

She soon reasoned herself into. . . . Resignation and Patience."

The walls of her existence are high and narrow; like a prisoner, she cannot escape. The equipment for survival has to be found within: emotional equilibrium, reason, self-reliance, spiritual resilience. Kitty foreshadows Austen's late, lonely heroines — Fanny Price, Jane Fairfax, Anne Elliott — who must bear in isolation the full burden of their worst pain.

Miss Percival, Kitty's maiden aunt, is in some ways the most interesting of the women in *Catharine*: she is another casualty of the system but, unlike Camilla or the girls in volumes one and two, she is presented as a pathetic, rather than a ridiculous, case. Her character is a tangle of fears: of men, of sickness, of Kitty's energy and sexuality, of the evening dews and damps. She guards her niece with near-hysterical jealousy and

lashes out at her when a young man kisses her hand: "'Profligate that I knew you to be, I was not prepared for such a sight. . . . Oh! Catharine, you are an abandoned Creature!' Yet she was most excessively fond of (Kitty), and miserable if she saw her for a moment out of spirits.'" Here repression, lack of personal fulfillment, and defective reason are taken to their inevitable, neurotic conclusion. Freud would have had a field day with Miss Percival.

Early Austen, again looking forward to Mill, shows us the terrible waste in human potential inherent in a system that rears half its population as an inferior species. The subjugated woman, argues Mill, is a poor creature who drags the rest of society down with her. And young Jane, with nothing to go on but her own personal sense of morality, exhorts her comrades to say goodbye to the greenhouse and the snow, lay claim to their rightful

humanity, and grow to their full and natural stature.

Notes

1. Thomas Gisborne, M.A. *An Inquiry into the Duties of the Female Sex*, fourth edition, London, 1799, chs. 2 and 3.

2. I can't help but be reminded here of the famous twelfth-century diatribe against women by Andreas Capellanus in the *Art of Courtly Love*: "Not only is every woman by nature a miser, but she is also envious. . . greedy, a slave to her belly, inconstant, fickle. . . disobedient and impatient. . . spotted with the sin of pride. . . a liar, a drunkard, a babbler. . . given to wantonness. . . never loving any man in her heart." In both cases, the men begin by appearing to admire women; and both get so carried away by their virulent misogyny that it seems they only stop because they have run out of breath, or ink.

3. John Stuart Mill, *The Subjection of Women*, 3rd printing, Cambridge, Massachusetts, 1974, pp. 22-23.

4. Austen's juvenilia are reprinted in Volume VI, *Minor Works, The Works of Jane Austen*, ed. R.W. Chapman, London, 1954. Chapman preserves Austen's spelling, punctuation, and capitalization.

The Man I Love, Loves John Wayne.

Vancy Kasper

The man I love, loves John Wayne.
I can't take him out to dinner
'cause a Man don't do that:
Take money from a Woman?
No Sir!

'You won't find John Wayne
in no show like Midnight Cowboy'
he tells me.
There's lotsa folks in Owen Sound
burned up about that show;
wants their money back.
Thought it was 'bout real cowboys
roundin' up the herd at midnight.
It was really 'bout two guys
who wants to be together all the time.
Oh, ya don't think so eh?
Well, that show ain't no show John Wayne'd go in,
I'll tell ya that!

The man I love, kissed me once so sweet,
Lifted me three feet in the air.
But since I got more and more enthusiastic,
he says things like:
'Your capacity to f_____ is unreal.' And,
'A man can't be turned on all the time!'

'What do you mean?' I say,
'I only see you once every three weeks!'

'That's what I mean,' he says.
'The trouble with Women is. . .
They crowd ya.'