By Freya Johnston

Princeton University Press (2021)

xiv + 271 pages

31 b/w illustrations; hardcover, \$29.95

Review by Kelly M. McDonald

Janeite bookshelves typically hold several editions of the complete novels, juvenilia, biographies, a volume of letters, and several scholarly criticisms. *Austen’s Volume the First, Volume the Second*, and

*Volume the Third*, in facsimile, will prove good companions for a perusal of Freya Johnston's *Jane Austen, Early and Late*. Digesting Johnston's discussion of the "early" pieces, while perusing the "original" juvenilia manuscripts, adds to the force of her argument.

In chapter 2, for instance, Johnston investigates the mystery of whose handwriting gave *Volume the Third* its pencil title by posing her own question. The title's authentication is laid out in a footnote: Sotheby's 1976 catalog "describes the hand as 'unidentified,' where the attribution is given by 1988, to her father, the Rev. George Austen." Johnston then asks, "[C]ould Austen's father—or whoever wrote 'Effusions of Fancy' ... have been trying out a possible title for the juvenilia?" Such achievable publication—an intriguing and tantalizing possibility in the career of Jane Austen (undoubtedly at the author's own risk of money)—is fully deserving of Johnston's hypothesizing. "Effusions" by young ladies were, by the late 18th century, an established genre.

In this reevaluation of old "known" facts, Johnston's fresh examination, bolstered by the very act of her questioning, should appeal to readers interested in learning how they reveal a proto-career for the novelist. How wide, beyond her family, might Austen have envisioned her own "coterie circulation" potential to have been? Such reflection opens new awareness, through contemplation of the circle of family and friends with whom Austen shared her compositions.

In centering her argument on the juvenile tradition that blossomed at the time of Austen's own youth, Johnston cites provocative supporting material, such as Katharine Kittredge's exploration of youthful authors published between 1770 and 1830, and Laurie Langbauer's *The Juvenile Tradition*. In displaying a normative role for youthful writings during the era, Johnston pursues questions instigated by such scholars, gathering their ideas as the "provenance" and historical basis for her own musings and further exploration. She grounds the Austen juvenilia in general concepts in writing, including poetry—a venue of expression common in this era and to the Austens. Thus, the inclusion of Coleridge and Byron assists readers toward an understanding of the greater world of *authorship*, as contemporaneously encountered by Jane Austen.

The comedy, irony, and authorial voice of Austen's youthful works closely relate to her early letters. They present indicators, too, of the (absent) epistolary-style drafts of "Elinor and Marianne" and "First Impressions." As time passed, Austen never seemed to have sought publication, despite later revisions (proof of her abiding interest), even of pieces like "Lady Susan." Cognizant of audience taste and the practicality of sales, Austen held manuscripts aside—for instance, *Northanger Abbey*, despite revising it well beyond the point of the dwindling mania for Gothic novels.

At times, Johnston struggles to prove an analogous theory. "The Mystery," a slim slice of comedy, is given tremendous weight in the introduction.

Johnston even utilizes it to refute vague familial memories presented in James Edward Austen-Leigh's *A Memoir of Jane Austen*. "The family,"

against whom Johnston rails, was much more fragmented than she accounts for, which makes such sections a languorous stretch.

When arguments go off on tangents (especially noticeable in the introduction), they do not serve the material as well as Johnston's more insightful chapters. Instead, Johnston's strengths shine through whenever she uncovers something that has had little light flashed upon it. Examples include the significance behind a minor character in *Persuasion*; a discourse on Austen's vocabulary choices ("everybody" and "everybody") carrying different implications; and early publications that intervened in the integrity of the (handwritten) manuscript.

*Jane Austen, Early and Late* demands that readers think beyond the bounds of an avowal of "scribblings" for compositions that lay outside the six novels. In choosing teen writings, late poems, and minor moments in the novels, Johnston constructs a paradigm for general readers to follow: the comparison and potential relation of disparate writings throughout Austen's entire career.

Readers who follow Johnston's lead will find the journey extremely rewarding. The eye-opening arguments, probing the many paths of authorship that culminated in Austen's unique voice, have prompted my own reevaluation of Austen's "early and late" writings.

**Kelly M. McDonald** researches and collects manuscripts related to the family of Emma Austen-Leigh (1801–1876), one focus of her blog, *Two Teens in the Time of Austen*, at [smithandgosling.wordpress.com](http://smithandgosling.wordpress.com).





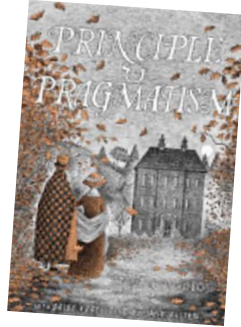
## THE OTHER SIDE OF THE STORY

### *Principle and Pragmatism*

By Steven Rigolosi

Ransom Note Press (2021), 465 pages

Review by Nora Foster Stovel



This is two novels in one—Jane Austen’s *Pride and Prejudice* plus Steven Rigolosi’s parallel text, *Principle and Pragmatism*. Rigolosi’s story is no sequel, as sequels, we are informed, are invariably weaker than their original. No, *Principle and Pragmatism* is simultaneous with, not subsequent to, *Pride and Prejudice*.

How, you may ask, is that possible? Well, Rigolosi creates two characters that Austen never wrote—Mr. John Bingley, uncle to Charles Bingley, lately of Netherfield Park, who narrates *Principle and Pragmatism*, and Miss Clarice Bennet, aunt to Mr. Adam Bennet of Longbourn and great-aunt to his five daughters. This aging bachelor uncle and spinster aunt together plot the romances of their nephew and nieces, respectively, assisted by a servant in each household.

An American living in Manhattan, Rigolosi is the author of such successful mysteries as the Tales From the Back Page series, which includes *The Outsmarting of Criminals*, selected by *O, The Oprah Magazine*’s editors as one of the best mysteries of 2014.

Rigolosi interleaves his chapters with Austen’s own, labeling them A and B, an accurate designation, all the way up to chapter 61. Thus, each chapter of *Pride and Prejudice*, in which the various relationships are developed, is followed by a chapter of *Principle and Pragmatism*, in which the machinations underlying those romantic entanglements are revealed. If you do not already own a copy of *Pride and Prejudice*, *Principle and Pragmatism* will prove an economical purchase.

Defeated in the romantic wars, the spinster and the bachelor get events hilariously wrong. While they witness Charles Bingley’s attraction to the Amazonian Lydia Bennet, they believe that Charles is best suited to Elizabeth Bennet. Indeed, John Bingley and his friend Adam Bennet conspire to unite Bingley’s nephew, Charles, and Bennet’s daughter Elizabeth. Even more misguidedly, they attempt to bring Fitzwilliam Darcy and Jane Bennet together. To effect this, John Bingley offers Mr. Wickham a handsome monetary reward for removing Lydia from Charles Bingley’s admiring eyes. The puppeteers may be pragmatic, but their behind-the-scenes machinations are unprincipled.

The secret link between the A and B plots centers on Lady Catherine de Bourgh, with whom both Uncle John and Aunt Clarice share a past. The B text concludes with a flurry of marriages, as any respectable Regency novel must. Rigolosi throws a few curves into his denouement, ultimately—and entertainingly—rendering the combined texts metafictional.

*Nora Foster Stovel is professor emerita of English at the University of Alberta. She has published on Jane Austen, D. H. Lawrence, Margaret Drabble, Margaret Laurence, and Carol Shields.*

## A NEW HAMPSHIRE ‘COSY’

### *Jane Austen’s Lost Letters: A Josie Prescott Antiques Mystery*

By Jane K. Cleland

Minotaur Books, 304 pages

Hardcover, \$26.99

Review by Lynda Hall



This book is the 14th of a series of mysteries featuring amateur sleuth Josie Prescott, who is also an antiques dealer and television personality. The Jane Austen aspect of the plot is somewhat incidental.

Not to say that the story is not a good read, but it is not something that will clue JASNA readers into anything about Austen that they did not already know. We learn more about Prescott’s life and history than we do about Austen’s potential letters, although they are somewhat consequential in solving the (fictional) murder in the village.

Prescott’s shop—Antiques and Auctions—is located in a quaint, oceanfront New Hampshire village, and is also the setting for a television show that demonstrates to its viewers how antiques and rare books are valued. The plot begins with the filming of an on-screen debate about the value of a rare Beatrix Potter volume, but a mysterious stranger shows up with a locked box containing a note from Josie’s deceased father, along with two potential unknown letters from Jane Austen to her sister and her niece. Meanwhile a murder occurs, and Josie’s own life is threatened.

Josie’s quest, amid the murder investigation, however, is to find out more about her father—and the potential Austen letters are just the vehicle through which she will discover the truth. I read the 300 pages in a couple of afternoons, delighted with the setting, characters, and story. Readers who appreciate Nancy Drew-like mysteries set in small villages will enjoy the book. The Austen information is valid and well-researched, but insufficient to satisfy a devoted Janeite.

*Lynda A. Hall is associate professor of English at Chapman University in Orange, Calif., has been a JASNA member for over 30 years, has presented at several AGMs, and has had a number of papers published in Persuasions. Her monograph Women and “Value” in Jane Austen’s Novels: Settling, Speculating and Superfluity, was published by Palgrave Macmillan in 2017.*

# 'IT SUITED HER BEST TO LEAD'

## *Kicking Ass in a Corset*

By Andrea Kayne

University of Iowa Press (2021)

xii + 195 pages

1 b/w chart; paperback, \$18

Review by Michele Larrow

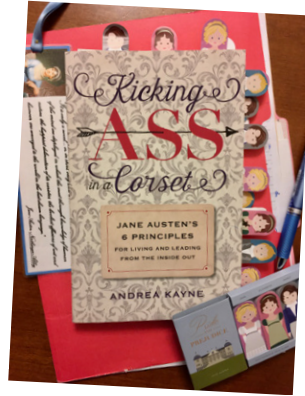
*Kicking Ass in a Corset: Jane Austen's 6 Principles for Living and Leading From the Inside Out* offers a model for women to develop "internally referenced" leadership skills built on six principles derived from Jane Austen's novels.

For author Andrea Kayne—a leadership expert, business consultant, graduate educator, and Austen enthusiast—the ideal woman leader is "emotionally intelligent," has an "internal locus of control," and withstands external pressures (4). The book articulates a complex and principled view of leadership that corresponds to the ethics that Austen espouses in her novels.

Each principle is associated with one heroine and, in the last chapter, the principles are put into complementary pairs to articulate balance between them. Elizabeth Bennet's "know your own internal and inherent value" (9) is paired with Emma Woodhouse's "be willing to learn from an internal place of openness and humility" (135). Fanny Price's "insist on faithfully following your internal moral compass and normative principles" (91) is balanced by Elinor Dashwood's "respond to external tumult and adverse change with an internal calm, acceptance, and problem-solving resilience" (39). Catherine Morland's "protect and maintain your internal childlike dreaming, wonder, curiosity, passion, and hope" (111) is complemented by Anne Elliot's "choose, create, and claim paradigms based on internal worthiness, hard work, and merit" (67). The first principle in the pairing reflects "anchoring oneself for the personal present" and the second principle reflects being focused on "the collective future" (162).

The chapters are packed with material to illustrate the principles. Kayne summarizes the plot of each novel, focusing on aspects relevant to that chapter's principle. At times, her summaries contain details seemingly from a movie adaptation, such as saying that Fanny "dares to confront" (104) Sir Thomas about the slave trade.

Kayne shares relevant notes from David Shapard's annotated editions, as well as the notes of various editors of the Belknap Press/Harvard University Press versions, to further explicate the principles. She also brings in Austen criticism, most successfully with Stuart Tave's *Some Words of Jane Austen* and Kathleen Anderson's *Jane Austen's Women*. I wish that Kayne had included more works that specifically focus on Austen's ethics or virtues.



She connects her principles to similar concepts in the literature of business leadership and psychology. The models and metaphors for leadership presented at times feel like too much information. Kayne explores how her principles apply to the lives of women such as late Supreme Court Justice Ruth Bader Ginsberg, New Zealand Prime Minister Jacinda Ardern, and climate activist Greta Thunberg. She also shares stories from her own life and the lives of graduate students she mentors in Chicago to show how the six principles apply to contemporary living. Each chapter ends with exercises for developing that principle—for example, finding your own stress-management mantra like Elinor's statement "I *will* be calm! I *will* be mistress of myself!" (65) when Edward comes to propose.

Although this book has much to teach women about leadership, I think it presents an overly individualistic view. Elizabeth Bennet is the model of an internally referenced leader, with her confidence and ability to stand up to powerful people. Yet Kayne does not explore the times Elizabeth's confidence misleads her and how she learns from her mistakes within her relationships with Jane and Darcy.

In this same chapter, Kayne reviews research that women are seen as "taking care" by supporting, mentoring, networking, and team building, while men are viewed as "taking charge" (22), which is more "highly valued" (23) in business. Kayne asserts that "internally referenced leadership challenges us to define ourselves irrespective of our connection to what we do for other people" (33).

Austen's women grow and thrive in relationships with others—her heroines are mentored by and confide in sisters and friends, nurture their family members, and grow through relationship with their future mates. Austen balances strength in relationships for the heroines with their individual-focused ethics.

Kayne focuses too much on the individual. While the title probably markets well, it seems connected to a masculine/individualistic view of success. In an Austen-informed feminism, no ass kicking is required.

**Michele Larrow, a licensed psychologist at Washington State University counseling center, is a founding co-regional coordinator for the Eastern Washington/Northern Idaho Region. She has published in *Persuasions On-Line* using Adam Smith's philosophy to explore the relationship between sympathetic imagination and morality in Austen.**



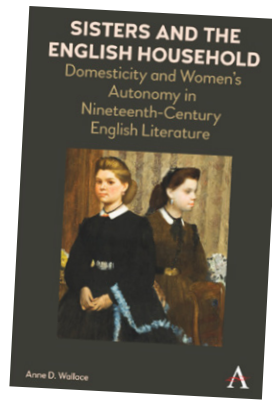
# TRACING SIBLING RELATIONSHIPS

## *Sisters and the English Household: Domesticity and Women's Autonomy in Nineteenth-Century English Literature*

By Anne D. Wallace

Anthem Press (2018), x + 204 pages; hardcover, \$115

Review by Melissa Anderson



So many books and articles have been written on the representation of the family in 19th century English literature that one would think the topic had been exhausted. Nevertheless, Anne D. Wallace, professor of English at the University of North Carolina, Greensboro, has written a book on the topic that seeks to trace what has largely been ignored or erased in previous works: the changing role of sibling relationships.

Wallace's book argues that a model of the family that included adult unmarried siblings, particularly sisters, was gradually replaced over the course of the 19th century with what modern readers will recognize as the nuclear family. Her study looks at a variety of works from the era, and while the majority of the book is not about Austen, this corrective to the history of the family in the period contextualizes Austen's oeuvre within the literature, addressing this topic in a way that will be interesting to many Austen scholars and readers.

Wallace uses the term "corporate domesticity" to describe a model of the family and household that includes adult unmarried sisters, or, less commonly, brothers. In this model, the adult sister provides labor—either paid, unpaid, or both—to the family enterprise and contributes to its collective identity. As an autonomous adult, subject to neither her father's nor husband's legal control, such a sister represents danger in Wallace's formulation, and therefore a number of literary and, at times, literal strategies are used to convert her into a less threatening figure—that of a wife—in novels and other writings of the period. In the latter part of the century, however, the corporate model of domesticity is replaced with what Wallace terms "industrial domesticity," which accords no place at all to unmarried adult siblings in the household. Such a home is free of visible labor, and the only kinship ties are spousal or between parent and child.

A significant portion of Wallace's book is dedicated to the construction of these models and an explanation of just how the role of the adult sister can have been ignored for so long by scholars. Wallace argues convincingly that Freudian and other psychoanalytic in-

terpretations of sibling relationships have been too focused on incest to see any other kind of affective and/or productive sibling relationship in 19th century literature. She also argues that most scholarship has explored notions of individuated self and subjectivity that preclude the kind of collective family model she identifies in specific works.

Well-researched, this argument about scholarship's focus on individuated subjectivity is persuasive, but an alternative model of identity that is more collective is only sketched in broad strokes. The works of William and Dorothy Wordsworth, Charles and Mary Lamb, and Austen (in *Emma* and *Mansfield Park*) are used to explore how corporate domesticity might function in literature, but even in these works the role of the adult, unmarried, productive sister is unstable and is perhaps more gestured at than fully realized.

One oversight in the book may be Wallace's lack of discussion of the way adult sisters might join, and assist, the households of their brothers in a more temporary manner. Austen scholars are well aware of the periods during which Jane and Cassandra Austen performed this role for their brothers Frank, Edward, and Henry—and Austen characters such as Anne Elliot do so as well. It seems a little surprising, then, that the relationships Wallace identifies as representing corporate domesticity in Austen are only the ones in which relationships that begin being described more like brother and sister end up being fully converted into spousal relationships—Emma Woodhouse and George Knightley and Fanny Price and Edmund Bertram. Nevertheless, Wallace's interpretations of Austen's work are intriguing and may inspire further inquiry.

Earlier, partial versions of the book's first three chapters have been published in other collections and online, and there is enough reiteration of key points and important historical insights to allow any of the chapters to stand alone as individual readings. Wallace's focus on Victorian debates and novelists such as Charles Dickens, Dinah Craik, and George Eliot may render the later chapters less interesting to Austen scholars, but is necessary to explain the transformation of family models over the course of the century.

*Melissa Anderson is assistant professor, Campus Engagement & Research Services librarian, at Southern Oregon University. Her research interests include 19th century literature, information literacy, and pedagogy.*

## IN LOCKDOWN WITH MRS. BENNET

### *Mrs. Bennet's Advice to Young Ladies: A Mother's View of Pride & Prejudice*

By Victoria Grossack

Self-published (2021), 173 pages

Paperback, \$9.95

Review by Janet Mullany



How would you feel about spending lockdown with Mrs. Bennet? That is the predicament of the narrator of Victoria Grossack's book. I anticipated a delicious deep dive into a Jasper Fforde-like adventure but instead discovered that the author's model was from classical fiction, where the behavior of characters is mined for readers' moral choices.

In this part fantasy, part meditation on *Pride and Prejudice*, Grossack quotes from the original text, rewrites scenes, and adds Mrs. Bennet's comments, ending each chapter with a maxim on marriage, courtship, or friendship.

It's a slow, gentle read, with plenty of quiet humor. We learn about Mrs. Bennet's early life (like *Mansfield Park*, *P&P* is initially the story of three sisters defined by their marriages), and her romance with Mr. Bennet. She regards their marriage as a success. In fact, she considers herself responsible for his happiness: "I have prevented Mr. Bennet from being lonely. I have given him children; I have kept him connected to the world" (18).

Similarly, she takes credit for her daughters' marriages, even if she is off the page most of the time during the courtships, and considers Lydia's to be as much of a success as Jane's and Elizabeth's matches to wealthy and principled men. Mrs. Bennet displays some cunning—or intelligence, if you will—claiming she knew Mr. Bennet had called on Bingley even before the book opens, and that it was her idea, not Mrs. Gardiner's, to get Jane to visit London. Mrs. Bennet is highly critical of Jane Austen's interpretation of events when the narrator reads scenes at which she was not present. She is particularly annoyed by Lizzy's appeal to her father not to let Lydia go to Brighton.

Yet Mrs. Bennet isn't smart enough to realize that Wickham is trouble—even when she finds out from Mrs. Gardiner that no one seems to know his income and, later, that he is running up debts in the neighborhood.

Mrs. Bennet's visits coincide with the pandemic's first two years, ending as the narrator's husband is about to return. The narrator isolates, does lots of domestic tasks, and gets her two COVID-19

shots, with Mrs. Bennet even accompanying her for the second one. Mrs. Bennet is vaguely interested in the pandemic, and relates how Mr. Bennet insisted on newfangled smallpox inoculations for his family. Charlotte Lucas was not protected against the disease, and her plainness is the result.

Generally, Mrs. Bennet is not interested in 21st century life. Addressed inexplicably as "Young Lady" (even with two marriages under her belt), the self-effacing narrator occasionally argues politely with Mrs. Bennet, but not nearly often enough. And while we can all create imaginary friends from *P&P* while doing the housework, how many of us would choose Mrs. Bennet?

As the last and best of Mrs. Bennet's maxims reads, "Close the book and go spend some time with real people" (172).

*Janet Mullany lives near Washington, D.C., and is a contributor to PBS/WETA's Tellyvisions blog.*

## 'AND THE GAME WAS ON' *The Emma Project*

By Sonali Dev

Avon/HarperCollins Publishers (2022)

386 pages; paperback, \$15.99

Review by Laurie Kaplan

Sonali Dev's award-winning, Austen-inspired novels have provided attentive readers worldwide with much to discuss and discover. Portraying three or four Indian American families residing in the vicinity of San Francisco, Dev has chosen a perfect setting for her exploration of contemporary family, personal, and cross-cultural values.

*The Emma Project* follows in Dev's established tradition: Here is a delightful seriocomic novel that examines how gender politics can disrupt the choices of young, modern Indian American women—or all women—who do not conform to prevailing cultural codes.

*The Emma Project* interconnects with, but does not rely upon, the three other popular novels in the bestselling Raje series (*Pride, Prejudice, and Other Flavors*, *Recipe for Persuasion*, and *Incense and Sensibility*). In *The Emma Project*, Dev introduces two previously peripheral characters into the series' storyline—in this case, Vansh Raje and Siddhartha Dashwood, young globe-trotting moguls who show up unannounced, discover



new passions and charities, and wreak havoc on the extended Raje family circle.

This gender-swapped, sensuous novel has all the components of tragedy and comedy: personal as well as public embarrassments, disappointments, sexual encounters, and seemingly unsolvable family problems. The seemingly simple plot is that Naina Kohli (Knightlina) is reacquainted with Vansh Raje, whom she remembers from childhood. But Dev's stories are never that simple. The reversal here is significant: The successful, headstrong businesswoman is 38–12 years older than the handsome charmer. Can this situation ever work out?



As heroine of the novel, and a character not everyone will like, Naina makes the reader laugh and cry, sometimes simultaneously. She rejects her parents' demand that she marry. She strives to find her own place in the working world, where she competes with men who dismiss her and renege on support for the Tibetan women's clinic she has established as her pet project.

In a most embarrassing scene, she discovers that she has lost funding during an elaborate Bollywood-inspired gala, knocks back five or six glasses of champagne, and almost doesn't remember regretting her outrageous behavior. Helping her into the ladies' room, Vansh contends with the aftermath: "If there was an outfit that was not designed to throw up in, it was the ghagra choli. Vansh held back her dupatta, which was so heavy with beadwork it kept falling forward as she heaved. ... He helped her wash her hands and splash her face" (137–38). He even cleans her dainty silk and silver purse—a small act of kindness in a very messy scene.

Throughout the novel, however, Naina rejects Vansh's acts of kindness. In a vicious exchange, Naina defines not only her own space and desires, but also her hard-earned independence. She snaps at Vansh: "I don't need your help. I can take care of myself. I don't need you to tell me what I'm feeling or how I should feel. ... I know it's hard for you to comprehend things, but it's not that hard to understand" (348). Naina's verbal cruelty shocks both Vansh and the reader, primarily because one of the main Austenian projects of the book is to bring Naina to an understanding of what it is to extend and to accept kindness.

Devoted readers will laugh and cry at the end of *The Emma Project*, for, in her final remarks, Dev reveals that *The Emma Project* is the last of the Raje series. For Dev, the future is wide open. As Naina says, "and the game was on" (380).

**Laurie Kaplan, a former editor of *Persuasions* and *Persuasions On-Line*, has taught in Miami, Baltimore, Odessa, Barcelona, and London. She lives in Oxfordshire, England.**

## LIFELONG RUMINATIONS

### *Jane Austen: Reflections of a Reader*

By Nora Bartlett; edited by Jane Stabler  
Open Book Publishers  
(2021), 229 pages  
Paperback, \$19.56

Review by Diana Birchall

Nora Bartlett, an American writer and educator, spent much of her life in Scotland, teaching at the University of St. Andrews and at Oxford.

After her death in 2016, her husband had her lectures on Jane Austen published. Bartlett's deep knowledge of text and perceptive analysis are enlightening to both scholars and newcomers to Austen, with her scrutiny helping us see new things about Austen's writing process. For example, her examination of the "pauses" in dialogue shows the importance of moments that echo through the work.

The first talk, "Reading *Pride and Prejudice* over Fifty Years," tells how Bartlett first read *Pride and Prejudice* at age 6 and fell instantly in love with it, becoming a lifelong re-reader. She shows how she perceived Austen as a child, as a teenager, and as a mature woman. At 6 it was Cinderella: She identified with Elizabeth and had the same wide-eyed acceptance of her point of view as Elizabeth had toward Wickham. As an adolescent reading Austen, she noticed the ludicrous, mortifying parents. In maturity, she found sympathy for Mrs. Bennet, with Elizabeth's cold exclusion of her from Pemberley. "The older reader regards Elizabeth with a motherly solicitude, then stiffens and wonders, is this how mothers are treated in the world?"

In Bartlett's discussion of *Sense and Sensibility*, she examines this novel's themes of sisters and of secrets, with the sisters condemned to profound mutual silence. When Edward is introduced to the reader, he is almost broken down by his secret; the charming Willoughby has secrets, too. Another pair of sisters, Mrs. Palmer and Lady Middleton, never speak to each other, and Lucy and Anne Steele serve as a kind of dark mirror of Elinor and Marianne.

The discussions of the novels are somewhat marred by the editorial structure and the decision to present the material as spoken in Bartlett's lectures. Instead of



conveying what an engaging speaker she must have been, the method limits the book's effect. It may seem a small point when several times on a single page the author uses phrases such as "Now I will talk about—I want to talk about—I will be talking in detail—I'll say more about that later." But this becomes irritating, and might easily have been avoided in preparing for publication. Also, having each section stand on its own leads to a fair amount of repetition.

The chapter "Mothers and Daughters" is a précis of the various mothers and daughters in the novels, laced with shrewd observations, such as that many of the mothers have a daughter who resembles herself and is her favorite. She compares two vulgar mothers, Mrs. Bennet and Mrs. Jennings, and examines the latter's nobleness of soul. Yet she also points out how "The novel seems to be unable to forgive Mrs. Bennet for anything—she isn't given a chance to appeal to the reader."

In discussing *Emma*, Bartlett is disturbed by Emma's choosing Harriet for a friend, seeing it as an unwarranted intrusion into the life of another woman. Emma treats Harriet like a doll, and her contempt is incompatible with real friendship. Harriet gains her

voice when she declares that she loves Mr. Knightley and believes he returns her regard. This impels Emma to realize that no one else must marry Mr. Knightley but her, and, after this chapter, Harriet is never heard speaking in the novel again.

In "What's Wrong with *Mansfield Park*?" Bartlett posits that the novel is a psychological study. If *Emma*'s heroine has too much ego, *Mansfield Park* is about what can be accomplished with too little. Fanny is the child who can be spared, at times distanced from the reader. Trying to find her role in the novel, Bartlett amusingly says, "I felt a little like Mary Crawford when she asks the Bertrams, 'Pray, is she out, or is she not?'" But Fanny, despite her invisibility, has strong "attachments," and Bartlett observes that, for Austen, the capacity for strong attachments is one of the foundations of moral life.

*Diana Birchall, retired from her career as a story analyst at Warner Bros., is author of numerous Austen-related novels, stories, and plays, as well as a biography of her grandmother, the first Asian American novelist.*

## Change in Book Review Editor



Sue Parrill

After some 17 years of exemplary service as *JASNA News* book review editor, Sue Parrill is stepping down, effective with completion of the Winter 2023 edition. She holds a PhD from the University of Tennessee and earned her bachelor's and master's degrees from West Virginia University. She taught in the Department of English at Southeastern Louisiana University from 1965 to 2003, including four years

as director of freshman English and 15 years as department head. During that time, Parrill presented and published numerous papers on topics related to British literature and social history. She authored *Jane Austen on Film and Television* (McFarland, 2002), *Nelson's Navy in Fiction and Film* (2009), and *The Tudors on Film and Television* (2013). She has been a member of JASNA since 1996.

Beginning with the spring 2023 issue, Betsy Groban will take over the role of book review editor. She has worked in book publishing, public broadcasting, and arts advocacy. Groban currently writes book reviews and interviews for *The Boston Globe*, writes a column on reading for *Publishers Weekly*, and advises organizations including the Massachusetts Center for the Book, the Cambridge Arts Council, the Associates of the Boston Public Library, and the MIT Center for the Arts. She is a member of the National Book Critics Circle and the board of directors of the Central Square Theater (Massachusetts). She also serves on the advisory board of Brandeis University Press. She graduated from Barnard College with a BA in English literature and lives in Cambridge, Mass.



Betsy Groban

Susan Young



# Regional News

## CANADA

### Alberta, Calgary

In September, we focused on “Jane Austen and the Arts.” Members expressed their love of Austen-inspired textile arts such as sewing, embroidery, and crochet. We also had a lengthy overview of films and novels that modernize or retell Austen works. In addition, we discussed the AGM sessions devoted to Ignatius Sancho and George Polgreen Bridgetower, which demonstrate that Regency England was a significantly more diverse place than history books, film adaptations, or works of the time would generally have us believe. We also conducted a character-driven examination of arts in Austen’s work, including the tastes and abilities of her male characters.

In November, member Judith Umbach gave a presentation, “Seeking Jane Austen,” that was originally intended for the public library. Our January meeting explored “Charity and Generosity in Jane Austen.” We compared today’s culture, in which people receive charity because they need it, to Austen’s time, when charity was given because people were valued. In March, we discussed “Adaptations of Jane Austen,” including the absence of Austen’s voice, which is such a presence in the novels. Some highlights of the meeting include the wish that the Darcy lake plunge were in the novel and the desire for a flashback scene to see the initial meeting and courtship of Anne Elliot and Frederick Wentworth.

### British Columbia, Vancouver

Our December meeting, “Women in Print,” was presented by Kandice Sharren, project manager of the Women’s Print History Project at Simon Fraser University, a bibliographic relational database of women’s contributions to publishing during the “long 18th century” from the 1780s to the 1820s. Sharren spoke about each publisher Austen worked with as well as her arrangements with them, and also about the other women writers those publishers were disseminating at the same time. The online/in-person hybrid meeting included a toast to Austen’s birthday but, alas, no cake or wine.



Lona Manning, Elspeth Flood, and Phyllis Ferguson

In March we held a panel discussion on Austen’s comic figures that featured Phyllis Ferguson, who introduced the topic of characters and caricatures and

then focused on Mr. Bennet and Mr. Woodhouse; Elspeth Flood on Mrs. Elton as a caricature of Emma; and Lona Manning on the “female pedant” as a comic type in the era’s literature, as exemplified by Mary Bennet.

### Montréal-Québec

In January and February, we discussed *Pride and Prejudice* via Zoom, encouraged by RC Judith Elson’s challenging quizzes. On February 14, appropriately, we had some lovely debates about love and marriage in Austen’s works, with particular focus on *Pride and Prejudice*.

## UNITED STATES

### Alabama

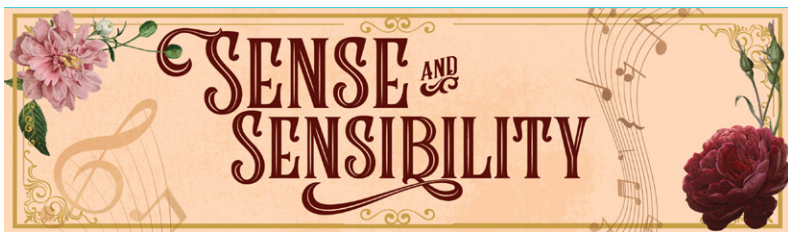
In February, we held a panel discussion on the “Cads, Rogues, and Bad Boys of Jane Austen”—as well as the “gold standard” of a good man—with members Nancy Estes, Katharine Armbruster, Kristin Layne, Helen Dolive, and Renee Gainer. In March, Christine Colón, professor of English at Wheaton College, spoke about morality in *Mansfield Park*. She examined the character of Fanny Price and discussed why she is often the least-liked Austen heroine. Colón also compared and contrasted four film adaptations of the novel, including Whit Stillman’s modernization, *Metropolitan*, set in debutante New York.

### Arizona, Greater Phoenix

Our January meeting was a Zoom presentation of “Brunch at Chawton: A Jane Austen Musicale,” by Stephen Alltop and Josefien Stoppelenburg from the AGM. In February, we were delighted to hear from Rose Seritova, author of *The Longbourn Letters* and a completion of *The Watsons*. We had a lively discussion in March of *A Room of One’s Own* by Virginia Woolf, facilitated by Holly Walker.

### Northern California

In December, we welcomed Ben Wiebracht, a high school English teacher-scholar in the Bay Area and editor of the book *Bath: An Adumbration in Rhyme* by John Matthews (see review on



### *Gordon and Kelley's Sense and Sensibility musical*

page 7). Wiebracht's class project led to this excellent rendition of the satirical poem written in 1795. The region is building upon this event to reach out to local high school students to engage them with Austen and JASNA.

In March, in keeping with the AGM 2022 theme of *Sense and Sensibility*, we hosted Paul Gordon and Robert Kelley. Gordon is the writer-composer and Kelley the director of the musical *Sense and Sensibility* that played at TheatreWorks Silicon Valley. They spoke of their motivation for selecting S&S, and their interpretation of the love between sisters, after successfully collaborating on musical versions of *Emma* and *Pride and Prejudice*.

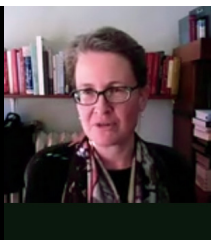
### California, San Diego

Thanks to the Chawton House Speaker Series, our year began with a talk by Robert Morrison that delightfully oriented attendees to the world in which Austen lived. Based on his 2019 book, *The Regency Years: During Which Jane Austen Writes, Napoleon Fights, Byron Makes Love, and Britain Becomes Modern*, Morrison presented a look at the events and pop culture that Austen lived through and that influenced her writing. In February, Diane Allison led a discussion of Jo Baker's *Longbourn* in preparation for our March event, during which Baker offered a compelling glimpse into the conception and creation of her novel focusing on the servants' side of the story of *Pride and Prejudice*.

### California, Southwest

In January, Juliette Wells—author of *Reading Austen in America* and *Everybody's Jane: Austen in the Popular Imagination*—presented research from her current book project, which investigates how Austen studies began in America thanks to the visionary work of writers outside of the academic establishment. The book will begin where *Reading Austen in America* leaves off, in the 1880s to 1979, when not coincidentally JASNA was founded. In the book, Wells intends to support her bold claim that Austen studies (worldwide), as we understand them today, began in America. Her presentation, "Why You Should Read Oscar Fay Adams," gave us a special preview

1. Who created the first critical edition of Austen's novels? **Oscar Fay Adams**
2. Who created the first critical biography of Austen? **Oscar Fay Adams**
3. Who published the first contemporary photographs of sites associated with Austen's life? **Oscar Fay Adams**
4. Who was the American entrusted by English organizers to fundraise for the stained-glass memorial window to Austen in Winchester Cathedral? **Oscar Fay Adams**



### *Wells' quiz on Oscar Fay Adams*

of her research on this little-known figure, the subject of chapter one, whom she credits with writing both the first critical edition and first critical biography of Austen's life and works. Adams also published the first contemporary photographs of sites associated with Austen's life and was the American entrusted by English organizers to fundraise for the stained-glass memorial window for Austen in Winchester Cathedral.

### Colorado, Denver/Boulder

A dreary February afternoon was brightened by a rebroadcast of the entertaining 2021 Chicago AGM Sunday performance, "Brunch at Chawton: A Jane Austen Musicale," by Stephen Alltop and Josefien Stoppelenburg. Most participants had not had the pleasure of seeing the session live in Chicago and enjoyed learning about Austen's music collection, her musical preferences and habits, and the impact of the eruption of Mount Tambora (Indonesia) in 1815 on musical compositions. Of special interest was the concluding performance of *The Battle of Prague*. In addition, Laura Klein has been elected recording secretary.



### *Brunch at Chawton*

### District of Columbia, Metro

In January, Susan Allen Ford, editor of *Persuasions* and *Persuasions On-Line*, and professor emerita at Delta State University, gave a virtual reprise of her presentation "Just in a Happy State for a Flounce: Jane Austen's Economies of Alteration." In March, we enjoyed a "Spring Evening Chat About Austen," with Elizabeth Child, professor of English at Trinity Washington University, and Jennifer Abella, a copy editor for *The Washington Post Magazine* and our region's communications coordinator. Child discussed her experiences and strategies teaching Austen to her diverse, largely first-generation students, who typically know nothing about Austen



and have little background in European history. Interestingly, their appreciation of Austen's novels focuses less on her style and humor and more on the socioeconomic vulnerability of some characters, like the Dashwood sisters and Fanny Price. Abella gave an entertaining and informative overview of Austen on the internet. She covered podcasts such as *The Austen Connection* and *Bonnets at Dawn*, audio books read by distinguished actors, and even a whispered reading of *Pride and Prejudice*. She also cited *The Scribbler*, our region's newsletter, as a good source of Austen news.

## Florida, Southwest

Ruth Mudge gave a Zoom presentation discussing two *Pride and Prejudice* soundtracks: the 1995 miniseries and the 2005 film. It was fascinating to hear how each soundtrack used different music to interpret the story as well as how specific music themes helped set the stage—such as the use of hunting horns for “husband hunting” or older music for the staid Lady Catherine. In February and March, we listened to the lively and unusual AGM 2012 talks by Anna Quindlen and Cornel West, respectively. Quindlen talked about the power of writing about ordinary women, while West ended his talk by saying that Jane Austen is *fire*.

## Georgia

Renata Dennis has been elected RC, succeeding Erin Elwood. We are doing a slow read of *Sense and Sensibility*, facilitated by Dennis, John King, Laura Dabundo, Chamise Carter, and Brenda Cox. Flat Jane also came to Georgia and visited Atlanta, Helen, and Savannah—where she participated in St. Patrick's Day festivities.

## Hawaii

O'ahu-based members gathered in the garden at the Kailua home of new RC Cheryl Ernst for the annual tea celebrating Austen's birthday. Decadent treats were served, and a *Jeopardy*-style game focused on Austen tea references and related trivia. Did you know there are just two mentions of tea in *Persuasion* compared to 12 to 15 in the other novels? Or that the Austen family drank Twinings, that Jane was in charge of the family tea service, and that she favored camellia tea sans cream? A bubbly thank-you toast was raised to region founder Bob Newell, who recently stepped down after eight years as regional coordinator.

## Idaho, Southern

Our book club met in February at Susan Durst's house to discuss *There's Something About Darcy* by Gabrielle Malcolm. Our members also gathered to play *Pride and Prejudice* trivia at a local public library in March.



Bob Newell, Cheryl Ernst, Gretchen Savage, Paula Nakayama, and Donna Lum at the Hawaii Region's birthday tea

## Indiana

January found members meeting up again at Books & Brews South Indy for the Alternate Austen Book Club, where we discussed fan favorite *The Grand Sophy* by Georgette Heyer. In February, we met at the Franklin Branch of the Johnson County Public Library to learn hand-stamping under the tutelage of Virginia Tucker of Virginia Floor Cloth & Textiles Company and Virginia's Scarves (Etsy). It was a fun, accessible craft that made us feel quite the accomplished ladies. In March, we held two events. First was our annual Irish tea at the home of member Maura Hutchinson. Later in the month, former RC Mary Miller sponsored a showing of the 2005 *Pride and Prejudice* at the Historic Artcraft Theatre in Franklin. The showing was sold out, and the



Flat Jane bidding farewell to Atlanta

A finished hand-stamped tea towel



Mary Miller at the Historic Artcraft Theatre

enthusiastic audience was made up of Janeites and the general public. Prior to the film, member Lisa Lintner Valenzuela led a lively book discussion of *P&P* that included a dinner of pizza and salad.

### International

In March, we socialized at a happy hour after viewing the AGM 2021 presentation of Stephen Alltop and Josefien Stoppelenburg's "Brunch at Chawton: A Jane Austen Musicales" from the Chicago AGM.



*The International Region's March meeting*

### Kentucky/Greater Louisville

Janet Abell has been elected RC, taking the helm from Kay Vetter and Amanda Beverly.

### Louisiana

In March, we discussed "*Sanditon: Completions and Adaptations*." Members compared the various works fleshing out the story of Charlotte Heywood and Austen's other characters. After a lively discussion, we enjoyed refreshments and conversation during our first in-person meeting in two years.

### Maryland

In January, Georgie Castillo, founder of Duniath Comics, spoke on the topic "Jane Austen Is for Everyone." Castillo presented "'Anything Slovenly': Adapting Austen to Comics" at the 2021 Chicago AGM. A member of the JASNA Equity, Diversity, and Inclusion Committee, he has created artwork and webcomics with Regency and Austen themes. Castillo discussed how his love of Austen developed and his hopes that his work will foster the realization that love for the novels transcends race, gender, and sexual preference. A discussion followed on JASNA's efforts to be more welcoming to minorities and the LGBTQ+ community. Our February meeting featured Daniel Fulco, Agnita M. Stine Schreiber Curator at the Washington County Museum of Fine Arts in Hagerstown. Fulco discussed the life and work of Joshua Johnson (1763–1824), one of this country's first professional African American portraitists. Johnson was a Baltimore native and many of his subjects were from the city's affluent and prominent families. Fulco highlighted works shown in the museum's recent exhibition "Joshua Johnson: Portraitist of Early American Baltimore." He answered questions about the creative and social challenges faced by Johnson during his career.

In March, we enjoyed an encore performance of Stephen Alltop and Josefien Stoppelenburg's "Brunch at Chawton: A Jane Austen Musicales" from the Chicago AGM.

### Massachusetts

In March, we hosted Tim Peltason, recently retired professor of English from Wellesley College, who spoke on "Writing the Life of Feelings in *Persuasion*." He focused his talk on Austen's way of portraying Anne Elliot and her rich inner life. He called our attention to how beautifully well-regulated Anne's behavior is, despite her inner turmoil. In his talk, Peltason contrasted Austen's ways of portraying characters such as Sir Walter Elliot, Mary Musgrove, and Lady Russell, whose thinking is vacuous and who have little inner life, with the unusual combination of real thought and overwhelming feeling that Austen locates in Anne Elliot. Peltason also highlighted the differences in spirit between the first and second volumes of the novel, and the surprising discovery halfway through the second volume, when Anne knows that Wentworth loves her. The presentation was followed by a lengthy question-and-answer period. We also welcomed several new members to our region.



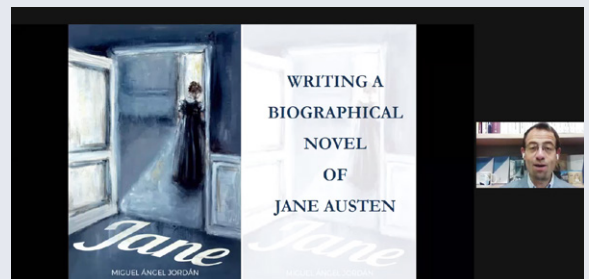
*Tim Peltason*

### Minnesota

In February, Miguel Ángel Jordán, vice president and co-founder of the Jane Austen Society of Spain, presented insights on his new book, *Jane*. In March, we discussed *Being Mr. Wickham*, portrayed by Adrian Lukis of 1995 miniseries fame.



*Being Mr. Wickham*



*Miguel Ángel Jordán's presentation*



## Mississippi

In January, we held a Zoom book club and discussed *Ladies of the House* by Lauren Edmondson, a modern retelling of *Sense and Sensibility* set in Washington, D.C. Several members previously had lived in D.C. and could speak about



"First Impressions" by the artist Cain from Carolyn Brown's talk



"Portrait of Ms. Austen" by Jay Wittenberg, discussed in Brown's presentation

the Washington setting and society depicted in the book. In February, Co-RC Carolyn Brown presented the paper she gave at the Chicago AGM, which was published in *Persuasions* 42, titled "Curating Jane: Austen-Inspired Art." In March, we met via Zoom to discuss *Sanditon*.

## Missouri, Central

In January, we met on Zoom to hear Susan Allen Ford's informative and highly entertaining presentation "Sailors in Fiction before *Persuasion*'s 'Gentlemen of the Navy,'" from which we learned just how nuanced Austen's view of the Royal Navy was. In February, former RC Carol McAllister gave a fascinating talk titled "Mr. Knightley, Highbury's Gentleman Fixer: A Character Study of George Knightley in Jane Austen's *Emma*." McAllister's talk focused on the many ways that Mr. Knightley accomplished good in his neighborhood. In March, we viewed Douglas Murray's presentation from the 2020 Virtual AGM on "The Female 'Ramble Novel' and Austen's Juvenilia: Concluding with Comments About How We Read *Pride and Prejudice*." Murray discussed the relatively unknown genre of female picaresque novels (over 35 of them were published in the second half of the 18th century), highlighting the 12 key characteristics he found that set them apart from male picaresque novels such as *Tom Jones*. Many of the puzzling aspects of Austen's juvenilia become more understandable when viewed through Murray's lens: the episodic nature of the juvenilia, the transgressive behavior of the characters (especially the females), and the opportunities for social satire inherent in a view upward from the lower ranks of the social scale. Our members took sides over Murray's assertion that a female ramble novel is embedded in the very plot of *Pride and Prejudice*, and an interesting discussion ensued.

## Missouri/Kansas, Metropolitan Kansas City

Last fall, we enjoyed a discussion about *The Trouble with Hating You* by Sajni Patel, led by Cate Bachwartz and Jenny Rytting. Rytting also presented an interactive lecture on "Gender in Austen." We gathered for a blustery outdoor picnic (our first in-person event since the lockdown), caught up on the Chicago AGM in a recap session featuring Becki Bardin (a first-timer) and Leah Wilson, and sponsored a discussion of Helena Kelly's *Jane Austen, the Secret Radical*, led by Bachwartz.

December saw our annual birthday tea, which we celebrated in the new event space at the J. Rieger & Co. Distillery. After toasting Austen, we recognized the service of Valerie Hodges, our outgoing secretary and a founder of the region, and welcomed Sandy Lane as the new secretary. Entertainment featured an exclusive preview of *American Pride*, a new, full-length folk musical based on *Pride and Prejudice*, with gender-swapped characters set in modern-day Nashville. Playwright Sam Wright and his band Gullywasher performed selections from the show, which is headed to the Edinburgh Fringe in 2022.

## Missouri/Metropolitan St. Louis

In February, members of the St. Louis Region met on Zoom for a lively discussion of Joanna Trollope's 2013 modernized retelling of *Sense and Sensibility*. In March, we were privileged to have a private virtual tour of Jane Austen's House in Chawton, hosted by the museum staff. It was exciting to see the rooms where Austen lived and worked, and we all enjoyed the staff members' enthusiasm and insights into Austen's world!

## New Jersey

In January, we discussed *Pride and Prejudice*. In February, we welcomed author and food historian Julianne Gehrer, who gave a presentation about *Martha Lloyd's Household Book*. Among the fascinating facts we learned was that nutmeg was the trendy spice of the time (causing the fashionable to carry around their own nutmeg graters!). Recipes abounded specifying general amounts rather than precise measurements. It was clearly no easy feat running a household in Austen's era. In March, we read and discussed three titles falling under the *Pride and Prejudice* fan-fiction category: *The Heiress: The Revelations of Anne de Bourgh* by Molly Greeley, *The Bennet Women* by Eden Appiah-Kubi, and *A Princess in Theory* by Alyssa Cole. We were impressed with how Greeley developed such a surprising yet believable storyline for such a minor character.

## New York, Capital

Several members participated in a professional film shoot about Jane Austen and JASNA, which will be broadcast on YouTube. The general premise follows Jacob Morton, an internationally known model, as he is thrown into unexpected slices of life and has



RC Nancy Duell,  
Lynn Nyquist,  
Jacob Morton,  
David Shapard,  
Corinne Nyquist,  
and Mary Huber  
at the film shoot

to learn his way around them, educating the audience as he goes. We gathered around a theatrically designed table rich with delicacies of taste and color that upper-class gentry would have displayed, as Morton interviewed the group about the how and why of Austen enthusiasm. Part of the fun was seeing Morton's astonishment that Austen, who lived so long ago, still had such a hold on readers of all ages.

### New York, Metro

In March, we held an all-day virtual conference exploring "Jane Austen's Scandalous Era." Janine Barchas started us off with a lively lecture on the infamous real-life Dashwood family. In particular, she focused on Sir Francis Dashwood, who presided over the shocking goings-on at the Hellfire Club on the grounds of his estate at Wycombe Park, with its notorious erotic statuary and landscaping. Barchas is the Regent's Council Centennial Professor in the Book Arts at the University of Texas at Austin and the author of *The Lost Books of Jane Austen*. Elizabeth Veisz, chair of the Department of English at Bridgewater State University, spoke next on "Gothic Scandal in the Periodical Press." She discussed the *Lady's Monthly Museum*, an example of the "sensational" periodicals that stimulated the minds of young women who craved Gothic tales. In particular, she focused on the short story "Schabracco" and the character's villainous deeds, explaining how these Gothic stories balanced didacticism with entertainment.

In the afternoon, historian Amanda Foreman, author of the bestselling *Georgiana: Duchess of Devonshire*, gave a talk on "The Georgians: A True Age of Sexual Discovery." It covered the loosening of morals in the inner circle of wealthy, aristocratic society, touching on vices such as gambling and drug use that often brought ruin to families. Her forthcoming book is *The World Made by Women: A History of Women from the Apple to the Pill*.

The conference's final speaker was Alden O'Brien, curator of costume and textiles at the DAR Museum in Washington, D.C. She spoke about the "shocking fashion" of the Georgian era. Influenced by the French, women's fashions in Britain and the U.S. changed at the end of the 1700s from cinched bodices and wide skirts to the looser, lighter fabrics of the high-waisted chemise. O'Brien explained that although the more revealing versions of these dresses are often associated with the times, it was a style adopted by a minority and did not last long.



Participants  
in North  
Carolina's  
January  
reading

### North Carolina

In January, we had a rousing reading of "Letters in Jane Austen's Novels: From Lovers to Villains to Fools," a script by Marilyn Goldfried from the Metropolitan New York Region.

Our virtual book club met in February to share insights on Jane West's *A Gossip's Story*, a possible inspiration for *Sense and Sensibility*. Facilitator Angela Rehbein, chair of the Department of English at West Liberty University, deftly guided the discussion and provided background on West and her oeuvre. All concluded that *A Gossip's Story* is both enjoyable and humorous, and we delighted in identifying Austenian connections in the text.

In March, Brenda S. Cox of the Georgia Region discussed the clergy in Jane Austen's novels. Building on the foundation of the role of the clergy in Austen's life, Cox discussed the Church of England as well as the influence of other spiritual paths. Father Martin, vicar and warden of Edenham Regional House in Lincolnshire, England, joined us to answer questions that augmented information provided by Cox, such as how he came to be appointed by his patroness.

### Ohio, Dayton

Members and guests gathered for a festive ball at the historic Montgomery County Court House in January. The event featured a plated dinner, card room, silent auction, and dance calling and instruction from members Tom and Toni Tumbusch. A wide variety of beautiful costuming—inspired by the recent popularity of *Sanditon* and *Bridgerton*—was a delight. The Columbus and Dayton/Cincinnati reading groups continued with a hybrid format. In March, we celebrated the return of *Sanditon* with "*Sanditon* and the Pineapple Emoji Craze," presented by member Damianne Candice Scott.





Dayton's ball at the Montgomery County Court House

Damianne  
Candice Scott

Scott gave an update on her article from the special issue of *Persuasions On-Line* to include thoughts on the series' second season.

### Oregon, Southern

In February, we discussed Gill Hornby's excellently researched novel *Miss Austen*, the imagined story of Austen's adoring sister Cassandra and her devotion to Jane's comfort, work, and reputation. After an illuminating introduction by RC Linda Thomas (referencing Deirdre Le Faye's *A Family Record*), we began our discussion of this expansion of Cassandra's character, possible parallels between her and her more famous sister, and the sister combinations in Austen's novels as well as other real people who appear as characters. We also noted clues to themes of feminism and attitudes toward mental illness.

In March, we enjoyed a program from *Down Under* in real time.

Jan Merriman of Tullimbar in New South Wales, Australia, gave an excellent, illustrated presentation that was rich in history, adventure, ambiguity, and possibly some delicious scandal in the story of Austen's aunt, the fascinating Philadelphia Hancock. The talk chronicled Hancock's life and showed her influence on Austen as reflected in the juvenilia as well as in whispers of her in Austen's novels. Merriman has completed a book based on her research exploring Hancock's journey from orphaned young girl in rural Kent to joining the "fishing fleet," to India, marriage, motherhood, return to England, and then living in France in the tumultuous years leading up to the French Revolution.

### Oregon/Southwest Washington

In January, independent scholar and JASNA Life Member Alice Davenport gave a talk on "18th Century Landscape: Aesthetics and Jane Austen—The Sublime, the Beautiful, the Picturesque," based on her two articles in *Jane Austen and the Arts: Elegance, Propriety, and Harmony* and *Gothic Landscapes: Changing Eras, Changing Cultures, Changing Anxieties*. She provided a visual overview of notable contributors to 18th century landscape aesthetics, including British novelists (Jane Austen and Ann Radcliffe), philosophers (Edmund Burke), artists (Salvator Rosa and Claude de Lorraine), essayists

Alice  
Davenport,  
RC Linda  
Olson, and  
Pauline  
BeardJane Austen  
and the Arts  
and Gothic  
Landscapes

(Rev. William Gilpin and Sir Uvedale Price), an aesthete (Richard Payne Knight), and architects (Lancelot "Capability" Brown, Humphry Repton, and John Nash). Davenport referenced Austen's novels with examples to show how the author drew on 18th century landscape aesthetics to create a recognizable, realistic fictional world full of wit and humor with "vivid, multilayered characters engaged in believable pursuits."

At our March meeting, RC Linda Olson, Sylvia Foster, and Pauline Beard presented "Social Media, Austen Style." Olson discussed the importance of letter writing during Austen's time, the character of a letter, types of correspondence, conduct guides for letter writing, and how letters were posted. Foster gave us a peek into Austen's writing desk, the kinds of paper available, cross writing, folding a letter, types of sealing wax, and the methods of making paper, quills, quill pens, and ink pots. Beard discussed epistolary writing and focused on *Pride and Prejudice* because it was first written as a series of letters titled *First Impressions*. Members shared favorite Austen correspondence as well as favorite letter-writing scenes in her novels.

### Pennsylvania, Eastern

In February, we held a virtual event featuring Julianne Gehrer, who edited *Martha Lloyd's Household Book*, compiled by Austen's friend and housemate Martha Lloyd. Gehrer described how women constructed these books in Austen's time, collecting the "receipts" (recipes)—both for food and for useful potions such as skin cream and ink—from friends and family. Gehrer has researched the connections through which Lloyd obtained the recipes and made correlations with food mentioned in Austen's novels, such as white soup. The Historic Foodways Society of the Delaware Valley co-sponsored the event, and many of that organization's members found common ground with those of us who appreciate Austen and her work.

Our December meeting featured two interactive games created by our game master, Paul Savidge, inspired by classic television quiz shows. Our Board of Directors Players presented a short play, “Christmas Eve at the Westons’,” a scene from *Emma*, and we toasted Austen in honor of her birthday.

## Pennsylvania, Pittsburgh

In February, we watched the presentation “‘She Could Not Repent Her Resistance’: Jane Austen and the #MeToo Movement,” recorded by Douglas Murray, professor of English at Belmont University. Murray discussed how the #MeToo movement could find confirmation in Austen’s 200-year-old cultural observations, as her novels often dramatize the dangers, both physical and psychological, of growing up female in a patriarchal society. He demonstrated this by analyzing relevant excerpts from *Northanger Abbey*. Murray then joined us live from Harlaxton Manor in Lincolnshire, where he was visiting to teach a class on Austen and the English country house.



*Douglas Murray at Harlaxton Manor*

## South Carolina


Kendall Spillman and Nikki Powell have been elected co-RCs, following Ginny Foreman, who served for five years in the role.

## Texas, Greater Houston

Lisa May has been elected RC, following Barbara Butler and Kaylene Coleman in the position.

## Utah

In November, our virtual book club delved into the world of Regency-era food, reading *The Jane Austen Cookbook* by Maggie Black and Deirdre Le Faye. With a new appreciation for modern kitchens, we celebrated Austen's birthday with a Regency dinner. Preparing dishes based on 19th century recipes, 14 members and a guest gathered in person to sample white soup, chicken baskets, game pie, cold broccoli, and other delicious virtuals. In January, we read Tracy Chevalier's *Remarkable Creatures*, about Austen's contemporary, marine-fossil hunter Mary Anning. February brought a return of the Regency Romance Ball, an evening of dining and dancing hosted by a local dance group, which was attended by several elegantly dressed JASNA members. In March, we focused on character behavior and motivation in *Northanger Abbey*, and a small contingent of members walked in the annual St. Patrick's Day parade in Salt Lake City. It was our first time entering, and we managed to win an award!



Utah's Regency dinner

## Vermont

Thanks to a combined effort with the Kellogg-Hubbard Library, we met online in November for a lively discussion of *Sense and Sensibility*. That

partnership continued as we gathered in December for a virtual Austen birthday tea. February brought another online event, this time in the form of a book/movie night. Michelle Singer of the Kellogg-Hubbard Library was our online host as we focused on several aspects of *Emma*, both the book and the recent film adaptation. In March, we hosted Robert Morrison, author of *The Regency Years: During Which Jane Austen Writes, Napoleon Fights, Byron Makes Love, and Britain Becomes Modern*.

## Washington, Eastern/Idaho, Northern

In January, we celebrated Austen's birthday with a virtual tea and the "Eat. Read. Love." scavenger hunt, designed by co-RC Michele Larrow. Participants searched for items in three rounds, focused on food and drink in the novels; books and reading material mentioned in the novels or about Austen; and items showing our love of Austen, the novels, and the Regency era. Agnes Gawne of the Puget Sound Region earned bonus points for Irish beer (to toast Tom Lefroy). Larrow offered arrow-root biscuits (taste like animal crackers) in honor of Mr. Woodhouse and *Emma*. Natalia Hammond of the Maryland Region shared her beautiful Regency accessories. Chuck Pierce won the category of "books Jane Austen read." Sharon Schmitt shared a cute Austen pillow and an "I'd rather be at Pemberley" bumper sticker. Roseann Thompson's *Pride and Prejudice and Zombies* Funko collection was the envy of many. Kirk Companion (Austen in Boston) showed his enthusiasm for our region with two Pacific Northwest super-regional event T-shirts (and Miss Austen Mouse).

In March we had a dynamic discussion of *Pride and Prejudice* in a virtual meeting, exploring Charlotte Lucas' marriage to Mr. Collins, Mr. Bennet's flaws, and how Darcy and Elizabeth's complementary personalities improve their marriage. We even managed a tolerably civil discussion of the merits of the 2005 *P&P* movie compared to the 1995 BBC miniseries.



“Eat. Read. Love.” scavenger hunt



# In Memoriam



## Mimi Dudley

### Southwest

Former co-RC Miriam (Mimi) Sue (née Fine) Dudley died peacefully in March at age 97. From an early age, she sought refuge in the world of books. She earned a BA in English from UCLA and went on to receive a master of library science from the University of Southern California in the 1940s. She then began a 33-year career as a librarian at UCLA, where she developed a self-directed library instruction workbook that was adapted by many other university and college libraries. The American Library Association has given the annual Miriam Dudley Instruction Librarian Award in her honor since 1984. In 1951, she met and married Norman Dudley, with whom she had two sons and celebrated a nearly 60-year union. The couple retired in 1982 to focus on grandparenting, travel, and literature. The duo also served as co-RCs for two terms, and Mimi served in several other capacities over the years on the Southwest board.



## Patricia Reynolds

### Toronto

Patricia (Pat) Anne (née Dugit) Reynolds passed away in March at age 87. Born and raised in the Kingsway area of Toronto, she was a proud graduate of the commerce program at the University of Toronto—one of only two women in the class of 1956. She became a chartered accountant and married Eric Reynolds in 1961. She loved reading, theater, and travel, and especially loved Jane Austen. An enthusiastic member of JASNA, she attended Annual General

Meetings across North America. The Reynoldses took an unconventional approach to retirement and lived in Japan for two years, teaching English and traveling across Southeast Asia, before returning to Toronto. They were longtime members of St. Andrew's Church in Toronto, where Pat served many roles over the years.



## Gayle Van Auken

### Metropolitan Kansas City

Gayle Van Auken died at home in June 2021. A native of Chicago, she worked at the Linda Hall Library in Kansas City from 1985 until her retirement in 2009. A true autodidact, Van Auken believed that you should never stop striving to learn all that is possible, no matter your age. She earned a BA in German from Cornell College in Iowa and two master's degrees: one in German from Syracuse University, and one in library science from Emporia State in Kansas. Van Auken was a member of the Metropolitan Kansas City Region from 2011 until her passing. She was a proud sponsor of Jane Austen's House in Chawton, Kansas City PBS Brit Club, Colonial Williamsburg Foundation, Kansas City Ballet, and Lyric Opera of Kansas City.

*continued from page 22*

## Washington, Puget Sound

Jim Nagle presented "Coaches, Barouches, and Gigs, Oh My!—Land Transportation in Jane Austen's Time" via Zoom. And we were gratified to be proven right—John Thorpe's sporty gig was on par with the Ford Mustangs during RC Julie Buck's high school days.

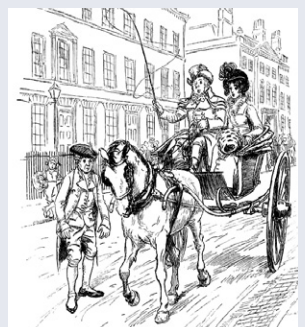
## Wisconsin

In March, we gathered on Zoom to hear author Francine Mathews, who writes the Being a Jane Austen Mystery series as Stephanie Barron, discuss her research behind the newest book in the series, *Jane and the Year Without a Summer*. Members were fascinated to hear how the effects of a huge volcanic explosion on the opposite side of the world drastically affected the weather and events in England in the last year of Austen's life. We also enjoyed learning how Mathews used Austen's visit to Cheltenham Spa as she struggled with declining health as a backdrop for the book's action.

## Wyoming

Jillian Miller has been elected RC, succeeding Jill Ottman, who has taken over the role of treasurer.

*Catherine Morland, being driven by John Thorpe, as illustrated by Hugh Thomson*



*Author Francine Mathews*

# JASNA

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## Cooking With Jane Austen

As president of the Historic Foodways Society of the Delaware Valley in Philadelphia and a JASNA Life Member, Dan Macey aims to keep culinary history alive. He has presented a variety of food-history programs and demonstrations, including the recreation of an authentic Regency-era banquet to benefit Chawton House. He also writes about food history and was nominated for a national food-writing award for penning a piece about mutton in *Emma*.

For JASNA's video series, available at [jasna.org](http://jasna.org), he discusses Austen's fascination with syllabub—a sweet, frothy alcoholic dessert drink wildly popular in her time. What exactly made syllabub so favored among her contemporaries? In the video, you'll learn more about the drink, how it was made, and why it fell out of favor.

Macey also offers a second video, this one on "The Various Vittles That Vexed Miss Charlotte." "Some would argue that there is nothing better than eating leftovers," Macey says. "In Austen's 'Lesley Castle,' however, Charlotte Lutterell worries just how she is going to dispose of all the food that was prepared for her sister's wedding, which was canceled after the groom was thrown from a horse and later died." In the video, he discusses some of the wedding foods featured in the hilarious story as representative of typical banquet foods of an emerging affluent gentry class. He also provides a selection of period recipes for the wedding fare shown in the video.

