

The Amiable Cassandra



The Bath Novels of Lady A™

A~nnotations to the Text

VOLUME ONE

CHAPTER 1:

cottage orné: ‘The cottage *orné* is a new species of building ... and subject to its own laws of fitness and propriety. It is not the habitation of labourers, but of the affluent; of the man of study, of science, or of leisure; it is often the rallying point of domestic comfort, and, in this age of elegant refinement, a mere cottage would be incongruous with the nature of its occupancy. The lawn, the shrubberies, the gravel walks, and the polish that is given to the garden scenery, connected with such habitations, require an edifice in which is to be found a correspondence of tasteful care: perhaps it is essential that this building should be small, and certainly not to exceed two stories; that it should combine properly with the surrounding objects and appear to be native to the spot, and not one of those crude rule-and-square excrescences of the environs of London, the illegitimate family of town and country’ *The Regency* (p. 57).

‘... an elegant little middle-class retreat, often with French windows and verandas. The cottage *ornée* [sic] came in with the vogue for the picturesque: the aim, as the *Encyclopedia of Architecture* says, was to unite internal comfort and external picturesque effects’ Notes, *Lady Susan/The Watsons/Sanditon* (n. 13/p. 219).

its walls ... painted green: ‘the window shutters were not painted green, nor were the walls covered with honeysuckles’ *Sense and Sensibility* (p. 24). An ironic counter-representation of Barton Cottage; Gouldham Cottage is everything that represents the internal and external aesthetics of the rural idyll.

in a wood walk: ‘... and was formed into a rustic shrubbery, with occasional seats, entitled “The Wood Walk” ’ *Memoir* (p. 287).

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in a green smock-frock: ‘[Mrs. Austen] dug up her own potatoes, and I have no doubt she planted them, for the kitchen garden was as much her delight as the flower borders, and I have heard my mother say that when at work, she wore a green round frock like a day-labourer’s’ [Anna Austen of her Grandmamma, Jane Austen’s mother.] *Jane Austen: A Life* (p. 213).

Miss Cassandra Ashton-Dennis: ‘In April she wrote to Richard Crosby, the publisher who had bought *Susan* (*Northanger Abbey*) ... The letter is firm and confident, offering to supply a copy of the book if it had been lost and they were prepared to print it now without delay; otherwise she intended to find another publisher ... and she asked him to answer care of the post office, and to a false name she had chosen for herself, “Mrs Ashton Dennis” ’ *Jane Austen: A Life* (p. 208). In selecting the name of ‘Ashton-Dennis’ as Cassandra’s surname, Jane Austen is, under the guise of *The Bath Novels of Lady A~*, hypothetically, writing a fictional autobiography. Using the *nom de plume* for *The Amiable Cassandra*’s heroine, which J A employed in her official correspondence with Richard Crosby leaves little doubt as to who ‘Cassandra’ really represents. Additionally, the use of ‘Cassandra’ is a pertinent choice in this system of appellative ‘clues’ because it is both the real name of J A’s mother and sister. As with some of the other main characters in the book, the Austen family’s and friends’ names have been similarly ‘reassigned’ to suggest that it is really the Austen clan and their connections upon whom the entire story of *The Amiable Cassandra* is based.

Cassandra’s frame and form were as slight and elegant: ‘About her figure there is general agreement: “slight and elegant”, “tall and slight, but not drooping” ’ [an account of Jane Austen’s person] *Jane Austen: A Life* (p. 111).

dark and brilliant eyes: A direct poke (sustained throughout *Cassandra*) at Charlotte Brontë’s* questionable commentary on Austen’s work, i.e., in Brontë’s correspondence with a ‘friendly critic’ regarding that of her own: ‘I *think*, too, I will endeavour to follow the counsel which shines out of Miss Austen’s “mild eyes”, to finish more, and be more subdued; but neither am I sure of that’ *Memoir* (p. 355).

* ‘Charlotte [Brontë] (1816-55) author of *Jane Eyre* (1847), *Shirley* (1849), and *Villette* (1853)’ (*OED*).

even whimsical and affected: ‘... Phila Walter’s description of Jane Austen herself as “whimsical and affected” ’ *Jane Austen: A Life* (p. 137).

Full of queerness and fun: ‘Jane Austen ... little thinking of future and fame, but caring only for the “queerness and fun” ’ *Memoir* (p. 305).

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possessed of wit, merit, beauty and books: ‘for (said he) he has often and often declared to me that his wife, whoever she might be, must possess, Youth, Beauty, Birth, Wit, Merit, and Money’ *Catharine and Other Writings* (p. 19). A satirical echo of the ivory-towered attributes that J A often ridicules, which qualify women as being ‘truly accomplished’ e.g. Caroline Bingley’s laundry list of female proficiency as cited in *Pride and Prejudice*.

knowing instinctively: ‘the idealization of the family so often supported by conservative theorists of the 1790s led to an emphasis on the supposedly innate and “instinctive” affections that draw family members together’ Explanatory Notes, *Catharine and Other Writings* (n. 88/p. 317). George’s ‘instinctive’ knowledge of what he will one day inherit is inspired by these conservative values, which the Gouldings have clearly taken pains to engender in him from youth.

Gouldham: A fictional village drawn loosely about the locale of Gillingham, Kent, in southeastern England.

This East Kent wealth: J A referred to the wealth of her cousins, the Knights (from whose history the Gouldings (particularly Mrs. Goulding) are drawn), and hence her brother Edward’s fortune and inheritance through them, as ‘the happy indifference of East Kent wealth’ *Jane Austen: A Life* (p. 132). George Ashton-Dennis’s character and situation are drawn largely from that of J A’s third brother Edward Austen [later Knight], but also, to a lesser degree, from her oldest brother, James Austen.

exposing a less auspicious adoption ... upon the merits of character in another: An allusion, respectively, to the adoption of Fanny Price by the Bertrams in *Mansfield Park* and the adoption of Frank Churchill by the Churchills in *Emma*. Cassandra’s mixed feelings about George’s fortuitous adoption, as opposed to her indifferent lot as his natural sister, are hypothetically reflected through the highs and lows of both Fanny’s and Frank’s respective adoptions.

‘the luck of one member of the family is luck to all’: ‘We must not all expect to be individually lucky ... The Luck of one member of a Family is Luck to all’ *Lady Susan/The Watsons/Sanditon* (p. 113).

cultivated intellect: ‘she certainly enjoyed ... associating at home with persons of cultivated intellect’ *Memoir* (p. 301).

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the cradle of her genius: ‘But whatever may be the beauties or defects of the surrounding scenery, this was the residence of Jane Austen for twenty-five years. This was the cradle of her genius’ *Memoir* (p. 287).

the foundation of her fame: ‘It was, however, at Steventon that the real foundations of [J A’s] fame were laid’ *Memoir* (p. 305).

The loss of her first home ... made my heroine exceedingly unhappy: ‘The loss of their first home is generally a great grief to young persons of strong feeling and lively imagination; and Jane was exceedingly unhappy’ *Memoir* (p. 312).

upon delicate encouragement of his favorite sister Eliza: ‘[C E A’s (J A’s sister) Cassandra Elizabeth Austen’s] visits to Godmersham may have given her the chance to put the idea of a house into [Edward Austen’s] head’ *Jane Austen: A Life* (p. 193).

unequal system of preferment: The appointment of a new incumbent to the Deane living subsequently deprives Reverend Ashton-Dennis’s wife and daughters of their home and income.

Having, under Mr. Papworth’s wisest consultation ... considerable saving of expense: John Buonarotti Papworth (1775-1847). Mr. Papworth is one of the few distinguished architects generally associated with Regency architecture. Papworth was particularly interested in designing retreats, painstakingly adapted to their rural settings, for the gentry. The cottage orné is just such a design reflecting internally the external romantic and utilitarian landscapes designed by the likes of Humphry Repton. See: Ch. 1/*cottage orné*.

Grecian temple: Landscaped gardens of this period often incorporated ‘follies’ e.g. fake medieval ruins and Grecian or Roman temples. This suggests the grounds and the home at Gouldham Park are, for its privileged residents, fashionably and functionally elegant, and following the romantic but socially convenient picturesque trends of the day, such as those advocated by landscape gardener, Humphry Repton, and the corresponding designs of architects such as John Papworth, George Basevi, Decimus Burton and John Nash. See: Ch. 1/*cottage orné*/ Ch. 1/*Having ... expense*.

the late Reverend’s dear trio: ‘They found modest lodgings ... while the Austen brothers worked out how best to support their “dear trio” of women’ *Jane Austen: A Life* (p. 188).

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and to resume the pen: '[J A's] fame would have stood on a narrower and less firm basis, if she had not lived to resume her pen at Chawton' *Memoir* (p. 374).

CHAPTER 2:

literary woman: 'to be shunned as literary women are, by the more unpretending of my own sex' *Jane Austen: A Life* (p. 219).

not to affect literary airs: 'To be pointed at – to be noticed & commented upon – to be suspected of literary airs' *Jane Austen: A Life* (p. 218).

as her second: an allusion to *Pride and Prejudice*.

her first extraordinary novel: 'A week later another advertisement called it [*Sense and Sensibility*] an "Extraordinary Novel!"' *Jane Austen: A Life* (p. 219).

eventually it pierced through ...her domestic retirement: 'or in any degree pierce through the obscurity of [J A's] domestic retirement' *Memoir* (p. 273).

'a New Novel by a Lady' very soon became an 'Interesting Novel by Lady A—': '*Sense and Sensibility* was advertised on 31 October 1811 ... as "a New Novel by a Lady—" ... and at the end of November it had become ... "Interesting Novel by Lady A—" ' *Jane Austen: A Life* (p. 219).

beau monde: The fashionable elite of the first circles.

Lady A—'s identity ... scarcely a shadow of a secret: '– the truth is that the Secret has spread so far as to be scarcely the shadow of a secret now' *Jane Austen and Her World* (p. 87).

British temple of literary fame: 'They see [J A] placed ... in our British temple of literary fame' *Memoir* (p. 361).

of great good fortune: '[J A] could scarcely believe what she termed her great good fortune when *Sense and Sensibility* produced a clear profit' 'Biographical Notice' (p. 32).

heard her predict ... for anything but love: Cassandra's name is significant. It is not only an esteemed landmark of Mrs. Austen's aristocratic lineage and the name of her eldest daughter—J A's closest companion and compeer—but it is also draws some significance from the

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mythological Cassandra, daughter of Priam. She was blessed with ‘the gift of prophecy by Apollo’, and then later suffered under his curse when, after cheating him, ‘her prophecies, though true, were destined to be disbelieved’ (*OED*). The novel’s eponymous title is, therefore, applied thematically with regard to the uncanny prescience of the heroine’s character, but it also references one of **JA**’s early pieces entitled *The Beautifull Cassandra*. Its opening line foretellingly reads: ‘Madam You are a Phoenix’, another mythological metaphorical claim which will feature strongly in the development of Cassandra Ashton-Dennis’s character. *Catharine and Other Writings* (p. 41). See: Ch. 1/p. 2/*Miss Cassandra Ashton-Dennis*.

‘the poor animal would be worn out by thirty’: ‘Poor Animal, she will be worn out before she is thirty’ *Jane Austen: A Life* (p. 261).

The violent and rapid increase: ‘but I cannot say that the News of the violently rapid increase of their family gives me so much pleasure’ *Jane Austen: A Life* (p. 20-1).

should have enjoyed a hearty dinner ... before that end came: ‘The doctor could offer no explanation; she had eaten what Fanny [Austen] called a hearty dinner only half an hour before the end’ *Jane Austen: A Life* (p. 206).

the fond slave’s husband: ‘More and Wollstonecraft condemned romance fiction for diverting women’s energies ... for Wollstonecraft, they reduce women to “abject wooers and fond slaves”’ Introduction, *Pride and Prejudice* (p. xx). Just as women are subjugated in such ‘romance’ novels through their quests for love, the very real rigors of the marriage game upon women, rich or poor, therefore, becomes in and of itself a part of the ‘slavery’ debate in *The Amiable Cassandra*. This also reinforces the greater theme of pervasive slavery throughout the Empire, as highlighted in *The Amiable Cassandra* i.e. extending from implicit sexual bargains in marriage to the explicit suppression and suffering of native peoples in the colonies.

to commission an artist ... within close view: ‘Silhouette portraits were also fashionable for the embellishment of personal jewellery, locketts and fine boxes. The custom of wearing small miniatures as costume jewellery in locketts, brooches, even rings goes back to the beginning of the 16th century ... They were also employed on mourning rings. Indeed all the leading silhouettists advertised their miniature portraits on porcelain or ivory to be set in rings, locketts, bracelets, brooches, etc. and undertook to preserve the likeness, however small’ *Decorative Arts* (p. 711).

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the customary restlessness of a man in misery: ‘She went on to imagine Edward [Austen, later Knight] “restless in Misery going from one room to the other – & perhaps not seldom upstairs to see all that remains of his Elizabeth” ’ *Jane Austen: A Life* (p. 206-7). The late ‘Emily’s’ history is based upon that of the well-to-do Elizabeth Bridges, who married Edward Austen at eighteen and died shortly after giving birth to their eleventh child at age 35.

her own darling children: ‘To Cass she again called the new book “my own darling Child” ’ *Jane Austen: A Life* (p. 220).

bringing with them only pleasure and very little pain: A wry take on Dr. Johnson’s ‘celebrated judgment’: ‘Marriage has many pains, but celibacy has no pleasures’ Notes, *Mansfield Park* (Ch. 8/n. 3/p. 411).

mahogany escritoire: ‘Jane’s desk, a box with a sloping lid’ *Jane Austen and Her World* (p. 26).

a gift from her late father: ‘Diedre Le Faye speculates that a “Small Mahogany writing Desk with 1 long Drawer and Glass Ink Stand” bought for twelve shillings at Basingstoke by Mr Austen on 5 Dec. 1794 was a nineteenth birthday present for Jane’ Notes, *Jane Austen: A Life* (Ch. 9/n. 11/p. 310).

While she played ... in the composition of her novels: ‘While [J A] practised, or simply thought, or wrote, a maid laid the fire in the dining room and filled the kettle’ *Jane Austen: A Life* (p. 212).

her father’s large collection of music: ‘and “a large collection of music” ’ *Jane Austen: A Life* (p. 170).

not dissimilar to the inspiration ... with their family name: ‘there were new dances that year ... “Brighton Races” and “Lady Dashwood’s Reel” ’ *Jane Austen: A Life* (p. 208). The allusion is to the Dashwood sisters, Elinor and Marianne, in *Sense and Sensibility*.

to secrete her manuscript sheets under the blotting-book: ‘to slip her manuscript sheets under the blotting-book before anyone came in’ *Jane Austen and Her World* (p. 74).

Having mastered the suppression of impatience or irritability: ‘certainly we never should have guessed it by any signs of impatience or irritability in the writer’ *Memoir* (p. 340).

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being now accustomed to the confines of a cottage and the throng: ‘As Miss Mary Lascelles [esteemed **J A** scholar] has put it, “From the beginning [**J A**] was accustomed to the pressure of close quarters ... She learnt how to lead her life unperturbed in a throng” ’ *Jane Austen and Her World* (p. 108).

I would have thought ... set you up for the year: An allusion to *Emma*, i.e., the novel’s village of ‘Highbury’ and its heroine Emma Woodhouse. It is this novel on which Cassandra is ostensibly working and bringing to a close.

as much a companion to her sister as the moon was to the sun: ‘which made [**C E A**] the moon and the shadow to Jane’s brightness’ *Jane Austen: A Life* (p. 195). Eliza Ashton-Dennis’s character is drawn exclusively from that of **C E A**, Jane Austen’s only sister and most cherished ally and confidante.

while Cassandra’s features were separately good: ‘[**J A’s**] features were separately good’ ‘Biographical Notice’, *Persuasion* (p. 31).

she was not thought so regularly handsome: ‘If not so regularly handsome as her sister, yet [**J A’s**] countenance had a peculiar charm of its own’ *Memoir* (p. 330).

that novel representing sensibility and sense: An allusion to **J A’s** first published novel, *Sense and Sensibility*.

supplied Cassandra’s stories with more than one matriarch: Mrs. Ashton-Dennis’s character has not only been drawn in part from that of **J A’s** mother, but also in part from Mrs. Bennet in *Pride and Prejudice*, Mrs. Dashwood in *Sense and Sensibility* and Mrs. Norris in *Mansfield Park*. Consequently, in her turn, it is seemingly Mrs. A-D. who has inspired the creation of these three matriarchal figures.

not unlike the residents of the more famous cottage: An allusion to Barton Cottage in *Sense and Sensibility*.

receipt book: Recipe book

she had been a sister and a friend under every circumstance: [Of Martha Lloyd] ‘the friend and the sister under every circumstance’ *Jane Austen: A Life* (p. 208). Anne Purcell’s character is

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drawn from that of **J A**'s intimate friend Martha Lloyd, who eventually came to live with **J A** and her family at Chawton Cottage until her marriage to **J A**'s brother Francis.

some comfort to her in her old age: 'I [Mrs. Cassandra Austen] look forward to you [Mary Lloyd (Martha's sister)] as a real comfort to me in my old age' *Jane Austen: A Life* (p. 141).

Miss Cass: Mrs. Ashton-Dennis is employing the formal mode of address to be sarcastic. Cassandra, as the second eldest, unmarried daughter, would be addressed as Miss Cassandra or Miss Cassandra Ashton-Dennis; particularly in the presence of her older sister, who would formally be known as Miss Ashton-Dennis. Oftentimes, and throughout this novel, however, when not in the presence of her sister, Cassandra is addressed as 'Miss Ashton-Dennis' by her general acquaintance.

mystic process: 'I have no doubt that I and my sisters and my cousins, in our visits to Chawton, frequently disturbed this mystic process' *Memoir* (p. 340).

blue stocking: A less-than-flattering term for an intellectual or literary woman.

a former Cassandra marry a duke: '[Mrs. Cassandra Austen's] curious name of Cassandra, shared with several cousins, owed itself to the fact that a Cassandra Willoughby had been the wife of a great-uncle who became the first Duke of Chandos' *Jane Austen: A Life* (p. 11). The Duke of Chandos is later referred to in *The Amiable Cassandra* as the Duke of Cheyne.

This noble nose ... prize of ancestry: '[Mrs. Cassandra Austen], like her husband, was good-looking with a noble nose of which she was proud' *Jane Austen and Her World* (p. 9). 'Mrs Austen, who considered it [her aquiline nose] a mark of aristocratic blood' *Jane Austen: A Life* (p. 108).

the small social commonwealth: 'She acknowledged it to be very fitting, that every little social commonwealth should dictate its own matters of discourse' *Persuasion [1]* (p 41). This concept of the family as a socio-political nucleus is echoed more conservatively in Edmund Burke's 'family at the centre of the political agenda': 'we begin our public affections in our families': 'To be attached to the subdivision, to love the little platoon we belong to in society, is the first principle (the germ as it were) of public affections' Introduction, *Pride and Prejudice* (p. xiii).

had seldom been enlarged by family and friends: 'Our small family party has been but seldom enlarged by friends or neighbours' *Jane Austen: A Life* (p. 213).

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a belated Grand Tour: '[historically] a cultural tour of Europe conventionally undertaken, especially in the 18th century, by a young man of the upper classes as a part of his education' (*OED*). Lawrence's party has clearly been delayed in this education, owing to the protracted state of war between England and France. Napoleon's initial abdication in 1814 allows the gentlemen to only make their tour in that year.

CHAPTER 3:

Cassandra's own family was so much ... the world so little: 'Her own family were so much, and the rest of the world so little, to Jane Austen' *Memoir* (p. 279).

her most enchanting heroine's father: An allusion to Elizabeth Bennet's father in *Pride and Prejudice*. The late Revd Ashton-Dennis's character and history is drawn from that of Revd George Austen, **J A's** father, whom, it is often conjectured, was the inspiration for Mr. Bennet.

his curly snowy hair, bright hazel eyes: '[Mr. George Austen] was known as "the handsome proctor", and handsome, by all reports, he was, with prematurely white curly hair and exceptionally bright hazel eyes' *Jane Austen and Her World* (p. 8-9).

endowed with uncommon abilities: 'Henry [Austen] was now over six foot, also much improved, in fact "endowed with uncommon abilities"' *Jane Austen: A Life* (p. 79). Lawrence Ashton-Dennis's character is drawn almost exclusively from that of **J A's** favorite brother and 'agent', Henry Austen.

who could create perpetual sunshine: 'Brilliant in conversation he [Henry Austen] was ... blessed with a hopefulness of temper which ... served to create a perpetual sunshine' *Jane Austen and Her World* (p. 23).

'Madame la Comtesse': The French title of countess used to address Mrs. Ashton-Dennis's exotic niece.

what if the Almighty had come for her: 'I sometimes think that God Almighty must have forgotten me; but I dare say He will come for me in His own good time' *Jane Austen: A Life* (p. 279).

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they should have finished the business before Elba: After his defeat in April 1814, Napoleon was forced to abdicate unconditionally and was exiled to the Mediterranean island of Elba. Clearly Mrs. Ashton-Dennis is expressing her desire for the Emperor's permanent removal, a wish that later proves prophetic.

full of fun and wit: '[Tom Chute] was "full of wit and fun"' *Jane Austen: A Life* (p. 92). Terry's character is partly drawn from that of Tom Fowle, Cassandra Austen's fiancé, and Tom Chute, the younger brother of a wealthy neighbor of Jane Austen's in Hampshire, William Chute, upon whom Thomas Alveston's character is drawn.

if he were not hunting ... practicing dance steps with the girls: 'Tom Chute ... grew up to hunt with James and Frank [Austen], and to dance and play cards with Cassandra and Jane [Austen]' *Jane Austen: A Life* (p. 92).

right of advowson: The rights held by the aristocracy and landed gentry to sell the promise of a living on an estate. It was often advertised in newspapers not only according to its value, but also indicating what the incumbent's life expectancy was.

Joseph Wood: As per 'John Groom' in *Mansfield Park*, 'Wood' denotes the servant's duties as a carpenter, rather than his actual surname.

CHAPTER 4:

Once a wistful ... well-settled feme covert: 'grave, dark, delicately pretty Betsy [Eliza Hancock]' ... 'The wistful face of little Betsy' *Jane Austen: A Life* (p. 3, *ill. 1* respectively). Charlotte de Lafayette's character is drawn exclusively from that of Eliza de Feuillide [*née* Hancock], J A's 'exotic' first cousin, and only daughter of Revd George Austen's most 'enterprising' sister, Philadelphia Hancock, and her elderly husband Tysoe Saul Hancock, upon whom Saul Halyard's history is based.

Born to a family of love: 'The Johnsons were a family of love' *Catharine and Other Writings* (p. 12). This Richardsonian reference used to describe the Grandisons in *Sir Charles Grandison*, which is 'perhaps derived from "the Family of Love", the name of a sixteenth-century pietistical sect' (Explanatory Notes, *Catharine and Other Writings* (n. 12/p. 291)), is ironically employed to reflect upon Charlotte's enigmatic origins as a 'love child', from a liaison that is anything but pious.

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these connections and expectations: ‘[Jean Capot de Feuillide] having great connections and expectations’ *Jane Austen: A Life* (p. 50).

the Revolution destroyed all order: ‘Everything she beleived [sic] was going to rack and ruin, all order was destroyed over the face of the World’ *Catharine and Other Writings* (p. 193).

the young Comte’s ‘incivism’ of laying cultivable land to meadow: ‘but it was said that the charge of “incivism”, under which [Jean Capot de Feuillide] suffered, rested on the fact of his having laid down some arable land into pasture’ *Memoir* (p. 289). The late Comte de Lafayette’s history is exclusively based upon that of Jean François Capot de Feuillide, who was J A’s cousin Eliza’s first husband.

in his schemes of improvement: ‘The practice of improving estates went on throughout the eighteenth century, among grand and more modest proprietors ... According to the social historian J. H. Plumb: ‘“Improvement” was the most over-used word of the eighteenth century England—landscapes, gardens, agriculture, science, manufacture, music, art, literature, instruction both secular and religious were constantly described as being improved’. The Comte de Feuillide set about draining and improving a large area of insanitary swamp near Nérac in France upon such principles, in order to convert it into profitable, agricultural land. During this process the common, upon which the local peasantry pastured their livestock and collected reeds, was enclosed, much to their united chagrin. Enclosure was a dubious feature of the policies of improvement. Through this system of ‘encroachment’, the enclosure of common pasture for larger farming units was not atypical, and the landlord effecting the unwelcome alterations would, more often than not, be the sole recipient of the income generated from the enclosure to the complete exclusion of the common’s previous superintendents.

suffered a very dreadful attack: ‘At the end of the month [Philadelphia Hancock] suffered a “very dreadful attack” ’ *Jane Austen: A Life* (p. 77). The late Lila Halyard’s history is based upon that of Revd George Austen’s sister, Philadelphia Hancock.

She was a rare acquisition to their society: ‘such an element [Eliza de Feuillide] in the society of a country parsonage must have been a rare acquisition’ *Memoir* (p. 289).

It was she who had tempted Cassandra to Berquin: ‘Eliza [de Feuillide] and her mother [Philadelphia Hancock] are the most likely people to have brought with them a birthday present of books for Jane by the French children’s writer Arnaud Berquin’ *Jane Austen: A Life* (p. 45).

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and Laclos as a young woman: ‘but it has been suggested that Austen was influenced by the Laclos novel of 1782 *Les Liaisons Dangereuses*: and who could have shown her a copy of that scandalous book but Eliza [de Feuillide]’ *Jane Austen: A Life* (p. 82).

taught her to speak French with facility: ‘[J A] read French with facility’ *Memoir* (p. 330).

tall enough: ‘I hear that Henry [Austen] is taller than ever’ *Jane Austen: A Life* (p. 62).

quite a man of business: ‘Mrs Austen, comparing Edward and James in later years, wrote, that Edward was “quite a man of business” ’ *Jane Austen and Her World* (p. 22).

the best bedroom: ‘there was a “Best Bedroom” kept for guests’ *Jane Austen: A Life* (p. 211).

CHAPTER 5:

to become his essential companion from one year’s end to the other: ‘his being the most delightful companion to his daughter from one year’s end to the other’ *Catharine and Other Writings* (p. 230).

Almost another sister: ‘Fanny [Austen, later Knight] who was the delight of her aunt’s life, “almost another Sister” ’ *Jane Austen and Her World* (p. 126). Penelope Ashton-Dennis’s character is drawn from two of J A’s favorite nieces, Fanny Austen [Edward Austen’s eldest child] and Anna Austen [James Austen’s eldest child from his first marriage to Anne Mathew]. Fanny Austen, by all accounts, held an especially dear place in J A’s heart.

All health and good humor: ‘Uncle Henry [Austen] and I had a glimpse of his handsome face, looking all health and good humour’ *Memoir* (p. 379).

country: In this context Romney is using the archaic ‘country’ in place of ‘county’.

Tory: The name for the (conservative) members of the English parliamentary party supporting the established religious and political order of the day.

the service of his frank: ‘A frank was the signature of an MP on a letter, which allowed it to be sent through the mail without payment. This system was so widely abused by MPs giving their



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franks to friends and neighbours that even the most respectable people asked for them unhesitatingly. Letters without a frank were paid for by the recipient' Notes, *Jane Austen: A Life* (Ch. 8/n. 18/p. 309).

the good-tempered and orderly boy: 'The little lord [Lord Lymington, later Lord Portsmouth] was "between five and six years old, very backward for his age, but good tempered and orderly" ' *Jane Austen: A Life* (p. 87). Lord Lamington's character is drawn from that of Lord Portsmouth, an eccentric aristocratic neighbor of J A's in Hampshire.

Alarmed by his son's hesitation in speech, which only grew worse: 'alarmed at the hesitation in his [Lord Lymington's] speech, which certainly grew worse' *Jane Austen: A Life* (p. 87). Mr. Tanner's 'instruction' (and name) is based upon all that was conjectured of a 'Mr. Angier's' tutelage of young Lord Lymington in London.

mansion of learning: 'She [Mrs. Austen] urged him to return to "the Mansion of Learning" ' *Jane Austen: A Life* (p. 24).

abandoned herself: 'Lord Clive asserted that Mrs Hancock "abandoned herself to Mr Hastings" ' *Jane Austen: A Life* (p. 17). Winston Prentice's character is drawn from Warren Hastings, a long-time and 'close' acquaintance of Philadelphia and Saul Hancock during the time they lived in India. It is conjectured, as Hastings distinguished himself to ultimately become Governor of India, that after the loss of his first wife and two children, he had an affair with Philadelphia and fathered Eliza Hancock.

CHAPTER 6:

at White's: One of the most prestigious men's clubs in St James's Street, London.

by a treaty that guaranteed the peace: 'The Treaty of Paris, signed on May 30, 1814 by France and its seven allied adversaries' (*Microsoft Encarta '99*.)

open weather: Frost-free weather conditions.

Oh ... Lawrence: 'Henry [Austen] at Whites! – Oh! What a Henry' *Jane Austen: A Life* (p. 242)

Sicily: Given the heroic and romantic proportions of John Lascelles's character and the nature of his association with Cassandra, 'Sicily' is significant because his having been first introduced to

The Amiable Cassandra



A~nnotations to the Text

Lawrence there evokes elements of Anne Radcliffe's *A Sicilian Romance*; wherein its heroine falls in love with her hero at a ball in the belief that he is ready and willing to return those sentiments. What then follows this assumption, unfolds in a not too dissimilar fashion in *The Amiable Cassandra*. Radcliffe's novels feature in *Northanger Abbey*; thus introducing Lascelles to the reader in this way is meant to be a comparative literary flag of the books-within-a-book and the creator-inseparable-from-the-creation themes in *The Amiable Cassandra*.

take up his place in the Temple: One of the four Inns of Court, 'four institutions in London whose members comprise the bar of England and Wales'. The four inns are made up of the Inner and Middle Temples, Gray's Inn and Lincoln's Inn (*Microsoft Encarta '99*) John Lascelles has just been freshly made into a barrister and is about to take up his practice in town and keep his chambers (offices) at the one of the aforementioned Inns of Court. John Lascelles's character is drawn from two of **J A's** most notable love-interests: Thomas Langlois Lefroy, Anne Lefroy's [**J A's** close friend and mentor] Irish nephew, and a gentleman who captured **J A's** imagination while visiting Teignmouth with her parents and sister in 1802, but subsequently died.

she could not hold his brotherly vanity and love against him: '- & what does [Henry Austen] do in the warmth of his Brotherly vanity & Love, but immediately tell them who wrote it' *Jane Austen and Her World* (p. 87).

(of Huguenot descent): Huguenot is the 'name given to the Protestants of France from about 1560 to 1629. Protestantism was introduced into France between 1520 and 1523 and its principles were accepted by many members of the nobility, the intellectual classes, and the middle class'. Growing intolerance and bitter disputes between France's Protestants and Roman Catholics over the ensuing years led to civil wars and ongoing persecution of Protestants. On October 1685, after Louis XIV 'revoked the Edict of Nantes' (an edict issued by Henry IV in 1598, allowing French Protestants 'almost complete religious freedom'), life became 'intolerable under the ensuing persecutions and evaporation of religious liberty. As a consequence, hundreds of thousands of Huguenots fled to England, Germany, the Netherlands, Switzerland, and the English colonies in North America ... The total emigration is believed to have been between 400 000 to 1 million, with about 1 million Protestants remaining in France' (*Microsoft Encarta '99*). It is no accident that the Lascelles clan hails from a people who have deserted their homeland and fought wars over their right to freedom of expression, liberty, justice and equality; significantly these are all qualities which are embodied in the character and profession of John Lascelles.

The Amiable Cassandra



A~nnotations to the Text

her harem: ‘Edward [Knight, formerly Austen] and what Jane now referred to as his Harem were at Chawton House for the whole of the summer of 1813’ *Jane Austen: A Life* (p. 237).

well placed out: Women who were educated but had little income, very often found work as governesses or paid companions. Jane Cuninghame, as a penniless educated woman, faithfully fulfills her duty, therefore, as a ‘slave’ to George’s children’s education, just as their mother, Emily, Miss Cuninghame’s entitled and privileged ‘predecessor’, has succumbed to a far worse fate brought on by multiple childbirth. See: Ch. 2/*the fond slave’s husband*.

controlling any neglect: Private education at home, as is befitting the status and the class of the Ashton-Dennis family of Gouldham Park, is clearly preferred, rather than having the children, now bereft of their mother’s influence, given over to the more dubitable instruction of a boarding school.

horribly affected: ‘[Miss Anne Sharp] was found “horridly affected but rather amusing” ’ *Jane Austen: A Life* (p. 137). Jane Cuninghame’s character is drawn from that of Anne Sharp, **J A’s** *semblable* and hypothetical ‘trustee’ of *The Bath Novels of Lady Austen*. See: Ch. 1/*even whimsical and affected*.

It was no accident that she had named this would-be governess ‘Jane’: an allusion to Jane Fairfax of *Emma*.

sold all the copies printed: An allusion to *Mansfield Park*: ‘the first edition of some 1,500 copies was sold out in six months’ *Jane Austen and Her World* (p. 94).

‘R.W. Chapman conjectures a first edition of 1250 copies. All copies were sold’ Note on the Text, *Mansfield Park* (p. xl).

CHAPTER 7:

prosings: idle gossip.

Byron’s man of business: ‘The family further appointed trustees to superintend [Lord Portsmouth’s] property, one of whom was John Hanson, a London lawyer who was also the young Lord Byron’s man of business’ *Jane Austen: A Life* (p. 88). Giles Swindell’s character is drawn from that of John Hanson.

The Amiable Cassandra



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A~nnotations to the Text

were of a peculiar nature: ‘He was the Lord Portsmouth whose eccentricities afterwards became notorious, and the invitations, as well as other arrangements about these balls, were of a peculiar character’ *Memoir* (p. 316).

the invitations were curiously worded: ‘Our invitations for the 19th are arrived, and very curiously they are worded’ *Memoir* (p. 316).

sylvan lake and marble Pan: artificial language in high pastoral mode parodying that employed in **J A**’s early writing, e. g. *Frederic and Elfrida*.

infinite gallery: a long passage, ‘a common feature of medieval and Elizabethan domestic architecture, prized by lovers of the picturesque and the Gothic’ Explanatory Notes, *Catharine and Other Writings* (n. 123/p. 325). This architectural feature foreshadows the role of the Gothic influence that Lord Lamington’s ‘lucifugous’ character will have upon Cassandra’s work—and hypothetically, therefore, on **J A**’s work—specifically in *Northanger Abbey*, but also in *Persuasion*. Architecture in *The Amiable Cassandra* also reflects political values. Lamington Lodge’s scope and scale symbolically reflects the role of the ‘old order’ and its historical domination and the political injustice of its moneyed ranks within the Empire; essentially the intrinsic nature of the Empire itself. Increasingly all of this is challenged by the ‘torch bearers’ of the new meritocracy—represented by moral characters such as Charles Romney and, most significantly, Cassandra and the dazzling luminary, Lascelles.

cultivated minds: ‘It will be seen also that though her circle of society was small, yet she found in her neighbourhood, persons of good taste and cultivated minds’ *Memoir* (p. 283).

Great and the Small House: ‘Dr. R.W. Chapman has suggested [Chawton Cottage] was probably the Small House, in distinction to Chawton Manor, which was spoken of in the family as the Great House’ *Jane Austen and Her World* (p. 68). Both Chawton Manor and Chawton Cottage are the models of inspiration for Gouldham Park and Gouldham Cottage, respectively.

the cavernous inner-lobby of the hall: the inner-lobby is being used as the hall, while the main area of the hall is the area where the ball will be held.

Mrs. Gowland’s best concoction: Gowland’s lotion was an established treatment for a host of facial ‘impurities’, seemingly anything from freckles to pallor, and, in Miss Morgan’s case, wrinkles.

The Amiable Cassandra



A~nnotations to the Text

Miss Morgan has at least got a different dress on: ‘Lady Portsmouth had got a different dress on’ *Jane Austen: A Life* (p. 88). Miss Morgan’s character is drawn from the Hon. Grace Norton who later became Lady Portsmouth at the seasoned age of forty-seven.

giving hands across in a set: ‘A figure in dance of two half-turns performed by two couples at the top of a set.

I wonder what they mean by being so civil: ‘I wonder what [William Chute] means by being so civil’ *Jane Austen: A Life* (p. 96). See: Ch. 3/*full of fun and wit*.

the next presentation: The clerical living and its income intended for Terry’s use in the future, which should have been his after its present incumbent vacated it, can no longer be depended upon thanks to Thomas’s unwelcome intervention. See: Ch. 3/*right of advowson*.

sister: sister-in-law.

negus: Heated sweet wine mixed with water.

tales of the courtly pigsties he surveys every morning, as soon as he rises: ‘[Lord Bolton] aroused Mr Austen’s interest by building particularly elegant pigsties, which he visited “every morning as soon as he rises” ’ *Jane Austen: A Life* (p. 86).

he dances too ill to be endured: ‘[J A] also told Cassandra she had preferred to sit down “two Dances in preference to having Lord Bolton’s eldest son for my partner, who danced too ill to be endured” ’ *Jane Austen: A Life* (p. 86). Mr. Burton’s character is based loosely upon that of the oldest Mr. Bolton.

the Boulanger to a close: A French country dance, danced in a long set of couples as the fifth and final dance in the quadrille.

the quadrille: The English quadrille performed by a grouping(s) of four couples; this square dance was made up of 3,5,6 ‘cotillion figures’, each of which comprised an entire dance on its own.

My hair is at least tidy, which was all my ambition: ‘ “My hair was at least tidy, which was all my ambition,” [J A] wrote after a ball at Lord Portsmouth’s’ *Jane Austen: A Life* (p. 109).

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A~nnotations to the Text

the pain of pleasure more keenly: ‘A key opposition in eighteenth-century philosophy, following John Locke’s influential theories on the physical basis of intellectual activity’ Notes, *Emma* (Ch. 1/n. 4/p. 397). This ‘opposition’ philosophy of ‘pleasure and pain’ is consistently referred to throughout *The Amiable Cassandra* to show, in the end, that the human condition cannot feel the sensation of one without having an understanding of the other. See: Ch. 2/*bringing with them only pleasure...*

black jobs and beatings: ‘One of Lord Portsmouth’s eccentricities was that he took an obsessive interest in funerals (“black jobs”) and slaughterhouses. He would get his servants to stage mock funerals for his amusement, and visit slaughterhouses in order to strike the animals awaiting death with a stick or an axe, saying as he did so, “Serve you right” ’ *Jane Austen: A Life* (p. 88). The jovial Sam Prentice, with his insouciant remarks, has been resurrected out of the memory of the deceased young George Hastings, Warren Hastings’ only son who died of diphtheria while in the care of J A’s newly-wed parents.

the freeholders: Persons who hold a permanent tenure of land (or property) and may dispose it at will.

Oh, I have collected my people delightfully ... good sense: ‘You are now collecting your People delightfully, getting them exactly into such a spot as is the delight of my [J A’s] life; –3 or 4 Families in a country Village is the very thing to work on’ *Jane Austen: A Life* (p. 243).

‘I [J A] am going to take a heroine who no one but myself shall much like’ *Jane Austen and Her World* (p. 96).

‘I [J A] am strongly haunted with the idea that to those readers who have preferred “Pride and Prejudice” it will appear inferior in wit, and to those who have preferred “Mansfield Park” inferior in good sense’ *Memoir* (p. 352).

It was rather the traits ... genius ‘Something recalled to [Sir J. Mackintosh’s biographer’s] mind the traits of character which are so delicately touched in Miss Austen’s novels ... He said that there was genius in sketching out that new kind of novel’ *Memoir* (p. 367).

Too true ... my last heroine insipid: ‘[J A’s] mother found the virtuous heroine “insipid” ’ *Jane Austen: A Life* (p. 226). This is an allusion to Fanny Price of *Mansfield Park*.

Louisa could not bear her: ‘Anna [Austen] also declared she “could not bear Fanny” ’ *Jane Austen: A Life* (p. 227).

The Amiable Cassandra



The Bath Novels of Lady A

A~nnotations to the Text

Pen desired there be more love between her and her cousin: ‘Fanny Knight wanted “more Love between her & Edmund” ’ *Jane Austen and Her World* (p. 94). An allusion to the complex attraction existing between cousins Fanny Price and Edmund Bertram of *Mansfield Park*.

Eliza wished she had married the villain: ‘As for Cassandra, although she was “fond of Fanny”, she also, according to one of her nieces, tried to persuade Jane to let her marry Henry Crawford’ *Jane Austen: A Life* (p. 227). An allusion to Fanny Price’s worldly suitor, Henry Crawford, of *Mansfield Park*.

for wounding the legs of all the fair: an echo of Alice’s hilarious, though melancholy, exclamation in *J A’s Jack and Alice*: ‘Oh! cruel Charles to wound the hearts & the legs of all the fair’ *Love and Freindship* (p. 20). This is also a jab at the very thing Shakespeare noted in *Hamlet*, that ‘the toe of the peasant comes so near the heel of the courtier’, furthering the debate on the nature vs. artifice themes in *The Amiable Cassandra*. Although Mr. Burton, not unlike Lord Lamington, is placed on the upper tiers of the social hierarchy (thanks to his lineage), nothing can disguise his inept behavior—not even to qualify him for interaction with ladies from the lower ranks. Mr. Burton’s ‘execution’ in etiquette proves that money can in no way gild what nature has not properly fashioned. See: Ch. 7/*infinite gallery*.

CHAPTER 8:

pocket-book: A diary or journal usually ‘calf bound – with gilt edges and closing flaps, a pocket for extra notes inside, and some with marbled endpapers. They have printed matter at the front, information about hackney-cab prices, names of banks and other miscellaneous practical stuff, and engravings of fashions, theatrical scenes and places. They also print contemporary verse, much of it by women, at the back. Some have obituary and birth notices’ Notes, *Jane Austen: A Life* (Ch. 8/n. 17/p. 308).

I shall exchange my shoe-roses for pattens: shoe-roses are decorations for dancing shoes. Pattens are clog-type overshoes worn for keeping shoes clean by lifting them out of the mud. Cassandra’s observation of the havoc Mr. Burton has wrought upon her ensemble, from her gloves to her shoes, ironically throws a light on his lack of breeding. As a rich man, Mr. Burton’s wealth should equip him to fraternize and interact quite ably with a woman from modest circumstances such as Cassandra. In the end, however, he functions rather as the ‘mud’ to the ‘overshoe’ of her more refined and rational nature. See: Ch. 7/*for wounding the legs of all the fair*.



A~nnotations to the Text

while I contemplate my feet with some pique: an ironic poke at Charlotte Brontë's comment: '[J A's] business is not half so much with the human heart as with the human eyes, mouth, hands, and feet. What sees keenly, speaks aptly, moves flexibly, it suits her to study'. Feet not unlike eyes, mouths and hands, are indeed great levelers and flags of the human condition, as previously illustrated in the case of Mr. Burton's dance etiquette. In fact, much more can be determined of humankind in observing the banal and the inconsequential. Jane Austen masterfully illustrates the latter in her novels, especially when compared to the soaring romanticism of the larger-than-life characters created by the likes of Brontë, Scott, etc. See: Ch. 1/*dark and brilliant eyes*. See: Ch. 7/*It was rather the traits ... genius*.

cotillion[s]: An elaborate ballroom dance popular in the 19th century as the final dance of the evening. Originally a French country dance carried over from the 18th century.

Under these 'Opinions' ... lacks the spirit of P. & P.: 'Alethea Bigg thought *Mansfield Park* lacked the spirit of its predecessor [*Pride and Prejudice*]' *Jane Austen: A Life* (p. 227). Both Mary and Louisa Niven's characters are based upon that of the Bigg sisters [Alethea, Elizabeth and Catherine], J A's close friends and neighbors in Hampshire.

(my next ... exclusive objection to Miss F.): an allusion to *Emma*, J A's fourth novel, and that book's Miss Jane Fairfax.

Miss C. in M P.: an allusion to Miss Mary Crawford in *Mansfield Park*.

Miss F. P.: an allusion to *Mansfield Park*'s heroine, Fanny Price.

H. C ... Lady B. and Mrs. N.: an allusion to Henry Crawford, Lady Bertram and Mrs. Norris, respectively, in *Mansfield Park*.

Oh ... extremely interesting: '[Henry Austen] admires H. Crawford – I mean properly – as a clever, pleasant Man' *Jane Austen: A Life* (p. 227).

'[Henry Austen] took to Lady B. and Mrs N. most kindly' *Memoir* (p. 346)

'[Henry Austen] found the last half of the last volume *extremely interesting*' *Jane Austen: A Life* (p. 227).

escaped the confines of Elba: 'Elba ... island in eastern Italy, in the Tyrrhenian Sea, forming part of the province of Livorno, off the coast of Tuscany (Toscana) ... Elba is chiefly known, however, as the place of exile of Napoleon after his first abdication, from May 4, 1814 to



A~nnotations to the Text

February 26, 1815, when he escaped and returned to France. He enjoyed full sovereignty over the island, with the title of emperor' (*Microsoft Encarta '99*).

An express: a messenger dispatched on an express errand.

(effusions of fancy): 'Effusions of Fancy by a very Young Lady Consisting of Tales in a Style entirely new' *Jane Austen: A Life* (p. 66).

her heart's preference: 'still my Heart gives the preference to Jane' *Jane Austen: A Life* (p. 47).

toad-eater[s]: '[archaic] a toady' (*OED*).

since I lived in Bengal: 'the British name for a province in north-east India, now partly in Pakistan and partly in Bangladesh' Explanatory Notes, *Catharine and Other Writings* (n. 188/p. 347). Bengal was the birthplace of Eliza de Feuillide.

to canvass against the elections: 'i.e., in anticipation of the election' *Sense and Sensibility* (n. 20/p. 338).

(bandboxes): boxes for hats and bonnets.

captivating grace: An epithet taken from **J A's** memorial poem to Anne Lefroy re: 'captivating grace' *Jane Austen: A Life* (p. 39). Susan Lascelles's character is drawn from that of Mrs. Anne [Brydges] Lefroy, a close friend-mentor and neighbor of **J A's** in Hampshire.

some poetical passages of Shakespeare: 'She was known as "Madam Lefroy" ... and she came from Kent with a reputation as a great reader ... and a writer of poetry, with a knowledge of ... "the poetical passages of Shakespeare"' *Jane Austen: A Life* (p. 38).

(with my sprack wit): 'the Austens were all talented with the powers of invention that Mrs Austen called "sprack wit"' M. Laski, *Jane Austen and Her World* (p. 30).

hair-do was altogether too much swept up: '... impossible to imagine Jane with the swept-up and powdered creations of Mrs Lefroy' *Jane Austen: A Life* (p. 110).

apparent Shakespearean references and analogies: Claire Tomalin cites *Mansfield Park* as the **J A** novel with the most traces of Shakespeare see: Notes, *Jane Austen: A Life*



A~nnotations to the Text

(Ch. 21/n. 14/p. 329).

Milton, Gray, Collins and Pope: ‘Madame Lefroy ... came from Kent ... with a knowledge of Milton, Pope, Collins, Gray’ *Jane Austen: A Life* (p. 38). John Milton (1608-74), English poet famous for three major works *Paradise Lost*, *Paradise Regained*, and the verse drama *Samson Agonistes*. ‘Thomas Gray (1716-71), English poet best known for “Elegy Written in a Country Church-Yard” (1751)’ (*OED*). William Collins, English poet, acclaimed for pieces such as ‘Ode to Evening’, ‘Ode to Simplicity’, and ‘The Passions’. Alexander Pope (1688-1744), ‘English Poet. A major figure of the Augustan age, he is famous for his caustic wit and metrical skill, in particular his use of the heroic couplet. Notable works: *The Rape of the Lock ... An Essay on Man*’ (*OED*).

se’nnight: a contraction of ‘seven night’; a week.

solid worth: Also cited from the **J A** memorial poem to Anna Lefroy, i.e., the epithet attributing ‘solid worth’ to Madam Lefroy’s character, *Jane Austen: A Life* (p. 39).

CHAPTER 9:

After spending a delicious morning together: ‘At: [Aunt Jane] & I [Fanny Knight, formerly Austen] had a delicious morning together’ *Jane Austen: A Life* (p. 238).

I must say your liking ... hate all my others: ‘[Fanny’s] liking Darcy & Elizabeth is enough, she might hate all the others if she would’ *Jane Austen and Her World*. (p. 87).

Romney’s chaise: drawn by two or four horses, the chaise was a closed, four-wheeled carriage seating three persons.

great-coated: wearing a great coat—a heavy long overcoat.

pin-money: an allowance of money for personal expenses.

walking dress: ladies’ day and street wear (usually) comprising a muslin or cambric gown with a shorter hem than an evening gown, bonnet, pelisse*, gloves and ‘yellow kid slippers’.

* A pelisse is a long velvet or satin cloak or ‘mantle’ worn by women, with sleeves or ‘slits’ to put their arms through, trimmed with fur, silk, etc.

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The Bath Novels of Lady A

A~nnotations to the Text

plain and figured muslin: plain and patterned thin cotton fabric imported from India.

milliner's: 'originally meaning an inhabitant of Milan, a milliner was a vendor not just of hats but of "fancy" goods and articles of clothing such as might have come from Milan – ribbons, gloves, etc.', Notes, *Pride and Prejudice* (Ch. 7/n. 4/p. 322).

circulating libraries: these libraries were particularly associated with resort towns and were themselves public places of social fare. Charging admission and annual subscription fees, and often capitalizing on the taste for popular fiction, particularly romance novels, one could also buy a gallimaufry of trinkets and jewelry, and tickets for theater, musical concerts, etc.

his own set: Each of J A's novels was originally printed in volumes comprising one book, e.g. in a letter to her publisher she writes: 'I shall subjoin a list of those persons to whom I must trouble you to forward also a set each, when the work is out; all unbound' *Memoir* (p. 358).

Gretna Green: implying elopement to Gretna Green, 'town in Dumfries in southern Scotland, north of Carlisle, where marriages of parties under 21 could be quickly performed; the destination of many English elopers' Explanatory Notes, *Catharine and Other Writings* (n. 93/p. 318). The reference to Gretna Green is an ironic one in view of the influence John Lascelles will soon have over Cassandra's life, and also because he turns out to be Scottish.

too many French novels: Just as Charlotte has introduced Cassandra to the likes of Laclos, so too, it may be construed, that Cassandra has passed on her knowledge and taste of such 'forbidden' books to her niece.

ancient basilica in Rome: the portrayal of John Lascelles, as represented in art, makes the backdrop of this painting significant. The basilica, being the ruins of an ancient Roman law court, foreshadows the rational equity of both Lascelles's character and profession and, in contrast, as an edictal remnant of ancient Rome, it also foreshadows the powerful counterpoise of influence that Lascelles's patron, James Lascelles, will have over his protégé's moral forte. John Lascelles's relationship with his patron-uncle is fashioned from the history of Tom Lefroy's obligations to a great-uncle and patron. The latter similarly financed Lefroy's education to propel him into a successful profession. James Lascelles in *The Amiable Cassandra* represents Lefroy's great-uncle.

the scene of enlightenment: this sightseeing event captured in Lawrence's painting would have been a necessary part of the Grand Tour experience, i.e., to visit instructive and historical sights.



A~nnotations to the Text

The gathering of a troupe of liberal friends at such a landmark is allegorical, i.e., it symbolizes the informed nature of their collective minds, which further edifies the scene.

CHAPTER 10:

E. begun ... March 29th 1815: An allusion to: ‘Emma begun Jan 21st 1814, finished March 29th 1815’ *Jane Austen: A Life* (p. 242).

Eliza likes E. better ... not so well as M.P.: ‘Cassandra liked *Emma* “better than P. & P.– but not so well as M.P.” ’ *Jane Austen: A Life* (p. 251).

patronesses of Almack’s: the most select assembly rooms and prestigious social venues in Regency London ‘presided over by its dictatorial patronesses – the aristocratic Countess Leiven, Lady Jersey, Lady Sefton, Mrs Drummond Burrell, Emily Cooper and Princess Esterhazy – and one could go there only if one had been approved by these ladies and presented with vouchers’ *Georgette Heyer’s Regency England* (p. 20).

her new confidential maid: ‘Eliza [de Feuillide] had acquired a new “confidential maid” ’ *Jane Austen: A Life* (p. 128).

every punishment and accompanying corruption: ‘Francis [Austen] was at the naval school in Portsmouth. The regime there was tough, not to say brutal; discipline was maintained with a horsewhip, and there were complaints about bullying, idleness and debauchery’ *Jane Austen: A Life* (p. 44). Fulwar Ashton-Dennis’s character is drawn from both Admiral Sir Francis Austen, **J A**’s most successful naval brother, and her youngest brother Charles, whose career in the navy was also nothing less than laudable.

to be always careful of his teeth: ‘George Austen to Francis Austen, Dec. 1788, unpublished portion of letter in possession of Alwyn Austen. “Personal cleanliness, in the hot Country you are going to, will be so necessary to your Comfort & Health that I need not recommend it – I shall only therefore beg of you to be particularly careful of your Teeth” ’ Notes, *Jane Austen: A Life* (Ch. 3/n. 13/p. 299).

made into his own ship: promoted to the rank of captain of a ship.

the Admiralty and influential merchants alike: ‘In the public sphere [Frank Austen] received formal thanks from the Admiralty for his effective command at sea; and from the East India

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A~nnotations to the Text

Company a thousand guineas and some silver-plate for bringing back “Treasure” from China to England’ *Jane Austen: A Life* (p. 217).

prize monies: ‘The money realized by the capture of an enemy ship (or cargo) as a prize of war’ Notes, *Mansfield Park* (Ch. 7/n. 1/p. 409). This money was then divided up amongst the crew in order of seniority, the largest sums being paid to the highest ranking crew members, such as the ship’s commander and his officers.

possessing great firmness of character: ‘[Francis Austen] possessed great firmness of character’ *Memoir* (p. 281).

the Iron Duke’s victory at Waterloo: Arthur Wellesley, 1st Duke of Wellington, who decisively defeated Napoleon at the famous Battle of Waterloo on June 18, 1815.

Nelson’s china: a china breakfast service commemorating Horatio Nelson’s service to the Empire, which, by this time, included the pinnacle of his fighting career, the Battle of Trafalgar, where he was mortally wounded.

scrimshaw piece: Hand-carved depiction of verse or images in ivory or wood fashioned by seafaring men, as mementos of their adventures and experiences while at sea. Such a gift exemplifies the thoughtful and unpretentious nature of its giver, the pragmatic and unassuming Captain Ashton-Dennis.

To his sisters ... former heroine: ‘On 27 May 1801 Austen wrote to Cassandra of the presents their sailor brother Charles had been buying with his latest prize money: “He has been buying Gold chains and Topaze Crosses for us; he must be well scolded” ’ Notes, *Mansfield Park* (Ch. 8/n. 1/p. 406). A ‘very pretty amber cross’ is presented in a similar fashion to Fanny Price by her ‘poor scrubby midshipman’ brother William in *Mansfield Park*, to which this reference alludes.

Really Fulwar ... share in presents for us: ‘Charles [Austen] has received 30*l.* for his share of the privateer, and expects 10*l.* more; but of what avail is it to take prizes if he lays out the produce in presents to his sisters’ *Memoir* (p. 318).

unbearably fine: ‘I shall write again by this post to thank and reproach him. We shall be unbearably fine’ *Memoir* (p. 318).

The Amiable Cassandra



A~nnotations to the Text

Fulwar's first pony, Squirrel ... boldest son: 'Frank managed to buy himself a pony named Squirrel when he was seven, and took himself hunting as soon as he could. His mother made him a red coat, cut down from her wedding clothes' *Jane Austen: A Life* (p. 27).

qualifying for his seat in the House: The House of Commons, i.e., the elected chamber of Parliament.

liefas: '[archaic] as happily, as gladly' (*OED*).

p. 103 *Whig:* 'a member of the English political party that opposed the succession to the throne of James, Duke of York (1679-80), on the grounds that he was a Catholic. Standing for a limited monarchy, the Whigs later represented the desires of industrialists and Dissenters for political and social reform, and provided the core of the Liberal Party' (*Collins*). Charles Romney with his liberal and enlightened mind represents everything contrary to the accepted philosophy of the day, and although he is, at this point in the story, for the sake of appearances, a member of the Tory rather than the Whig party, he evidently supports the Whig philosophy that promotes rational meritocracy over entitlement, as Fulwar's observation suggests. See: Ch. 7/*infinite gallery*/ Ch. 5/*Tory*. Charles Romney's character is very loosely based upon that of Newton Wallop, the second son of the second Earl of Portsmouth, one of **J A**'s aristocratic neighbors. See: Ch. 5/*the good tempered*...

Nobly said ... like a Tory: 'As a child, [**J A**] scribbled "Nobly said! Spoken like a Tory!" in the margin of Goldsmith's *History of England*, but it is her only known rallying cry' *Jane Austen: A Life* (p. 137). Certainly this is not enough to impute that Jane Austen subscribed purely to Tory views, especially as an adult.

our political horizon still lowers: 'Elizabeth Chute wrote to a friend expressing her sympathy with Hampshire labourers: "the poor are dissatisfied & with reason ... I own I think our political horizon still lowers"' *Jane Austen: A Life* (p. 151-2). Fanny Alveston's character is loosely based upon that of William Chute's wife, Elizabeth.

we are in want of a little philanthropy in England: Cassandra is referring to the inequity of the Empire; the moral, social and political confusion of her time where the rule of patronage still held precedence and advancement greatly depended on the connections one had or could ably foster.

become a politician: contrary to J. E. Austen-Leigh's observation that **J A** 'never touched upon politics, law, or medicine' Cassandra as a 'fictional Jane' is explicitly political in her social



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realm just as **J A** revealed herself implicitly to be e.g. her tacit reference to the slave trade in *Mansfield Park* and *Emma*; her addressing women's rights in exploring the plights and 'enslavement' of governesses, e.g. *The Watsons* and *Emma*; and the evils of women making marriages of convenience, as represented throughout the collective body of her work. Also see: Ch. 2/*the fond slave's husband*/ Ch. 6/*well placed out*. Given that **J A's** favorite poet, quoted in *Mansfield Park*, was William Cowper, a staunch abolitionist, and the likes of Robert Bage, a keen defender of democracy and women's rights, rated highly amongst those authors she read, these suggest a 'political liberality' that may have held a firm place in her views and opinions. Additionally Austen-Leigh's comment that 'Jane, when a girl, had strong political opinions', also indicates that there is at least a possibility that she might have been just as 'political' as an adult. See: Ch. 10/*'Nobly said! Spoken like a Tory'*.

all writers of fiction ... a policy of their own: 'All writers of fiction, who have genius strong enough to work out a course of their own, resist every attempt to interfere with its direction' *Memoir* (p. 354).

CHAPTER 11:

cropped dark hair: 'no doubt George Austen continued to wear his old-fashioned powdered wig – but more followed Frank and Charles [Austen], who simply had their dark hair cropped short' *Jane Austen: A Life* (p. 107).

half-pay of two hundred pounds a year: 'Frank remained on half pay of £200 a year' *Jane Austen: A Life* (p. 254).

until two in the morning: 'Nor were the Austen girls at the Chutes' dance on 5 December, at which eight or nine couples enjoyed a cold supper, and kept going after two' *Jane Austen: A Life* (p. 102).

separated for the toilette: 'literally, the dressing table ... by extension the act of dressing and putting on make-up' Explanatory Notes, *Catharine and Other Writings* (n.120/p. 325).

forfeit a dinner of beefsteaks and boiled chicken: 'once [**J A** and her parents] reached the Dartford Inn, [Mrs. Austen] managed to recover enough to eat a dinner of beefsteaks and boiled chicken' *Jane Austen: A Life* (p. 143).

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Richard's pills: there is no information to hand what these were exactly but **J A** mentions them in her verse 'Oh! Mr. Best, you're very bad,' and therefore without specific context, a novel addition to Mrs. Ashton-Dennis's plethoric self-medication regime.

Mrs. A-D. gave the accustomed signal ... 'a heat in her throat': '[**J A**'s] mother grew dramatically worse, with "heat in her throat and "that particular kind of evacuation which has generally preceded all her illnesses" ' *Jane Austen: A Life* (p. 144).

no such definite tale of love on her part: 'Of Jane herself I know of no such definite tale of love to relate' *Memoir* (p. 290).

complaisance: 'The *OED* defines "complaisance" as "the action or habit of making oneself agreeable; desire and care to please, or comply with the wishes of others" ' Notes, *Pride and Prejudice* (Ch. 6/n. 7/p. 321).

blue curtains: Blue was a fashionable color and **J A** was particularly likely to refer to blue: see ... Bingley's blue coat, and the blue shoes in the shop window of *Sanditon*, and Lydia Bennet wonders if Wickham will wear a blue coat at their wedding. Though this color is associated with political conservatism and nobility in the British sense, in the light of contemporary American politics it symbolizes exactly the reverse. It is owing to this latter interpretation, therefore, that the color is subtly connected to Cassandra, i.e., as a 'modern' **J A**.

As Cassandra shared her room ... Tunbridge-wareboxes: 'Anna in turn stored up her impressions of the rectory at Steventon, and years afterwards wrote an account of the two rooms Jane and Cassandra shared upstairs, the inner bedroom, the outer called "the Dressing room", but it was more like a private sitting room, with its blue wallpaper and striped blue curtains ... "I remember the common-looking carpet with its chocolate ground that covered the floor, and some portions of furniture. A painted press, with shelves above for books, that stood with its back to the wall next the Bedroom, & opposite the fireplace; my Aunt Jane's Pianoforte - & above all, on a table between the windows, above which hung a looking-glass, 2 Tunbridge-ware work boxes of oval shape, fitted up with ivory barrels containing reels for silk, yard measures, etc." ... Anna was enamoured of the work boxes with their neat fittings and mentioned neither Cassandra's paints and pencils, nor a small mahogany writing desk that may have held Jane's pens and paper' *Jane Austen: A Life* (p. 106).

Tunbridge-ware boxes: 'Wooden box[es] with mosaic decoration of the kind traditionally made in Tunbridge Wells in Kent' Notes, *Emma* (Ch. 4/n. 1/p. 408).

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printed matter in her pocket-book: See: Ch. 8/*pocket-book*.

almanac for the agenda of her next story: ‘Sir Frank MacKinnon (1871-1946), a high court judge with an interest in the eighteenth century, first suggested that **J A** used almanacs in fixing dates’ Notes, *Jane Austen: A Life* (Ch. 22/n. 5/p. 331).

Her contemplation ... one left behind: ‘the ... “African Story” from the printed matter in Fanny Austen’s diary for 1809, shows that concern for slaves, and the horror at the trade in them, was by then so general that the publishers of ladies diaries could confidently assume that such a story, wholly sympathetic if also thoroughly naïve, would be entirely welcome’ Appendix 11, ‘*An African Story* from Fanny Austen’s *Pocket-book*, 1809 with a Note on Attitudes to Slavery’ *Jane Austen: A Life* (p. 290).

white marauders: ‘... must have become the victim of the white marauders’ Appendix II, ‘*An African Story* from Fanny Austen’s *Pocket-book*, 1809 with a Note on Attitudes to Slavery’ *Jane Austen: A Life* (p. 292).

something naval in her new book: Cassandra’s thoughts on the slave trade brings to mind those same influential merchants who have rewarded the likes of Fulwar for his service, i.e., the East India Company whose profits and trade practices are not disconnected from the political injustices perpetrated in the name of commerce, through the military might of the Empire. See: Ch. 10/*the Admiralty*...

I have been very little ... unhappy: ‘I [**J A**] have been very little crowded and by no means unhappy’ *Jane Austen: A Life* (p. 143).

Perhaps we should all have not succeeded to chairs: Some persons would possibly not have found seats.

but he could not obtain a copy: The allusion is to *Mansfield Park*, which was sold out in the first six months of its being published. This is during the time Lascelles is traveling on the Continent, and with no second edition of the novel yet in print, he is therefore unable to purchase a copy.

King’s College: Founded in 1495, King’s College is situated in Aberdeen, which is Scotland’s center for education. Explanatory Notes, *Catharine and Other Writings* (n. 114/p. 323). The

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choice of King's College directly reflects upon the very high quality and expense of Lascelles's tertiary education, which itself comes at a much dearer moral price.

p. 115 *a Whig*: Cassandra asserts as much in her mind because she is associating John Lascelles with the name and political persuasion of 'Thomas Lascelles (1670-1751), the quartermaster-general and engineer for the Duke of Marlborough's campaign during the War of Spanish Succession' Explanatory Notes, *Catharine and Other Writings* (n. 229/p. 359). As the appellation of 'Whig' applies formerly, and fundamentally, to members of a Scottish group that marched to Edinburgh in 1648 to oppose the court party (*Merriam-Webster*), Lascelles's Scottish and Huguenot affiliations support Cassandra's witty conclusion that he too, must be some sort of seditious liberal. Lascelles's name is also a literary nod to Mary Lascelles, the highly respected Jane Austen Scholar (1900 -1995), and Austen's own use of the name in *Catharine*: '... her friend Cecilia now Mrs Lascelles's' See: Ch. 10/*Whig*.

CHAPTER 12:

amiable: Fulwar is not suggesting Lascelles has a friendly disposition which causes him to be much liked, but rather that he is perhaps worldly and ingratiating, derived from the French 'l'aimable'.

John François Lascelles—a remarkable name indeed: Cassandra is putting a wry emphasis on 'John' as opposed to the rest of Lascelles's French-leaning name, i.e., 'François', in particular, which has evidently garnered the attention of her friends as being somewhat exotic and romantic. Cassandra mocks the simple appellation of 'John' married to a 'François Lascelles', implying he might otherwise be just as ordinary as any other 'John' if it were not for his foreign affiliations and influential connections. See: Notes, *Mansfield Park* (Ch. 4/n. 5/p. 405) re: *Mr. John or Mr. Thomas*: 'Austen's letter of 14 October 1813' further highlights the plainness of the name 'John': 'They say his name is Henry. A proof how unequally the gifts of fortune are bestowed.— I have seen many a John & Thomas much more agreeable [sic]'.

the cards: cards [of ceremony] given out as invitations to balls, assemblies, etc.

every liberty that dancing allows: this echoes the belief expressed in *Pride and Prejudice*: 'to be fond of dancing was a certain step towards falling in love'. As very little physical interaction between unmarried gentlemen and ladies of this period could be openly permitted, dancing at least afforded some means to that closer proximity of flirtation so necessary to the discovery of love. Lascelles, therefore, appears to be a gentleman supremely adept at making every use of this specific public access to ladies.

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Louisa ... took her place at the top of the room: ‘to take the head of the line in the country dance; a place of great honour: the man of the greatest consequence leads a woman to be honoured’ Explanatory Notes, *Catharine and Other Writings* (n. 214/p. 356).

the Rambler: *The Rambler*, a periodical written by Dr. Samuel Johnson between 1750 and 1752 consisting of ‘insightful essays on literature, criticism, and moral theory’ (*Microsoft Encarta* ’99): With its strong didactic message centering on characters of foible, e.g. fortune-hunters, prostitutes, impatient adolescents, etc. *The Rambler* seems a pertinent choice for literary discussion on the part of Mrs. Lascelles; especially as it occurs just prior to the introduction of her gallant nephew, John, to Cassandra.

the Spectator and the Idler: Respectively, a journal founded by, and contributed frequently to, by Sir Richard Steele, and a periodical published by Dr. Samuel Johnson between 1758 and 1760.

Her tenacious memory: ‘[J A] was, he added, blessed with an enviably “tenacious memory” ’ *Jane Austen: A Life* (p. 67).

Mr. Crabbe: ‘George [Crabbe] (1754-1832), English poet, best known for his grimly realistic narrative poems, such as “The Village” (1783) and “The Borough” (1810)’ (*OED*).

Mrs. Burney’s books ... Miss Edgeworths’s: Fanny Burney (1752-1840) [also known as Madame d’Arblay after her marriage to General Alexandre d’Arblay, a French Royalist refugee, in 1793], ‘English novelist; born *Frances Burney*. Notable works: *Evelina* (1778), *Cecilia* (1782) and *Letters and Diaries* (1846)’ (*OED*). Maria Edgeworth (1767-1849), ‘English-born Irish novelist. Notable works: *Castle Rackrent* (1800) and *Belinda* (1801)’ (*OED*).

Oh, I come from ... and my own: ‘She might have spared this pretension to *our* [J A’s] family, who are great Novel-readers & not ashamed of being so’ *Jane Austen and Her World* (p. 50) ‘I [J A] have made up my mind to like no Novels really, but Miss Edgeworth’s, Yours, & my own’ *ibid.*, (p. 105).

CHAPTER 13:

Two dazzling comets ... distraction: ‘two blazing comets made their appearance’. Excerpt from a letter from one Mrs. Sarah Smith to her daughter, Mrs. William Chute, describing a dance in

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Wiltshire upon the entrance of two very eligible ‘beaus’ Notes, *Jane Austen: A Life* (Ch. 11/n. 2/p. 312).

As they blazed ... fashionably late: ‘fashionable and wealthy folk who had acquired town manners were in the habit of keeping late hours’ Explanatory Notes, *Catharine and Other Writings* (n. 152/p. 334).

to look as an eagle would into the sun: ‘Charles Adams was an amiable, accomplished and bewitching young Man; of so dazzling a Beauty that none but Eagles could look him in the Face’ *Catharine and Other Writings* (p. 11). As eagles are traditionally ‘able to look into the sun’ this enhances the über-luminary qualities of the brilliant Lascelles. The character from which this reference is taken is Charles Adams from *Jack and Alice*, who pertinently dons a ‘Mask representing the Sun’.

A buzz ... fair partners: ‘... a Buzz soon went round who are they? ... no lady was left unengaged ... the Tryumph of the Baronet who could charm the ear ... our handsome hero flourished ... Lounged on the Benches & appeared what he really was, a different Being to those around so that all the Beaus sank in their own estimation ...’ Notes, *Jane Austen: A Life* (Ch. 11/n. 2/p. 312).

She knew it to be a complete overthrow ... better guide to character: The rationality strongly represented in Cassandra’s character is propounded by Mary Wollstonecraft in the *Vindication of the Rights of Woman*: ‘My own sex, I hope will excuse me, if I treat them as rational creatures, instead of flattering their *fascinating* graces, and viewing them as if they were in a state of perpetual childhood, unable to stand alone’ Notes, *Pride and Prejudice* (Ch. 14/n. 3/p. 328). This ‘rationality’ is further reflected in the echo of Fanny Price’s comment to Henry Crawford in *Mansfield Park* (p. 341): ‘We all have a better guide in ourselves, if we would attend to it, than any other person can be.’

Cassandra’s stature ... true elegance: ‘[J A’s] stature was that of true elegance’ ‘Biographical Notice’, *Memoir* (p. 31).

She stood at a pretty height: an echo of the running jokes concerning proportion and beauty in J A’s fiction, e.g. ‘they can none of them be a proper size for real Beauty’ in *Lesley Castle*, and Jane Fairfax being a ‘pretty’ height versus Harriet Smith’s being short but painted taller in *Emma*. Explanatory Notes, *Catharine and Other Writings* (n. 129/p. 327).

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just tall ... health and animation: '[J A's] figure was rather tall and slender, her step light and firm, and her whole appearance expressive of health and animation' *Memoir* (p. 330).

Her lively ... blooming cheek: '[J A] had full round cheeks, with mouth and nose small and well formed, bright hazel eyes' *Memoir* (p. 330). See: Ch. 1/*dark and brilliant eyes*.

Her hair was of a rich brown hue ... about her face: '... and brown hair forming natural curls close round her face' *Memoir* (p. 330).

Her entire expression ... disclosed something of her remarkable perspicacity: [Of J A]: 'Not a beauty, but attractive to those who knew her best and responded to the animation, responsiveness and intelligence of her expression' *Jane Austen: A Life* (p. 111).

first impressions: an allusion to the main theme, and first known title, of *Pride and Prejudice*.

he would not rate her plainly beautiful: A note from Caroline Austen to her brother James about their cousin Marianne Knight: 'I cannot admire Marianne so much as you do. She is certainly I think pretty, but I never saw her look anything like beautiful. Her greatest personal recommendation to me, is being very like poor Aunt Jane' Notes, *Jane Austen: A Life* (Ch. 10/n. 3/p. 311).

peculiar charm of her distinct features: See: Ch. 2/*she was not thought so regularly handsome*.

prefer anything to Fielding: 'Henry [Fielding] (1704-54) novelist, He provoked the introduction of censorship in theatres with his political satire *The Historical Register for 1736*. He then turned to writing picaresque novels, notably *Joseph Andrews* (1742) and *Tom Jones* (1749)' (*OED*). J A is known to have discussed *Tom Jones* during her short but ardent flirtation with Thomas Langlois Lefroy and given the sexual nature of the book, not unlike J A and Lefroy, the open conversation that ensues between Lascelles and Cassandra over Fielding's work signals the degree of their mutual, instant sexual attraction to one another. It is no surprise that the liberal Lascelles introduces the subject first. This interaction is also an echo of the observations by John Thorpe in *Northanger Abbey*: 'Novels are so full of nonsense and stuff; there has not been a tolerably decent one come out since Tom Jones.' One can only wonder if Jane was reflecting upon her saucy debate with Lefroy when she wrote those words for Thorpe's character. This scene in *The Amiable Cassandra* hints at that possibility.

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but I must say ... books: ‘Books became the subject of conversation, and (Charles Austen) praised “Waverley” highly, when a young man present observed that nothing had come out in years to be compared with “Pride and Prejudice”, “Sense and Sensibility” &c.’ Notes, *Jane Austen: A Life* (Ch. 20/n. 22/p. 325).

I sometimes think my first works ... variety and glow: ‘The work [*Pride and Prejudice*] is rather too light & bright & sparkling; – it wants shade, – it wants to be stretched out here & there with a long Chapter of sense if it could be had’ *Jane Austen: A Life* (p. 222).

‘What should I do with your strong, manly, vigorous sketches, full of variety and glow’ *Memoir* (p. 380). Cassandra’s reply is taken from **J A**’s extant letters to her sister and nephew respectively, and they have been placed in the context of the extended debate over Fielding. All of the Fielding references are, through the character of Cassandra Ashton-Dennis, meant to directly challenge the notion put forward by **J A**’s brother, Henry Austen, in his ‘Biographical Notice’ that Jane never thought highly, if even at all, of Fielding’s controversial work: ‘She did not rank any work of Fielding so high. Without the slightest affectation she recoiled from everything gross. Neither nature, wit, nor humour, could make her amends for so very low a scale of morals’ ‘Biographical Notice’, *Persuasion* (p. 33) The discussions she had with Thomas Lefroy over these very things shows that she had no such aversion to confronting the moral hypocrisy represented in Fielding’s novels—and that was so prevalent in her time—but seemingly aligns herself with ‘profligate’ protagonists such as Tom Jones who seek to challenge the status quo.

Oh indeed ... too short: ‘if a book is well written, I always find it too short’ *Jane Austen: A Life* (p. 68).

To be able to craft ... with the other: ‘S. T. Coleridge would sometimes burst into high encomiums of Miss Austen’s novels as being, “in their way, perfectly genuine and individual productions” ’ *Memoir* (p. 367). ‘I remember Miss Mitford’s saying to me: “I would almost cut off one of my hands, if it would enable me to write like [**J A**] with the other” ’ *ibid.*, (p. 367).

to exhibit me as a public character: ‘Indeed the farthest thing from [**J A**’s] expectations or wishes was to be exhibited as a public character under any [?] circumstances’ *Jane Austen: A Life* (p. 278).

in the blaze of literary fame: ‘... or that we should have lost our own dear “Aunt Jane” in the blaze of literary fame’ *Memoir* (p. 370).

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A thing once in circulation ... apt to spread: ‘A thing once set going in that way – one knows how it spreads’ *Jane Austen and Her World* (p. 87).

but it also appeared ... as well as composition: ‘excelling in conversation as much as composition’ ‘Biographical Notice’, *Persuasion* (p. 31).

She was ... precise: ‘[J A] delivered herself with fluency and precision.’ ‘Biographical Notice’, *Persuasion* (p. 31).

It was evident that she was equal to elegant and rational society: ‘Indeed [J A] was formed for elegant and rational society’ ‘Biographical Notice’, *Persuasion* (p. 31).

extraordinary endowments of her mind: ‘the extraordinary endowments of [J A’s] mind obtained the regard of all who knew her’ *Jane Austen: A Life* (p. 272).

truest form of etiquette: ‘rules governing balls and assemblies were based originally on Beau Nash’s “Rules to be observ’d at Bath”, drawn up in 1706 to regulate public gatherings. Partners were changed after two dances, and some same-sex couples were not allowed “without the permission of the Master of Ceremonies”’ Notes, *Pride and Prejudice* (Ch. 3/n. 4/p. 319). Although Cassandra’s partners have danced only two dances with her at a time, their dancing with her at too regular intervals, under this prerequisite number of dances, is seen as a rather improper fixed attention upon one lady.

their first hop: have their first dance.

Eliza ... and well judging: ‘[C E A] was always prudent and well judging’ *Memoir* (p. 282).

You scold me so much ... talking together: ‘You [C E A] scold me so much in the nice long letter which I [J A] have this moment received from you, that I am almost afraid to tell you how my Irish friend and I behaved. Imagine to yourself everything most profligate and shocking in the way of dancing and sitting down together’ *Jane Austen and Her World* (p. 45). See: Ch. 13/*I sometimes think my first works...*

You forget ... given them: ‘Mr H[eathcote] began with Elizabeth [Bigg], and afterwards danced with her again; but *they* do not know how to be particular. I [J A] flatter myself, however, that they will profit by the three successive lessons which I have given them’ *Jane Austen: A Life* (p. 114). Elizabeth Bigg (as represented in *The Amiable Cassandra* by Louisa Niven) was being

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seriously courted by two suitors at one time, William Heathcote (represented by Stirling Tyler) and John Harwood (represented by James Stilworthy).

CHAPTER 14:

Monsieur Chevalier: Mrs. Ashton-Dennis has given John Lascelles this wry title as a literal ‘Mr. Knight’, poking fun at the combination of his French heritage and his almost hyperbolic heroic qualities, which might tempt Cassandra to (delusively) think a knight in shining armor has come to sweep her away, albeit that he is aversely ‘foreign’.

to set her cap at such a man: to indicate that she is interested in, and open to the advances of John Lascelles.

reduced greatly the number of partners ... after the ball: ‘It is polite custom for gentlemen to call on ladies they have partnered on the day after the dance’ *Jane Austen: A Life* (p. 114-5).

And some might think ... should want to dress like one: ‘[Tom Lefroy] has but *one* fault, which time will, I [**J A**] trust, entirely remove – it is that his morning coat is a great deal too light. He is a very great admirer of Tom Jones, and therefore wears the same coloured clothes, I imagine, which *he* did when he was wounded’ *Jane Austen: A Life* (p.115). Figuratively, this ensemble and analogy is very fitting for John Lascelles. He is now certainly a ‘wounded’ hero because Cassandra has succeeded in inflicting some damage on his formerly unassailable heart.

I am fast becoming a dangerous man: An allusion to the dangers of reading the likes of Fielding’s *Tom Jones*, where sexuality is held as ‘natural’ and less of a sin than the ranker social vices such as hypocrisy, greed, inhumanity and arrogance. John Lascelles is suggesting that the influence of such literature might certainly cause him to dangerously employ his sexuality and his powers of seduction, just as Sir Edward Denham does in *Sanditon*: ‘Sir Edward’s great object in life was to be seductive. – With such personal advantages as he knew himself to possess, and such talents as he did also give himself credit for, he regarded it as his duty. – He felt he was formed to be a dangerous man’ *Sanditon* (p. 191). See: Ch. 13/*I sometimes think my first works...*

sensible: ‘this word carried a wide range of meanings in the eighteenth and nineteenth centuries, from simply physical to intellectual or moral awareness’ Notes, *Pride and Prejudice* (Ch. 7/n. 8/p. 322). Cassandra is clearly thinking of John’s enlightened qualities here, i.e. his intellectual and moral awareness.

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open temper: John Lascelles does indeed show himself to have sound moral tendencies in assessing Cassandra's character in this way, i.e., he is evaluating her in line with the tenets of eighteenth-century philosophy: '... compare Adam Smith's "Frankness and openness conciliate confidence. We trust the man who seems willing to trust us"' *The Theory of Moral Sentiments* (1759) eds. D. D. Raphael and A. L. Macfie (Oxford, 1976), p. 337' Notes, *Emma* (Ch. 15/n. 3/p. 407).

A sport that owes its pleasures ... be called 'sport': this comment is inspired by Cowper's famous detestation of field sports as illustrated in his poetry: 'the savage din of the swift pack ... detested sport, / That owes its pleasures to another's pain' *Jane Austen: A Life* (p. 138). See: Ch. 7/*the pain of pleasure more keenly*. Also see note following:

Then it appears you read Cowper ... Miss Ashton-Dennis: 'William [Cowper] (1731-1800), English poet, best known for his long poem *The Task* (1785) and the comic ballad *John Gilpin* (1782)' (*OED*).

'Henry [Austen] declared confidently that Cowper was [J A's] favourite moral writer in verse' *Jane Austen: A Life* (p. 138). William Cowper was also known to be a 'fervent abolitionist'. See: Ch. 10/*become a politician*.

Fielding and Richardson: See: Ch. 13/*prefer anything to Fielding*. 'Samuel Richardson (1689-1761), English novelist. His first novel *Pamela* ... popularized the epistolary novel' (*OED*). '[J A's] knowledge of Richardson's work was such as no one is likely again to acquire' *Memoir* (p. 331). Cassandra and John, during their very open discussions at the Heathmore ball, have also discussed Richardson's work which, as in *Sir Charles Grandison* (1754), is full of topics such as 'the place and condition of women, and of love, marriage and eroticism' *Jane Austen: A Life* (p. 71). The couple's further discussion of such literature, in essence, articulates the sexual tension that underlies their extreme and 'natural' attraction to one another.

Loyalty ... and I detest them all: Here Cassandra shows that, no matter the extent of her devotion to her family, she is individual enough to break with the Burkean philosophy of the 'little platoon', which reduces women to empty vessels, especially in compliance with the expectations of their 'male claimants': fathers, brothers, suitors, husbands. She has formed, through reason, her own social opinions, and like her political views, she is not afraid to voice them, even if they fly in the face of the going mode of 'predatory masculinity'. See: Ch. 2/*the small social commonwealth*.

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excessive use of force: Lord Lamington is essentially the poster boy for what is wholly rotten in the Empire, and his eccentric character is an embellished caricature of this. Through centuries of injustice the aristocracy became conspicuous consumers, to the sweeping detriment of the lower classes. Excessive hunting and brutality are just some of the corruption of 19th c. policies which overlook the rights and civil liberties of the greater majority, in order to protect the outrageous privileges of a few. See: Ch. 7/*infinite gallery*.

no stranger to reform: True to his Whiggish leanings Lascelles, like his friend Romney, seems opposed to the traditional power bases in his political heart, though he conforms to them on the social stage. See: Ch. 10/*Whig*.

common ground in their philosophies: Cassandra, like Lascelles, is clearly liberal and prepared to contest the accepted status quo of the day. This deliberately establishes her as the alter ego of the Jane Austen that biographers such as James Austen-Leigh and Henry Austen judiciously portray. Each go out of their way to suggest that **J A** was sweetly conformist, an opinion that was, and is, clearly open to debate. Her niece Caroline Austen writes in *My Aunt Jane Austen*: ‘The general politics of the family were Tory – rather than taken for granted I suppose, than discussed, as even my Uncles seldom talked about it – and in vain do I try to recall any word or expression of my Aunt Jane’s that had reference to public events – *Some* bias of course she *must* have had – but I can only *guess* to which quarter she was inclined’ Notes, *Jane Austen: A Life* (Ch. 13/n. 11/p. 315). See: Ch. 10/*become a politician*/ Ch. 14/*Loyalty ...and I detest them all*.

Am I not a man and a brother: This cameo represents an emblem of the anti-slavery movement of the time, which Cassandra and, very naturally, Jane Cuninghame, support. Again this suggests, as per the note and references above, both in Cassandra’s views and affiliations, the liberal nature of her social and political partisanship. See: Ch. 11/*Her contemplation...*

Did not she ask her uncle about the slave trade: This is an allusion to Fanny’s Price’s question posed to her uncle, Sir Thomas in *Mansfield Park*, in her later discussion with her cousin Edmund. ‘Did you not hear me ask him about the slave trade last night?’ *Mansfield Park* (p. 165). As Cassandra is **J A**’s fictional-self, and just as Fanny Price has been compared to the ‘colonized state’, so too is that comparison relevant for this novel’s protagonist and hypothetical author. Cassandra stands as a beacon amidst such ‘colonialism’, and her philosophies raise moral awareness about its inequity. Whether or not Fanny Price was actually critical of her uncle’s involvement in an unjust practice, Cassandra unequivocally reveals that she is (which just so happens to be this author’s opinion of **J A**’s opinions on the matter). See: Ch. 10/*become a politician*.



A~nnotations to the Text

imaginist: ‘An imaginative person. The term appears to have been invented by Austen’ Notes, *Emma* (Ch. 3/n. 1/p. 408).

sentiments of morality: ‘moral reflections, generally derived from reading’ Explanatory Notes, *Catharine and Other Writings* (n. 166/p. 339).

the ornament of an educated mind: essentially ‘accomplishments’ which genteel women of the era were encouraged to cultivate. Catharine Macaulay had advised parents, “Confine not the education of your daughters to what is regarded as the ornamental parts of it” ’ Explanatory Notes, *Catharine and Other Writings* (n. 191/p. 348).

Under the surface ... not in what she knew but in what she was: ‘I have collected some of the bright qualities which shone, as it were, on the surface of Jane Austen’s character, and attracted most notice; but underneath them there lay the strong foundations of sound sense and judgment, rectitude of principle, and delicacy of feeling’ *Memoir* (p. 338). ‘It was not, however, what she knew, but what she was, that distinguished her from others’ *ibid.*, (p. 332).

Although he was not yet able ... or estimate her powers: ‘yet my [James Edward Austen-Leigh’s] observations were only those of a young boy, and were not capable of penetrating her character, or estimating her powers’ *Memoir* (p. 326).

genteel husband-hunting butterflies: ‘Mamma says that [J A] was *then* the prettiest, silliest, most affected, husband-hunting butterfly she ever remembers’ [Mary Mitford’s ‘strange misrepresentation’ of Jane Austen’s manners] *Memoir* (p. 390).

Lascelles should have liked to remain all morning: the nineteenth-century concept of ‘morning’ would have encompassed the time from which persons ate their breakfast until dinner time, which took place in the early evening or later. Essentially the morning would reach its end, when all the daily activities and employments were concluded.

p. 150 *nuncheon*: a light repast.

CHAPTER 15:

Having already spent ... for his folly: ‘Another Fowle brother, Charles ... who has rather boldly promised to get hold of some silk stockings for Jane; and she says she has spent so much on white gloves (for dancing) and pink silk (for underwear) that she has no money left for

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The Bath Novels of Lady A

A~nnotations to the Text

stockings' *Jane Austen: A Life* (p. 112). '[J A] bought herself six shifts and four pairs of stockings' *ibid.*, (p. 144).

new blue gown: See: Ch. 11/*blue curtains*.

I wish such things were to be bought ready-made: 'I [J A] wish such things were to be bought ready made' *Jane Austen: A Life* (p. 110). Cassandra cannot afford to buy a new gown for the Gouldham Ball, but must rather refashion an old one with trimmings; a resourceful alternative that many poorer gentleladies of the Regency used rather effectively.

in this part of the world we get so horridly poor and economical: 'People get so horridly poor & economical in this part of the World' *Jane Austen: A Life* (p. 131). Though J A was referring to Hampshire economy versus her brother Edward's 'East Kent wealth', Cassandra's modified use of this line implies that though she inhabits one 'world' with her rich brother George, the hemisphere in which she lives, though only a carriage ride or an amble away, is very different from his, where money is never of any consideration. This disparity reflects the state of the British Empire as a whole during the Regency, and is amplified through a 'small social commonwealth' like Cassandra's family and closely connected friends. See Ch. 2/*the small social commonwealth*.

a far more civilized pastime: a wry poke at Darcy's famous quip in *Pride and Prejudice* that 'Every savage can dance' *Pride and Prejudice* (p. 24). Dance in *Cassandra* is represented as an art form in which an evolved communication, usually denied through most other forms of interaction between the sexes, can take place through gesture and action. See Ch. 12/*every liberty that dancing allows*.

has seen very great improvement: 'the very great improvement which has lately taken place in his dancing' *Jane Austen: A Life* (p. 113).

His quicker display of ardor ... ashamed of coming to Gouldham Cottage again: 'and [Tom Lefroy] is being "laughed at about me [J A]" by his uncle and aunt, the Lefroys, so much that he is "ashamed of coming to Steventon"' *Jane Austen: A Life* (p. 114).

Be sure to observe ... next time I call at Haddon House: 'and [Tom Lefroy] "ran away" when Jane last called at Ashe' *Jane Austen: A Life* (p. 114).

recreate: to amuse or entertain.



A~nnotations to the Text

a Greek garden temple ... lift the eye: ‘A Greek garden temple or summerhouse was set high up across the river, to catch the eye’ *Jane Austen: A Life* (p. 132).

began their assault on the paper vessels with stones and horse-chestnuts: ‘and [J A] encouraged George [Knight] to make paper boats and shoot them down with horse-chestnuts’ *Jane Austen and Her World* (p. 64).

so that she might see ... their man-of-war moored upriver: ‘[J A] thought up riddles and charades, and best of all went out on the river with them to see a battle ship under construction’ *Jane Austen: A Life* (p. 207).

splendid isolation of Gouldham Park: ‘The house was large and up to date, and set ... in splendid isolation’ *Jane Austen: A Life* (p. 132)

Mr. Repton: ‘Humphry Repton (1752-1818), a professional garden designer and successor of ‘Capability’ Brown as leader of British landscapes. In rejecting the fashionable picturesque style of Richard Payne Knight and Uvedale Price, Repton emphasized utility and social convenience over their more extravagant principles of contrived irregularity’ Notes, *Mansfield Park* (Ch. 6/n. 2/p. 394). See: Ch. 1/*Having ... expense*/ Ch. 1/*Grecian Temple*.

Who could not marvel ... clustered copses: ‘In 1798 there were deer in the park, and the gently rising hills were planted with picturesque clustered copses’ *Jane Austen: A Life* (p. 132).

central edifice finished in marble and gilded plasterwork: ‘The central block of the house, with its marble-paved and plaster-worked hall’ *Jane Austen: A Life* (p. 132).

not always universally shared: because George’s estate stands in ‘splendid isolation’, the walled grounds have enclosed a good deal of common land for the private, aesthetic and social use of its current landowner to the detriment of tenants and peasant farmers. See: Ch. 4/*in his schemes of improvement*. The prevailing theme of ‘enclosure’ is also extended in the novel to characters such as Cassandra. Although her brother has all this wealth at his disposal, those living at Gouldham Cottage derive very little benefit from it. See Ch. 15/*in this part of the world...*

a portrait painter: Charles Romney’s* name and talent alludes to the name and skill of George Romney, one of the greatest portraitists of 18th century England. This allusion emphasizes the significance of ‘capturing likenesses’, and hence the theme of appearance versus reality

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A~nnotations to the Text

employed in *The Amiable Cassandra*, i.e., to illustrate the delineation of character within society's private and public façade.

*Charles's character is also based upon Lord Portsmouth's younger brother, Newton who it was hoped would one day succeed the Earl, while Romney's professional background is drawn exclusively from that of William Chute who served in Parliament as an M P for Hampshire.

Well Charles ... in love with me: [John Warren] was back in Hampshire ... when Jane discounted the idea that *he* might be in love with her, on the grounds that he presented her with a portrait of Tom Lefroy' *Jane Austen: A Life* (p. 115).

we are to lead off the dance: See: Ch. 12/*Louisa ... top of the room.*

the allemande: an 18th century country dance.

its peculiar troubles: 'This dance presented a great show of enjoyment, but it was not without its peculiar troubles' *Memoir* (p. 295). Given the arrangement of the country dance, ladies and gentlemen standing opposite each other in row formation, the 'facilities for flirtation' and 'interesting intercourse' were somewhat impeded. This is no obstacle for Lascelles, however, who can employ dance to his every advantage by flirting and talking his way around any difficulty. See: Ch. 12/*every liberty that dancing allows!* Ch. 15/*a far more civilized pastime.*

bonmots and repartees: 'her conversation during the half hour they set with us, was replete with humorous Sallies, Bonmots and repartées' *Catharine and Other Writings* (p. 166) ... '“bonmots”... meaning clever or witty sayings; “repartée”... means “a ready, witty, or smart reply; a quick and clever retort” (*OED*)' *ibid.*, Explanatory Notes, (n. 166/p. 339).

which begins with 'E': an allusion to Austen's fourth-published novel, *Emma*.

the feathered tribe in your rural shades and fertile fields: 'Byron came down in August 1805 for some “destruction of the feathered Tribe” in the “*Rural Shades and Fertile Fields of Hants*”' *Jane Austen: A Life* (p. 88-9). Lord Byron was a notable English poet of the Romantic movement and renowned for his enigmatic and eccentric lifestyle upon which, seemingly, the 'Byronic hero' was drawn, i.e. a character who 'shuns humanity and wanders through life weighed down by guilt for mysterious sins of his past' (*Microsoft Encarta '99*). This Byronian reference suggests Lascelles can also employ romanticism to his own ends in true Byron 'Bad-Boy'/Regency buck style, making him seemingly 'mad, bad and dangerous to know'.



A~nnotations to the Text

brace of birds: a pair of game birds (*Collins*).

rout cakes: rich cakes suitable for a routs: '[Brit. Archaic] a large evening party or reception' (*OED*).

charm of person, mind and manners ... winning Cassandra's love in time: '[C E A] said that, while staying at some seaside place, they became acquainted with a gentleman, whose charm of person, mind, and manners was such that Cassandra thought him worthy to possess and likely to win her sister's love' *Memoir* (p. 291).

to make black appear white: An echo of J A's ironic take on the malleable nature of language ('Black appear White'), i.e. through the mastery of a skilled orator.

any man in his twenties to be a harmless being: 'Don't think a young Man of 20 is a harmless being' *Jane Austen: A Life* (p. 118).

care a sixpence about him: 'I [J A] mean to confine myself in future to Mr Tom Lefroy, for whom I do not care a sixpence' *Jane Austen: A Life* (p. 118).

CHAPTER 16:

almost as if it were an understanding: i.e. that an engagement is in the offing.

the poor basket: A basket in which fabric and the like were stored for fashioning clothes for the needy folk of the parish.

quizzing: gossiping.

Her rare endowments ... are sufficient to secure her a prominent place in any society: '[Mrs. Anne Lefroy's] rare endowments of goodness, talents, graceful person, and engaging manners, were sufficient to secure her a prominent place in any society into which she was thrown' *Memoir* (p. 310).

One can only admire her genius and taste: 'Tis genius, taste, and tenderness of soul', an extract from J A's 'To the Memory of Mrs Lefroy' *Memoir* (p. 311).

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A~nnotations to the Text

she is very elegant and agreeable; everything that is polished and entertaining: ‘Tho’ Elegant and Agreeable, she was Polished and Entertaining’ *Catharine and Other Writings* (p. 12). ‘Park Honan interprets [this] J A’s presentation of Lady Williams as a complimentary portrait of Mrs Anne Brydges Lefroy (1749-1804), J A’s neighbour, friend, and older confidante’ Explanatory Notes, *ibid.*, (n. 12/p. 291).

I can expose myself once more: ‘I [J A] can expose myself ... only once more’ *Jane Austen: A Life* (p. 114).

The poor fellow ... and it was well no children no children appeared on either side: ‘We plan having a steady Cook, & a young giddy Housemaid, with a sedate, middle aged Man, who is to undertake the double office of Husband to the former & sweetheart to the latter. – No Children of course to be allowed on either side’ *Jane Austen: A Life* (p. 170).

beginning to give talk to the neighborhood and general uneasiness to his family: ‘Earle Harwood has been again giving uneasiness to his family and talk to the neighbourhood’ *Memoir* (p. 313). James Stilworthy’s character is drawn from that of Earle and John Harwood, brothers hailing from the troubled Harwood family, and neighbors of the Austens in Hampshire. John was a suitor of Jane’s good friend Alethea Bigg. Stirling Tyler’s character also draws marginally on John Harwood’s attempts to win Miss Bigg. See: Ch. 13/*You forget ... given them.*

two bright young persons: ‘One must look back more than seventy years to reach the time when these two bright young persons [J A and Thomas Lefroy] were, for a short time, intimately acquainted with one another’ *Memoir* (p. 310).

This makeshift ballroom ... stand up with ease: ‘No doubt they [J A and friends] kept going late into that night with the table pushed aside in the long dining room ... and the hall doors open on to the terrace’ *Jane Austen: A Life* (p. 124)

an air for a Scotch reel: ‘Scottish reels, strathpeys, and quicksteps were popular in J A’s period, as evidenced by the large number of publications about Scottish dance listed in James Johnson, *The Scots Musical Museum*’ Explanatory Notes, *Catharine and Other Writings* (n. 204/p. 354).

Cassandra was fond of dancing, and excelled in it: ‘[J A] was fond of dancing, and excelled in it’ ‘Biographical Notice’, *Memoir* (p. 31). Cassandra, not unlike Lascelles, uses dance as a medium of higher communication and, therefore, is very proficient at executing it. See: Ch. 15/*its peculiar troubles.*

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A~nnotations to the Text

She had always been in love with everything that was Scottish: ‘Collections of Scots traditional music figure prominently among **J A**’s own music books, now at Chawton’ Explanatory Notes, *Catharine and Other Writings* (n. 120/p. 325). This love of ‘everything’ Scottish also alludes to **J A**’s strong preference for Mary Queen of Scots in English history over her cousin, Elizabeth I, whom **J A** called ‘that pest of society’. Both of these musical and historical precedents figuratively enhance Cassandra’s chances of falling for a handsome Scottish hero like John Lascelles.

agreed to have her shade taken: to have a silhouette portrait painted of herself. With a second portrait painted and exchanged between the lovers, the significance of likenesses captured and portrayal now becomes a central issue in the story. Appearance versus reality and nature versus artifice are themes represented through the medium of art, e.g., as characters such as Cassandra and Lascelles have their likenesses taken. Through the depiction of these creations, fashioned for sentimental keepsakes or public review, the portraits become, in and of themselves, representations of realities, desired and denied, which reflect the greater face and order of society at large. See: Ch. 15/a *portrait painter*.

an elegant Pembroke: ‘a small table with fixed legs and a drop-leaf on each side’ (*OED*). This item of furniture has been deliberately highlighted because **J A** was particularly taken with her mother’s Pembroke and writes of it in a letter to her sister: ‘The Pembroke has got its destination by the sideboard, and my mother has great delight in keeping her money and papers locked up.’ It is also no coincidence, therefore, that Lascelles also secretes something he values greatly upon such a table.

CHAPTER 17:

to say ...he was in love with her: ‘[Tom Lefroy] said in not so many words that he was in love with [**J A**]’ *Jane Austen: A Life* (p. 118).

a boyish love: ‘although [Tom Lefroy] qualifies his confession by saying it was “boyish love” ’ *Jane Austen: A Life* (p. 118).

no more mischief might be done: ‘[Mrs. Anne Lefroy] sent Tom packing so “that no more mischief might be done” ’ *Jane Austen: A Life* (p. 119).

sweep: a curved drive.

The Amiable Cassandra



A~nnotations to the Text

CHAPTER 18:

Dear Eliza, always colder and calmer: ‘Cassandra’s was the colder and calmer disposition’ *Memoir* (p. 282).

too proud to make any inquiries: ‘and [J A] was too proud to make any enquiries’ *Jane Austen: A Life* (p. 119).

The day has come ... melancholy idea: ‘the Day is come on which I [J A] am to flirt my last with Tom Lefroy, & when you receive this it will be over – My tears flow as I write, at the melancholy idea’ *Jane Austen: A Life* (p. 118).

a slender hope to feed her silent passion: ‘The silence in which this passion is cherished, the slender hopes and enjoyments by which it is fed’ *Memoir* (p. 290).

my aptly named heroine ‘Anne’: an allusion to Anne Elliot, the heroine of *Persuasion*. Cassandra’s choice of ‘Anne’ also alludes to the constant use of family and friends’ names in J A’s novels, and even the use of her own e.g. Jane Bennet and Jane Fairfax. Using an ‘Anne’ as the love interest of Cassandra’s naval hero also alludes to the supposed connection between Wentworth’s character and her brother Frank, on whom Capt. Ashton-Dennis’s character is based: ‘It is safer to surmise, if we must, on the part Jane Austen’s brother Frank played in the book. He was accused of being the model for Captain Wentworth’ *Jane Austen and Her World* (p. 110). See: Ch. 1/*Miss Cassandra Ashton-Dennis*.

‘Jack Smith’: ‘Even Jane dreamt of future husbands. She took a page of her father’s parish register and tried out names for these fictitious beings ... a populist note is struck with “Jack Smith”, to be married to “Jane Smith late Austen”’ *Jane Austen: A Life* (p. 74). The ‘Jack Smith’ of this anecdote is chiefly the inspiration behind the choice for Lascelles’s comparably simple first name, ‘John’; a small tribute by this author to Jane Austen’s whimsical imaginings. See: Ch. 12/*John François Lascelles*...

she shall be known as Lady R: an allusion to Lady Russell in *Persuasion*, who initially persuades her young friend, Anne Elliot, to give up Captain Wentworth as a suitor because he has no money or connections to validate his claim on her affections. The obvious parallel between Lascelles being persuaded by his aunt to give up Cassandra in a similar fashion is the former persuasion’s hypothetical inspiration.

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A~nnotations to the Text

begun work on another: an allusion to *The Watsons*, the novel which **J A** began in Bath prior to her father's death in 1805, but left off soon thereafter.

In the year 18— you purchased a MS. novel ... publication of her work: 'Under the pseudonym Mrs Ashton Dennis she [**J A**] wrote to the publisher Crosby reminding him that in 1803 he had bought a MS.novel called *Susan* for £10. Had it been lost? In this case the Authoress could supply another copy. Or, if Mr Crosby ignored this "address" she would feel at liberty to try and secure the publication of the book elsewhere' *Jane Austen and Her World* (p. 73).

Mrs. J. Austin: The pseudonym **J A** used to correspond with Richard Crosby (above) was Mrs Ashton Dennis. Thus the choice of 'Mrs. Austin' (**J A**'s surname was often misspelt as 'Austin', particularly in America) is therefore an apt conversion of Cassandra's 'assumed' identity when corresponding with Mr. Seymour (the character representing Richard Crosby).

In prompt response ... the same as we paid for it: 'Mr Crosby wrote back curtly. He had the manuscript, but he made no stipulations as to its publication. If anyone else tried to publish it, he would take proceedings. The Authoress might have it back "for the same as we paid for it"' *Jane Austen and Her World* (p. 73).

whose manuscript he had so lightly esteemed: '[Henry Austen] had the satisfaction of informing [Richard Crosby] that the work which had been so lightly esteemed was by the author of "Pride and Prejudice"' *Memoir* (p. 363).

his sometimes unsatisfactory performance ... your last book: 'Chapman suggests that "Egerton proved unsatisfactory as a salesman" and that this, together with the poor printing of the first edition of *Mansfield Park*, led Austen to entrust the second edition to John Murray' Note on the Text, *Mansfield Park* (p. xli). Mr. Hall's short history is based upon that of the publisher Thomas Egerton's dealings with **J A**.

CHAPTER 19:

Michaelmas: the feast of St. Michael, celebrated on 29th September.

'in for it': '[**J A**] quoted with amusement Coulson's "delicate language" for pregnancy – "in for it!"' *Jane Austen: A Life* (ill. 1).

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A~nnotations to the Text

he knew it to be fifteen: ‘The Earl’s knowledge of the process of human generation was so uncertain that he believed it took fifteen months from conception to birth’ *Jane Austen: A Life* (p. 88).

He wore the most enormous dress sword ... music had ceased: ‘the gentleman wore a dress sword, and the lady was armed with a fan of nearly equal dimensions. Addison observes that “women are armed with fans, as men with swords, and sometimes do more execution with them”’ *Memoir* (p. 295). This metaphor of ‘execution’ is particularly apposite for a character like Lord Lamington, who represents everything Draconian of the ‘old regime’. One might well shudder to think of poor old Miss Morgan’s fate with such a creature as the Earl for, in this case, her ‘fan’ would certainly be no match for his ‘sword’. See: Ch.7/*for wounding the legs of all the fair*.

at once expensively and nakedly dressed: ‘and his wife appeared “at once expensively & nakedly dress’d” on social occasions’ *Jane Austen: A Life* (p. 86).

Cassandra could be forgiven ... just as badly as her eyes had burned after reading Cecilia: ‘[J A] did report that her hand shook the next day from drinking too much wine at the ball’ *Jane Austen: A Life* (p. 88) ‘Nearly a thousand pages long, [*Cecilia*] must have filled many winter evenings by the fire at Steventon and taken its toll on Jane’s eyes’ *ibid.*, (p. 72).

a black-eyed gentleman ... hard upon her heels throughout the evening: ‘Jane was surprised to be asked to dance ... by a black-eyed gentleman whose name she did not know’ *Jane Austen: A Life* (p. 208). This gentleman being so ‘hard upon’ Cassandra’s heels is a pun intended to evoke a similar picture of obtuse behavior in Shakespearean terms (‘the toe of the peasant comes so near the heel of the courtier’) of Mr. Burton’s former conduct at the Lamington ball. Though both of the aforementioned gentlemen evidently hold higher positions in society than Cassandra, they are rendered ‘below par’ by their gross actions; thus raising her figurative standing, in comparison to theirs, to that of the courtier. See: Ch. 8/*I shall exchange my shoe-roses for pattens*.

Taking the extra precaution ... as he came nearer: ‘James Holder, the man whose tendency to lunge at ladies made Jane Austen keep hold of the door handle when she found herself alone with him in his drawing room’ *Jane Austen: A Life* (p. 91).

Madeira wine: ‘a fortified white wine from the island of Madeira’ (*OED*).



A~nnotations to the Text

'The Fair Slave': 'there were new dances that year, named as usual for public figures and causes like the anti-slavery bill: "The Fair Slave" and "Mr Canning's Waltz"' *Jane Austen: A Life* (p. 208). Like so many other women past their bloom or without the proper means to marry, marriage to a man like Lord Lamington would not be unlike a form of voluntary slavery, and the Earl's reaction to this dance implies that even he properly understands what sacrifice will be his gain in this marriage of convenience. See: Ch. 2/*the fond slave's husband*.

his small legacy of one thousand pounds ... as her widow's portion: 'Tom's legacy of £1,000 became [C E A's] widow's portion' *Jane Austen: A Life* (p. 125).

exempt from the thoughts and contrivances which any sort of company gives: 'a few days quiet, & exemption from the Thought & contrivances which any sort of company gives' *Jane Austen: A Life* (p. 257).

CHAPTER 20:

their chief sedentary employment: 'needle-work, in some form or the other, was their chief sedentary employment' *Memoir* (p. 296).

she was the neatest worker of the party: 'I [J A] am proud to say that I am the neatest worker of the party' *Jane Austen: A Life* (p. 123).

They say there are a prodigious number of birds ... kill a few: 'They say there are a prodigious number of birds hereabouts this year, so perhaps I [J A] might kill a few' *Jane Austen: A Life* (p. 123).

Yet it was she ... very much below par: 'and Aunt Jane was too clever not to put aside all possible signs of "common-ness" ... & teach herself to be more refined, at least in intercourse with people in general. Both Aunts were brought up in the most complete ignorance of the World & its ways (I mean as to fashion, &c) & if it had not been for Papa's marriage which brought them into Kent, & the kindness of Mrs. Knight ... they would have been, tho' not less clever and agreeable in themselves, very much below par as to good Society and its ways' *Jane Austen and Her World* (p. 127).

If advancement ... the lower orders: 'For in the progress of civilisation, though all orders may make some progress, yet it is most perceptible in the lower' *Memoir* (p. 278.)

The Amiable Cassandra



A~nnotations to the Text

And if Cassandra was expected to believe ... 'the heel of the courtier': 'It is the process of "levelling up;" the rear rank "dressing up" as it were to the front rank. When Hamlet mentions ... "the toe of the peasant comes so near the heel of the courtier" ... it expressed a principle which is working at all times in which society makes any progress' *Memoir* (p. 278-9). Throughout *The Amiable Cassandra* the converse of J. E. Austen-Leigh's theory, and interpretation of the Shakespearean didactic, is also proved true. Those of the 'first set' are themselves also 'dressed up' employing, to little effect or advancement, their wealth as a disguise for their obvious deficiencies, especially when compared to the laudable qualities of rational meritocrats, of which Cassandra and Lascelles are the bellwethers. See: Ch. 19/*a black-eyed gentleman...*

glee: [Properly] an unaccompanied choral composition for 'male solo voices' in 'a number of short self-contained sections', or a company of singers singing 'part-songs'.

if feet might ... weak-mindedness from wit: Cassandra is comically using the Shakespearean didactic of 'the toe of the peasant comes so near the heel of the courtier' as a metaphorical measure of equality, which turns the social hierarchy literally and figuratively on its head. By such determination then, an individual's true 'level' in society might be more accurately measured by the refinements of intellect as opposed to mere finery of status or wealth. See: Ch. 20/*And if Cassandra...*

this was far outweighed ... with scarcely any wit: 'There was a monstrous deal of stupid quizzing and common-place nonsense talked, but scarcely any wit' *Memoir* (p. 324)

The parcel of wretches: An ironic echo of J A's 'parcel of Scotch wretches' in *Lesley Castle. Love and Freindship* (p. 109).

that called, came, sat and went: 'they called, they came and they sat and they went' *Jane Austen: A Life* (p. 135).

and all the time while looking ever more fondly at her feet: another ironic poke at Charlotte Brontë's criticism of Austen's fascination with 'the human eyes, mouth, hands, and feet', in the light of Cassandra's own comic rationalization that: 'the toe of the peasant comes so near the heel of the courtier'. As J A so ably illustrated, feet are also very telling 'levelers' of society (as similarly revealed in *The Amiable Cassandra*), and cannot be overlooked merely because they do not rank as emotively as 'the human heart'—the 'unseen seat of life'—in the type of full-blooded romantic literature for which Charlotte Brontë is renowned. Certainly Jane Austen's more astute

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A~nnotations to the Text

examination of human nature reveals that the mysterious ‘unseen’ of which Brontë was so enamored is, all too often, in ‘plain’ sight. See: Ch. 8/*while I contemplate my feet with some pique*/ Ch. 20/*And if Cassandra...*

amiable young men: ‘“What amiable Young Men!” wrote Jane sweetly’ *Jane Austen: A Life* (p. 123.)

conversation was reduced very low: the conversation was very banal.

Cassandra sat just long enough in his company ... ‘he thought Evelina had been written by Dr. Johnson’: ‘here she met Mr Gould, a very young man who had “just entered Oxford, wears Spectacles, & has heard that Evelina was written by Dr Johnson*”’ *Jane Austen: A Life* (p. 148). See: Ch. 12/*Mrs. Burney’s books...*

* ‘Samuel [Johnson] (1709-84), English lexicographer, writer, critic, and conversationalist; known as **Dr Johnson**. A leading figure in the literary London of his day, he is noted particularly for his *Dictionary of the English Language* (1755)’ (*OED*).

for a scene in her novel: Cassandra’s encounter with the bespectacled gentleman above [as per **J A** and ‘Mr. Gould’], inspires this allusion to a scene from *Northanger Abbey*. Its heroine Catherine Morland is discussing novels with the dolt, John Thorpe and asks ‘I think you must like Udolpho, if you were to read it; it is so very interesting’. Thorpe replies: ‘Not I, faith! No, if I read any it shall be Mrs Radcliff’s [sic]’. *Northanger Abbey* (p. 45). Catherine must politely inform the obtuse Thorpe that *The Mysteries of Udolpho* was, in fact, written by Mrs. Radcliffe.

much preferring the elder sister’s sensibly polite and pleasing conversation: ‘Elizabeth [Austen] “very much preferred the elder Sister”’ *Jane Austen: A Life* (p. 134). ‘Phila and Cass were enjoying their “very sensible and pleasing” conversation’ *ibid.*, (p. 59).

the younger Miss A-D. conveyed the precise ... in the Christmas company afraid: ‘Mary Russell Mitford ... describes Jane Austen ... as ... “perpendicular, precise, taciturn ... no more regarded in society than a poker”’ *Notes, Jane Austen: A Life* (Ch. 10/n. 13/p. 312).

As her gimlet eye was always fixed on them: ‘... or simply fixed [**J A**’s] bright attentive eyes on Phila [Walter] in a way that made her uneasy’ *Jane Austen: A Life* (p. 59). See Ch. 8/*while I contemplate my feet with some pique*/ Ch. 20/*and all the time...*

The Amiable Cassandra



The Bath Novels of Lady A

A~nnotations to the Text

and ever open to minute traits of character: '[J A's] eyes were always open to minute traits of character' *Memoir* (p. 320). See: reference above.

The two often escaped ... teacher, aunt, and maid: 'Aunt Jane, Miss Popham the Teacher, Aunt Harriet, Sally the Housemaid, Miss Sharpe, the Dancing Master the Apothecary & Serjeant [sic]' extract from Fanny Austen's diary, *Jane Austen: A Life* (p. 190).

Her wonderful power ... ridiculous over others: 'Enough has been said to show her love for children, her wonderful power of entertaining them; but her friends of all ages felt her enlivening influence. Her unusually quick sense of the ridiculous led her to play with all the common-places of everyday life' *Memoir* (p. 333).

This high life below the stairs: An ironic reference to James Townley's farce *High Life Below the Stairs*, which featured in the Austens' theatrical productions in 1788, where 'a group of servants are caught aping out their masters ways' *Jane Austen: A Life* (p. 62). Cassandra finds herself below stairs more often than not on occasions such as Christmas because she is more at home with the servants and children than with the vacuous creatures above, who, with all their money and influence, rightly deserve to be the butt of such a farce.

where she might ... piece of single-blessedness in peace and quiet: 'Mary Russell Mitford ... describes Jane Austen ... "... a ... taciturn piece of 'single blessedness' ... no more regarded ... than ... any other thin, upright piece of wood or iron that fills its corner in peace and quiet"' Notes, *Jane Austen: A Life* (Ch. 10/n. 13/p. 312).

Cassandra ... with the children: '& Jane – the Lord knows where' *Jane Austen: A Life* (p. 141) 'Jane Austen found herself sitting on one occasion with "five tables, eight and twenty chairs and two fires all to myself"' *ibid.*, (p. 132). 'On Christmas Eve the children laid out the traditional holly branches on the window ledges' *ibid.*, (p. 2).

and this negligence ... please her mother: Cassandra's unequal and uneasy relationship with her mother distinctly reflects John Locke's advice in *Some Thoughts Concerning Education* (1693): 'Children (earlier perhaps than we think) are very sensible of *Praise* and Commendation. They find a Pleasure in being esteemed and valued, especially by Parents, and those whom they depend upon' Explanatory Notes, *Catharine and Other Writings* (n. 186/p. 346).



A~nnotations to the Text

He is called to the Bar and means to practice in town: '[J A] learnt that he was gone back to London in his way to Ireland, where he [Tom Lefroy] is called to the Bar and means to practise' *Jane Austen: A Life* (p. 119).

complacent: in this context, and according to its usage in this period, it would mean 'the fact or state of being pleased with a thing or person; tranquil pleasure in something or someone' Notes, *Pride and Prejudice* (Ch. 6/n. 7/p. 321).

the public's favorite declined by 'Return of Post': '[Revd George Austen's] letter was posted on 1 November and answered with unusual rapidity for a publisher [Thomas Cadell]: 'Declined by Return of Post' is written across the top' *Jane Austen: A Life* (p. 119).

they were the work of an enterprising woman ... literary men: This is a jab at the comment made by 'a literary gentleman' to Henry Austen of his sister's work 'that it was much too clever to be the work of a woman' *Jane Austen: A Life* (p. 221).

CHAPTER 21:

As there had been a book ... choose a second: 'As it happened, an anonymous novel of the same name was published this year, which may help to explain why Jane Austen's Susan eventually changed her name' *Jane Austen and Her World* (p. 73).

It was also necessary ... grosser injustice: Jane Austen wrote a prefatory note to *Northanger Abbey*, 'Advertisement by the Authoress to Northanger Abbey', which details the inexplicable delay in the book's publication causing obvious anachronisms in the text. At this point J A changed the title of the book from *Susan* to *Catherine*. This 'Advertisement' is loosely parodied in the prefatory note to 'The Bath Novels of Lady A~', hypothetically composed by Jane Austen's close friend and *semblable*, Miss Anne Sharp, trustee of the unknown Bath Novels oeuvre. See previous reference.

Notwithstanding Hall's opinion ... first risk to his money: 'Mr Egerton the publisher "praised [Mansfield Park] for its Morality, & for being so equal a Composition. No weak parts"' *Jane Austen and Her World* (p. 94).

'R.W. Chapman conjectures a first edition of 1250 copies. All copies were sold' Note on the Text, *Mansfield Park* (p. xl).

'Egerton expressed his willingness to publish *Mansfield Park*, but was not prepared to risk his own money and wanted to revert to the commission arrangement' *Jane Austen: A Life* (p. 242). See: Ch. 6/*sold all the copies printed*.

The Amiable Cassandra



A~nnotations to the Text

R. Hall, Whitehall: Adapted from the title pages of **J A's** novels as per 'Published by T. Egerton, Whitehall' *Jane Austen and Her World* (p. 124).

make money out of your identity than mystery: 'I [**J A**] shall rather try to make all the Money than all the Mystery I can of it' *Jane Austen and Her World* (p. 87).

missish: (sense 2) to have 'silly or headstrong' qualities (*OED*). In this context Charlotte is implying she is not pretending to be obtuse.

Eliza's habitual reticence: 'Many years after [**J A's**] death, some circumstances induced her sister Cassandra to break through her habitual reticence' *Memoir* (p. 291).

violent abductions from favorite haunts ... Mrs. Radcliffe's tremendous throne: 'There are other dramatic moments: a young woman is abducted from her favourite haunt ... Mrs Cooke was using established Gothic conventions, but particularly admired Mrs Radcliffe* ("Queen of the tremendous")' *Jane Austen: A Life*

(p. 149). Mrs. Stokes's history is based upon Mrs. Samuel Cooke's connection with **J A's** family, as Mrs. Austen's 'famous' cousin. Mrs. Cooke's novel, *Battleridge, an Historical Tale Founded on Facts* garnered her familial acclaim and as Claire Tomalin conjectures also 'an element of family teasing in [**J A's**] mockery of Gothic fictional clichés' in *Northanger Abbey*. * Mrs. Ann [Radcliffe] (1764-1823), English novelist, a leading exponent of the Gothic novel. Notable works: *The Mysteries of Udolpho* (1794) and *The Italian* (1797).

Consequently this opinion ... stockings clean: This is an allusion to the scene in *Northanger Abbey* when Catherine finds a washing bill that she formerly supposed was a hidden manuscript: 'Her greedy eye glanced rapidly over the page. She started at its import. Could it be possible, or did her senses play her false? – An inventory of linen, in coarse and modern characters, seemed all that was before her! If the evidence of a sight must be trusted, she held a washing-bill in her hand. She seized another sheet, and saw the same articles with little variation; a third, a fourth, and a fifth presented nothing new. Shirts, stockings, cravats and waistcoats faced her in each' *Northanger Abbey* [2] (p. 177).

Queen's Square: 'a square in Bloomsbury, fashionable in the eighteenth century, open to the north and thus offering an unobstructed view of Highgate and Hampstead. A girl's school (the ladies Eton) stood on the east side from the mid-eighteenth until the mid-nineteenth century' Explanatory Notes, *Catharine and Other Writings* (n. 30/p. 297).

The Amiable Cassandra



The Bath Novels of Lady A

A~nnotations to the Text

Mrs. S. ... got through the worst: ‘owned that she thought S. & S. – and P. & P. downright nonsense, but expected to like MP. better, & having finished the 1st vol. – flattered herself she had got through the worst’ *Jane Austen: A Life* (p. 239).

I am quite determined ... against anything written by her: ‘I [J A] am quite determined, however, not to be pleased with Mrs —’s should I ever meet with it, which I hope I may not. I think I can be stout against anything written by her’ *Memoir* (p. 332.)

too regular an allowance ... sick and wicked: ‘Novels and Heroines; – pictures of perfection ... make me [J A] sick & wicked’ *Jane Austen: A Life* (p. 234).

the usual fee: ‘Jane herself is our informant; she refers to it as her “usual Fee”, and it makes Mrs Knight her only known patron’ *Jane Austen: A Life* (p. 132).

but not so with S—, or rather C—: this is an allusion to *Northanger Abbey*, initially called *Susan*, and then Jane Austen changed its title to *Catherine*. See: Ch. 21/*It was also necessary...*

I have told Lawrence ... I do not know that she will ever come out: ‘[J A] told Fanny [Knight, formerly Austen] in March that “Miss Catherine is put upon the Shelf for present, and I do not know that she will ever come out”’ *Jane Austen and Her World* (p. 119). This declaration by Cassandra is an allusion to *Northanger Abbey*, whose heroine, Catherine Morland, learns the folly of her Gothic novel-reading ways in Admiral Tilney’s home, Northanger Abbey, as delicately pointed out by the book’s hero Henry Tilney.

London is a sad place ... that I go there at all: ‘Tis a sad place. I [Mrs. Cassandra Austen] would not live in it on any account’ *Jane Austen and Her World* (p. 16).

VOLUME TWO

CHAPTER 22:

Notwithstanding the advantage ... a foot in the first set: Another metaphor suggesting the lines that separate the levels of the social hierarchy are just a ‘toe’ and a ‘heel’ away. Lawrence’s apprehension of this fact, as an astute Regency entrepreneur and opportunist, is therefore notably shrewd. See: Ch. 20/*And if Cassandra...*

cast a gladdened eye: to cast a flirtatious look.



A~nnotations to the Text

Are you aware ... beastly Admiralty: ‘“the horrible abominable beastly Admiralty” ’ *Jane Austen: A Life* (p. 197).

Boney: Napoleon Bonaparte’s unflattering nickname.

I heartily hope ... in this scheme: A modified quotation of: ‘I [J A] heartily hope that he will, as usual, be disappointed in this scheme’ *Jane Austen: A Life* (p. 116).

‘pewter’: Edward Knight’s novel term for money: ‘I [J A] like what Edward calls *Pewter* too’ *Jane Austen and Her World* (p. 99).

business tickets: business cards.

Where they could have been grave ... talked unreservedly and incessantly: ‘the English might grow gay, and the French grave; the English might learn to talk, the French to hold their tongues’ *Jane Austen: A Life* (p. 64).

She carried about ... another lady’s lap: an allusion to Lady Bertram’s pug in *Mansfield Park*.

ready to compound ... remarkable ensemble: ‘at thirty-five [Eliza de Feuillide] still dressed and behaved as a conquering beauty, carrying a pug dog’ *Jane Austen: A Life* (p. 126).

Quel horreur: ‘Fanny [Austen] went for walks with Aunt Eliza, and attempted some mimicry of her conversational style in her diary: “Uncle & Aunt Henry Austen went away early ce matin. Quel horreur!” ’ *Jane Austen: A Life* (p. 209).

The tête-à-têtes with Madame la Comtesse were agreeable enough: ‘Mrs H A & I [Fanny Austen] had a tête-à-tête, how agreeable [sic]’ *Jane Austen: A Life* (p. 235).

upon whose care ... thoroughly depended: ‘... on whose care you know I thoroughly depend’ *Jane Austen: A Life* (p. 128).

émigré: ‘a person who has left their own country in order to settle in another, typically for political reasons’ (*OED*).

The Amiable Cassandra



A~nnotations to the Text

the founder of the Quarterly: a reference to the Tory periodical, the *Quarterly Review*, one of two periodicals that ‘targeted and defined the opinions of a gentrified and expanding middle-class audience, in matters of politics and literary taste’ Notes, *Mansfield Park* (Ch. 10/n. 3/p. 400).

the publisher of Lord Byron: ‘Murray was the founder of the *Quarterly Review* and the publisher of Byron’ *Jane Austen: A Life* (p. 247). Mr. Murchison’s character is fashioned upon that of John Murray, the last of three London publishers who had [the most notable] dealings with Jane Austen during her lifetime.

I suppose Mr. Ashton-Dennis has told you ... now in my jurisdiction: ‘Mr Murray proposed to pay £450 for the copyrights of *Sense and Sensibility*, *Mansfield Park* and *Emma*’ *Jane Austen and Her World* (p. 99).

my sister has made more ... so small an edition: ‘Henry Austen pointed out that his sister had made more out of “one very moderate edition of *Mansfield Park* (you yourself [Murray] expressed astonishment that so small an edition of such a work should have been sent into the world) and a still smaller one of *Sense and Sensibility*” ’ *Jane Austen and Her World* (p. 99-100).

Walter Clifford ... on the whole: ‘William Gifford, the editor of the *Quarterly*, who found “nothing but good” to say of it [*Emma*] ... Gifford offered to do a little work on the text’ *Jane Austen: A Life* (p. 247). Gifford is represented by Walter Clifford in *The Amiable Cassandra*.

the compositors ... legible manuscript to work from: ‘Happy would be the compositors for the press be if they had always so legible a manuscript to work from’ *Memoir* (p. 337).

I have also done ... as I can make it: ‘I [J A] return also “*Mansfield Park*”, as ready for a second edition, I believe, as I can make it’ *Memoir* (p. 358).

She then ... volumes of the first edition: an allusion to R. W. Chapman’s suggestion that Austen ‘probably returned to Murray a marked copy of the first edition, not a proof of the second’ Note on the Text, *Mansfield Park* (p. xli).

I thank you, sir ... rapidly: ‘I [J A] leave the terms on which the trade should be supplied with the work entirely to your judgment, entreating you to be guided in every such arrangement by your own experience of what is most likely to clear off the edition rapidly’ *Memoir* (p. 358).



A~nnotations to the Text

for her convenience and amusement: ‘I [J A] am very sensible, I assure you, of the attention you have paid to my convenience and amusement’ *Memoir* (p. 358).

Waterloo: ‘My [J A’s] brother [Henry] returns ‘Waterloo’ with many thanks for the loan of it’ *Memoir* (p. 357).

He is a rogue of course, but a civil one: ‘[Murray] is a rogue of course, but a civil one’ *Jane Austen and Her World* (p. 100).

CHAPTER 23:

Cassandra had written ... made her long for more: ‘By July, Jane Austen was able to tell Frank [Austen] that she had written herself into £250 – “which only makes me long for more” ’ *Jane Austen and Her World* (p. 87).

However modest ... to buy presents for those she loved: ‘It signified not only success, however modest, but freedom; now [J A] could decide one or two things for herself. She could give presents’ *Jane Austen: A Life* (p. 219-20).

was prodigious recompense for that which had cost her nothing: ‘[J A] considered it a prodigious recompense for that which had cost her nothing’ *Memoir* (p. 363).

Though she was not wholly mortified ... for her own amusement: ‘I do not think that [J A] was herself much mortified by want of early success. She wrote for her own amusement’ *Memoir* (p. 363).

On the day that was pure inconvenience ... throughout the whole: ‘She [Madame Perigord] sat with me while I [J A] breakfasted this morn/g – talking of Henrietta Street, servants & Linen, & is too busy preparing for the future, to be out of spirits’ *Jane Austen: A Life* (p. 237) ‘When Jane went to London again her letters mention an “appointment” with Madame Bigeon, and discussions about who should provide Henry with raspberry jam’ *ibid.*, (p. 243). Madame Belgonie’s character is drawn from that of Madame Françoise Bigeon and her daughter Marie Perigord who were in the service of both the de Feuillides and the Henry Austens; remaining with Henry’s household even after Eliza’s death in 1813.



A~nnotations to the Text

unquestionably all dirt and confusion ... in a very promising way: '[J A] then walked into No. 10, which is all dirt and confusion, but in a very promising way' *Jane Austen and Her World* (ill. p. 91).

which had threatened ... paying her visit: 'I [J A] have contrived to pay my two visits, though the weather made me a great while about it' *Memoir* (p. 345).

finest private seminaries in town: an echo of a line from *Pride and Prejudice* referring to Miss Bingley's and Mrs. Hurst's private education: 'They ... had been educated in one of the first private seminaries in town' *Pride and Prejudice* (p. 16).

The school stood ... Hampstead: See: Ch. 21/ *Queen's Square*.

Miss Romney's visiting party ... instruction: 'I [J A] was shewn [sic] upstairs into a drawing-room ... and the appearance of the room, so totally unschool-like, amused me very much; it was full of modern elegancies' *Memoir* (p. 345).

'& if it had not been for some naked Cupids over the Mantlepeice [sic], which must be a fine study for Girls, one should never have smelt Instruction' *Jane Austen A Life*. (p. 238). Estella Romney's character is loosely based upon the history [(most significantly) of the elegant erudition] of Martha Lloyd's cousin, Charlotte Craven.

cried up: talked about in laudatory terms.

The rules of propriety ... the sight of one another: an echo of 'Samuel Richardson, *Rambler*, 97 (19 Feb. 1751): "That a young lady should be in love, and the love of the young gentleman undeclared, is a heterodoxy which prudence, and even policy, must not allow"' Explanatory Notes, *Catharine and Other Writings* (n. 3/p. 288).

looking very well ... her most recent education: 'She looks very well, and her hair is done up with an elegance to do credit to any education' *Memoir* (p. 345).

Here was the London Lascelles: an echo of the opinion expressed by Tony Tanner of the Crawfords corrupted by London in *Mansfield Park*: 'It is London that has made and formed the attractive Crawfords, who very nearly bring total ruin to the world of Mansfield Park. For if Mansfield, at its best, perfects people, London at its worst, perverts them' Notes, *Jane Austen: A Life* (Ch. 21/n. 12/p. 329).

The Amiable Cassandra



A~nnotations to the Text

Here I am once more ... its insipid vanities: ‘Here I [J A] am once more in this Scene of Dissipation & vice, and I begin already to find my Morals corrupted’ *Jane Austen: A Life* (p. 123).

‘Beware my Laura ... Beware of the Insipid Vanities and idle Dissipations of the Metropolis of England’ *Love and Freindship* (p. 70).

remarkably handsome: of ‘Henry [Austen’s] particular friend Captain Tilson (“remarkably handsome”)’ *Jane Austen: A Life* (p. 129). Captain Trilling’s character is drawn from Captain Tilson.

And, of course ... lately printed diaries: ‘ “Austen, Maund, Austen & Co. 10 Henrietta St” appears in the printed list of banks in Eliza Chute’s diary for 1813; the second Austen can only be Francis’ Notes, *Jane Austen: A Life* (Ch. 21/n. 23/p. 330). See: Ch. 8/*pocket-book*. The ‘Maund’ in the title-partners above is, in *The Amiable Cassandra*, represented by Lawrence’s partner Irvine Marston.

I am rather frightened ... (it is not my own fault): ‘I am rather frightened by hearing that she wishes to be introduced to *me*. If I *am* a wild Beast, I cannot help it. It is not my own fault’ *Jane Austen: A Life* (p. 237). The reaction to the ‘Miss Burnett’ of this piece is based upon J A’s brush with a Miss Burdett.

She is young, pretty ... not two ideas in common with her: ‘Another was “young, pretty, chattering, & thinking chiefly [sic] (I presume) of Dress, Company and Admiration”. She played chess with Henry [Austen]; Jane ... felt she had “not two ideas in common” with her’ *Jane Austen: A Life* (p. 240).

from my 3^d: an allusion to Jane Austen’s third-published novel, *Mansfield Park*.

a more interesting character of compound cruelty ... in art: ‘I [J A] must say that I have seen nobody on stage who has been a more interesting Character than that compound of Cruelty & Lust’ *Jane Austen: A Life* (p. 241).

I would not have him ... double it: ‘I [J A] would not have him look at mine for a shilling a tooth & double it’ *Jane Austen: A Life* (p. 241).

I thought it looked hideous: ‘when [J A] was persuaded to have her hair done to the latest fashion in London (in 1813), she “thought it looked hideous” ’ *Jane Austen: A Life* (p. 110).

The Amiable Cassandra



A~nnotations to the Text

I finally sat ... expected: Lawrence's ownership of a box at the Opera is drawn from the following: 'Henry's [Austen] ownership of the box at the Pantheon Opera Theatre, or House, is the discovery of Clive Caplan' Notes, *Jane Austen: A Life* (Ch. 19/n. 2/p. 321).

The Corsair: A narrative poem written by Lord Byron: 'George Gordon, 6th Baron (1788-1824) ... Notable works: *Childe Harold's Pilgrimage* ... and *Don Juan*' (*OED*). See: Ch. 15/*the feathered tribe*...

picaroon[s]: a roguish character or scoundrel.

Reply to ... tomorrow's post: Picked up and delivered several times daily, The London post dated from the late seventeenth century.

Box Hill ... my Miss W: An allusion to the set piece in *Emma* at Box Hill and drawn from **J A's** documented knowledge of the place from her visits with Mrs. Cooke at Great Bookham: 'The visits to Great Bookham had provided the knowledge of Box Hill, the venue of the celebrated picnic where Emma was inexcusably rude to Miss Bates' *Jane Austen and Her World* (p. 106). See: Ch. 21/*violent abductions*...

we, the formidables: '[**J A**] ... described herself and [**C E A**] collectively as "we the formidables"' *Jane Austen: A Life* (p. 242).

She has become ... bring home to Kent: 'Jane's love of playing and transcribing music was surely inspired by Eliza [de Feuillide]' *Jane Austen: A Life* (p. 45).

I have now ... Mozart: 'hand-copied songs by Purcell, Handel, Haydn and Mozart, bear her name, "Mrs Henry Austen"' *Jane Austen: A Life* (p. 153).

(Charlotte is very cruel ... at the same time): 'Elizabeth [de Feuillide] is very cruel about my writing music, and, as punishment for her, I should insist upon always writing out all hers in future, if I were not punishing myself at the same time' *Jane Austen and Her World* (ill. p. 74).

comfortable coze: 'they were deep in "a comfortable coze", [**J A**] wrote' *Jane Austen: A Life* ' (p. 241). 'The *OED* suggests that a 'coze' is an amalgam of 'cozy' and the French *causer*. It gives no earlier usage than in *Mansfield Park*, which suggests it is her coinage' *ibid.*, Notes, (Ch. 22/n. 3/p. 331).

The Amiable Cassandra



A~nnotations to the Text

I am still busy ... prefer above the rest: ‘I [J A] am in the front Attic, which is the Bedchamber to be preferred’ *Jane Austen and Her World* (ill. p. 98).

Certainly I consider ... ample in every way: ‘J A wrote to C E A after Eliza’s death ... saying she and their niece Fanny ... were “very well off indeed, & as we have poor Eliza’s bed our space is ample in every way” ’ Notes, *Jane Austen: A Life* (Ch. 21/n. 20/p. 330).

I am ever yours, C. A-D.: ‘[J A] signs off, “... and am ever yours, J. A.” ’ *Jane Austen: A Life* (p. 116).

CHAPTER 24:

Cassandra had long ... amused by them: ‘ “It will be amusing to see the ways of the French circle”, wrote Jane’ *Jane Austen: A Life* (p. 223).

the Raj: ‘[historical] British sovereignty in India’ (*OED*).

There were dusky dancers ... but more than sixty came: ‘She employed professional pianists, harpists and singers, decorated her drawing room with a hired mirror, special chimney lights and floral arrangements; eighty guests were invited and over sixty came’ *Jane Austen: A Life* (p. 223). The addition of the ‘dusky dancers’ to the latter inventory of entertainment is symbolic. Given Charlotte’s connection to Bengal, the dancers are certainly Indian and on that night would be performing a form of classical Indian dance, one of the most highly developed arts of the Indian culture. This, in and of itself, casts an even more significant light on the role of dance as a form of higher communication in *The Amiable Cassandra*, which only the likes of its hero and heroine can properly excel in. See: Ch. 16/*Cassandra was fond of dancing, and excelled in it*.

haute monde: high society; the fashionable set.

overstrain: affect.

the same happiness ... no command: ‘Jane had the *happiness* of temper that never required to be commanded’ *Memoir* (p. 282)

Yes—I should have liked ... attention: When a gentleman corresponded with a lady in the Regency period, this indicated that an ‘understanding’, i.e., an engagement had been entered in



A~nnotations to the Text

to. Lascelles is roguishly insinuating that he wishes he were engaged to Cassandra, though he has neither earned nor requested the right to such a claim upon her affections.

After all, she could be ... of the other: ‘To be pointed at – to be noticed & commented upon – to be suspected of literary airs – to be shunned, as literary women are, by the more unpretending of my own sex: & abhorred, as literary women are, by the more pretending of the other’ *Jane Austen: A Life* (p. 218-9).

As his always dear and ever-valued friend: ‘[Warren Hastings] addresses [Philadelphia Hancock] as “my dear and ever-valued friend”’ *Jane Austen: A Life* (p. 20).

to find another favorite among the ladies of Bengal: ‘Hastings had a new “favourite among the ladies”’ *Jane Austen: A Life* (p. 20). Mrs. Schumacher’s character is drawn from Warren Hastings’ second wife, who was formerly a Mrs. Imhoff.

natural child: a double entendre implying both biological parentage and illegitimate parentage. In the Regency period, however, the word ‘natural’, in this context, only implied ‘illegitimate’.

And any reservation ... in any degree: ‘Mr Hastings never *hinted* at Eliza [Austen, formerly de Feuillide] in the smallest degree’ *Jane Austen: A Life* (p. 238).

each in their way ... should be: ‘There were favourable reviews ... “very pleasing and entertaining” and “well written”; the characters are in genteel life, naturally drawn, and judiciously supported. The incidents are probable, and highly pleasing, and interesting; the conclusion such as the reader must wish it should be’ *Jane Austen: A Life* (p. 220).

Monsieur the old Count ... information and taste: ‘Monsieur the old Count, is a very fine looking man, with quiet manners, good enough for an Englishman – & I

[J A] beleive [sic] he is a Man of great Information & Taste’ *Jane Austen: A Life* (p. 223). The Comte de Guignot’s character is based upon the history of the Comte d’Antraigues, a ‘raffish’ *émigré* and associate of the Henry Austen’s who turned out to be a spy for both the English and Russian governments. ‘Emmanuel Louis d’Antraigues was a spy, in the pay of both the Russian and the English governments’ *ibid.*, (p. 223).

Such a mode of dress ... remarked in London: ‘Such a mode of dress or undress would be remarked even in London’ *Jane Austen: A Life* (p. 129).



A~nnotations to the Text

Her exposed bosom ... little black wig: ‘Eliza [Austen, formerly de Feuillide] was shocked by her failure to wear stays, her naked bosom and her ultra-fashionable little black wig’ *Jane Austen: A Life* (p. 129). The Comtesse de Guignot’s character is drawn from the Comte d’Antraigues wife, ‘a retired opera singer’.

quiz: oddity.

nothing-saying: nonsense.

Whether they could ... merits: ‘whether people *could* or *could not* appreciate Miss Austen’s merits’ *Memoir* (p. 362)

Would she rather ... literary woman: ‘My dear, I would sooner exhibit as a rope dancer’ *Jane Austen: A Life* (p. 219).

Was it really ... enterprise of a lady: ‘Henry Austen was told by a literary gentleman that it was much too clever to be a work of a woman’ *Jane Austen: A Life* (p. 221).

Was not her last ... interest: ‘One lady could say nothing better of ‘Mansfield Park’ than that it was a “mere novel” ’ *Memoir* (p. 371). ‘Another did not like “Mansfield Park.” Nothing interesting in the characters. Language poor’ *ibid.*, (p. 371).

although it ended rather stupidly: ‘Lady Bessborough ... had the perception to complain that it [*Sense and Sensibility*] ended “stupidly” ’ *Jane Austen: A Life* (p. 220).

The Hollands ...they have ever read: ‘... a very superior work ... the *most probable* fiction I have ever read’ *Jane Austen and Her World* (p. 86).

CHAPTER 25:

Morning Post: The newspaper in which Jane’s cousin, Eliza Austen’s [formerly de Feuillide] celebrated musical party was reported.

The Post ... to a close at midnight: ‘... eighty guests were invited and over sixty came ... The party was a success; it went on until midnight and was mentioned in the *Morning Post*’ *Jane Austen: A Life* (p. 223).

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The Bath Novels of Lady A

A~nnotations to the Text

Miss Coombe-Davis, all in blue: ‘one female singer, a short Miss Davis all in blue’ *Jane Austen and Her World* (p. 78). The reference to Miss Davis’s ‘blue’ ensemble is perfectly ironic for Miss Coombe-Davis in view of **J A**’s significant use of the color blue. See: Ch. 15/*new blue gown*.

the accomplished West Indian pianist, Miss Lamb: An allusion to the potentially very interesting character, Miss Lambe, in Sanditon, the ‘half mulatto’ West Indian heiress. Although ‘West Indian’ was used to describe both the native population of the West Indies and the colonial settlers of the islands, it is employed in this text, in keeping with **J A**’s intriguing heiress, as a direct reference to ‘Miss Lamb’s’ indigenous heritage.

The invited company ... persuaded to perform: ‘It was hoped that some of the invited company would contribute to the entertainment, but no amateur could be persuaded to perform’ *Jane Austen and Her World* (p. 78).

[she reads] public papers*: newspapers.

*Miss Manning’s character is based loosely upon the Hon. Miss Mary Pearson, whose failed history with Henry Austen is readapted for *The Amiable Cassandra*.

was quite a love: ‘It is a delightful Place ... & the Garden is quite a Love’ *Jane Austen and Her World* (ill. p. 98).

while walking periodically in and out of doors: ‘Staying with Henry [Austen] in August, [**J A**] describes herself walking in and out between the house and garden’ *Jane Austen: A Life* (p. 243).

would be at home: ‘at home’ was not interpreted in the literal sense as it is today. Even though the members of the household were physically present in a residence, if they chose not to receive guests the servants would tell visitors they were not at home. Certain things were also done to signal the ‘at home’ and the ‘not at home’, such as leaving the blinds up or letting them down, respectively, e.g. Sir Walter’s comment to his daughter Anne regarding his calling at Lady Russell’s in *Persuasion*: ‘If she would only wear rouge, she would not be afraid of being seen; but last time I called, I observed the blinds were let down immediately.’

the warm glare outside: ‘It is March and April together; the glare of the one and the warmth of the other’ *Memoir* (p. 322).



A~nnotations to the Text

their all walking out ... chestnut trees in bloom: ‘... it only prevented her [Eliza Austen] from walking in Kensington Gardens to see the lilac and chestnut trees in bloom’ *Jane Austen: A Life* (p. 235).

As one of the green oases ... certain times during the day: ‘The London Parks ... were then oases of green in town ... “for anyone of high fashion” to be seen walking, driving or riding ... on a fine afternoon between the hours of five and six ... the middle classes tacitly left ... the park to those of rank and fashion’ *Georgette Heyer’s Regency England* (p. 53). It is important to note that the day was organized differently than it is today. Cassandra and her party would have been walking out towards late afternoon, which was still considered the morning. See: Ch. 14/*Lascelles should have liked...*

They looked across ... the whimsical scene: ‘The Marchioness had a light phaeton, drawn by six, and sometimes by eight little ponies, each pair decreasing in size, and becoming lighter in colour, through all grades of dark brown, light brown, bay, chestnut, as it was placed farther away from the carriage. The two leading pairs were managed by two boyish postilions, the two pairs nearest to the carriage were driven in hand. It was a delight to me to look down from the window and see this fairy equipage put together’ *Memoir* (p. 327).

high-perch phaeton: a phaeton is ‘a four-wheeled chaise holding two passengers, lighter than a coach, safer and more comfortable than two-wheelers, driven by its owner’ Explanatory Notes, *Catharine and Other Writings* (n. 40/p. 302).

A ‘high-perch phaeton’ was typically a phaeton whose body was ‘hung directly over the front axle fully five feet from the ground’ and had ‘huge hind wheels’. *Georgette Heyer’s Regency England* (p. 56).

postilion[s]: ‘a person who rides the leading nearside (left-hand side) horse of a team or pair drawing a coach or a carriage, especially when there is no coachman’ (*OED*).

equipage: ‘[historical] a carriage and horses with attendants’ (*OED*).

While your idea of elegance ... good graces alone: Here Cassandra is echoing something Emma Watson pointed out to Lord Osborne after his comment concerning a lady’s mount in *The Watsons*. [Lord Osborne]: ‘A woman never looks better than on horseback.–’ [Emma Watson replies]: ‘But every woman may not have the inclination, or the means ... Female economy will do a great deal my Lord, but it cannot turn a small income into a large one’ *Lady Susan/The Watsons/Sanditon* (p. 136). Cassandra’s comment also highlights the ongoing theme of nature vs.

The Amiable Cassandra



A~nnotations to the Text

artifice in *The Amiable Cassandra* as it affects the social hierarchy and the individual. Lascelles, not unlike Lord Osborne, fancies a woman is rendered more genteel and therefore, more desirable, when poised upon a status symbol such as a phaeton [or fine mount]. Cassandra conversely points out that as ‘her ten toes’—essentially her unadorned, independent self—are her only means by which to ‘exhibit’, then she has little to offer to excite such superficial interest. Certainly nothing to enhance her chances where gilding or ‘dressing up’ must embellish the true state of one’s situation and character. Ch. 20/*if feet might ...weak-mindedness from wit*. Also compare with Elizabeth Bennet’s single-minded decision to walk to Netherfield in *Pride and Prejudice*: ‘That she should have walked three miles so early in the day, in such dirty weather, and by herself, was almost incredible to Mrs. Hurst and Miss Bingley’ *Pride and Prejudice* (p. 30).

descant: ‘[archaic or poetic/literary] a discourse on a theme or subject’ (*OED*).

collars and boards: ‘[Maria Edgeworth] was made to wear backboards and iron collars to improve her posture’ *Jane Austen: A Life* (p. 35).

a rather vile one ... on one side: ‘Sharing a bed was more common than not; Arthur Young’s dearly loved daughter Bobbin ... shared a “vile” bed with a deaf girl who would lie on one side only’ *Jane Austen: A Life* (p. 34).

The sort where young ladies ... into vanity: ‘Miss Goddard was mistress of a school—not of a seminary or an establishment ... where young ladies for enormous pay might be screwed out of health and into vanity’ *Emma* [2] (p. 40).

Being scrambled into an education: ‘where girls might ... scramble themselves into a little education’ *Emma* (p. 20).

by post: traveling by ‘carriages that carried the mail, changing at designated stations *en route*’ Notes, *Pride and Prejudice* (Ch. 14/n. 2/p. 330).

CHAPTER 26:

I cannot deny ... my liberty is dearer still: ‘[Eliza de Feuillide] preferred “dear Liberty, & yet dearer flirtation” ’ *Jane Austen: A Life* (p. 125).



A~nnotations to the Text

the matrimonial noose: ‘Charlotte’ in Samuel Richardson’s *Sir Charles Grandison* ‘talks of a “matrimonial noose” ’ *Jane Austen: A Life* (p. 69).

the word ‘husband’ puts me into a paroxysm: ‘Henry was demonstrating that he ... did not mind her [Eliza Austen’s] aversion to the word “husband” ’ *Jane Austen: A Life* (p. 129).

Even though the Comte de Lafayette ... esteem: ‘[Jean Capot de Feuillide] literally adores me [Eliza de Feuillide]’ *Jane Austen: A Life* (p. 50) ‘Although [de Feuillide] loved her [Eliza de Feuillide] “violently”, she did not love him at all, but felt only respect and esteem’ *ibid.*, (p. 54).

To be sure ... you know: ‘[Eliza de Feuillide] claimed she did not choose [Jean Capot de Feuillide] for herself but acted “much less from my own judgment than that of those whose councils & opinions I am most bound to follow”, people she referred to as “advisers of rank & title” ’ *Jane Austen: A Life* (p. 49).

The infirmity of purpose ... pleasure-loving cousin: ‘The 1913 *Life and Letters* describes Henry [Austen] as having “a certain infirmity of purpose in his character that was hardly likely to be remedied by a marriage to his very pleasure-loving cousin” ’ *Jane Austen: A Life* (p. 235).

Charlotte’s brilliant, generous and cultivated mind: ‘a woman of brilliant generous and cultivated mind’ *Jane Austen: A Life* (p. 236).

in the French, rather than the English mode: ‘A clever woman, highly accomplished, after the French rather than the English mode’ *Jane Austen: A Life* (p. 235).

One’s heart aches for a dejected mind of seventeen: ‘One’s heart aches for a dejected mind of eight years old’ *Jane Austen: A Life* (p. 32).

put-to: putting horses ‘in’ to draw a carriage.

His Royal Highness is a very great admirer of your novels: ‘Accordingly [Mr. Clarke, the Prince Regent’s librarian] informed [J A] that the Prince was a great admirer of her novels’ *Memoir* (p. 350).

The Prince Regent has a set of your books in every one of his residences: ‘The Prince ... was an admirer of [J A’s] works, and kept a set of them in every one of his residences’ *Jane Austen and Her World* (p. 100).

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A~nnotations to the Text

just as she was ready to comfort and nurse the sick. ‘[J A] was, in fact, as ready to comfort the unhappy, or to nurse the sick’ *Memoir* (p. 338).

It had all begun on a social evening ... talking uninterruptedly: ‘[J A] had Fanny [Knight] staying with her in Hans Place and must chaperone the *tendresse* that arose between her and Mr Haden the surgeon on a social evening with some music from the harp: “on the opposite side Fanny and Mr. Haden in two chairs (I believe at least they had *two* chairs) talking together uninterruptedly” ’ *Jane Austen and Her World* (p. 108). Mr. Tierney’s character is drawn from Charles Haden, a ‘surgeon’/‘court physician’ who was affiliated with the Prince Regent.

I don’t know ... coachmanship: ‘... [Eliza Austen] wrote of being “sometimes so gracious or imprudent to trust my neck to Henry’s coachmanship” ’ *Jane Austen: A Life* (ill. 2).

the box: Lawrence’s carriage is a barouche, a four-wheeled conveyance that has a collapsible top. The [barouche] box is essentially the driver’s perch and can accommodate at least one other person.

and I so like our solitary elegance in being driven about in such a manner: ‘I [J A] liked my solitary elegance very much’ *Jane Austen: A Life* (p. 238).

Oh, it surely does ... top speed: ‘... & was ready to laugh all the time, at my being where I [J A] was. – I could not but feel that I had naturally small right to be parading about London in a Barouche’ *Jane Austen: A Life* (p. 238).

Cassandra was merely prepared ... with the collection of art in Spring Gardens: ‘Henry [Austen] and I [J A] went to the Exhibition in Spring Gardens. It was not thought a good collection, but I was very well pleased’ *Jane Austen and Her World* (ill. p. 88).

There, on the table before her ... a greater likeness: ‘Jane was delighted to find “a small portrait of Mrs. Bingley, excessively like her” ’ *Jane Austen and Her World* (p. 88).
‘... exactly herself, size, shaped face, features & sweetness; there never was a greater likeness. She is dressed in a white gown with green ornaments’ *Jane Austen: A Life* (p. 237).

Perhaps you will find ... will be in yellow: ‘She hoped to find Mrs. Darcy at another, the “great Exhibition” or perhaps at Sir Joshua Reynolds’ exhibition’ *Jane Austen and Her World* (p. 88).
‘I dare say Mrs D. will be in Yellow’ *Jane Austen: A Life* (p. 237).

The Amiable Cassandra



A~nnotations to the Text

I imagine ... Mr. Lascelles: ‘I [J A] can only imagine that Mr D. prizes any Picture of her too much to like it should be exposed to the public eye’ *Jane Austen: A Life* (p. 237-8).

Yes, I can imagine ... delicacy: ‘I [J A] can imagine he [Darcy] wd have that sort of feeling – that mixture of Love, Pride & Delicacy’ *Jane Austen: A Life* (p. 238).

CHAPTER 27:

Do not refuse me, Pen, I am very rich: ‘ “Do not refuse me. I am very rich,” [J A] urged [C E A] after sending her a present of dress material’ *Jane Austen: A Life* (p. 240).

Wedgwood and Byerly’s sumptuous exhibition rooms: Wedgwood and Byerly’s Warehouse in York Street, St James’s Square, London.

while Cassandra picked out her mother’s Wedgwood ware: ‘On Monday I [J A] had the pleasure of receiving, unpacking & approving our Wedgwood ware’ *Jane Austen and Her World* (ill. p. 81).

Bond Street: ‘A street running north from Piccadilly to Oxford Street, a fashionable shopping venue then as now. Many shopkeepers let their upper storeys as lodgings’ Explanatory Notes, *Catharine and Other Writings* (n. 42/p. 303).

to collect pieces of fabric ... standstill: ‘Have you remembered to collect peices [sic] for the Patchwork? – We are now at a stand still’ *Jane Austen and Her World* (ill. p. 76).

she was dead drunk: an epithet taken from Austen’s *Jack and Alice* ‘the whole party, not excepting even Virtue were carried home, Dead Drunk’ *Catharine and Other Writings* (p. 13).

St George’s: St George’s Hanover Square Church in Bloomsbury, the same area in which Estella Romney’s school [in Queen’s Square] is situated.

he had not expected ... happy with the one he got: ‘... telling his coachman that he [Lord Portsmouth] had not expected to have a new wife, and didn’t want the one he had got’ *Jane Austen: A Life* (p. 89). Laura Swindell draws her history and name from that of Lord Portsmouth’s second wife, Mary-Ann Hanson, and her beautiful younger sister, Laura,

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respectively. They were the lawyer-trustee John Hanson's daughters. See: Ch. 7/*Byron's man of business*.

But Aunt Cass, how I hate it: 'How I hate it!!!!' *Jane Austen: A Life* (p. 237). Fanny Austen's opinion of her name-change, i.e. in 1812, when her father was obliged to take on the name of Knight.

Oh dear Pen ... you are inimitable, irresistible: 'My dearest Fanny [Knight], You are inimitable, irresistible.' *Jane Austen and Her World* (p. 119).

Who can keep pace ... contradictions of your feelings: 'Who can keep pace with the fluctuations of your Fancy, the Capprizios of your Taste, the Contradictions of your Feelings' 'Introduction', *Emma [2]* (p. xiv).

I must tell you that your mistake ... having experienced it: 'your mistake has been one that thousands of women fall into. He was the *first* young Man who attached himself to you. That was the charm & most powerful it is ... it is no creed of mine ... that such sort of Disappointments kill anybody' *Jane Austen and Her World* (p. 99).

To answer the high praise ... will not disgrace what is good in the others: 'I [J A] must ... thank you dear Sir, for the very high praise you bestow on my other novels. I am too vain to wish to convince you that you have praised them beyond their merits. My greatest anxiety at present is that this fourth work should not disgrace what was good in the others' *Memoir* (p. 352).

I am deputed to convey to you ... to His Highness: 'Mr Clarke was also deputed to convey to her that she might dedicate her next book to the Prince' *Jane Austen: A Life* (p. 247). Mr. Stanton Reynolds Smith's character is drawn from James Stanier Clarke, the Prince Regent's librarian.

Sir, I am very anxious ... any solicitation on my part: 'But as I [J A] am very anxious to be quite certain of what was intended' ... 'my being at liberty to dedicate any future work to His Royal Highness the Prince Regent, without any necessary solicitation on my part' *Memoir* (p. 350-1).

Dear Madam ... solicitation on your part: 'Dear Madam, – It is certainly not *incumbent* on you to dedicate your work now in press to His Royal Highness; but if you wish to do the Regent that honour either now or at any future period I [Mr. Clarke] am happy to send you that permission, which need not require any more trouble or solicitation on your part' *Memoir* (p. 351).

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The Bath Novels of Lady Austen

A~nnotations to the Text

the intimation was, in fact, a command: ‘it was pointed out that a royal suggestion was a royal command’ *Jane Austen: A Life* (p. 248).

to sharpen her power by collision with his superior intellect: ‘so that [J A’s] powers ... could have been sharpened by collision with superior intellects’ *Memoir* (p. 348).

Would she not consider ... and enthusiasm: ‘Would Miss Jane Austen consider, he asked, in some future work delineating “the Habits of Life and Character and enthusiasm of a Clergyman”’ *Jane Austen and Her World* (p. 104).

Mr. Reynolds Smith ... dared to be an authoress: ‘A classical education ... appears to me quite indispensable for the person who would do any justice to your clergyman; and I think I may boast myself to be, with all possible vanity, the most unlearned and uninformed female who ever dared to be an authoress’ *Jane Austen and Her World* (p. 104).

‘fresh hints from various quarters’ ... next novel: a take on J A’s wry title ‘Plan of a Novel’, according to ‘hints from various quarters’ *Catharine and Other Writings* (p. 230).

Pray, dear Madam, think of these things: ‘Pray, dear Madam, think of these things’ *Memoir* (p. 352).

Dedicated by permission to H.R.H. the Prince Regent: ‘Emma, Dedicated by Permission to H.R.H. The Prince Regent’ *Jane Austen: A Life* (p. 248). An allusion to J A’s initial simple dedication to the Prince Regent., intended for the first edition of her novel *Emma*.

wanting in incident and romance: ‘It [Emma] wants incident and romance does it not’ *Jane Austen: A Life* (p. 252). John Murray’s [J A’s publisher] rather treacherous commentary regarding *Emma*.

Two thousand copies ... fine figure of calculation: ‘Murray was happy, of course, and printed 2,000 copies, her largest edition yet, at twenty-one shillings for the three volumes’ *Jane Austen: A Life* (p. 248).

preferred the big bow-wow strain: ‘The Big Bow-Wow strain I [Sir Walter Scott]* can do myself like any now going’ *Jane Austen: A Life* (p. 252). See: Ch. 8/*while I contemplate my feet with some pique*.

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A~nnotations to the Text

*‘Sir Walter [Scott] (1771-1832), Scottish novelist and poet. He established the form of the historical novel in Britain and was influential in his treatment of rural themes and use of regional speech. Notable novels: *Waverley* (1814), *Ivanhoe* (1819), and *Kenilworth* (1821)’ (*OED*).

He could not properly appreciate ... in the truth of its description and sentiment: ‘the exquisite touch which renders ordinary common-place things and characters interesting from the truth of the description and the sentiment is denied to me [Sir Walter Scott]’ *Jane Austen: A Life* (p. 252). See: Ch. 8/*while I contemplate my feet with some pique*.

CHAPTER 28:

after he was done banging all the doors: ‘[James Austen’s] time here is spent I think in walking about the House and banging the Doors’ *Jane Austen: A Life* (p. 210).

impatiently ring the bell for water: ‘... or ringing the Bell for a glass of water’ *Jane Austen: A Life* (p. 201).

Duke of Cheyne: See: Ch. 2/*a former Cassandra*....

the royal request was a royal decree: See: Ch. 27/*the intimation was, in fact, a command*.

Consequently there followed an uncensored account ... not an hour later: ‘there is a very funny account of the family cat Tyger stealing the steak for [James Austen’s] dinner’ *Jane Austen: A Life* (p. 191). ‘Saturday May 1 Tyger [the Steventon cat] had young ones’ *ibid.*, (p. 236). The Ashton-Dennises’ ‘meddlesome cat’, Tiger, is modeled upon the Austens’ notorious family feline ‘Tyger’.

how to write a better ‘G’: ‘“I learn to write a better K” wrote ... Jane [Austen]’ *Jane Austen and Her World* (p. 84).

Many hours were spent together ... before dinner and after tea: ‘You can imagine her at work in the blue-papered dressing room upstairs before coming down for dinner at three thirty, or after tea at six thirty’ *Jane Austen: A Life* (p. 121). In the context of *The Amiable Cassandra* it should be noted that dinner was more likely to be at five or later, in keeping with the more genteel hours upheld at Gouldham Park, followed also by a later tea and supper.

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A~nnotations to the Text

a lawyer's daughter ... upon its heroine's foppish father: 'Lawyer Hanson's daughter Mary-Ann could even have suggested Mrs Clay, daughter of Sir Walter Elliot's "civil, cautious lawyer" ' *Jane Austen: A Life* (p. 100).

even through such cruel weather: 'What cruel weather this is' *Jane Austen: A Life* (p. 90).

A novel ... etc.: 'Emma. A Novel. In three volumes. By the Author of "Pride and Prejudice", etc. etc.' *Jane Austen and Her World* (p. 105).

This one copy, sent down by Mr. Murchison: '[J A] received one copy sent down by Falkener' *Memoir* (p. 341).

the Prince Regent's ... on their spines: 'Jane Austen arranged with Mr Murray that the presentation copies should be specially bound in scarlet with the Prince of Wales's feathers on the spine' *Jane Austen and Her World* (p. 100).

delivered to Carlton House ... was really out: '... your kind recommendation of an early copy for Carlton House, and that I [J A] have Mr Murray's promise of its being sent to His Royal Highness, under cover to you [Mr. Clarke], three days previous to the work being really out' *Memoir* (p. 352).

My printers were influenced ... the Prince Regent: 'the printers will be influenced to greater dispatch and punctuality knowing that the work is to be dedicated, by permission, to the Prince Regent' *Memoir* (p. 357)

I hope ... your dedication's simple formula: 'She had proposed a simple formula on the title page ... until John Murray put her right' *Jane Austen: A Life* (p. 248).

'To His Royal Highness ... THE AUTHOR': 'To His Royal Highness, The Prince Regent, this work is, by His Royal Highness's permission, most respectfully dedicated, by His Royal Highness's dutiful and obedient humble servant, The Author' *Jane Austen: A Life* (p. 248). [The dedication to the Prince Regent appearing on the title page of the first edition of *Emma*.]

As per your request ... each of the first pages: 'I shall subjoin a list of those persons to whom I must trouble you to forward a set each, when the work is out; all unbound, with "From the Authoress" in the first page' *Memoir* (p. 358)



A~nnotations to the Text

I am much obliged by yours ... ill effect of my own blunder: ‘I [J A] am much obliged by yours, and very happy to feel everything arranged to our mutual satisfaction. As to my direction about the title-page, it was arising from my ignorance only, and from my having never noticed the proper place for a dedication. I thank you [John Murray] for putting me right. Any deviation from what is usually done in such cases is the last thing I should wish for. I feel happy in having a friend to save me from the ill effect of my own blunder’ *Memoir* (p. 359).

You will be pleased to hear ... to have been quite right: ‘[the Prince Regent’s] librarian wrote to Jane ... from Brighton’ *Jane Austen: A Life* (p. 249).
‘You will be pleased to hear that I have received the Prince’s thanks for the *handsome* copy I sent him of “Emma”. Whatever he may think of my share of the work, yours seems to have been quite right’ *Memoir* (p. 359).

Lord St Helens ... tribute of their praise: ‘Lord St Helens and many of the Nobility who have been staying here, paid you the just tribute of their Praise’ *Jane Austen: A Life* (p. 249).

I return to you the Quarterly ... less worthy of being noticed: ‘I return you the “Quarterly Review” with many thanks. The Authoress of “Emma” has no reason, I think, to complain of her treatment in it, except in the total omission of “Mansfield Park.” I cannot but be sorry that so clever a man as the Reviewer [Sir Walter Scott] of “Emma” should consider it as unworthy of being noticed’ *Memoir* (p.359).

Miss Edgeworth must now have hers: ‘Jane Austen sent a presentation copy [of *Emma*] to Maria Edgeworth’ *Jane Austen and Her World* (p. 105).

I remain ... your obedient humble servant: ‘I remain, dear Sir, ‘Y^r faithful humb. Serv^t “J. Austen” ’ *Memoir* (p. 358).

driving about in the chaise ... and the chair: ‘[Henry Austen] ... drove his [brother’s] various vehicles, the chaise, the chair and the sociable’ *Jane Austen: A Life* (p. 134). The ‘curricle’ is added for good measure because Henry Austen is accounted, at one time, to have had a curricle.

Madame is grown quite lively: ‘... “Madame [de Feuillide] has grown quite lively,” wrote her aunt [Mrs. Cassandra Austen]’ *Jane Austen: A Life* (p. 45).

his vessel had been wrecked ... in the eastern Mediterranean: ‘Charles’s [Austen] ship was wrecked in the eastern Mediterranean, where he was pursuing the real pirates Byron glamorized for his *Corsair*’ *Jane Austen: A Life* (p. 254).

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A~nnotations to the Text

CHAPTER 29:

After having given up his fellowship ... in want of a wife: ‘The Revd Samuel Blackall was thought to be in want of a wife for the very good reason that he was due to give up his fellowship, with the prospect of his college appointing him to a good parish’ *Jane Austen: A Life* (p. 129). Lovelace Brophy’s character is drawn from Revd Samuel Blackall, an unappealing yet marriageable acquaintance of Anne Lefroy’s, Revd Edward Bridges, **J A**’s sister-in-law Elizabeth’s brother, and the Rector of Chawton, Revd J. R. Papillion.

It became quickly apparent ... determined not to be well: ‘the sort of woman who gives [**J A**] the idea of being determined never to be well – & who liked her spasms and nervousness & the consequence they give her, better than anything else’ Notes, *Jane Austen: A Life* (Ch. 17/n. 4/p. 320).

Lovelace Brophy was everything his peculiar name foreshadowed: Ironically named after one of Jane Austen’s favorite author’s larger-than-life heroes, i.e., Samuel Richardson’s ‘Lovelace’ in the novel *Clarissa*—‘a dashing, witty, emotional rake’—Lovelace Brophy, as a doltish namesake, is deliberately conversely and comically portrayed. Believing he is every bit the supreme seducer, it is patently obvious that this particular Lovelace sorely lacks the necessary qualifications to rate anywhere near a notorious rake.

lubberly: large and ungainly.

for its being a seat designed for three: an ironic fling at the elegant indolence made so fashionable by real dandies and bucks of the time. Lovelace’s lolling is comically inspired by Fanny Burney’s description of ‘Mr Meadows’ in *Cecilia* ‘who flung himself all along upon the form in such a lounging posture, while he rested one arm upon the table that ... he filled up a space meant for three’. Lovelace’s lounging is especially funny given that sofas in the context of an early 19th c. home were generally thought to be ‘appliances’ affording only the elderly or the sick the luxury of reclining rest. See: Ch. 13 /*A buzz ... fair partners.*

her unusually quick sense of the ridiculous: ‘[**J A**’s] unusually quick sense of the ridiculous’ *Memoir* (p. 333).

I thought it to be more entertaining than your last: ‘Mrs Austen “thought it more entertaining than M.P.”’ *Jane Austen: A Life* (p. 251). An allusion to *Mansfield Park*.



A~nnotations to the Text

but not so well as Cassandra's second book: 'Miss Sharp: "better than MP. – but not so well as P. & P."' ' *Jane Austen: A Life* (p. 251). An allusion to *Mansfield Park* and *Pride and Prejudice* respectively.

smock race: A race staged at country fairs for the poorer women of the community. They were, invariably, the servants from affluent households who competed in a running race for the prize of a simple muslin dress, which was generally embroidered by a gentlelady from one of the richer establishments. The dress was usually worth some three weeks' wages.

As the country fair ... Gouldham's calendar: Summer Fair Day was the only day besides Christmas Day that servants were given off, and they could entirely forego the standard protocol of donning uniforms and executing their respective duties. In short, it allotted the 'toiling masses' a brief respite from their punishing regime to enjoy a modicum of equality with the privileged few.

'*green tea*': 'tea treated by heat as soon as it is picked from the plant, thus not allowed to wither and ferment' Explanatory Notes, *Catharine and Other Writings* (n. 103/p. 321).

'*an enthusiastic gentleman of sensible reflections*': Cassandra is taking a polite swipe at Lovelace. She is using 'enthusiastic' as the word defined by Johnson as 'a vain confidence of divine favour or communication' Explanatory Notes, *Catharine and Other Writings* (n. 187/p. 347) and casting a hypocritical slant on Lovelace's 'sensible reflections' as per characters in late eighteenth-century literature, e.g., 'Joseph Surface in Sheridan's *The School for Scandal*' and 'superficial' characters such as Austen's own 'Mary Bennet in *Pride and Prejudice*' *ibid.*, (n. 166/p. 339).

CHAPTER 30:

fritch[es]: '[chiefly dialect] a side of bacon' (*OED*).

to ward off starving heroes: Ex-serviceman, unemployed and living in destitution after the long military campaigns against France, often took it upon themselves, in their desperation, to raid the larders and steal the silver of the wealthy landowning gentry and aristocracy when members of those households were absented from their estates on occasions such as Fair Day.



A~notations to the Text

leaden pursuit: ‘You can only sympathize with Jane, wincing away from such clumsy matchmaking efforts and so leaden a pursuit’ *Jane Austen: A Life* (p. 130).

dandelion tea: ‘Mrs Austen then settled down for a cosy chat about the rival virtues of dandelion tea’ *Jane Austen: A Life* (p. 144).

furlong[s]: ‘an eighth of a mile, 220 yards’ (*OED*).

the gapes: the yawns.

It was very fortunate ... a fine pair of carriage horses: ‘[Edward Austen] could spend sixty guineas on a pair of carriage horses without stopping to consider’ *Jane Austen: A Life* (p. 132).

a band of strolling players: ‘players put on their acts wherever people were gathered, as at fairs and race meetings, which were rougher and more boisterous than today’ Explanatory Notes, *Catharine and Other Writings* (n. 229/p. 358)

packet: mail ship.

one who was always kind ... quite apart from her success: ‘We did not think of [J A] as being clever, still less as being famous; but we valued her as one always kind, sympathising, and amusing’ *Memoir* (p. 274).

he was looking at the chaffinches: ‘and you remember [J A] showing chaffinch nests to Edward’s children all those years ago’ *Jane Austen: A Life* (p. 202).

a capering child frisking: a line inspired by a description of the little Gardiners in *Pride and Prejudice* ‘the joyful surprise that lighted up their faces, and displayed itself over their whole bodies, in a variety of capers and frisks’ *Pride and Prejudice* (p. 232).

excited his interest: ‘Now that you have become an Aunt, you ... must excite great Interest whatever you do’ *Jane Austen and Her World* (p. 108).

CHAPTER 31:

frank: the pun is an allusion to the character of Frank Churchill in *Emma*.

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A~nnotations to the Text

for producing a heroine of originality and a delightful hero: ‘Miss Sharp: ... “pleased with the Heroine for her Originality, delighted with Mr K” ’ *Jane Austen: A Life* (p. 251-2).

dear bride: a converse allusion to Mrs. Elton’s repeated use of the affected term ‘cara sposo’ (properly spelt ‘caro sposo’ and meaning ‘dear bridegroom’ in Italian) for her ‘Mr. E’ in *Emma*.

Mr. E’s dear bride was beyond all praise: ‘Miss Sharp ... “called Mrs Elton beyond praise” ’ *Jane Austen: A Life* (p. 252).

The only character I was dissatisfied with was your Jane: ‘Miss Sharp: ... “dissatisfied with Jane Fairfax” ’ *Jane Austen: A Life* (p. 252).

she preferred Miss W. to all the other heroines: ‘Anna [Austen] ... preferred [Emma Woodhouse] to all the other heroines’ *Jane Austen: A Life* (p. 251).

scrub: ‘Jane Austen calls ... a housemaid a “Scrub” ’ *Jane Austen: A Life* (p. 99).

coquelicot: poppy-red.

like the great Mr. Jeffrey ... kept up by it some nights: ‘the great Mr Jeffrey of the *Edinburgh Review* was “kept up by it three nights” ’ *Jane Austen: A Life* (p. 252).

Edinburgh Review: The *Edinburgh* was a ‘broadly Whiggish’ periodical as opposed to the ‘narrowly and predictably Tory’ *Quarterly*. Notes, *Mansfield Park* (Ch. 10/n. 3/p. 400). Lascelles further exposes his political opinions and literary tastes in quoting from the *Edinburgh Review*, leaving both Cassandra and the reader in no doubt of his very liberal leaning. See: Ch. 22/*the founder of the Quarterly*.

I suppose then Mr. Lascelles ... my apple trees blossomed in July: ‘Edward [Knight] did not hesitate to point out ... “I should like to know, Jane ... where you got those apple trees of yours that blossom in July?” ’ *Jane Austen and Her World* (p. 107).

after ‘Dixon’ was laid down: an allusion to the word-game joke in *Emma* played on Jane Fairfax by Frank Churchill, and observed by Mr. Knightley: ‘This gallant young man ... directly handed over the word to Miss Fairfax ... Mr Knightley’s excessive curiosity to know what this word

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A~nnotations to the Text

might be, made him seize every possible moment for darting his eye towards it ... he saw it to be Dixon' *Emma* (p. 298).

it was pardon: 'Chapman points out that according to family tradition, the word was 'Pardon' Notes, *Emma* (Ch. 5/n. 3/p. 409). Cassandra pertinently uses this word to hint at her capacity to forgive Lascelles's discreditable London behavior and he does not misinterpret the intimation.

I shall also make a prediction ... before whom the word was placed: an allusion to Jane Fairfax in *Emma*.

The lady dies nine years after the marriage: '[J A] was ... prepared to tell the family "what happened next" ... Jane Fairfax died nine years after her marriage' *Jane Austen and Her World* (p. 108).

CHAPTER 32:

The Fountain: '... with dinner at the Fountain Inn' *Jane Austen: A Life* (p. 133).

after the illuminations: '... from Fanny's diary ... is the account of the Alton illuminations' Notes, *Jane Austen: A Life* (Ch. 22/n. 7/p. 332).

As we were observing ... legislators, fools and villains: '[J A] observed "a countless number of Postchaises full of Boys pass yesterday mornng – full of future Heroes, Legislators, Fools and Villains"' *Jane Austen: A Life* (p. 210). An ironic reflection in respect of Cassandra's present affiliation to such characters already shaping her prospective circumstances.

post-chaise[s]: 'a four-wheeled carriage, using from one to six horses, which could be arranged at posting stations' Explanatory Notes, *Catharine and Other Writings* (n. 6/p. 289). Hiring a post-chaise was a quick but costly mode of transport.

supper: Supper, usually a light meal, was served between nine and ten o' clock in the evening.

cold veal pies: '[J A] would wish Miss Lewis to be ... fond of cold veal pies' *Jane Austen and Her World* (p. 46).

toasted cheese: '[J A] ... mentioned [Edward Bridges] particular attentiveness to her, mostly in ordering toasted cheese for her supper' Notes, *Jane Austen: A Life*

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A~nnotations to the Text

(Ch. 17/n. 4/p. 320).

I might yet fashion him ... my future novels: an allusion to Mr. Arthur Parker of *Sanditon* fame: ‘She had very considerable curiosity to see Mr Arthur Parker; and having fancied him a very puny, delicate-looking young man, was astonished to find him quite as tall as his brother and a good deal stouter – broad made and lusty ... Arthur was heavy in eye as well as figure, but by no means indisposed to talk ... “I hope you will eat some of this toast,” said he, “I reckon myself a very good toaster; I never burn my toasts” ’ *Lady Susan/The Watsons/Sanditon* (p. 199-200/p. 202).

Mr. Scott’s notions of my ‘quiet yet comic dialogue’: ‘Scott did dash off something, praising Austen ... for ... the “quiet yet comic dialogue” ’ *Jane Austen: A Life* (p. 252).

the little bit ... after much labor: ‘on the little bit (two Inches wide) of Ivory on which I [J A] work with so fine a Brush, as produces little effect after much labour’ *Jane Austen and Her World* (p. 108).

pineries: ‘building[s] especially for the purpose of growing pineapples.

The association of little folks ... from which neither order can fully recover: ‘“Consequence to little folks of intimacy with great ones, in a letter from John Homespun”, *The Mirror*, no. 12, 6 March 1779 ... Mr Homespun’s daughters affect high fashion and sceptical attitudes on returning from a visit to a Lady’ Notes, *Northanger Abbey* (n. 92/p. 232). James Lascelles’s elitist comments come back to haunt him in the end, as they cast an ironic light on the nature vs. artifice theme in *The Amiable Cassandra*. Compare with: Ch. 20/*And if Cassandra...*

usurp his spleen: ‘Ill humour or moroseness’ Notes, *Emma* (Ch. 5/n. 1/p. 399).

sensible: in this context, ‘aware of’.

a glow in his hands and feet: ‘[Edward Austen] had his mother’s gift for interesting symptoms, including “glow in his hands and feet” ’ *Jane Austen: A Life* (p. 146).

his faintnesses and sicknesses: ‘[Edward Austen] had ... “Faintnesses and Sicknesses” ’ *Jane Austen: A Life* (p. 146).



A~nnotations to the Text

her brilliant complexion: ‘while a fourth [witness] gives [J A] a brilliant complexion’ *Jane Austen: A Life* (p. 108).

VOLUME THREE

CHAPTER 33:

complaisance: See: Ch. 11

vortex of dissipation: ‘[J A] urged ... Anna [Austen] to get her facts right, avoid phrases like “a vortex of dissipation” ’ *Jane Austen: A Life* (p. 243).

of her gay ... ‘dissipated’ life: ‘Phila [Walter] wrote sanctimoniously to her brother about poor Eliza’s [de Feuillide] “gay and dissipated life” ’ *Jane Austen: A Life* (p. 77).

head or toe of his game of Brag: ‘a gambling card game which is a simplified form of poker’ (*OED*). Not unlike the symbolic significance of card games in Austen’s novels, here ‘Brag’ is an apposite game for a ‘player’ like Lovelace Brophy. As one who always overplays his hand and overestimates his chances, any hope of his catching Cassandra tends towards the ridiculous; and even the comely but lowly maidservant he so lasciviously eyes appears to be well out of his reach. Ironically, though Lovelace is deemed a ‘gentleman’, his status cannot properly disguise his deficiencies, even to one so far below his rank. Compare with: Ch. 32/*The association of little folks...*

of a better acquaintance ... not indulge any present expectation: ‘... with a hope of creating to myself a nearer interest. But at present I [Mr. Samuel Blackall] cannot indulge any expectation of it’ *Jane Austen and Her World* (p. 46). An excerpt from a letter written to the Lefroys about Blackall’s intentions regarding the Austens, and more particularly J A herself.

unless his regard ... by his never seeing me again: ‘Jane was at her sourest explaining to Cassandra that it was “most probable that our indifference will soon be mutual, unless [Mr. Blackall’s] regard, which appeared to spring from knowing nothing of me at first, is best supported by his never seeing me” ’ *Jane Austen: A Life* (p. 130).

did you not observe ... as relative to you: ‘Mrs Lefroy made no remarks on the letter, nor did she indeed say anything about him as relative to me’ *Jane Austen: A Life* (p. 130).

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A~nnotations to the Text

Perhaps she thinks she has said too much already: ‘Perhaps [Mrs. Lefroy] thinks she has said too much already’ *Jane Austen: A Life* (p. 130).

At any rate ... decline away in a reasonable manner: ‘This is rational enough; there is less love and more sense in it than sometimes appeared before, and I am very well satisfied. It will all go on exceedingly well, and decline away in a very reasonable manner’ *Jane Austen and Her World* (p. 46).

your turn of economy: Cassandra is employing the Johnsonian sense of ‘economy’, i.e. that her mother manages her family and household as strictly as a government. This aspersion reveals something of the Empire’s public policy, as it influenced private aspects of conservative households of the time. See: Ch. 2/*the small social commonwealth*/ Ch. 15/*in this part of the world*...

Dr. Guilford’s dozen drops of laudanum: ‘Lyford, the family doctor, who prescribed laudanum, twelve drops to be taken at bedtime’ *Jane Austen: A Life* (p. 144). Dr. Guilford’s character is drawn exclusively from the Austens’ family doctor, John Lyford, who attended **J A** during her last illness.

white glare of Bath: ‘Anne, though dreading the possible heats of September in all the white glare of Bath’ *Persuasion* (p. 61).

treatments induced by sparks and flesh-brushes: ‘the new electrical treatment, administered either as a spark or through an alarming-sounding flesh-brush’ *Jane Austen: A Life* (p. 147).

the glow in his hands and feet: See: Ch. 32/p. 400.

CHAPTER 34:

the mental and physical lassitude, so ever closely connected: ‘mental and bodily sufferings are ever closely connected’ *Jane Austen: A Life* (p. 153).

elegant young woman: [Mrs. Leigh-Perrot] refused to allow “these Elegant young women” to suffer alongside her’ *Jane Austen: A Life* (p. 150). Mrs. E-W. and her husband are drawn exclusively from Mrs. Austen’s affluent brother, Mr. James Leigh-Perrot and his wife, Jane.

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A~nnotations to the Text

of so much villainy: ‘According to Jane Leigh-Perrot’s letter ... Sir William expressed support for her ... “to show his detestation of so much Villainy” ’ Notes, *Jane Austen: A Life* (Ch. 15/n. 4/p. 317).

That I should look forward to being celebrated in printshops: ‘printshops offered for sale engravings of portraits of actresses, noble beauties, and beautiful and notorious female criminals’ Explanatory Notes, *Catharine and Other Writings* (n. 131/p. 327).

Mrs. Stokes ... hardly have got through it: ‘one woman found it “too natural to be interesting” ... and Jane’s “dear Mrs Digweed” “did not like it so well as the others, in fact if she had not known the Author, could hardly have got through it” ’ *Jane Austen: A Life* (p. 252).

Marshall’s book: a book kept in a circulating library, in this case ‘Marshall’s’, detailing the names of subscribers and visitors sojourning in resort towns like Bath. See: Ch. 9/*circulating libraries*.

I found it especially inferior ... I did not want to look at the rest: ‘One gentleman read the first and last chapters of “Emma”, but did not look at the rest because he had been told that it was not interesting’ *Memoir* (p. 371).

vulgarity, dirt and noise of the country gaol: ‘Mr Scadding at Somerset County Gaol ... to which she [Mrs. Leigh-Perrot] was now sent ... “Vulgarity, Dirt, Noise from Morning till Night” ’ *Jane Austen: A Life* (p.150).

by overwalking daily: ‘Uncle Leigh-Perrot overwalked himself’ *Jane Austen: A Life* (p.148).

Mr. Bond ... Mr. Pell: ‘The counsel for the prosecution were Mr. Gibbs and Mr. Burrough; for [Mrs. Leigh-Perrot] Mr. Bond, Mr. Dallas, Mr. Jekyll, and Mr. Pell’ *Jane Austen and Her World* (p. 44).

sugar plantations abroad: a reference to the colonization of the West Indies and the consequent sugar industry and slave trade. The British Empire’s expansion and profiteering, at the expense and impoverishment of the native peoples’ of the region, afforded the gross and illegitimate enrichment of imperial investors like the Eardley-Wilmots.

(she was now very pale): ‘... (“she [J A] was very pale”) ...’ *Jane Austen: A Life* (p. 287, Appendix 1).

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we were very happy to meet, & all that: ‘we were very happy to meet & all that’ *Jane Austen: A Life* (p. 171).

But my observation ... consumption of imported luxuries: Cassandra is suggesting that, although her aunt seems very happy to extort and perpetuate her hedonistic lifestyle through the suffering of others, there still seems to be a plague of conscience attending the daily reminders of it, like the too-plentiful use of sugar at the Paramount.

a black veil: a wry allusion to the subject of ‘the black veil’ in *Northanger Abbey* [2] (p. 60) as taken by **J A** from Ann Radcliffe’s *Mysteries of Udolpho*. The latter’s heroine eventually discovers, to her shock, the infamous veil covers ‘a wax figure dressed in graveclothes and disfigured by worms’. This ironic analogy suggests that Mrs. E-W’s black veil may well be a harbinger of something equally unwelcome and unexpected. The veil metaphor, as associated with Mrs. E-W., is therefore satirically continued throughout *The Amiable Cassandra* from here on, until the revelation of its climactic significance.

fresh secrets with Eliza: *The Amiable Cassandra*’s ‘fictional’ premise behind the ‘factual’ history of *The Bath Novels of Lady A~*, as per Cassandra Austen’s hypothetical account re: letter to Anne Sharp (see Preface to *The Bath Novels of Lady A~*). This further extends the books-within-book theme to blur the line between fiction and fact and to juxtapose **J A** the person/author-creator and **J A** the ‘character’. See: Ch. 6/*Sicily*.

an independence: The ‘influential views’ of Thomas Malthus warned in his *Essay on the Principle of Population* ‘the dangers of a man marrying “with little or no prospect of being able to maintain a family in independence” ’ Notes, *Emma* (Ch.4/n. 6/p. 399).

It occurred to me ... so much stranger things: ‘It began to occur to me [**J A**] ... that I had been somewhat silent as to my mother’s health for some time, but I thought you [**C E A**] could have no difficulty divining its exact state – you, who have guessed so much stranger things’ *Jane Austen: A Life* (p. 146).

She is tolerably well ... a very dreadful cold in her head at present: ‘She is tolerably well ... She would tell you herself that she has a very dreadful cold in her head at present’ *Jane Austen: A Life* (p. 146).

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A~nnotations to the Text

She continues, nevertheless, very hearty ... and a liver disorder: ‘My mother continues hearty, her appetite & nights are very good, but her Bowels are still not entirely settled, & she sometimes complains of an Asthma, a Dropsy, Water in her Chest & a Liver Disorder’ *Jane Austen and Her World* (p. 43).

CHAPTER 35:

lace-stealing notoriety: ‘Sarah Markham ... quotes from a letter describing Mrs Leigh-Perrot as being “of lace-stealing notoriety” ’ Notes, *Jane Austen: A Life* (Ch. 14/n. 5/p. 316). Mrs. Eardley-Wilmot’s case is based upon that brought against J A’s aunt, Mrs. Leigh-Perrot, by Elizabeth Gregory, a shopkeeper in Bath, who in *The Amiable Cassandra* is represented by Janet Hector.

succession-house: a forcing house ‘with graded temperatures into which plants are moved in succession’ Notes, *Northanger Abbey* (n. 51/p. 252).

Sir ... her predilection: ‘There were some that believed that Mrs Leigh-Perrot was guilty, and her own counsel gossiped maliciously about her being a kleptomaniac, mocking James Leigh-Perrot’s uxoriousness for good measure’ *Jane Austen: A Life* (p. 150).

She began to complain ... suffering sadly: ‘Aunt Jane had a troublesome and persistent pain in her face’ *Jane Austen: A Life* (p. 238) ‘At Chawton Fanny [Knight] wrote of [J A] having “a cold in her face”, “a very stiff face” and “suffering sadly with her face” ’ *ibid.*, (p. 288, [Appendix 1]).

Assembly Rooms: The Upper and Lower Assembly Rooms at Bath where the fashionable congregated to dance, to see and be seen, attend concerts, etc.

the unmeaning luxuries of Bath: ‘Beware my Laura ... of the unmeaning Luxuries of Bath’ *Love and Freindship* (p. 70).

Was I correct ... Captain W. at the concert: an allusion to the scene in *Persuasion* when Sir Walter and Miss Elliot equivocally acknowledge Captain Wentworth in the octagon room. *Persuasion* (p. 191).

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A~nnotations to the Text

My aunt's private parties are elegantly stupid as usual: 'The theatre or the rooms ... were not fashionable enough for the Elliots, whose evening amusements were solely in the elegant stupidity of private parties' *Persuasion* (p. 189).

old toughs ... exposed bosoms in fashionable dress: '[J A's] opinion of people was not raised by the "old Toughs" who came to play whist with her uncle ... "We are to have a tiny party here tonight; I hate tiny parties – they force one into constant exertion" ... or by the likes of Miss Langley, "like any other short girl with a broad nose & wide mouth, fashionable dress, & exposed bosom"' *Jane Austen: A Life* (p. 172).

whist: a card game, played by four, where winning the balance of the 13 tricks is the aim of each pair of players. A trick is a series of cards, played in turn, in a round of play. The highest value card of each of the single cards laid down by each player is the winner.

(I think such entertainment ... spendthrift baronet): 'He was esteemed quite worthy to address the daughter of a foolish spendthrift baronet' *Persuasion* (p. 250).

Bath's stagnation: 'Anne [Elliot], wearied of such a state of stagnation' *Persuasion* (p.189).

whenever I observe something ... very beautiful: 'The Walk was very beautiful as my companion agreed, whenever I [J A] made the observation' *Jane Austen: A Life* (p. 172).

I must confess ... people rather too easily: '[Miss Armstrong] is very conversable in the common way; I do not perceive wit or genius, but she has sense and some degree of taste, and her manners are very engaging. She seems to like people rather too easily' *Memoir* (p. 321-322).

fit to be quality at Bath: 'bold, queerlooking people, just fit to be quality at Lyme' *Jane Austen: A Life* (p. 178).

why I came up with my plan to throw L. M. off the Cobb at Lyme: an allusion to the voluntary and disastrous dive Louisa Musgrove takes off the Cobb at Lyme in *Persuasion* (p. 129).

The E's begun ... finished July 18th 1816: 'According to her own memorandum, Jane Austen began her new novel *Persuasion*, on 8 August 1815' *Jane Austen and Her World* (p. 108).
'... [J A] finished writing *Persuasion* on 18 July [1816]' *Jane Austen: A Life* (p. 257).

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A~nnotations to the Text

very bewitching phaeton and four: 'I [J A] am just returned from my airing in the very bewitching Phaeton and four' *Jane Austen and Her World* (ill. p. 67).

while J. T. rhapsodizes over his gig: an allusion to John Thorpe's 'Ode to a Gig' in *Northanger Abbey* [2] (p. 67).

I cannot find any agreeable people: 'I [J A] cannot anyhow continue to find people agreeable [sic]' *Jane Austen: A Life* (p. 172).

heir at law's: an allusion to the comedy, which was on the list of those works being considered during the *Mansfield Park* theatricals, i.e., *Heir at Law* by George Colman, and a rather pertinent one considering Lascelles's profession and connection to his patron.

patron: This third sense of the word (as per 'ancient Rome'), as classified by the *OED*, seems, in this context, to aptly apply to the nature of the understanding between Lascelles and his great uncle, i.e., that the latter is acting more as 'patrician in relation to a client'. See Ch. 9/*ancient basilica in Rome*.

My aunt is quite surprised at my hearing from you so often: '[Uncle Leigh-Perrot] is quite surprised at my hearing from you [C E A] so often' *Jane Austen: A Life* (p. 142).

I have a private correspondent: Cassandra is alluding to her mother having warned Mrs. E-W. to be vigilant about her letters in respect of any communication from John Lascelles. Any such correspondence, between an unmarried lady and an unmarried gentleman in the 19th c., often indicated an 'understanding', i.e., an engagement or the intention to become engaged. See: Ch. 24/*Yes—I should...*

she may do what she likes with her 'frigates': '[Aunt Leigh-Perrot] may do what she likes with her frigates' *Jane Austen: A Life* (p. 178).

p. 446 *She has presented me ... or the 'becoming'*: 'I [Caroline Austen] believe [sic] my two aunts were not accounted very good dressers' *Jane Austen and Her World* (p. 76).
'... they [Jane and Cassandra Austen] were scarcely sufficiently regardful of the fashionable, or the becoming' *Memoir* (p. 330).

I hate describing such things: 'I [J A] hate describing such things' *Jane Austen: A Life* (p. 110).

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A~nnotations to the Text

except to poke fun at them in my books: an allusion to John Thorpe's comments on his mother's 'quiz of a hat' in *Northanger Abbey* [2] (p. 70) [also echoed in Cassandra's 'monstrous quiz' comment with regard to the new bonnet that Aunt E-W. has given her].

our aunt has a very bad cough ... when next you write: '[Aunt Leigh-Perrot] has a very bad cough; do not forget to have heard about *that* when you [C E A] come' *Jane Austen: A Life* (p. 173).

I do not think I was very much in request ... never bring it about: 'I [J A] do not think I was very much in request. People were rather apt not to ask me till they could not help it ... There was one young Gentleman, an officer of the Cheshire, a very good looking young Man, who I was told wanted very much to be introduced to me; – but as he did not want it quite enough to take the trouble in effecting it, we could never bring it about' *Jane Austen: A Life* (p. 130)

I did dance two dances ... Scottish by his ease: 'the next two I [J A] danced with Mr Crawford ... a new odd-looking man who had been eyeing me for some time, and at last, without any introduction, asked me if I meant to dance again. I think he must be Irish by his ease' *Memoir* (p. 321).

we had another stupid party ... society agreeable: 'Another stupid party last night; perhaps if larger they might be less intolerable ... I cannot anyhow continue to find people agreeable [sic]' *Jane Austen: A Life* (p. 172).

This brings me to mind ... tipping the servants: '[J A] felt she could ask Cassandra's advice about tipping servants more easily by letter' *Jane Austen: A Life* (p. 123).

continual state of inelegance: 'It keeps one in a continual state of Inelegance' *Jane Austen: A Life* (p. 124).

escaping the vapor, shadow, smoke and confusion of Bath: 'Bath itself was "vapour, shadow, smoke and confusion"' *Jane Austen: A Life* (p. 171).

I was reflecting ... have it turn out better: an allusion to *The Watsons*, a novel J A began in Bath during her residence there but abandoned before it was completed. The story revolves around Emma Watson, who hails at the time from a struggling single-parent family, and hopes to marry for love in spite of her 'low' circumstances. Cassandra's reference to it, and having it 'turn out better', suggests that she is toying with the notion of turning her tale of love and struggle with

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A~nnotations to the Text

Lascelles into a similar novel in the future, but placing it on a happier trajectory, i.e, compared with both the nature of *The Watsons*' plot and her own unhappy predicament; hence the ultimate premise behind the novel that will become *The Amiable Cassandra*. See: Ch. 18/*begun work on another*/ Ch. 34/*fresh secrets*...

I have been busy ... turn themselves into novels: another allusion to the prefatory drafts that will become the first novels of *The Bath Novels of Lady A~*. See: Ch. 34/*fresh secrets*...

a complete change of subject: '... Jane Austen telling her sister that this new novel was to be of "a complete change of subject"' *Jane Austen and Her World* (p. 92).

I very much hope ... appear about a twelvemonth hence: '[J A] told Fanny [Knight] ... that she had "something ready for Publication, which may perhaps appear about a twelvemonth hence"' *Jane Austen: A Life* (p. 258).

I continue quite well ... all the fashion this week in Bath: 'I [J A] continue quite well; in proof of which I have bathed again this morning. It was absolutely necessary that I should have the little fever and indisposition which I had: it has been all the fashion this week in Lyme' *Memoir* (p. 321).

I am indeed very sorry ... at her husband: 'Mrs Hall, of Sherbourne, was brought to bed yesterday of a dead child, some weeks before she expected, owing to a fright. I suppose she happened unawares to look at her husband' *Jane Austen and Her World* (p. 40-1).

(Pray, seize upon the scissors ... receipt of this): 'Seize upon the Scissors as soon as you possibly can on receipt of this' *Jane Austen: A Life* (p. 123).

CHAPTER 36:

some family troubles: 'Austen accounts of Henry's crash are reticent ... it became "some family troubles"' *Jane Austen: A Life* (p. 255)

changed every pore of her skin and every feeling of her mind: 'Seven years I suppose are enough to change every pore of one's skin & every feeling of one's mind' *Memoir* (p. 322)

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A~nnotations to the Text

This new infelicity ... useless and in vain: a Johnsonian sentiment: ‘Infelicity is involved in corporeal nature, and interwoven with our being; all attempts therefore to decline it wholly are useless and in vain’ Explanatory Notes, *Catharine and Other Writings* (n. 156/p. 336). See: Ch. 34/*the mental and physical lassitude ...*

other than palliative: another Johnsonian sentiment: ‘The cure for the greatest part of human miseries is not radical, but palliative’ Explanatory Notes, *Catharine and Other Writings* (n. 156/p. 336).

She began to feel unwell in an indeterminate way: ‘Early in this difficult year Jane began to feel unwell in some unspecified way’ *Jane Austen: A Life* (p. 256).

city friends: colleagues in trade.

With happy feelings of escape: ‘It will be two years tomorrow since we [J A writing to C E A] left Bath for Clifton, with what happy feelings of Escape’ *Jane Austen and Her World* (p. 62).

posting-inn: an inn that acted as a ‘post’ station where horses were changed, travelers put up overnight or stopped for refreshments during their journey, and chaises and hackney coaches could be hired. See: Ch. 25/*by post*.

her bold new Bath compositions: See: Ch. 35/*I have been busy...*

p. 455 *ultimately bound for the West Indies:* ‘The landlord thought [J A’s boxes] must have been put on a coach bound for Gravesend, on their way to the West Indies’ *Jane Austen: A Life* (p. 143). The allusion to this documented event credibly supports the hypothesis behind the history of *The Bath Novels of Lady A~* as [hypothetically] detailed by Cassandra Austen to Miss Sharp in *Preface to The Bath Novels of Lady A~*. See: Ch. 35/*I have been busy...*

So long had Cassandra ... in doing so: ‘[J A] had been carrying these precious bundles around from place to place, year after year, and purely as physical objects they must have caused her some anxiety. They had to be preserved from ... all the hazards of life on the move. Packets of paper are easily mislaid on coaches, in lodgings, at inns’ *Jane Austen: A Life* (p. 183).

The sight of ... little verandahs: See: Ch. 1/*cottage orné*.



A~nnotations to the Text

the family's troubles disturbed the course of her sister's usually tranquil life: 'Early in the year 1816 some family troubles disturbed the usually tranquil course of Jane Austen's life' *Memoir* (p. 377)

Cassandra seemed to be suffering from an inward malady: 'it is probable that the inward malady ... was already felt by [J A]' *Memoir* (p. 377)

Her health appeared to be somewhat impaired: '[J A's] health was somewhat impaired' *Memoir* (p. 377)

There was a resignation in her manner: '[J A's] letters ... expressed resignation' *Memoir* (p. 377).

decay of her bodily strength: 'the mind did not share in this decay of the bodily strength' *Memoir* (p. 381).

critical and creative powers as an author remained irrepressible: 'proof that neither the critical nor creative powers of the author were at all impaired' *Memoir* (p. 381).

It was a very wet day ... against the window: 'Oh! it rains again. It beats against the window' *Memoir* (p. 378).

reading through their re-engagement ... producing something better: '... the re-engagement of the hero and heroine effected in a totally different manner in a scene laid at Admiral Croft's lodgings. But her performance did not satisfy her. She thought it tame and flat, and was desirous of producing something better' *Memoir* (p. 381).

This weighed heavily upon her mind ... two in their stead: 'This weighed upon her mind, the more so probably on account of the weak state of her health; so that one night she retired to rest in very low spirits. But such depression was little in accordance with her nature, and was soon shaken off. The next morning she awoke to more cheerful views and brighter inspirations: the sense of power revived; and imagination resumed its course. She cancelled the condemned chapter, and wrote two others, entirely different, in its stead' *Memoir* (p. 381-2). The use of 'condemned chapters' in this passage as opposed to 'condemned chapter' (as in the James Edward Austen-Leigh quotation above), is in keeping with Claire Tomalin's biography of Jane Austen, i.e. 'Before discarding the two chapters, she worked them over once ... Then she decided to rewrite the two final chapters entirely' *Jane Austen: A Life* (p. 257-8).

The Amiable Cassandra



A~nnotations to the Text

a much older composition off the shelf: an allusion to *Catherine*, which would later become *Northanger Abbey*. See: Ch. 21/*I have told Lawrence...*

crossing out, correcting: ‘the crossing out and corrections very neat’ *Jane Austen: A Life* (p. 257).

and abbreviating ... with greater efficiency: ‘The abbreviations showed how she hurried and kept to the essentials’ *Jane Austen: A Life* (p. 257).

She was glad ... ‘persuasion’: ‘... some [words] underlined as well as though she paused to think of their significance and stress it: “*Persuasion*”, “*Duty*” ’ *Jane Austen: A Life* (p. 257).

Yet her worldly friend’s ... narrative: an allusion to an extract of text in the two canceled chapters of *Persuasion* which **J A** reworked once before discarding them altogether. The extract’s opening line reads: ‘Bad Morality again. A young Woman proved to have had more discrimination of Character than her elder’ *Jane Austen: A Life* (p. 258). This line certainly resonates within the context of Cassandra’s corresponding experience with the older and more experienced Mrs. Lascelles.

in a manner she had hitherto avoided ... wished it were her own: ‘Hitherto she had avoided the direct confrontation of lovers at moments of love ... many readers assume that in it Jane Austen was telling a love story of her own’ *Jane Austen and Her World* (p. 110).

the means by which two faithful lovers ... at last: ‘... by which the two faithful lovers were at last led to understand each other’s feelings’ *Memoir* (p. 382).

all the privilege ... when hope is gone: ‘All the privilege I claim for my own sex ... is that of loving the longest, when existence or when hope is gone’ *Persuasion* (p. 238).

The pen was now in her hand ... tell her story: ‘Men have had every advantage of us in telling their own story. Education has been theirs in so much a higher degree; the pen has been in their hands’ *Persuasion* (p. 237). The case for Cassandra, and, therefore, **J A**, writing from the recollection of her experience is echoed in Whately’s conjecture that Fanny Price’s attachment to Edmund Bertram was inspired by Jane Austen’s own experience in love: ‘every event ... painted with a vividness and a detail of which we can scarcely conceive any one but ... a female writing from recollection, capable’ *Memoir* (p. 290-1). See: Ch. 34/*fresh secrets...*



A~nnotations to the Text

August 6th 1816: ‘completed on 6 August [1816]’ *Jane Austen and Her World* (p. 110).

so agreeable in their different way: ‘And they are each of them so agreeable in their different way’ *Memoir* (p. 380).

although she thought herself otherwise very well: ‘... (though I [J A] am otherwise very well) ...’ *Memoir* (p. 380).

Mrs. Trent’s enterprising library: See: Ch. 34/*Marshall’s book*.

She speculated ... more than he read: an allusion to Mr. Woodhouse’s character in *Emma*, as supposedly drawn from the characteristics of old Mr. Niven-Walters.

My dear Mary ... blooming again: ‘I [J A] must not depend upon being ever very blooming again’ *Jane Austen and Her World* (p. 113).

CHAPTER 37:

A straw manufactory ... women and children: ‘Mrs Lefroy had set up a ‘Straw Manufactory’ to enable the women and children of the district to earn a few pence by making mats and other small objects’ *Jane Austen: A Life* (p. 151).

The folding doors ... carefree vigor: ‘Moreover, by opening the folding doors between their dining-room and morning room, the Lefroys were able to give dances at which several couples could stand up’ *Jane Austen and Her World* (p. 34).

Harry Niven-Walters ... unassailable air of confidence: ‘the shy, stammering boy ... had turned into a broad-shouldered, tall and much more confident young man’ *Jane Austen: A Life* (p. 180). Harry’s character is drawn exclusively from Harris Bigg-Wither, the Bigg sisters’ only and younger brother.

tambour frame: An embroidery frame fashioned with two wooden hoops, one fitting inside the other, over which fabric (usually silk or muslin) could be stretched tautly for purposes of embroidery.

The Amiable Cassandra



A~nnotations to the Text

As for the lady ... a quite natural second: ‘Preserve yourself from a first Love & you need not fear a second’ *Love and Freindship* (p. viii).

regular routine of composition and imaginative control: ‘At the same time, through her writing, [J A] was developing a world of imagination in which she controlled everything that happened’ *Jane Austen: A Life* (p. 173).

the relinquishment of a novel that had almost predicted it all: an allusion again to *The Watsons*. It is conjectured that the death of Jane Austen’s father in 1805 was too uncomfortable a coincidence with the direction of *The Watsons*’ plot line, i.e., wherein she was planning to ‘kill off’ the heroine’s father, Mr. Watson. See: Ch. 35/*I was reflecting...*

CHAPTER 38:

A persistent pain in her back: ‘[J A] began to have a pain in her back’ *Jane Austen: A Life* (p. 257).

Cheltenham: ‘Cheltenham had great cachet as a fashionable spa town with every amenity, assembly rooms, concerts, a theatre, gaming houses and libraries’ *Jane Austen: A Life* (p. 256-7).

do not conceal your real affection: ‘the question of whether it was seemly, or prudent, for women to acknowledge affection was a frequent preoccupation in advice literature; for example, John Gregory’s *A Father’s Legacy to his Daughters* (1774), one of the most popular conduct books of the time: “If you love him, let me advise you never to discover to him the full extent of your love, no not although you marry him. That sufficiently shews [sic] your preference, which is all he is intitled [sic] to know” ’ *Pride and Prejudice* (Ch. 6/n. 3/p. 321). Jane Cuningham is challenging the notion of prudential concealment as a form of self-deception (i.e. keeping up appearances in order to disguise reality), which can only lead to misery. Jane is a significant symbol of the rational society of meritocrats in *The Amiable Cassandra* who continually oppose the status quo in a bid to initiate change and positive ‘reform’. See: Ch.7/*infinite gallery*.

he read passionately to his audience on two successive nights: ‘Henry [Austen] ... entertained everyone by reading a play aloud on two successive evenings’ *Jane Austen: A Life* (p. 202).

He drank heartily of his brother’s fine French wine: ‘[Henry Austen] enjoyed his brother’s good French wine’ *Jane Austen: A Life* (p. 134).

The Amiable Cassandra



A~nnotations to the Text

As the protector of her sister's work and gift: '[C E A] ... may well have done everything she could to protect Jane from being absorbed' *Jane Austen: A Life* (p. 195).

she was privy to all of Cassandra's plans ... not even to Lawrence: the immovable confidence that the Ashton-Dennis sisters share is meant to mirror exactly that of Jane and Cassandra Austen,* and thereby supports the credible premise behind *The Bath Novels of Lady A~*. Cassandra Austen is hypothetically entrusted with an unknown 'polemical' oeuvre by her sister and, dependably, does not reveal anything of it until many years after Jane's death, i.e., when her own frailty demands that the 'secret' legacy must be given over to the judicious Anne Sharp. See *Preface to The Bath Novels of Lady A~*.

*'As the only person Jane discussed her work with, [C E A] was in a unique position to encourage her and question her about her plans' *Jane Austen: A Life* (p. 195-6). See: Ch. 34/*fresh secrets...*

Cassandra could, therefore, not say 'no' ... might not discover anything more: 'I [J A] could not say No when he asked me, but he knows nothing more of it' *Jane Austen: A Life* (p. 258).

CHAPTER 39:

a little pain in her knee now and then: 'just a little pain in my knee now and then' *Jane Austen: A Life* (p. 261).

to Pen she joked ... entirely cured: 'To Fanny [Knight], she called her illness rheumatism, telling her she was almost entirely cured of it' *Jane Austen: A Life* (p. 261).

I am convinced ... return of illness: 'I am convinced that *bile* is at the bottom of all I have suffered, which makes it easy to know how to treat myself' *Memoir* (p. 383). 'I have certainly gained strength through the winter and am not far from being well' *ibid.*, (p.383). 'I [J A] think I understand my own case now so much better than I did, as to be able by care to keep off any serious return of illness' *ibid.*, (p. 383).

You should not have to lie ... never looks comfortable: 'Now Jane Austen could indulge herself to the extent of making a couch of three chairs to rest on in the family living-room. "It never looked comfortable," wrote her niece Caroline' *Jane Austen and Her World* (p. 114).

To be sure your mother ... for her age: 'My Grandmother [J A's mother] was frequently on the sofa ... She had not bad health for her age' *Jane Austen: A Life* (p. 262).

The Amiable Cassandra



The Bath Novels of Lady Austen

A~nnotations to the Text

Do not decry my 'accomplished sofa': an ironic reference to Cowper's unpretentious notions of honed 'luxury' in the form of lounging articles: 'Cowper ... traces ... through eighty lines of poetry his 'accomplished sofa' back to the original three-legged stool' *Memoir* (p. 299).

Although Cassandra's predicament is rather sad, her dry view that she is essentially reclining on nothing more comfortable than three three-legged stools turns her circumstance into something more of a Sheridan-like farce than a tragedy. This, in turn, throws a doubly comic light on her mother's selfish hypochondria and, of course, the former actions of the most infamous 'lounger' of all, Lovelace Brophy. See: Ch. 29/*for its being a seat designed for three.*

I flatter myself ... 'Miss Belle plus one': A 'Miss Belle's' sofa was essentially the Regency's answer to a love seat, a trim settee seating two. Cassandra very mockingly calls her creation a 'Miss Belle plus one' as she has added a third seat to her rather uncomfortable makeshift arrangement.

At any rate ... she feels inclined: 'if she ever used the sofa, Grandmamma would be leaving it for her, and would not lie down, as she did now, whenever she felt inclined' *Jane Austen: A Life* (p. 262).

I often wonder how you can find time ... doses of rhubarb: 'I [J A] often wonder how you [C E A] can find time for what you do, in addition to the care of the House ... Composition seems to me Impossible, with a head full of Joints of Mutton & doses of rhubarb' *Jane Austen: A Life* (p. 257).

Oh, but Eliza and Anne ... superintend breakfast: 'Jane prepared the nine o' clock breakfast ... her only household responsibility beyond keeping the key of the wine cupboard ... In this way she was privileged with a general exemption from domestic chores when Cass and Martha were at home' *Jane Austen: A Life* (p. 212).

I am left to the comfortable disposal of my time: 'I [J A] shall be left to the comfortable disposal of my time' *Jane Austen: A Life* (p. 200).

Yet lately ... a book in your hand: 'Small wonder that Caroline "did not often see my Aunt with a book in her hand"' *Jane Austen: A Life* (p. 257).

protect your privacy from the goings-on in this cottage: 'the housekeeping she [J A] had attempted with youthful gusto at Steventon was now a serious pursuit' *Jane Austen and Her*

The Amiable Cassandra



The Bath Novels of Lady A

A~nnotations to the Text

World (p. 77). Contrary to Claire Tomalin's [above] assertion that Jane Austen was 'exempt' from most household chores, M. Laski contends that she had her fair share of distraction thanks to housekeeping. Jane's brother, James, also suggests as much in an extract from a poem extolling her merits: 'They saw her ready still to share, the labours of domestic care'. Both cases are, therefore, presented equitably during the course of Cassandra's discussion with Mary Niven.

no advantage ... in such a conveyance: As the inclement weather dictates, the collapsible roof on Mr. Tyler's barouche would undoubtedly be put up to protect the ladies from the elements; so inhibiting the greater view of the landscape that such a carriage would normally afford. A barouche was a four-wheeled carriage, with two seats facing one another (each seating two passengers), and with either a roof that was collapsible on both sides or a half-hood on the rear that could be raised or folded down. See: Ch. 26/*the box*.

her sister-in-law's only chance of being killed at present was by popularity: '“I stand some chance of being killed by Popularity”, wrote Mrs Leigh-Perrot drily' *Jane Austen: A Life* (p. 151).

CHAPTER 40:

If Louisa does not marry him ...no heart: 'If Mrs Heathmore does not marry & comfort [Mr. John Harwood] now I shall think she ... has no heart' *Jane Austen: A Life* (p. 237). See: Ch. 16/*beginning to give talk...*

Lawrence's reversion: Lawrence's inheritance.

the improvements: the implication of 'improvement' here is intended as per the word in 'over-use', re: 18th c. England, where it was applied to everything besides landscaping, e.g. 'gardens, agriculture, science, manufacture, music, art, literature,' Notes, *Mansfield Park* (Ch. 6/n. 1/p. 394). Not unlike a tract of land, Harry has been groomed proficiently to exhibit a most commendable façade of facet and facility, reflecting once more upon the appearance vs. reality/nature vs. artifice themes in *The Amiable Cassandra*. See: Ch. 1/*Grecian Temple*/Ch. 15/*has seen very great improvement*/ Ch. 7/*for wounding the legs of all the fair*.

influential and loving sisters: 'his loving and powerful elder sisters' *Jane Austen: A Life* (p. 180).

An assurance ... to confess his mind: 'It may also be that [the Bigg sisters] had encouraged Harris to make his proposal' *Jane Austen: A Life* (p. 180).



A~nnotations to the Text

Embellished with grand boot-scrappers ... many a dandy set: ‘White’s ... has a bow window, but also boasts the original lamps outside, impressive boot-scrappers, and a wrought-iron balcony. The famous four of the Bow-window set could be seen here, ensconced in the window ... which consisted of “your complete dandies – Brummel, Alvanley, Mildmay and Pierrepont” ’
Georgette Heyer’s Regency England (p. 17-18).

procured us a bottle at such a time: The protracted hostilities between England and France prevented imports of champagne.

exchange of confidence: to become engaged.

CHAPTER 41:

Whether Harry Niven-Walters ... all of this time: ‘Whether Harris fancied himself in love with Jane or not’ *Jane Austen: A Life* (p. 180).

into one of the smaller drawing rooms: ‘It seems likely his sisters conspired with Cassandra for the couple to be left alone together, in the library, perhaps, or one of the small drawing rooms’
Jane Austen: A Life (p. 180).

the Canterbury: a wooden piece of furniture which held sheet music, made of e.g. mahogany or walnut, resembling a modern-day magazine rack/holder, situated near the instrument.

Feuilles de Terpsichore: ‘a printed volume of “Feuilles de Terpsichore” ... bear her name, “Mrs Henry Austen” ’ *Jane Austen: A Life* (p. 153).

someone who might ... gratify them: ‘[J A’s] wishes were not only reasonable but gratified’ James Austen, as quoted by Lucy-Hughes-Hallett, *Jane Austen: A Life* (back cover reviews).

Money ... no freedom to be had without it: ‘Money, money, money, again. There was no freedom for a woman without it’ *Jane Austen: A Life* (p. 79).

December 2: ‘On the evening of 2 December, Harris asked Jane to become his wife’ *Jane Austen: A Life* (p. 180).

The Amiable Cassandra



The Bath Novels of Lady Austen

A~nnotations to the Text

Yet I am to marry ... position in life: ‘In her youth [J A] had declined the addresses of a gentleman who had the recommendations of good character, and connections and position in life’ *Memoir* (p. 291).

no comparing a delusory dream to the real happiness: ‘a gulf lay between real happiness and delusive dreams’ *Jane Austen: A Life* (p. 181).

the subtle power to disarm her heart: ‘everything except the subtle power of touching [J A’s] heart’ *Memoir* (p. 291).

The domestic infamy ... characters that went before her: an allusion to characters such as Mrs. Collins in *Pride and Prejudice*, who render ‘sexual and domestic services’ in order to establish themselves in homes of their own and to ‘free’ themselves from dependency on their families by ‘enslaving’ themselves to someone else. See: Ch. 19/ ‘*The Fair Slave*’.

Distraught ... the true heroine’s portion: ‘The night went by, and Jane stayed awake, like a heroine in a novel who cannot sleep because too many emotions are pressing in on her: “the sleepless couch, which is the true heroine’s portion ... a pillow strewed with thorns and wet with tears” ’ *Jane Austen: A Life* (p. 181).

CHAPTER 42:

I will wake Louisa ... meet you in the library: ‘[J A] ... sought someone – Alethea [Bigg] perhaps – who would find Harris. Again they were closeted alone in the library’ *Jane Austen: A Life* (p. 181).

the match has gone off: the engagement is broken off.

To be sure ... ‘yes’ this morning: ‘To be sure [J A] should not have said “Yes” overnight, but I have always respected her for cancelling that “yes” the next morning’ *Jane Austen and Her World* (p. 54).

delicacy and command of language: ‘and this time Jane explained, with all the delicacy in her power’ *Jane Austen: A Life* (p. 181).

that respect and esteem were not enough: ‘thinking it over she realized that esteem and respect were not enough’ *Jane Austen: A Life* (p. 181).



A~nnotations to the Text

not every young woman's duty to accept an unexceptionable offer: a [converse] allusion to Lady Bertram's comment to Fanny in *Mansfield Park*: 'it is every young woman's duty to accept such a very unexceptionable offer as this' *Mansfield Park* (p. 275).

any other attorney: Mrs. A-D. shows off her ignorance here in thinking John Lascelles is merely an attorney.

excellent orange wine: 'We remember some excellent orange wine at Manydown' *Memoir* (p. 384).

entirely new: See Ch. 8/(*effusions of fancy*).

to make an attack on illness: 'What other fatally ill writer has embarked on a savage attack on hypochondria' *Jane Austen: A Life* (p. 262).

write them into relevance at last: an allusion to **J A's** last work, *Sanditon*.

only days before her birthday: an allusion to **J A's** birthday, i.e., on 16 December.

lottery tickets: 'a round game at cards, in which prizes are obtained by holders of certain cards' Notes, *Pride and Prejudice* (Ch. 15/n. 6/p. 327).

nice: '[archaic] fastidious; scrupulous' (*OED*).

trimming a paper hat: 'some old paper hats "we" have trimmed up' *Jane Austen: A Life* (p. 116).

better guide within herself: See: Ch. 13/*She knew it to be a complete overthrow...*

CHAPTER 43:

I must try to get tolerably well again: 'I am got tolerably well again' *Jane Austen: A Life* (p. 261).

Sickness is too dangerous an indulgence at such a time in my life: 'Sickness is a dangerous Indulgence at my time of Life' *Jane Austen: A Life* (p. 261).

The Amiable Cassandra



The Bath Novels of Lady A

A~nnotations to the Text

a play that should be acted out by some ladies and gentlemen at Gouldham Park: ‘... “Acted by some young Ladies and Gentlemen at Steventon”, as James [Austen] wrote’ Jane Austen: A Life (p. 39)

This empressement ... play of choice: ‘... these plays should be given with some empressement in the barn’ Jane Austen and Her World (p. 29).

‘In July, there was another production in the Steventon Barn, ... Sheridan’s *The Rivals*’ *Jane Austen: A Life* (p. 39). It just so happens that *The Rivals* also perfectly finds its place within the context of *The Amiable Cassandra*. As it is a play that largely centers on confusion over identity, it allegorically highlights one of *The Amiable Cassandra*’s central themes, i.e., appearance vs. reality, as portrayed in art and life.

I am stronger than I was half a year ago: ‘[J A] declared herself “stronger than I was half a year ago” ’ Jane Austen: A Life (p. 261).

French Sorceress: [J A] invokes the seventeenth-century French “sorceress” Eléonore Galigai de Concini’ Jane Austen: A Life (p. 265).

None at all ... in me yet Jane: ‘Eléonore Galigai de Concini who, according to Voltaire, told her judges before she was burned that her magic was simply the force that strong spirits exert over weak ones’ Jane Austen: A Life (p. 265). This reference particularly highlights Cassandra’s individual controversial nature, and her political ‘dissidence’, amidst the greater social ‘landscape’ of those opposed to reform. This dissidence is manifested in Cassandra’s illness, which becomes a metaphor for what is socially, morally and politically afflicting the Empire. It remains to be seen whether Cassandra’s stronger will shall win out in the end.

You know Miss Fletcher ... who liked Camilla: ‘A Miss Fletcher ... had in her favour that she had enjoyed Camilla’ ... ‘Ly Elizth ... has astonishingly little to say for herself & ... Miss Hatton has not much more’ Jane Austen: A Life (p. 136).

*two-course dinner: An indicator of Mrs. A-D’s selective economy, i.e., she can, on occasion, afford to entertain the guests she favors in high style (though still nothing like the luxury afforded at Gouldham Park). A two-course dinner would be an elaborate arrangement with two main dishes and a large quantity of ‘removes’, i.e., dishes taken away while the remainder of the course is left behind. See: Notes, *Pride and Prejudice* (Ch. 21/n. 2/p. 328).*

The Amiable Cassandra



A~nnotations to the Text

If she had not told us ... here and abroad: ‘d’Antraigues’ position in England was barely tenable ... He veered between republicanism and support for the monarchy’ *Jane Austen: A Life* (p. 224)

the late unfortunate émigré: ‘[The Comte d’Antraigues] arrived in England in 1807, apparently an unfortunate émigré’ *Jane Austen: A Life* (p. 224).

Our bank has stopped payments ... Lawrence is bankrupt: ‘ “Henry’s bank stopped payments” ... “first heard of Henry [Austen] being a bankrupt” ’ *Jane Austen: A Life* (p. 255).

vinaigrette: A small, silver, engraved box with a grille-hinge cover that contains a sponge soaked in aromatic vinegar or smelling salts. The pierced grille allows the aroma of the salts or vinegar to escape in order to revive ladies like the histrionic Mrs. A-D. when ‘overcome’.

lost some thirteen pounds in the scheme: ‘even Jane saw £13 of her profits from *Mansfield Park* disappear’ *Jane Austen: A Life* (p. 254). See: Ch. 23/*from my 3^d*.

VOLUME FOUR

CHAPTER 44:

the consequent distress to the rest of her family: ‘... & consequent distress to most of the family [owing to the failure of Henry Austen’s bank]’ *Jane Austen: A Life* (p. 255).

not be able to make them any further remittance: ‘Frank [Austen] was also so much a loser that he was unable to make [his mother and sisters] any remittance’ Notes, *Jane Austen: A Life* (Ch. 23/n. 2/p. 333).

His face ... in the private confines of his carriage: Compare with: Ch. 41/*Distraught ... the true heroine’s portion*.

direction: address.

In consequence of ... Yours very faithfully: ‘In consequence of the late event in Henrietta Street. I must request that if you should at any time have anything to communicate by letter, you will be so good as to write by the post, directing to me (Miss J. Austen), Chawton, near Alton; and that



A~nnotations to the Text

for anything of larger bulk, you will add to the same direction, by *Collier's Southampton coach*.
"I remain dear Sir, 'Yours very faithfully, 'J. Austen'" ' *Memoir* (p. 359).

the principal event ... Lawrence's bank: 'The principal event of this year has been the failure of Uncle H Austen's Bank' *Jane Austen: A Life* (p. 255).

to do so without the Comtesse besides: '[The Comte d'Antraigues] was also anxious to rid himself of his wife' *Jane Austen: A Life* (p. 223).

nothing entirely straightforward or entirely disinterested: 'There is unfortunately no point in looking for anything entirely straightforward or entirely disinterested in this particular life story' Notes, *Jane Austen: A Life* (Ch. 21/n. 1/p. 326-7).

the old rogue ... political agitation: 'Napoleon imprisoned him [the Comte d'Antraigues] in Trieste' *Jane Austen: A Life* (p. 224).

Even though there are those ... flourishing bank: ' "My uncle had been living for some years past at considerable expense, but not more than might become the head of a flourishing bank" wrote Caroline [Austen]' *Jane Austen: a Life* (p. 255).

CHAPTER 45:

The symptoms of decay ... that had deceitfully begun to show: 'But the symptoms of a decay, deep and incurable, began to shew [sic] themselves ... Her decline was at first deceitfully slow' 'Biographical Notice', *Persuasion* (p. 30).

I am very well: 'Tucked in among the fooling, she insists she is "very well"' *Jane Austen: A Life* (p. 261).

long-awaited proposal: 'He is, says Aunt Jane, about to make his long awaited proposal of marriage' *Jane Austen: A Life* (p. 261).

Depend upon it ... or my own: 'she may depend upon it, that I [J A] will marry Mr. Papillion, whatever may be his reluctance or my own' *Jane Austen and Her World* (p. 69).

His was not a mind ... too busy, too sanguine, too active: '[Henry Austen's] Mind is not a Mind for affliction. He is too Busy, too active, too sanguine' *Jane Austen and Her World*

The Amiable Cassandra



The Bath Novels of Lady A

A~nnotations to the Text

(p. 88).

George's temple of delight: '[Henry Austen] called Godmersham "The Temple of Delight"' *Jane Austen: A Life* (p. 134).

Christmas was celebrated with ... and dancing: 'Christmas was celebrated with carols, card games, blind-man's bluff, battledore, bullet pudding and dancing' *Jane Austen: A Life* (p. 133).

The gentlemen enjoyed ... rode in the park: 'the gentlemen enjoyed their rabbit and snipe shooting, and the boys rode in the park' *Jane Austen: A Life* (p. 200).

Oranges and Lemons ... with the little people: 'the children had the usual Christmas dancing and games, Hunt the Slipper, Oranges and Lemons' *Jane Austen: A Life* (p. 200). Here the 'little people' refer to both the children and the servants. See Ch. 32/*The association of little folks...*

dreaming of her Captain: Captain Absolute in art—John Lascelles in life.

her mother ... a little ingenuity and artifice: 'And in comes Mrs Malaprop (Mrs Austen, perhaps?), ready to declare she would send a girl "at nine years old, to a boarding school, in order to learn a little ingenuity [and artifice]"' *Jane Austen: A Life* (p. 41). This line (a line from *The Rivals* [Act I. Sc. ii/ L. 280-82]) is assigned to Mrs. A-D. with Mrs. Austen in mind, as piercingly suggested by Claire Tomalin [above]. Firstly it is perfectly in keeping with the character of the spiteful old Mrs. A-D., and secondly because it reflects something of Jane Austen's indifferent history in boarding schools (through Cassandra's character), thanks to the equal indifference of her mother, i.e., in dispatching her tender-aged daughters, at a distance, to the care of complete strangers.

accomplice in art and in life: as Cassandra is really dreaming of Lascelles on her sofa, so Miss Cuninghame, in her role as Lucy, performs a dual function. Just as she assists Cassandra as Lydia Languish to procure forbidden literature, and to elope with 'an ensign' in their theatricals, Jane Cuninghame uses her role with every rehearsal and performance to discreetly support the case for John Lascelles's enduring claim on her friend's affections.

two brothers: an allusion to the initial title ascribed to *Sanditon* [and its central characters], i.e., *The Brothers*.

seaside village transformed into a resort: 'a place, the seaside village that is being transformed into a resort' *Jane Austen: A Life* (p. 262); another allusion to *Sanditon*.

The Amiable Cassandra



A~nnotations to the Text

She might even ... cottage orné run up: ‘running up a tasteful cottage *ornée*, on a strip of waste ground’ *Lady Susan/The Watsons/Sanditon* (p. 167). The allusion to *Sanditon*’s ‘cottage ornée’ is seemingly inspired by Cassandra’s own dear home, Gouldham Cottage.

a hypochondriac modeled upon Mr. Brophy: an allusion to one of *Sanditon*’s ‘invalids’ Mr. Arthur Parker; his character just perfectly suits the lingering impressions that remain of the ‘lusty’ Lovelace. See: Ch. 32/*I might yet fashion...*

her heroine Charlotte: an allusion to Charlotte Heywood in *Sanditon*, a name seemingly inspired by Charlotte de Lafayette and her obvious romantic connection to Lawrence about whom *Sanditon*’s plot line has supposedly been fashioned, i.e., alongside Fulwar, and in the midst of their late business venture. See: Ch. 18/*my aptly named heroine ‘Anne’*.

January 17th 1817: ‘on 17 January 1817, [J A] had, despite her poor health, begun a new novel’ *Jane Austen and Her World* (p. 119).

As for the novel ... as yet unpublished: an allusion to *Persuasion* and *Northanger Abbey*, respectively.

entailed: the inheritance of property [title and name] over generations which, not unlike a 19th c. family like the Alvestons, is invariably kept and passed along the male line. As the first-born son, Thomas has inherited his father’s estate in its entirety, to the detriment of his younger brother.

might have already succumbed to the horrors of his sickness: as a letter, notifying Terry’s next of kin of his fate, might at the very least take some three months to reach England from the West Indies, the possibility that he might already have died is horribly uppermost in Cassandra’s mind.

her book last printed: an allusion to *Emma*.

Some twelve hundred copies ... within the year of its publication: ‘The first edition of some 2,000 copies [of *Emma*], of which about 1,200 were sold within the first year’ *Jane Austen and Her World* (p. 105).

its reprinted predecessor: an allusion to *Mansfield Park*.



A~nnotations to the Text

The net result ... two hundred and twenty-one: ‘Emma had made £221.6s.4d profit, but Murray offset his losses on his edition of *Mansfield Park*, so that in February [J A] had received only ... £38.18s.’ *Jane Austen: A Life* (p. 258).

Exactly two months ... it was begun: ‘March 17th is the last date to be found in the manuscript on which [J A] was engaged’ *Memoir* (p. 384). An allusion to Jane’s last efforts upon *Sanditon*.

twelve extraordinary chapters ... promise and surprise: ‘she wrote twelve chapters of this most surprising book’ *Jane Austen: A Life* (p. 262).

Beset by ... attack of bilious fever: ‘[J A] had been laid up with an attack of bilious fever’ *Memoir* (p. 377).

This inward malady ... no undue fashion: ‘the inward malady, which was to prove ultimately fatal, was already felt by [J A]’ *Memoir* (p. 377).

CHAPTER 46:

sal volatile: ‘a scented solution of ammonium carbonate in alcohol, used as smelling salts’ (*OED*).

netting-box: a box containing needles and thread for netting, e.g. to net purses, etc.

Here I am again, in my old black gown: ‘[J A] and Cass ... struggled reluctantly into their “old Black Gowns” again’ *Jane Austen: A Life* (p. 264)

the Wilmot estate: the main source of the E-W’s original wealth, i.e., the Wilmot family estate and money is entailed upon Mr. E-W. along with their name. See: Ch. 45/*entailed*.

I suppose we shall be kept guessing: ‘[the Leigh-Perrots] liked to keep the Austens guessing about how they would leave their money’ *Jane Austen: A Life* (ill. 2).

How languid and solitary: ‘In 1809, [J A] feeling rather “languid and solitary” at Godmersham’ *Jane Austen: A Life* (p. 136).

‘pump’ and ceremony: a pun on the word ‘pump’ in place of ‘pomp’, paying wry homage to Bath’s famous Pump Room.



A~nnotations to the Text

ample jointure: ‘The estate settled on a wife upon the death of her husband and as a provision during her widowhood.’ Notes, *Mansfield Park* (Ch. 13/n. 4/p. 402). As the Wilmot estate was originally entailed upon Mr. E-W., so affording him his initial wealth, there is an abiding (and not entirely unfounded) hope that Lawrence will, at the very least, as his uncle’s presumptive male heir, inherit this property. Mrs. E-W’s settlement puts pay to this prospect when she is awarded everything. See: Ch. 45/*entailed*.

Only upon her decease ... Reverend Ashton-Dennis of Deane: ‘only after [Mrs. Leigh-Perrot’s] death would legacies of £1,000 be paid to each of the Austen children’ *Jane Austen: A Life* (p. 264).

her ghastly mien: Mrs. E-W’s unveiling is satirically meant to invoke the same horror as that of Mrs. Radcliffe’s infamous ‘unveiling’ scene in *Mysteries of Udolpho*, and comically highlights the central theme of appearance vs. reality in *The Amiable Cassandra*. Essentially the corrupt Mrs. E-W. (not unlike the disfigured wax figure in *Mysteries of Udolpho*) is finally exposed in this scene, to the consternation of her younger relatives. This ultimately quantifies the darkest aspects of her character, and its far-reaching malice in all it represents. In this way Mrs. E-W’s veil becomes a symbol of a historical and moral dimming landscape, as represented by characters such as the sinister Lord Lamington, the shady Comte de Guignot, the crooked Swindell, the avaricious Haddons, and even the inane self-absorbed Lovelace Brophy. It foreshadows the effects of the all-corrupting, ill-gotten, imperial, moneyed power on those persons who, through an unequal hierarchical system, wield it. See: Ch. 7/*infinite gallery*/ Ch. 34/*a black veil*/ Ch. 34/*sugar plantations abroad*.

the vegetables that had elevated ... George’s tenants: ‘Potatoes ... were novelties to a tenant’s wife ... and when Mrs Austen advised her to plant them in her own garden, she replied, “No, no; they are very well for you gentry, but they must be terribly *costly to rear*” ’ *Memoir* (p. 293).

might find a husband to take her off her hands: ‘Bath, which was not only an old people’s pleasure ground but also a place for husband-hunting’ *Jane Austen: A Life* (p. 172).

Well, my dears ... in Bath: ‘Well girls [J A and C E A]! It is all settled. We [Revd and Mrs. Austen] have decided to leave Steventon and go to Bath’ *Jane Austen and Her World* (p. 52).

a marriage market: ‘Jane ... feeling a stinging sense of humiliation at ... being paraded in the marriage market’ *Jane Austen: A Life* (p. 172).



A~nnotations to the Text

CHAPTER 47:

persist like a former heroine ... disinclination for Bath: an allusion to Anne Elliot's deep dislike for Bath in *Persuasion*, 'She [Anne] persisted in a very determined, though silent, disinclination for Bath' *Persuasion* (p. 149).

On the 18th of July: Lascelles's marriage to Miss Cleaver is set deliberately to coincide with the day that Jane Austen died. Symbolically, at this point in the story, the date signals a metaphorical death for both Cassandra and Lascelles's happiness, as he abandons her to pledge himself to a loveless marriage—all in the material cause of duty and fortune.

a neighborhood of confirmed spies: an echo of Henry Tilney's comments to Catherine Morland: 'where every man is surrounded by a neighbourhood of voluntary spies' *Northanger Abbey* [2] (p. 199).

yellow fever: 'a tropical virus disease affecting the liver and kidneys, causing fever, jaundice and often fatal. It is transmitted by mosquitoes' (*OED*).

her sympathy ... deepest of all: 'The sympathy of Jane was probably, from her age, and her peculiar attachment to her sister, the deepest of all' *Memoir* (p. 290).

Instead of hearing ... news of his death: 'but alas instead of his arrival news were received of his death' *Jane Austen: A Life* (p. 124).

She fell into a fainting fit ... preceded it: an ironic echo of the imprudent 'fainting-fits' and 'swoons' of *Love and Freindship*: 'Beware of fainting-fits ... Though at the time they may be refreshing and agreeable [sic] yet beleive [sic] me they will in the end, if too repeated and at improper seasons, prove destructive to your Constitution ... Beware of swoons ... Run mad as often as you chuse [sic] but do not faint' *Love and Freindship* (p. 90) Ironically, and tragically, Cassandra's fainting-fit does really signal the beginning of the collapse of her constitution. The two ladies fainting together in this scene is also meant to comically parody a scene in *J A's Love and Freindship*, when two heroines, Laura and Sophia, 'fainted alternately on the sofa' *ibid.*, (p. 76).

her tremendous symptoms: 'Mrs Austen lay in bed, working up tremendous symptoms' *Jane Austen: A Life* (p. 145).

The Amiable Cassandra



A~nnotations to the Text

A strange discharge: ‘a discharge, unspecified’ *Jane Austen: A Life* (p. 265).

superior medical skills: ‘as superior medical skill could afford’ *Memoir* (p. 385).

The Guilfords ... expressed confidence: ‘The Lyfords have, for some generations, maintained a high character in Winchester for medical skill, and the Mr Lyford of that day was a man of more than provincial reputation, in whom great London practitioners expressed confidence’ *Memoir* (p. 385). See: Ch. 33/*Dr. Guilford’s...*

his varied applications gradually removed the evil: ‘applications gradually removed the Evil’ *Jane Austen: A Life* (p. 265).

post-horse: a horse for hire at post-stations.

There were only two ... run on the road: An echo from an excerpt from *Emma*: ‘Their first pause was at the Crown Inn, an inconsiderable house, though the principal one of the sort, where a couple of post-horses were kept, more for the convenience of the neighbourhood than from any run on the road’ *Emma* (p. 164).

CHAPTER 48:

degree of resolution ... so trying a situation: ‘Jane says that her sister behaves with a degree of resolution and propriety, which no common mind can evince in so trying a situation’ *Jane Austen and Her World* (p. 46).

‘This little domestic tragedy caused great and lasting grief to the principal sufferer’ *Memoir* (p. 290).

But her fortitude had nothing to do with insensibility: ‘fortitude has nothing to do with insensibility’ *Jane Austen and Her World* (p. 46).

their unconditional love: ‘[J A’s] sister to be given unconditional love’ *Jane Austen: A Life* (p. 125).

Cassandra was keeping to her room ... here’s another for you, Jane: ‘She was keeping to her room but said she would see us, and we went up to her – She was in her dressing gown and was sitting quite like an invalide [sic] in an arm chair – but she got up, and kindly greeted us – and

The Amiable Cassandra



The Bath Novels of Lady A

A~nnotations to the Text

then pointing to seats which had been arranged for us by the fire, she said, “There’s a chair for the married lady, and a little stool for you, Caroline”’ *Jane Austen and Her World* (p. 114).

I am coddled ... excuse weak nerves: ‘I live up stairs [sic] for the present and am coddled. I am the only one of the party who has been so silly, but a weak body must excuse weak nerves’ *Memoir* (p. 377).

These were strange trifling words: ‘It is strange, but those trifling words are the last I [Caroline Austen] can remember’ *Jane Austen and Her World* (p. 114).

She was very pale ... not in much pain: ‘She [J A] was very pale – her voice was weak and low and there was about her, a general appearance of debility and suffering; but I have been told that she never *had* much actual pain’ *Jane Austen and Her World* (p. 114).

She was certainly not equal to the exertion ... would ever see Cassandra like herself again: ‘She was not equal to the exertion of talking to us, and our visit to the sick room was a very short one – Aunt Cassandra soon taking us away – I do not suppose we stayed a quarter of an hour; and I never saw Aunt Jane again’ *Jane Austen: A Life* (p. 264). This scene reflects very strongly upon the themes of appearance vs. reality and nature vs. nurture. Cassandra, in her critically ill state is depicted almost as an unfaithful ‘likeness’ of herself, rather than the luminescent being of the past whose character is clearly delineated in both the nature of her vital looks and her firm opinions. Even her influential voice is, at this point, perceived as being muted. This state of her outward appearance symbolically suggests that an external ‘force’ is nurturing her internal malady to disastrous effect.

Although Dr. Guilford ... not to extinguish hope in either her or her family: ‘Mr Lyford spoke encouragingly. It was not, of course, his business to extinguish hope in his patient, but I believe that he had, from the first, very little expectation of a permanent cure’ *Memoir* (p. 385).

There she might benefit ... to be as good as any in London: ‘[J A] agreed to be taken to Winchester to be under the care of the surgeons there; they were attached to a hospital, and thought likely to be as good as any in London’ *Jane Austen: A Life* (p. 265).

a Mrs. David: ‘Mrs David in College Street’ *Jane Austen and Her World* (p. 114).

The Amiable Cassandra



A~nnotations to the Text

so began to yield ... those hoping against hope: ‘yielding to the persuasion of friends hoping against hope’ *Memoir* (p. 328).

to write down what was now strictly necessary: ‘to write anything that was not strictly necessary’ *Jane Austen: A Life* (p. 264).

It was addressed to her sister, ‘Miss Ashton-Dennis’: ‘she wrote her will dated 27 April and addressed to “Miss Austen” ’ *Jane Austen: A Life* (p. 265).

I, Cassandra Ashton-Dennis ... here possess: ‘I Jane Austen of the parish of Chawton do by this will and testament give and bequeath to my dearest sister Cassandra Elizth everything of which I may here possess’. Extract from Jane Austen’s will, The National Archives, Kew, England.

To my brother Lawrence ... as is convenient: ‘Jane Austen made her will, leaving everything to Cassandra apart from £50 to Henry [Austen] and £50 to Madame Bignon’ *Jane Austen and Her World* (p. 114).

To my dearest niece ... a lock of my hair: ‘A later memorandum left ... a lock of her hair to Fanny [Knight]’ *Jane Austen and Her World* (p. 114).

May she continue ... when she is married: ‘You are the Paragon of all that is Silly & Sensible, common-place & eccentric, Sad & Lively, Provoking & Interesting.... Oh! what a loss it will be when you are married’ *Jane Austen and Her World* (p. 119).

Lastly ... considerable sacrifice: an allusion to Fanny Price’s choice in *Mansfield Park* between reluctantly wearing the ornate gold chain Henry Crawford gives her by proxy, and the plainer gold chain her cousin Edmund procures to her taste, for her amber cross. See: Ch. 10/*To his sisters ... former heroine*.

my plain gold chain: ‘A later memorandum left a gold chain to her god-daughter Louisa Knight’ *Jane Austen and Her World* (p. 114).

I appoint ... 1817: ‘I appoint my said dear sister ... Executrix of this my last will and testament Jane Austen April 27, 1817’. Extract from Jane Austen’s will, The National Archives, Kew, England.

the profits ... seven hundred pounds: ‘The profits of the four [novels] which had been printed before [J A’s] death had not at that time amounted to seven hundred pounds’ *Memoir* (p. 340).

The Amiable Cassandra



A~nnotations to the Text

All of history ... being poor: ‘Single women have a dreadful propensity for being poor’ *Jane Austen and Her World* (p. 119).

unequal to anything and unwelcome to everybody: ‘in time we may come to be ... unequal to anything, and unwelcome to everybody’ *Memoir* (p. 324).

My dear mother ... sort of invalid: ‘[J A] has become “a very genteel, portable sort of Invalid” ... “my dear Mother ... suffered much for me when I was at the worst” ... ’ *Jane Austen: A Life* (p. 265).

Well if I live ... family and friends: ‘If I live to be an old woman I must expect to wish I had died now, blessed in the tenderness of such a Family’ *Jane Austen: A Life* (p. 265).

Dearest Jane ... Galigai de Concini forever and ever: ‘ “Galigai de Concini for ever [sic] & ever” wrote Jane ... “Sick or well, beleive [sic] me ever yr attached friend” ’ *Jane Austen: A Life* (p. 265). See: Ch. 43/*None at all...*

Lawrence and Fulwar ... sodden indistinct landscape: ‘Henry rode the sixteen miles from Chawton beside the carriage ... Edward’s fourth son William rode alongside Henry ... It rained all the way, a soft veil falling over the green landscape’ *Jane Austen: A Life* (p. 266).

The chief light ... left behind: ‘It was not only that the chief light in the house was quenched, but that the loss of it had cast a shade over the spirits of the survivors’ *Memoir* (p. 333). Cassandra, like Lascelles, in particular, represents a shining standard of the new rational meritocracy, in a society largely overshadowed by the protectorate policies of aristocratic and moneyed influence and power. As Cassandra is physically removed from her ‘small social commonwealth’, her enlightening counterpoise to such policies leaves a tangible void. See: Ch. 7/*infinite gallery*.

CHAPTER 49:

The modest rooms ... at the front: ‘Then [J A] settled in to their lodgings at No. 8, College Street, a modest house belonging to a Mrs David. It stood between the school buildings at the back and the old city wall, with a strip of pleasant garden and a few trees at the front ... [JA’s party] had the first floor, two sitting rooms, a bow window, and two good bedrooms at the back’ *Jane Austen: A Life* (p. 266).

The Amiable Cassandra



The Bath Novels of Lady A

A~nnotations to the Text

There was a definitive improvement... begun to take effect: ‘neither that nor my [J A’s] face have yet recovered their proper beauty, but in other respects I gain strength very fast. I am now out of bed from 9 in the morning to 10 at night: upon the sofa, it is true, but I eat my meals with aunt Cassandra in a rational way, and can employ myself, and walk from one room to another. Mr Lyford says he will cure me’ *Memoir* (p. 386).

‘kind beautiful George’: ‘kind beautiful Edward [Knight]’ *Jane Austen: A Life* (p. 241).

East Kent wealth: ‘gave [J A] another £5 out of his “East Kent wealth” ’ *Jane Austen: A Life* (p. 241). See: Ch. 1/*This East Kent wealth*.

melancholy gloom: ‘I need not say what a melancholy gloom this has cast over us all’ *Jane Austen: A Life* (p. 267).

Dr. Guilford continued ... all that we can hope for now: ‘It is some consolation to know that our poor invalid has hitherto felt no very severe pain – which is rather an extraordinary circumstance in her complaint ... Lyford said he saw no sign of immediate dissolution, but added that with such a pulse it was impossible for any person to last long, & indeed no one can wish that – an easy departure from this to a better world is all we can pray for’ *Jane Austen: A Life* (p. 267-8).

It was only by chance ... later: Lawrence has sent an express to Gouldham, which would ensure a more rapid delivery of a letter than, for instance, if it were sent by the regular post or if a traveler were to go such a distance by coach. See: Ch. 8/*An express*.

She seemed composed ... well aware of her situation: ‘[James Austen] saw her on Tuesday and found [J A] much altered, but composed and cheerful. She is well aware of her situation’ *Jane Austen: A Life* (p. 267).

so much like a sister to me: ‘“You have always been a kind sister to me, Mary [Austen],” said Jane’ *Jane Austen and Her World* (p. 120).

Her darling niece ... shared with her: ‘It had become so much a habit with me to put by things in my mind with reference to her, and to say to myself, I shall keep this for aunt Jane’ *Memoir* (p. 333).

You are the sun of my life ... loved you too dearly: ‘She was the sun of my [C E A’s] life, the gilder of every pleasure, the soother of every sorrow, I had not a thought concealed from her’

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A~nnotations to the Text

Jane Austen: A Life (p. 271) 'I can acknowledge ... the justice of the hand which has struck this blow' *ibid.*, (p. 195).

losing a part of herself: 'it is as if I [C E A] had lost a part of myself' *Jane Austen: A Life* (p. 271).

more asleep than awake: '**J A** was more asleep than awake' *Jane Austen: A Life*

Cassandra was sleeping more, and much more comfortably: '[**J A**] slept more & much more comfortably' *Jane Austen: A Life* (p. 269).

it was hoped she was rather better: 'Dear Jane rather better' *Jane Austen: A Life* (p. 268).

a deathly seizure: 'Jane had a seizure of some kind' *Jane Austen: A Life* (p. 269).

The clock had just struck half past five: 'Jane Austen was taken for death about ½ past 5 in the Evening' *Jane Austen: A Life* (p. 269).

hartshorn: 'Horn or antler of a hart providing ammonia to be used as smelling salts' *Sense and Sensibility* (n. 34/p. 339).

the sisters were talking quietly: 'the two sisters talked quietly together' *Jane Austen: A Life* (p. 269).

She is close to death ... given way: 'the Doctor having no hope of her final recovery' ... 'Mr Lyford was sent for, and pronounced her close to death; he believed, it seems, that a large blood vessel had given way' *Jane Austen: A Life* (p. 268-9).

Before I administered laudanum: 'Lyford administered something ... it would have been laudanum' *Jane Austen: A Life* (p. 269).

She is now fully aware ... not appalled by it: 'she was fully aware of her danger, though not appalled by it' *Memoir* (p. 387).

a sweet serene air come over her countenance: 'there is such a sweet serene air over [**J A**'s] countenance as is quite pleasant to contemplate' *Jane Austen and Her World* (p. 121).

The Amiable Cassandra



A~nnotations to the Text

There she lay ... never yet expect to see: ‘They were very fond and very proud of her. They were attached to her by her talents, her virtues, and her engaging manners ... the dear sister Jane, whose perfect equal they yet never expected to see’ *Memoir* (p. 388).

so many great talents left to exercise: ‘the exercise of her great talents was an enjoyment in itself’ *Memoir* (p. 387).

Although she could not tell ... fixed pain: ‘[J A] could not tell us what she suffered, tho’ she complained of little fixed pain’ *Jane Austen: A Life* (p. 269).

As Cassandra lay ... on her sister’s lap: Cassandra sat by her for six hours, with a pillow on her lap to support Jane’s head’ *Jane Austen and Her World* (p. 121).

her looks altered and she fell away: ‘Her looks altered & [J A] fell away’ *Jane Austen: A Life* (p. 269).

Cassandra, she cried ... stay with me Eliza—stay with me—: ‘When I asked her if there was anything she wanted, her answer was she wanted nothing but death & some of her words were “God grant me patience, Pray for me oh Pray for me” ’ *Jane Austen: A Life* (p. 269).

As the clock chimed four: Jane Austen ‘breathed her last’ at half past four in the morning. The timeline has deliberately been moved back to four in order to symbolically poise Cassandra somewhere between life and death.

in the quietness ... to breathe her last: ‘In the quietness and the peace she breathed her last on the morning of July 18, 1817’ *Memoir* (p. 387).

CHAPTER 50:

deshabille: footmen not in proper livery or uniform.

I grieve to write ... her case is desperate: ‘I grieve to write what you will grieve to read; but I must tell you that we can no longer flatter ourselves with the least hope of having your dear valuable Aunt Jane restored to us. The symptoms which returned after the first four or five days at Winchester have never subsided, and Mr Lyford has candidly told us that her case is desperate’ *Jane Austen: A Life* (p. 267).

The Amiable Cassandra



The Bath Novels of Lady Austen

A~nnotations to the Text

lying half off the pillow: ‘Cassandra [Austen] sat ... with a pillow on her lap to support Jane’s head which was nearly off the bed’ *Jane Austen and Her World* (p. 121).

counterpane: a dated word for bedspread.

Eliza ... look upon the light: This request alludes to that which Margaret Oliphant referred to as the ‘divinity of happiness’ in *Persuasion*: ‘Nobody knew better [than Jane Austen] that Anne Elliot would have lived and made herself a worthy life anyhow, even if Captain Wentworth had not been faithful; but there would have been a shadow upon that life – the sky would have been overcast, a cloud would have hung between her and the sun: and as step by step we get to see her lover is faithful, the world cheers and lightens for us, and we recognize the divinity of happiness’ Introduction, *Persuasion* [1] (p. xxxiii). This process of ‘the world’ purely lightening is very significant in *The Amiable Cassandra*. It is the culmination of a movement toward the light by the principal protagonists and meritocrats, Cassandra and Lascelles. As the latter, in particular, finally casts off the fetters of the darker forces of money, power and influence to restore his better judgment and finer principle, the ‘shadow’ [of death] and the ‘cloud’ are dispelled by this faithful conduct, and the blight upon Cassandra’s life is replaced by the ‘heraldic’ light of a brighter destiny. The precursory scenes of ‘sodden’ landscapes, shaded spirits, a ‘steady veil of rain’ shutting out the sun, the dimly lit sickroom, and Lascelles only having Cassandra’s silhouette [shade] to look upon before he rides out upon a ‘wet starless’ night to the unknown, all suggest the prevalence of the indistinct but all-consuming imperial ‘shadow’. This threatens to engulf the lovers, and all they represent, as moral beacons upon an ominously darkening socio-political landscape, and, by such means, the state of Cassandra’s health becomes an allegorical touchstone of the ailing ‘state’ of the Empire. See: Ch. 48/*The chief light ... left behind*/ Ch. 7/*infinite gallery*/ Ch. 46/*her ghastly mien*.

her most tender, watchful and indefatigable nurse: ‘I [J A] will only say further that my dearest sister, my tender, watchful, indefatigable nurse has not been made ill by her exertions’ *Memoir* (p. 387).

Let me not ... height be taken: Sonnet 116, *Sonnets* (p. 243).

CHAPTER 51:

What I owe her ... more and more: ‘As to what I owe her, and the anxious affection of all my beloved family on this occasion, I can only cry over it, and pray God to bless them more and more’ *Memoir* (p. 387).

The Amiable Cassandra



The Bath Novels of Lady A

A~nnotations to the Text

Mrs. Ashton-Dennis ... comfortable account: ‘Mrs Austen sent optimistic bulletins ... “I had a very comfortable acct of yr Aunt Jane this morning” ’ *Jane Austen: A Life* (p. 268).

CHAPTER 52:

‘L’aimable Cass’: A ‘silhouette was found in 1944, pasted in a volume of the second edition of *Mansfield Park*, with the legend “L’aimable Jane” in an unknown handwriting. “Who,” writes Dr Chapman, “would insert in a copy of *Mansfield Park*, a portrait of any other Jane than its author” ’ *Jane Austen and Her World* (ill. p. 64).

a very natural nurse: ‘Male nurses are unnatural creatures! ... Womens sphere is the house and their shining-place the sick chamber’ Explanatory Notes, *Catharine and Other Writings* (n. 181/p. 344) [Excerpt from *Sir Charles Grandison* by Samuel Richardson]. This illustrates firstly the degree to which Lascelles is devoted, in becoming so naturally the converse of Richardson’s (rather sexist) stereotype, and secondly, his conduct gives example to what Cassandra might expect of her future husband as a truly enlightened egalitarian.

the cure ... corporeal suffering: Just as Dr. Johnson advocates in *The Works of Samuel Johnson* that the state of the mind, either happy or unhappy, is intrinsically inseparable from the state of our physical well-being, Cassandra’s recovery is intuitively and intrinsically associated with Lascelles’s unconditional ‘restoration’ and return. See: Ch. 36/*This new infelicity*...

not one but two lovely couples: an allusion to **J A**’s epithalamium, on occasion of her brother Francis’s marriage, where she describes ‘the children ... waiting to welcome the “lovely couple” ’ *Jane Austen: A Life* (p. 197).

CHAPTER 53:

making her entrée through crowds of admiring spectators: ‘My [**J A**’s] mother made her *entrée* into the dressing-room through crowds of admiring spectators yesterday afternoon’ *Jane Austen: A Life* (p. 145).

Oh Cass ... forever and ever: See: Ch. 43/*None at all*...

the living in Shropshire ... the living of The Vale*: These two livings, with which Terry is now presented, will provide him [and Eliza] with a much more comfortable income. They also put

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him into the midst of an early nineteenth century debate about pluralism, however, i.e., holding several livings for greater financial return, while abdicating the responsibilities of those livings in which [the clergyman] does not reside.

*The history of the presentation of this living in Shropshire is based upon that promised to Tom Fowle on his return from a chaplaincy in the West Indies, by his distant cousin Lord Craven (represented by Lord Chesterton in *The Amiable Cassandra*).

July 18th, 1817: symbolically, once again, this date has resonance. Now that Cassandra has been restored to the man she loves, through his life-altering choice, the allegorical date that was once to end the lovers' happiness is now the marker for the beginning of their new life together—its fresh possibilities—and the couple's fulfillment in each other's enlightened love. All of this is done while invoking the memory of Cassandra's luminary literary 'progenitor', Jane Austen, lost too soon to the world on July 18th, 1817. See: Ch. 4/*On the 18th of July*.

My story of love has justified theirs: an allusion to *Persuasion* and its story within *The Amiable Cassandra's* story line. This subliminally raises the question whether **J A's** experience might very well have been interwoven in the fabric of her novels, just as fancifully as elements of her remarkable history are embedded in *The Amiable Cassandra*. See: Ch. 34/*fresh secrets...*

Although she is almost too good for me: 'You [Fanny Knight] may perhaps like the Heroine, as she is almost too good for me [**J A**]' *Jane Austen: A Life* (p. 110).

And so P. must come off the shelf ... public character: See: Ch. 13/*to exhibit me as a public character*. This allusion to *Persuasion* reveals that Anne Elliot is as much the literary proxy of Cassandra as Cassandra is the literary proxy of Jane Austen. This also directly underscores the premise behind *The Amiable Cassandra* that it is an autobiographical work of fiction. See Ch. 34/*fresh secrets...*

something Lawrence hinted at: 'The title *Northanger Abbey* was given by Henry [Austen]' *Jane Austen: A Life* (p. 121).

which everyone save Eliza refers to as 'the last work': 'Sanditon – known by Cassandra [Austen] as *The Brothers* and in the rest of the family simply as *The Last Work*' *Jane Austen: A Life* (p. 263).

Perhaps I shall yet conceive ... I am married: a hint of *The Bath Novels of Lady A's* symbolic legacy, which Jane Austen might certainly have approved of. Instead of Cassandra contemplating

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the Lascelles babies she might yet conceive during her marriage to John, the nature of her liberal relationship with him enables her to rationally consider a future where her ‘literary’ family will continue to grow and hold its own against a prospective ‘literal’ family.

plan for a novel: ‘Mr Clarke did inspire her none the less. The result was a *Plan of a Novel, According to Hints from Various Quarters*’ *Jane Austen: A Life* (p. 249). Cassandra’s version of such a plan: a novel draft with the makings of *The Amiable Cassandra*; a twist on Jane Austen’s facetious ‘plan’ [above], while taking her fling at James Stanier Clarke’s interminable ‘hints’. See: Ch. 35/*I was reflecting...*

CHAPTER 54:

Sir ... the first chapter: ‘I [J A] could not sit seriously down to write a serious romance under any motive than to save my life; and if it were indispensable for me to keep it up and never relax into laughing at myself or other people, I am sure I should be hung before I had finished the first chapter’ *Memoir* (p. 354).

As for your High Priest: ‘[Stanier Clarke] urged [J A] to ... “describe him burying his own mother ... because the High Priest ... did not pay her the respect he ought to do” ’ *Jane Austen: A Life* (p. 249).

the comic part of the character I might be equal to: ‘the comic part of the character I [J A] might be equal to, but not the good, the enthusiastic, the literary’ *Memoir* (p. 352).

No ... fail in any other: ‘No, I must keep to my own style and go on in my own way; and though I may never succeed again in that, I am convinced that I should fail in any other’ *Memoir* (p. 354).

‘want of imagination’: ‘the *British Critic* sourly lamented Austen’s “want of imagination” ’ *Jane Austen: A Life* (p. 274).

her real name handwritten ... accreditation of anonymity: when *Northanger Abbey* and *Persuasion* were published by John Murray at the end of 1817, this four-volume edition finally bore the name—handwritten—of ‘Miss Austen’, inserted above ‘By the Author, etc.’.

Now all the world ... a Miss Ashton-Dennis: Literally and figuratively Cassandra has come out of the of seclusion. Her full ‘restoration’ to the public world through Lascelles, as her enabler, has

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proactively helped redefine her identity and her status. It is significant then that Cassandra chooses to have her maiden name publicized, rather than her married name. In doing so, it forces a male-oriented world to respect the stature of her timeless independent female voice, and all that it represents for the future ‘voices’ of emancipation.

And surely it was this unveiling ... approaching nuptials to Anne: the liberation of greater and nobler ideals in a corrupt Empire, exemplified by Cassandra’s struggle against (and restoration in) it alongside her ‘reformed’ Lascelles, is extended to the redemption of characters such as Mrs. Eardley-Wilmot. Her ill-gotten money, thanks to her niece’s progressive influence, is now passed from the imperial standard-bearers to the rational meritocracy, and the likes of Fulwar and Lawrence are able to plot a new course to a brighter future by putting the Empire’s dubious profits to more laudable and enterprising use.

not much accustomed to control: ‘I [Eliza Austen] have not been much accustomed to controul [sic] & should probably behave rather awkwardly under it’ *Jane Austen: A Life* (p. 129).

Promotion came readily to Captain Ashton-Dennis: ‘Promotion came steadily [to Francis Austen]’ *Jane Austen: A Life* (p. 280).

As her sister-in-law had fairly predicted in literature: an allusion to Anne Elliot’s fate alongside Captain Wentworth in *Persuasion*: ‘She gloried in being a sailor’s wife’ *Persuasion* (p. 253-4). This allusion mirrors Cassandra’s models of Anne and Fulwar upon whom Anne Elliot’s and Capt. Wentworth’s characters are hypothetically based, notwithstanding *Persuasion*’s plot line owing its hypothetical origins largely to Cassandra’s love story with Lascelles. See: Ch. 11/*something naval in her new book*/ Ch. 18/*my aptly named heroine ‘Anne’*/ Ch. 53/*And so P...*

the Haddon’s suit was settled in his favor in 1818: ‘The case dragged on, and was not settled in Edward’s favour until 1818’ *Jane Austen and Her World* (p. 99). The Haddons’ legal wrangle with George is based upon the suit brought against **J A**’s wealthy brother, Edward Knight, by the Hintons of Chawton Lodge in 1814.

Cowper, Wollstonecraft, Bage: William Cowper: See: Ch. 14/*then it appears you read Cowper...* ‘Robert Bage (1728-1801) was a Derbyshire businessman, a papermaker ... and an iron manufacturer. He took up writing in his fifties after a business failure, published several novels before *Hermsprong* (his most successful book) and, like Charlotte Smith, brought down disapproval for allowing female characters to ‘recover’ from rape and adultery, rather than pine and die in the accepted manner’ Notes, *Jane Austen: A Life* (Ch. 13/p. 315). Mary Wollstonecraft



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(1759-1797), 'English writer and feminist of Irish descent. Her best known work, *A Vindication for the Rights of Woman* (1792), defied assumptions about male supremacy and championed educational equality for women' (*OED*). As Cassandra closely subscribes to the opinions of all of these libertarian writers, their influence is extended through her to Lascelles as a champion of reform; and, by such means, Romney adds his support to such philosophy. As Cowper, Bage and Wollstonecraft made up a good part of Jane Austen's literary diet, one cannot help wondering why the family members who wrote of her tried to portray her, for the most part, apolitically. She surely held some definitive political opinions, in order to read such a collection of work together, and Cassandra's unalloyed activism invites the reader to debate the merits of such 'polemical' conjecture. See: Ch. 10/*become a politician*/ Ch. 14/*common ground in their philosophies*.

the judicious adviser: 'they know what a sympathising friend and judicious adviser they found [JA] to be' *Memoir* (p. 338).

Brooks's: the famous men's club and meeting place for the Whig [liberal] aristocracy, built by the 'architect of change', Henry Holland. By the nature of their profession and policy, both Lascelles and Romney also become architects of change for the rational meritocracy, and their patronage of Brooks's is therefore symbolically significant in this context. See: Ch. 7/*infinite gallery*/ Ch. 15/*not always universally shared*.

'Lascelles and Romney forever': 'The simple slogan on which the Tories contested Hampshire was "Heathcote and Chute for ever [sic]"' *Jane Austen: A Life* (p. 92).

JA's neighbors, William Heathcote's older brother and William Chute, contested Kent unopposed as Tories, and used the slogan above. Its application to Lascelles and Romney's county campaign, therefore, symbolically signifies the dawn of new-era politics in the greater 'Empire', as represented by the [Whiggish] tenets of liberal reform.

In such capacity ... they loved best: '[William Chute] would sometimes send instructions from the House of Commons for his hounds to be brought out to meet him on his ride home from Westminster ... so that he could enjoy a gallop with them over the last stretch' *Jane Austen: A Life* (p. 93).

highest state of friendship known to mortals: 'Is not marriage the highest state of friendship that mortals can know' Excerpt from *Sir Charles Grandison* by Samuel Richardson, cited in *Jane Austen: A Life* (p. 71).

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her semblable: ‘Jane found a *semblable* and made [Anne Sharp] into one of her few very close friends’ *Jane Austen: A Life* (p. 137).

That noisy piece of perfection ... affectionate regard: ‘[J A] recalled him [Mr. Blackall] as “a peice [sic] of Perfection, noisy Perfection himself which I always recollect with regard” ’ *Jane Austen: A Life* (p. 130). See: Ch. 29/*After having given up his fellowship...*

Although I must presume ... toasted cheese at night: ‘I [J A] would wish Miss Lewis to be of a silent turn & rather ignorant, but naturally intelligent & wishing to learn; – fond of cold veal pies, green tea in the afternoon, & a green window blind at night’ *Jane Austen and Her World* (p. 46).

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* For further reading and a select reference and resource list for *A~nnotations to the Text* alight upon [TBNLA's R&R Lyste](#), pray!