

In Their Words
Critics on Jane Austen

Created by Judith Umbach
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Panel Host	<p>Welcome to our panel this afternoon. Our panel members will be critiquing the work of Jane Austen from their own perspectives and knowledge. We are very grateful that they found the time to discuss with us the works of our dear Jane. Fortunately, they are able to use their own notes, letters and diaries to assist them in their critique. They have kindly agreed to a question and answer session following the panel discussion.</p> <p>Let me introduce our panel.</p> <p>First, Sir Walter Scott. He is a Scottish historian, novelist, playwright, and poet, popular throughout much of the world during his time. Scott was the first English-language author to have a truly international career in his lifetime, with many contemporary readers in Europe, Australia, and North America. His novels and poetry are still read, and many of his works remain classics. Despite his good health today, he lived from 1771 to 1832.</p> <p>Next to him is Caroline Austen, who is representing the many Austen family members. Jane Austen was born in 1775 and died in 1817, one of seven children. Theirs was a household of open learning and creativity. The Austens were a successful family who enjoyed many social contacts in Steventon, Bath and Chawton. Indeed, it has been said that their Steventon house was large enough not only for their own household but also for their many visitors, both friends and family.</p>
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	<p>Next to Caroline is Mary Bridges, who will speak on behalf of the various critics in the British literary world. The nineteenth century was replete with small journals and oft-reprinted texts that contained critical reviews of current literature. Jane Austen’s novels were usually well received and reviewed by a wide variety of critics; unfortunately, many of them were anonymous.</p> <p>Finally, someone dear to our hearts, Charlotte Brontë, poet and novelist, whose father was a contemporary of Jane Austen. Miss Brontë is best known as the author of <i>Jane Eyre</i> which, upon publication in 1847, rapidly became the most widely read novel in England. Educated in Yorkshire and Brussels, she was one of the writers whose work sparked a movement in literature towards feminism and the addressing of social injustices. Charlotte left extensive letters and juvenilia. Sadly she died just a few months after her marriage. She lived from 1816 to 1855 and has just stepped out of the Tardis to be with us.</p> <p>Thank you to all of you for joining in this panel discussion. Sir Walter, will you begin with some of your comments on <i>Emma</i>?</p>
EMMA	
Sir Walter	<p>Certainly I will. Let me repeat what I said in the <i>Quarterly Review</i> in 1816, “We bestow no mean compliment upon the author of ‘Emma’ when we say that keeping close to common incidents, and to such characters as occupy the ordinary walks of life, she has produced sketches of such spirit and originality... and her dramatic personae conduct themselves upon the motives and principles which the readers may recognize as ruling their own, and that of most of their own acquaintances.”ⁱ</p>

Charlotte	Sir Walter, you are right to mention that she keeps close to common incidents. “There is a Chinese fidelity, a miniature delicacy in the painting. She ruffles her reader by nothing vehement, disturbs him by nothing profound; the Passions are perfectly unknown to her.” ⁱⁱ
Critic	<p>Well, I disagree! One of my colleagues has pointed out that “<i>Emma</i> presents a history of a young lady, who, after allowing her imagination to wander towards several gentlemen, and almost to mislead her affections, fixes them, at last, on the proper object. This we are persuaded, is no uncommon case.”ⁱⁱⁱ</p> <p>Also, another colleague expressed the views of many when he said, “The author of <i>Emma</i> never goes beyond the boundaries of two private families, but has contrived in a very interesting manner to detail their history, and to form out of so slender materials a very pleasing tale. The characters are well kept up to the end. The valetudinarian fathers, the chattering village belles, are all preserved to the life.... We are not the less inclined to speak well of this tale, because it does not dabble in religion; of fanatical novels and fanatical authoresses we are already sick.”^{iv}</p>
Charlotte	“I had a letter the other day announcing that a lady of some note ... [was] determined that whenever she married her husband should be the counterpart of ‘Mr. Knightley’ in Miss Austen’s <i>Emma</i> .” ^v
Family	Exactly! Our friend Miss Bigg was just remarking that “on reading [<i>Emma</i>] a second time, [she] liked Miss Bates much better than at first, ... liking all the people of Highbury in general, except Harriet Smith.... [She] could not help still thinking her too silly in her Loves.” ^{vi}

Sir Walter	I agree. "One can read, say ' <i>Emma</i> ' with perfect satisfaction right through several times, while one might be content with re-reading ' <i>Evelina</i> ' on certain accustomed 'skippings' [There is] greater attraction in Miss Austen's work which leads to an easy and oft-repeated recurrence to it for pure delight in reading." ^{vii}
Charlotte	"I have likewise read ... Miss Austen's ... <i>Emma</i> - read it with interest and with just the degree of admiration which Miss Austen herself would have thought sensible and suitable - anything like warmth or enthusiasm; anything energetic, poignant, heartfelt, is utterly out of place in commending these works: all such demonstration the authoress would have met with a well-bred sneer, would have calmly scorned as outré and extravagant." ^{viii}
Family	<p>Yes, her uncle and aunt, "Mr & Mrs Leigh Parrot also saw many beauties in [<i>Emma</i>], but could not think it equal to <i>Pride and Prejudice</i> - Darcy and Elizabeth had spoiled them for anything else. Mr Knightly, however, is an excellent Character; [They thought that] Emma [had] better luck than a Matchmaker often has. [They] pitied Jane Fairfax [and] thought Frank Churchill better treated than he deserved."</p> <p>Even Jane Austen's own mother said she "thought [Emma] more entertaining than <i>Mansfield Park</i> - but not so interesting as <i>Pride and Prejudice</i>. - No characters in [<i>Emma</i> are] equal to Lady Catherine & Mr Collins."^{ix}</p>
P&P	
Host	Thank you. Your comments help us move on to <i>Pride and Prejudice</i> . Miss Brontë, what do think of this popular novel?

Charlotte	Well, in my view <i>Pride and Prejudice</i> is “an accurate daguerretyped portrait of a commonplace face: a carefully fenced, highly cultivated garden, with neat borders and delicate flowers; but no glance of a bright vivid physiognomy, no open country, no fresh air, no blue hill, no bonny beck!” ^x
Sir Walter	Oh I disagree! Recently, I “Read again, for the third time at least, Miss Austen’s very finely written novel of ‘ <i>Pride and Prejudice</i> ’. That young lady has a talent for describing the involvement of feelings and characters of ordinary life which is to me the most wonderful I have ever met with. The big bow-wow strain I can do myself, like anyone now going; but 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.” ^{xi}
Family	What an excellent observation! When Jane described <i>Pride and Prejudice</i> she joked that “the work is rather too light, and bright, and sparkling; it wants shade; it wants to be stretched out here and there with a long chapter of sense, if it could be had; if not, of solemn specious nonsense, about something unconnected with the story; an essay on writing, a critique on Walter Scott, or the history of Bonaparte, or anything that would form a contrast, and bring the reader with increased delight to the playfulness and epigrammatism of the general style.” ^{xii}

Critic	I must point our that “an excellent lesson may be learned from the elopement of Lydia; – the work also shows the folly of letting young girls have their own way, and the danger they incur in associating with the officers, who may be quartered in or near their residence.” Obviously, “many such silly women as Mrs. Bennet may be found; and numerous parsons like Mr. Collins, who are every thing to every body; and servile in the extreme to their superiors.... There is not one person in the drama with whom we could readily dispense; – they have all their proper places; and fill their several stations, with great credit to themselves, and much satisfaction to the reader.” ^{xiii}
Family	You may not be surprised to know that Jane actually wrote her sister, Cassandra, that “I must confess I think [Elizabeth] as delightful a creature as ever appeared in print. ... How I shall be able to tolerate those who do not like <i>her</i> at least I do not know.” ^{xiv}
Charlotte	“Miss Austen being, as you say, without ‘sentiment’, without <i>poetry</i> , maybe <i>is</i> sensible, real (more <i>real</i> than <i>true</i>), but she cannot be great.” ^{xv} “Can there be a great artist without poetry? ... It is by poetry, as I comprehend the word, which ... makes out of something coarse something godlike.... It is ‘sentiment’, in my sense of the term... which ... converts what might be corrosive poison into purifying elixir.” ^{xvi}
S&S	
Host	Miss Brontë, you have nicely turned our attention to <i>Sense and Sensibility</i> . What is the critical consensus on this novel?

Critic	<p>“Only cultivated minds fairly appreciate the exquisite art of Miss Austen.... We may illustrate this by one detail. Lucy Steele’s bad English, so delicately and truthfully indicated, would in the hands of another have been more obvious, more ‘effective’ in its exaggeration, but the loss of this comic effect is more than replaced to the cultivated reader by his relish of the nice discrimination visible in its truthfulness.”^{xvii}</p>
Family	<p>We need to note that Jane wrote to her own niece, Fanny Knight, that "the unpleasantness of appearing fickle is certainly great--but if you think you want Punishment for past Illusions, there it is--and nothing can compare to the misery of being bound <i>without</i> Love, bound to one, & preferring another. ^{xviii}</p>
Sir Walter	<p>Indeed! “The interest and merit of the piece depend altogether upon the behaviors of the elder sister, while obliged at once to sustain her own disappointment with fortitude, and to support her sister, who abandons herself, with unsuppressed feelings, to the indulgence of grief. The marriage of the unworthy rival at length relieves her own lover from his imprudent engagement, while her sister, turned wise by precept, example, and experience, transfers her affection to a very respectable and somewhat too serious admirer, who had nourished an unsuccessful passion through the three volumes.”^{xix}</p>
Critic	<p>No less a person than Mark Twain said, “ When I take up one of Jane Austen’s books, ... I feel like a barkeep entering the kingdom of heaven. I know what his sensations would be and his private comments. He would not find the place to his taste, and he would probably say so.”^{xx}</p>

Family	<p>Everyone in Jane's circle of family and friends couldn't wait until each volume of her new novels were available. They even harassed poor Jane about making the printer work faster!^{xxi}</p> <p>"You will be glad to hear that every Copy of Sense and Sensibility ... sold ... and brought [Jane] £140 besides the Copyright...."^{xxii}</p>
Host	<p>We have talked about Jane Austen's most famous novels. Let us turn to her three novels that are perhaps less often read. Of course, they are <i>Mansfield Park</i>, <i>Persuasion</i> and <i>Northanger Abbey</i>.</p>
M PARK	
Host	<p>Caroline Austen, you have the family's insight into <i>Mansfield Park</i>.</p>

Family	<p>We know that Fanny, Jane’s favourite niece “liked [<i>Mansfield Park</i>], in many parts, very much indeed, delighted with Fanny; but [was] not satisfied with the end – wanting more Love between her and Edmund and could not think it natural that Edmund should be so much attached to a woman without Principle like Mary Crawford or promote Fanny’s marrying Henry.” On the other hand, Jane’s mother “thought Fanny insipid [but] enjoyed Mrs Norris. However, Cassandra “thought it quite as clever, though not so brilliant as <i>Pride and Prejudice</i>. [She was] fond of Fanny [and] delighted much in Mr Rushworth’s stupidity.”^{xxiii}</p> <p>Even before <i>Mansfield Park</i> was published Henry Austen gave “great praise to the drawing of the characters. He [understood] them all, [liked] Fanny.... He [admired] Henry Crawford...as a clever, pleasant man.... He defied anybody to say whether Henry Crawford would be reformed, or would forget Fanny in a fortnight.... He found the last half of the last volume extremely interesting.”^{xxiv}</p>
Sir Walter	<p>“There is a truth of painting in her writings which always delights me. They do not, it is true, get above the middle classes of society, but there she is inimitable.”^{xxv}</p>
PERSUASION	
Host	Mary Bridges, what is your critical view of <i>Persuasion</i> ?
Critic	<p><i>Persuasion</i> “contains parts of very great merit; among them however we should not number is <i>moral</i>, which seems to be, that young people should always marry according to their own inclinations....”^{xxvi}</p>

Family	<p>“Lady Gordon wrote ‘In most novels you are amused for the time with a set of Ideal People whom you never think of afterwards or whom you the least expect to meet in common life, whereas in Miss Austen’s work ... you actually <i>live</i> with them, you feel yourself one of the family; and the scenes are so exactly descriptive, so perfectly natural, that there is scarcely an incident or conversation, or a person that you are not inclined to imagine you have at one time or other in your Life been a witness to, born a part in, and been acquainted with.”^{xxvii}</p>
N ABBEY	
Host	<p>If we consider real life, we must discuss <i>Northanger Abbey</i>. Mary Bridges, do you like the novel?</p>
Critic	<p>“<i>Northanger Abbey</i>, is one of the very best of Miss Austen’s productions, and will in every way repay the time and trouble of pursuing it. Some of the incidents in it are rather improbable.... There is also a considerable want of delicacy in all the circumstances of Catherine’s visit to the Abbey.....”^{xxviii}</p>
Charlotte	<p>“With infinitely more relish can I sympathise with Miss Austen's clear common sense and subtle shrewdness. If you find no inspiration in Miss Austen's page, neither do you find mere windy wordiness; ... she exquisitely adapts her means to her end; both are very subdued, a little contracted, but never absurd.”^{xxix}</p>

Family	<p>“Mrs Pole wrote, ‘There is a particular satisfaction in reading all Miss Austen’s works – they are so evidently written by a Gentlewoman – most Novelists fail and betray themselves in attempting to describe familiar scenes in high Life, some little vulgarity escapes and shews that they are not experimentally acquainted with what they describe, but here it is quite different. Everything is natural, and the situations and incidents are told in a manner which clearly evinces the Writer to <i>belong</i> to the Society whose Manners she so ably delineates.’”^{xxx}</p>
DISCUSSION	
Host	<p>Now we have considered Jane Austen’s six novels, let’s conclude with some more general comments on her writing. Mary Bridges, would you start with the comprehensive view of her literary works?</p>
Critic	<p>“First and foremost let Jane Austen be named, the greatest artist that has ever written.... There are worlds of passionate existence into which she has never set foot; but this is obvious to every reader, it is equally obvious that she has risked no failures by attempting to delineate that which she had not seen. Her circle may be restricted, but it is complete.”^{xxx}</p>
Sir Walter	<p>“There’s a finishing-off in some of her scenes that is really quite above every body else.”^{xxxii}</p>

Critic	<p>“Her stories are utterly devoid of invention, but her characters, her incidents, her sentiments, are all obviously drawn exclusively from experience. The sentiments which she puts into the mouths of her actors, are the sentiments, which we are every day in the habit of hearing.... She seems to have no other object in view, than simply to paint some of those scenes which she her self has seen, and which every one may, indeed, witness daily.... Her merit consists altogether in her remarkable talent for observation; no ridiculous phrase, no affected sentiment, no foolish pretention seems to escape her notice. “xxxiii</p>
Sir Walter	<p>“...Did you know Miss Austen’s ... novels... have a great deal of nature in them – nature in ordinary and middle life to be sure but valuable from its strong resemblance and correct drawing.”xxxiv</p>
Critic	<p>The American Henry Wadsworth Longfellow wrote in his journal, “I am amusing myself with Miss Austin’sxxxv novels. She has great power and discrimination in delineating common–place people; and her writings are a capital picture of real life, with all the little wheels and machinery laid bare like a patent clock. But she explains and fills out too much.”xxxvi</p>

Charlotte	<p>“She ruffles her reader by nothing vehement, disturbs him with nothing profound. The passions are perfectly unknown to her: she rejects even a speaking acquaintance with that stormy sisterhood ... What sees keenly, speaks aptly, moves flexibly, it suits her to study: but what throbs fast and full, though hidden, what the blood rushes through, what is the unseen seat of life and the sentient target of death--this Miss Austen ignores.... Jane Austen was a complete and most sensible lady, but a very incomplete and rather insensible (not <i>senseless</i>) woman, if this is heresy--I cannot help it.”^{xxxvii}</p>
Critic	<p>Henry James went so far as to remark that “This tide has risen high on the opposite shore, the shore of appreciation – risen rather higher, I think, than... her intrinsic merit and interest ... by the stiff breeze of the commercial.... For these distinctly mechanical and overdone reactions ... the critical spirit is not responsible.... Responsible, rather, is the body of publishers, editors, illustrators, producers of the pleasant twaddle of magazines; who have found their “dear”, our dear, everybody’s dear, Jane so infinitely to their material purpose.... I cannot help seeing her, a good deal, as in the same lucky box as the Brontës....”^{xxxviii}</p>

Jane Austen enters suddenly.

Charlotte	Oh! Miss Austen! How long have you been here?
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Jane Austen	<p>Why Miss Brontë! Are you afraid of what I could say about you? About all of you? Don't worry, I will keep my sharpest remarks for my own literary endeavours. Just let me just challenge your criticisms regarding the quiet settings for my novels.</p> <p>"I could no more write a romance than an epic poem. I could not sit seriously down to write a serious romance under any other 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 at other people, I am sure I should be hung before I had finished the first chapter. 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 totally fail in any other."^{xxxix}</p>
Host	Miss Brontë, do you have a response to this? [no reply]
Host	<p>Does anyone in the audience want to respond to Miss Austen's very personal approach to writing?</p> <p>What do you think of Miss Brontë's assertion that "the Passions are perfectly unknown to her"?</p> <p>Do you agree with Miss Austen herself when she said that <i>Pride and Prejudice</i> "is rather too light, and bright, and sparkling; it wants shade"?</p>
Host	<p>What an enlightening discussion! Let's turn the tables on our attentive audience. Each panel member has prepared a question for your own views. Don't hold back, because your observations are necessary to our entertainment.</p> <p>Let's start with Jane Austen, herself.</p>

Jane	Does the audience believe that I would have taken into account critics' comments when constructing my novels?
Host	Charlotte Brontë, I am sure you have a trenchant question for the audience.
Charlotte	I have just one question: would you rather be Elizabeth Bennett or Jane Eyre?
Host	Caroline Austen, what question does the family have?
Family	I don't know. (pause) What do you think? Do we really need critics? Do we really need someone to tell us whether we like a book or not? I don't think so. What do you think?
Host	Mary Bridges, what would critics ask?
Critic	There are so few details in the novels regarding political events, for example, slavery, social reform, and the Napoleonic Wars. These would have affected the characters. Was Jane Austen ignorant of the events or simply uninterested in them?
Host	Sir Walter, we ask you for our final question.
Sir Walter	Though Miss Austen evinced appreciation of my works, I cannot but harbour the suspicion that there is an element of jealousy attached thereto. Is this indeed the case?

Host	<p>Thank you to our audience and our panel members. Our critic, Mary Bridges, was played by Deirdre Harris. Our family member, Caroline Austen, was played by Ann Craig. Charlotte Brontë was played by Amber Adams. Sir Walter Scott was played by Bob Scace. Jane Austen was played by Michelle Agopsowicz. Our special thanks to Dr. Who for the loan of the Tardis, without which we could not all be here today. I have been your host, Judith Umbach. We hope you have been inspired to re-read Jane Austen's novels. Good Afternoon.</p>
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Note: The following quotes are not included at this time in the play.

Jane A	“Walter Scott has no business to write novels, especially good ones. – It is not fair. – He has Fame & Profit enough as a Poet, and should not be taking the bread out of other people’s mouths. – I do not like him, & do not mean to like Waverley if I can help it – but fear I must...” ^{xi}
Jane A	“I am strongly haunted with the idea that to those readers who have preferred <i>Pride and Prejudice</i> it will appear inferior in wit, and to those who have preferred <i>Mansfield Park</i> inferior in good sense.” ^{xli}

ⁱ From Sir Walter Scott’s article in *Quarterly Review* No.xxvii, quoted in *Jane Austen, Her Contemporaries and Herself* by Walter Herries Pollock, published by Longmans, Green, and Co. in 1899, pages 22-23.

ⁱⁱ Quoted in *Emma by Jane Austen, Complete Authoritative Text with biographical, Historical, and Cultural Contexts, Critical History, and Essays from Contemporary Critical Perspectives*, edited by Alistair M Duckworth, published by Bedford/St Martin’s in 2002, page 407.

ⁱⁱⁱ Unsigned notice, *Literary Panorama* June 1816, collected in *Jane Austen, The Critical Heritage*, edited by B.C. Southam, Barnes and Noble Ltd., 1968, page 70.

^{iv} Unsigned notice, *British Critic* July 1816, collected in *Jane Austen, The Critical Heritage*, edited by B.C. Southam, Barnes and Noble Ltd., 1968, page 70.

^v Letter from Charlotte Brontë (undated), Collected in *The Brontës, Life and Letters Volume II*, by Clement Shorter, 1969, page 317.

^{vi} Opinions of *Emma* “collected and written out by Jane Austen, probably in 1816”, Quoted in *Emma by Jane Austen, Complete Authoritative Text with biographical, Historical, and Cultural Contexts, Critical History, and Essays from Contemporary Critical Perspectives*, edited by Alistair M Duckworth, published by Bedford/St Martin’s in 2002, pages 392-393

^{vii} From a letter from Sir Walter Scott to Miss Joanna Baillie dated Edinburgh, February 10, 1822, quoted in *Jane Austen, Her Contemporaries and Herself* by Walter Herries Pollock, published by Longmans, Green, and Co. in 1899, page 20.

viii Letter to W.S. Williams, 12 April 1850, Quoted in *Jane Austen, a selection of Critical Essays* edited by B C Southam, 1976, page

ix Opinions of *Emma* “collected and written out by Jane Austen, probably in 1816”, Quoted in *Emma by Jane Austen, Complete Authoritative Text with biographical, Historical, and Cultural Contexts, Critical History, and Essays from Contemporary Critical Perspectives*, edited by Alistair M Duckworth, published by Bedford/St Martin’s in 2002, pages 392-393

x Letter to G.H. Lewes, 12 January 1848, Quoted in *Jane Austen, a selection of Critical Essays* edited by B C Southam, 1976, page 55

xi From Sir Walter Scott’s diary, quoted in *Jane Austen, Her Contemporaries and Herself* by Walter Herries Pollock, published by Longmans, Green, and Co. in 1899, page 15.

xii From Jane Austen Letters 1760-1817, edited by R.W. Chapman, Oxford University Press, 1955, page 134.

xiii Review in *Critical Review* March 1813, Quoted in *Jane Austen, a selection of Critical Essays* edited by B C Southam, 1976, page 46-47.

xiv From Jane Austen Letters 1760-1817, edited by R.W. Chapman, Oxford University Press, 1955, page 132.

xv Letter to G.H. Lewes, 18 January 1848, Quoted in *Jane Austen, a selection of Critical Essays* edited by B C Southam, 1976, page 56.

xvi Letter from Charlotte Brontë 1848, Collected in *The Brontës, Life and Letters Volume I*, by Clement Shorter, 1969, page 388.

xvii ‘The Lady Novelists’ by GH Lewes in *Westminster Review* July 1852, Quoted in *Jane Austen, a selection of Critical Essays* edited by B C Southam, 1976, page 58 -59.

xviii Letter to Fanny Knight dated November 30, 1814, Quoted by http://www.austenquotes.com/jane_austen_quotes/austen_family/

xix From Sir Walter Scott’s article in *Quarterly Review* 1815, quoted in *Jane Austen, a selection of Critical Essays* edited by B C Southam, 1976, page 84.

xx Mark Twain’s oral comment, collected in *Jane Austen, The Critical Heritage*, edited by B.C. Southam, Barnes and Noble Ltd., 1968, pages 232-233.

xxi From Jane Austen Letters 1760-1817, edited by R.W. Chapman, Oxford University Press, 1955, page 114.

xxii From Jane Austen Letters 1760-1817, edited by R.W. Chapman, Oxford University Press, 1955, page 146.

xxiii Opinions collected by Jane Austen, Quoted in *Jane Austen, The Critical Heritage*, edited by B.C. Southam, Barnes and Noble Ltd., 1968, pages 48-49

xxiv From Jane Austen’s letters, collected in *Jane Austen, The Critical Heritage*, edited by B.C. Southam, Barnes and Noble Ltd., 1968, page 52.

^{xxv} From the Journal 1827-28 of Sir Walter Scott, Quoted in *Jane Austen, The Critical Heritage*, edited by B.C. Southam, Barnes and Noble Ltd., 1968, page 106.

^{xxvi} Unsigned review, *British Critic* March 1818, collected in *Jane Austen, The Critical Heritage*, edited by B.C. Southam, Barnes and Noble Ltd., 1968, pages 80-84.

^{xxvii} Opinions collected by Jane Austen, Quoted in *Jane Austen, The Critical Heritage*, edited by B.C. Southam, Barnes and Noble Ltd., 1968, page 51.

^{xxviii} Unsigned review, *British Critic* March 1818, collected in *Jane Austen, The Critical Heritage*, edited by B.C. Southam, Barnes and Noble Ltd., 1968, pages 83.

^{xxix} Letter cited on

<http://www.pemberley.com/janeinfo/janeart.html#charlotteBrontë>

^{xxx} Opinions collected by Jane Austen, Quoted in *Jane Austen, The Critical Heritage*, edited by B.C. Southam, Barnes and Noble Ltd., 1968, page 51.

^{xxxi} 'The Lady Novelists' by GH Lewes in *Westminster Review* July 1852, Quoted in *Jane Austen, a selection of Critical Essays* edited by B C Southam, 1976, page 58.

^{xxxii} From the *Life of Scott*, Quoted in *Jane Austen, The Critical Heritage*, edited by B.C. Southam, Barnes and Noble Ltd., 1968, page 106.

^{xxxiii} Unsigned review, *British Critic* March 1818, collected in *Jane Austen, The Critical Heritage*, edited by B.C. Southam, Barnes and Noble Ltd., 1968, pages 80-81.

^{xxxiv} Letter by Sir Walter Scott, 10 February 1822, Quoted in *Jane Austen, The Critical Heritage*, edited by B.C. Southam, Barnes and Noble Ltd., 1968, page 106.

^{xxxv} Sic (error in original)

^{xxxvi} Longfellow journal 23 May 1839, Quoted in *Jane Austen, The Critical Heritage*, edited by B.C. Southam, Barnes and Noble Ltd., 1968, page 117.

^{xxxvii} Letter from Charlotte Brontë April 12, 1850, Collected in *The Brontës, Life and Letters Volume II*, by Clement Shorter, 1969, page 127-128.

^{xxxviii} Henry James, Quoted in *Jane Austen, The Critical Heritage*, edited by B.C. Southam, Barnes and Noble Ltd., 1968, page 230.

^{xxxix} Letter to the Rev. James Stanier Clarke, 1 April 1816, Quoted in *Jane Austen, a selection of Critical Essays* edited by B C Southam, 1976, page 34.

^{xl} Letter from Jane Austen to Anna Austen 28 September 1814,
<http://janeausteninvermont.wordpress.com/2009/03/13/sir-walter-scott-on-austen-march-14-1826/>

^{xli} Letter to the Rev. James Stanier Clarke, 11 December 1815, Quoted in *Jane Austen, a selection of Critical Essays* edited by B C Southam, 1976, page 33.