

**Jane Austen – Background re Shakespeare Authorship Question: Talk to
DVS April 2021**

“Jane Austen does not seem to have taken either her works or herself very seriously. Certainly she showed no signs that they would be of interest to posterity.” Lord David Cecil: Forward to *The Manuscript Chapters of ‘Persuasion’*

‘I do not write for such dull elves....’

<http://www.austenquotes.com/such-dull-elves/>

Lionel Trilling on *Emma*:

<https://www.unz.com/print/Encounter-1957jun-00049>

Arnie Perlstein’s discovery of Jane Austen’s direct allusion to *As You Like It*

<http://sharpevessociety.blogspot.com/2007/05/answers-to-puzzle-1.html>

As You Like It: V.i.

<http://shakespeare.mit.edu/asyoulikeit/asyoulikeit.5.1.html>

TOUCHSTONE

.....

You do love this maid?

WILLIAM

I do, sir.

TOUCHSTONE

Give me your hand. Art thou learned?

WILLIAM

No, sir.

TOUCHSTONE

Then learn this of me: to have, is to have; for it is a figure in rhetoric that drink, being poured out of a cup into a glass, by filling the one doth empty the other; for all your writers do consent **that ipse is he: now, you are not ipse, for I am he.**

WILLIAM

Which he, sir?

TOUCHSTONE

He, sir, that *must marry* this woman.

‘Ipsè’ passage as first quotation on De Vere Society Front Page

<https://deveresociety.co.uk/>

Emma's Epiphany echoing that passage

Emma

Vol III ch. 11

<http://www.gutenberg.org/files/158/158-h/158-h.htm#link2HCH0047>

“Harriet was standing at one of the windows. Emma turned round to look at her in consternation, and hastily said,

“Have you any idea of Mr. Knightley's returning your affection?”

“Yes,” replied Harriet modestly, but not fearfully—“I must say that I have.”

Emma's eyes were instantly withdrawn; and she sat silently meditating, in a fixed attitude, for a few minutes. A few minutes were sufficient for making her acquainted with her own heart. A mind like hers, once opening to suspicion, made rapid progress. **She touched—she admitted—she acknowledged *the whole truth*.** Why was it so much worse that Harriet should be in love with Mr. Knightley, than with Frank Churchill? Why was the evil so dreadfully increased by Harriet's having some hope of a return? **It darted through her, with the speed of an arrow, that Mr. Knightley *must marry no one but herself!***

Passages in *Emma* suggesting that the surrounding context is *dissonant* with the ‘Mr Knightley must marry...’ sentence:

Vol I ch 8

<http://www.gutenberg.org/files/158/158-h/158-h.htm#link2HCH0008>

“Upon my word, Emma, to hear you abusing the reason you have, is almost enough to make me think so too. Better be without sense, than misapply it as you do.”

“To be sure!” cried she playfully. “I know *that* is the feeling of you all. I know that such a girl as Harriet is exactly what every man delights in—what at once bewitches his senses and satisfies his judgment. Oh! Harriet may pick and chuse. **Were you, yourself, ever to marry, she is the very woman for you.** And is she, at seventeen, just entering into life, just beginning to be known, to be wondered at because she does not accept the first offer she receives? No—pray let her have time to look about her.”

Vol III ch 12

<http://www.gutenberg.org/files/158/158-h/158-h.htm#link2HCH0048>

All that were good would be withdrawn; and if to these losses, the loss of Donwell were to be added, what would remain of cheerful or of rational society within their reach? Mr. Knightley to be no longer coming there for his evening comfort!—No longer walking in at all hours, as if ever willing to change his own home for their's!—How was it to be endured? And if he were to be lost to them for Harriet's sake; if he were to be thought of hereafter, as finding in Harriet's society all that he wanted; if Harriet were to be the chosen, the first, the dearest, the friend, **the wife to whom he looked for all the best blessings of existence;** what could be increasing

Emma's wretchedness but the reflection never far distant from her mind, that it had been all her own work?

When it came to such a pitch as this, she was not able to refrain from a start, or a heavy sigh, or even from walking about the room for a few seconds—and the only source whence any thing like consolation or composure could be drawn, was in the resolution of her own better conduct, and the hope that, however inferior in spirit and gaiety might be the following and every future winter of her life to the past, it would yet find her more rational, more acquainted with herself, and leave her less to regret when it were gone.

Compare:

Vol I, ch. 1

<http://www.gutenberg.org/files/158/158-h/158-h.htm#link2HCH0001>

Emma Woodhouse, handsome, clever, and rich, with a comfortable home and happy disposition, **seemed to unite some of the best blessings of existence**; and had lived nearly twenty-one years in the world with very little to distress or vex her.

King James Version of Exodus ch. 3, v. 14

<https://www.biblegateway.com/passage/?search=Exodus%203:13-15&version=KJV>

‘I AM the Truth...’

The Hebrew version of John ch.14 v. 6

https://www.hebrew4christians.com/Meditations/The_Way/the_way.html

Q.D. Leavis on *Emma* as a deep studied long revised novel:

<https://www.unz.com/print/Scrutiny-1941jun-00061/>

Laura Mooneyham White on *Emma and New Comedy*

<http://www.jasna.org/persuasions/printed/number21/white.pdf>

Mira Sengupta Zaman on Satanic Persuasion in *Emma*

<https://www.tandfonline.com/doi/abs/10.1080/0895769X.2016.1212182?needAccess=true&>

Karl Barth on Eighteenth Century Anthropos Centric Theology and Philosophy:
From Rousseau to Ritschl

<https://archive.org/details/protestantthough013180mbp>

<https://www.scribd.com/document/334228808/Barth-Karl-Protestant-Theology-From-Rousseau-to-Ritschl-pdf>

Heward Wilkinson April 2021