

# NONPAREIL

International Heyer Society Circular #1, July 2020



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Welcome to the International Heyer Society!

In this, the very first edition of our monthly circular *Nonpareil*, we are discussing Georgette Heyer's first novel, *The Black Moth*. From the characters to the locations to contemporary reviews and more, we delve deep into the lore of this most important and impressive of debuts. Don't miss Jennifer Kloester's insightful essay on the book, or our challenging, but informative, trivia quiz. And do come visit us at our blog, [On-Dits](#), updated daily with much Heyer – and Heyerite – goodness!

We hope you love it, and w'd *love* to hear from you! Let us know your thoughts and feedback: [patronesses@heyersociety.com](mailto:patronesses@heyersociety.com) | [heyersociety.com](http://heyersociety.com)

"In love? You? Nonsense! Nonsense! Nonsense! You do not know what the word means. You are like a—like a fish, with no more love in you than a fish, and no more heart than a fish, and—"

"Spare me the rest, I beg. I am very clammy, I make no doubt, but you will at least accord me more brain than a fish?"

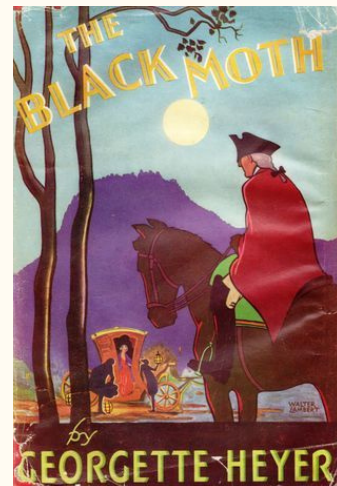
— *The Black Moth*, Chapter VI

# THE BLACK MOTH

THE Juvenilia Press publishes the early works of writers who went on to become famous, categorizing 'juvenilia' as "youthful writing up to the ages of twenty" — so Georgette Heyer's *The Black Moth* fits in very nicely. Most of what they publish is either 'lost' or unpublished, but not so with *The Black Moth*, which is nearing 100 years of continuous publication.

It is far from my favourite Heyer novel and I find it is not one I go back to re-read regularly, and yet for a seventeen year old it is a remarkable achievement. It already shows so many of the hallmarks of her style: witty dialogue, strongly drawn characters, extrication from dilemmas or danger, and a precise use of language. It is fun, amazingly clever for so young an author, and it shows that superb understanding of historical period which so characterises her fiction.

I think we can all feel grateful to Georgette's brother, Boris. Had he not listened with rapt attention to her tale, she might well have been discouraged, and then put down her pen. But surely Boris laughed in all the right places and begged for more, and so he gave his sister the encouragement and literary start she needed. In 2021 I will be celebrating the centenary of Georgette Heyer's first novel, partly for itself, but especially because it led to so much more! — *SF*



## THE CHARACTERS

### JOHN "JACK" ANTHONY ST. ERVINE

#### DELANEY CARSTARES, EARL OF WYNCHAM AKA SIR ANTHONY FERNDALDE; JOHN CARR

Falsely accused of cheating at cards, Jack fled Polite Society and, in the intervening six years, at some point became a highwayman. For the fun of it, mostly.

### JIM SALTER

The most faithful of valets — among other things it seems there is nothing Jim cannot do — Jim is devoted to Jack and in on the secret of his illegal activities, but not his earldom.

### JENNY

The smartest horse in all the land, there is no horse to compare with Jenny. She does almost get Jack arrested, though.

### SIR MILES O'HARA

A genial country squire and Justice of the Peace before whom Jack is brought after an ill-fated robbery attempt. Happens to be Jack's best-friend.

### MRS. MOLLY O'HARA

A kind-hearted, vivacious and somewhat managing matron, wife to Sir Miles and with a weakness for men with "white hands." Was prepared to lie to her husband for Jack's sake. Matchmaker.

### THE HON. RICHARD "DICK" CARSTARES

Jack's brother, and the real perpetrator of the infamous card-cheating incident, Dick is haunted by his misdeeds, and tortured by his selfish wife, whom he won through Jack's sacrifice.

### LADY LAVINIA CARSTARES

Dick's selfish wife. She is beautiful, vain and prone to histrionics. Sister to the calculating Duke of Andover, she was but a pawn in his game to discredit Jack for his own financial reward. That is no excuse for her subsequent behaviour — especially towards her son — however.

### HUGH TRACY CLARE BELMANOIR, DUKE OF ANDOVER, AKA MR. EVERARD; SIR HUGH GRANDISON

A machiavellian schemer of the first order, Tracy (as he is known) is a sociopath and a serial abductor of women. He's very witty, though, which seems to make up for it somehow.

### THE HON. FRANK FORTESCUE

Tracy's best-friend, a man of principle and good sense, but who just can't seem to quit him, and believes in his ability to be a better man, for some reason.

### LORD ANDREW BELMANOIR

Tracy and Lavinia's scapegrace younger brother, an inveterate, profligate gamester and spendthrift who is yet friend to all. Relies on Dick for financial support.

### CAPTAIN LORD ROBERT "BOB" BELMANOIR

The other Belmanoir. No one likes Bob.

### CAPTAIN HAROLD LOVELACE

A former love of Lady Lavinia's. The dapper Captain's return to London leads that lady into indiscretion, with her intent to run away from her husband and child.

### MISTRESS DIANA BEAULEIGH

Beautiful, determined and unconventional, the gently-bred Diana is an object of much affection, including that of Tracy — who, of course, wants to abduct her — and Jack, who saves her from said abduction. Twice.

### MISS ELIZABETH "BETTY" BEAULEIGH

Diana's maiden aunt, a woman of much fortitude. An excellent judge of character.

### MR. BEAULEIGH

Diana's ineffective (often indifferent) father.

### MR. BETTISON

Local squire, also in love with Diana.

### MR. WARBURTON

The Carstares family lawyer and general factotum. Has a deep affection for Jack.

### MRS. HESTER THOMPSON

Friend of Miss Betty. Unpleasant company, but generous with her home in Bath.

### MR. CHILTER

A thin and harried clerk, he is taken by the outlaw's kindness during a holdup and lies on his behalf. Later employed by Jack.

### MRS. ISABELLA FANSHAWE

A lovely widow newly arrived in London, who once knew Jack on the Continent. He becomes Dick's confidante, much to Lady Lavinia's displeasure.

### SIR JOHN FORTESCUE

A dull dog — so, naturally, he is a friend of Dick's. Elder brother of Frank.

"I'll see what can be done for your protégé, Molly. But don't be forgetting he tried to kill the only husband you have!"

— *The Black Moth*, Chapter IX

"I'm afraid I always cheat," she confessed. "I had no idea it was so wicked, although Auntie gets very cross and vows she will not play with me."

— *The Black Moth*, Chapter XIV

"We Belmanoirs are all half-mad," replied Tracy sweetly, "but I think in my case it is merely concentrated evil."

— *The Black Moth*, Chapter VII

# THE LOCATIONS



## CHEQUERS INN, FALLOWFIELD

~ 50 miles from Lewes

## WYNCHAM

~ 35 miles west of Midhurst, across moorland

## ANDOVER COURT

7 miles south west of Wyncham

## THE WHITE HART, LEWES

In south east Sussex

## HORTON HOUSE

In Sussex, 7 miles west of Midhurst

## THURZE HOUSE

In Sussex, an easy ride to Horton House

## THE GEORGE INN

Sussex, past Midhurst, in the South Downs

## LONDON

- Ranelagh Gardens
- Drury Lane
- Wyncham House, Mayfair
- Devonshire House, Mayfair

## BATH

- 29 Queen Square
- The Pump Room
- The Assembly Rooms

# CELEBRITY SIGHTINGS

## CLIVE, CATHERINE (née RAFTOR)

1711 – 1785. Better known as Kitty, she was a famed English actress and opera singer, and a close friend of Horace Walpole.

## CAVENDISH, CAROLINE, DUCHESS OF DEVONSHIRE (née HOSKINS or HOSKYN)

1700 – 1777. Married the Marquis of Hartington in 1718, became Duchess in 1729. Called "Dolly" in *The Black Moth*.

## CAVENDISH, WILLIAM, 3RD DUKE OF DEVONSHIRE

1698 – 1755. Ascended to the title in 1729. Statesman, soldier and one-time Lord Lieutenant of Ireland. Father of seven children and common ancestor of Charles, Prince of Wales and Lady Diana Spencer.

## COVENTRY, GEORGE, 6TH EARL OF COVENTRY

1722 – 1809. Ascended to the title in 1752, the same year he married famous beauty Maria Gunning.

## GUNNING, ELIZABETH

1733 – 1790. An Irish beauty of no fortune. She and her sister Maria took London by storm in 1750. Elizabeth went on to wed the Duke of Hamilton on Valentine's Day, 1752, the night they first met, in a secret wedding. The couple had three children. Following Hamilton's early death she wed the Marquis of Lorne (later Duke of Argyll), with whom she had a further five children, three of whom survived to adulthood. She was created a Baroness in her own right by George III in 1776.

## GUNNING, MARIA

1732 – 1760. Sister to Elizabeth, the beautiful Maria wed the Earl of Coventry in 1752. It was not a happy marriage, with the Earl taking up a mistress in the form of courtesan Kitty Fisher, much to Maria's distress. Maria, then already mother of three, died of lead poisoning (caused by makeup) at the age of 27. She was known as a "victim of cosmetics."

## HAMILTON, JAMES, 6TH DUKE OF HAMILTON

1724 – 1758. Succeeded to the title in 1743. The first husband of Elizabeth Gunning, he died at the age of 33 from a cold he caught while out hunting. Also 3rd Duke of Brandon.

## DOUGLAS, WILLIAM, 4TH DUKE OF QUEENSBURY, AKA LORD MARCH

1724 – 1810. Cousin to the 3rd Duke, he had previously inherited the Earldoms of March and Ruglen from his parents. March, later fondly known as "Old Q", was famous for his love of gaming and was a great favourite of the Prince of Wales (George IV). He never married but had a daughter, Maria, who wed the Marquess of Hertford in 1798. and was the Duke's principal heir.

## HORACE WALPOLE

1717 – 1797. Wit, gamester, epistolarian and author of *The Castle of Otranto*.

"... if your passion is love, 'tis a strange one that puts yourself first. I would not give a snap of a finger for it! You want this girl, not for her happiness, but for your own pleasure. That is not the love I once told you would save you from yourself. When it comes, you will count yourself as naught; you will realise your own insignificance, and above all, be ready to make any sacrifice for her sake. Yes, even to the point of losing her!"

— *The Black Moth*, Chapter XIX



# WHAT THEY SAID

## Contemporary Reviews of *The Black Moth*

*The Times Literary Supplement, London, Thursday, September 22, 1921*

This stages the eighteenth century with the usual stage business and scenery: highwaymen, duelling, gaming; and high society in London, Bath and Sussex (Horace Walpole crosses the stage for a moment). The peg on which the plot hangs is a dramatic moment when Richard Carstares, son of Lord Wyncham, cheats at cards, and his elder brother Jack, heir to the title, takes the blame, quits society and takes to the road. Jack's easy-gong smiling quixotry is almost excessive; but he makes a fascinating hero of romance; and it is a well-filled story which keeps the reader pleased.

"I do not like your name, sir," she answered.

"There was no thought of pleasing you when I was christened," he quoted lazily.

"Hardly, sir," she said. "You might be my father."

— *The Black Moth*, Chapter XXV

*Evening Sun, Baltimore, Saturday, January 21, 1922*

IN this, her first book, Georgette Heyer attempts a romance of eighteenth century England. The plot, which concerns a wicked Duke known as Devil and his regeneration through love, is slow and devoid of mystery. It is written in a curious style compounded of antiquities like "such an one" and modernities like "Intrigued."

If romance means to you a wealth of detail, such as dandies drinking negus and tay, sniffing snuff, playing ombre, making legs, and saying "Tare and 'ounds! What's toward?" you will be satisfied with *The Black Moth*. The characters speak the language, wear the clothes, and read the *Spectator* properly enough. But if you want atmosphere, if you enjoy stimulating imagery and thrilling lines, if you wish to read real romance—read Hawthorne or Stevenson or White.

*The Queenslander, Brisbane, Saturday, June 3, 1922*

Georgette Heyer, a young authoress, has dared greatly in "The Black Moth" (Constable), for an historical novel is not the easiest thing in the world with which to hold an audience. Nevertheless, this romance of the eighteenth century will conquer by sheer merit an age which is not greatly concerned with the past. "The Black Moth" (the Duke of Andover) is such a gallant as the coffee houses of Georgian times loved to produce, a wild young rake who could win or lose his ancestral estates without a quiver. And, on the other hand, there is Lord John Carstares, convicted card cheat, an outlaw from all decent society.' The real hero of the book, however, is Andover, who, with his sinister charm and graceful selfishness, flits through the pages graciously and racily; but it is to the merry-hearted John Carstares, turned highwayman, and preying on his kind, that justice finally makes amends. The picture of Richard Carstares, the real cheat, married to the butterfly sister of Andover, forced to become banker for his brother-in-law, who knows the truth and turns it to his own advantage, is a masterly piece of character sketching.

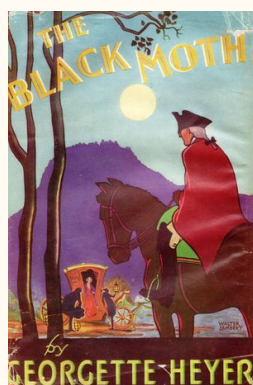
*The Springfield Sunday Republican, Illinois, Sunday, December 25, 1921*

England in the picturesque 18th-century era of the *Spectator*, Henry Esmond, the stage coach and horse pistols, is made the basis of an interesting historical romance by Georgette Heyer in *The Black Moth*. In workmanship and interest it is an agreeable specimen of the historical type novel. Outstanding among the scenes portrayed in the vigorous action are the ball masque, the Pump Room at Bath, and other historical sites. Belles in crinolines and beaux in powdered wigs and silk stockings furnish a picturesqueness to the various scenes. Action is centered about "The Black Moth," a sinister figure, who wears his hair unpowdered, has other characteristic differences from the general run, and only once meets his match with a sword. There is a winsome heroine who is also the center of lively action.

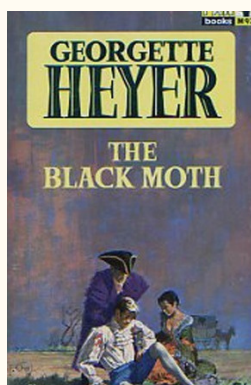


# SELECTED COVER GALLERY

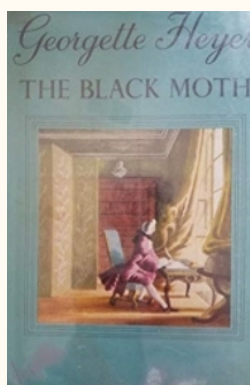
**Note: The covers of the original UK and US versions remain unknown.**



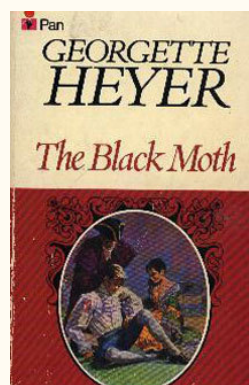
Heinemann, UK  
(1929)



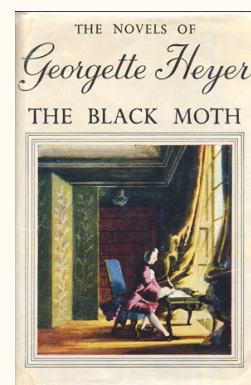
Pan, UK  
(1965)



Dutton, US  
(1968)



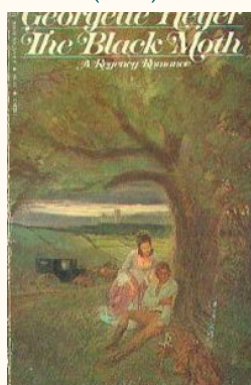
Pan, UK  
(1970)



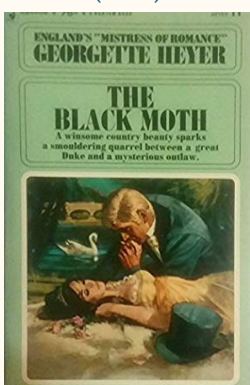
Heinemann, UK  
(1974)



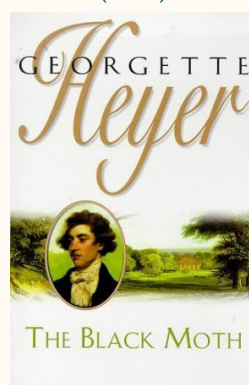
Pan, UK  
(1978)



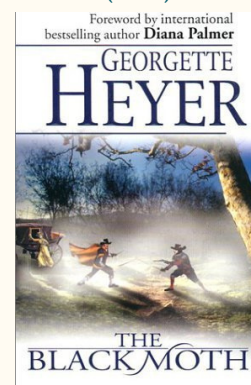
Bantam, US  
(1979)



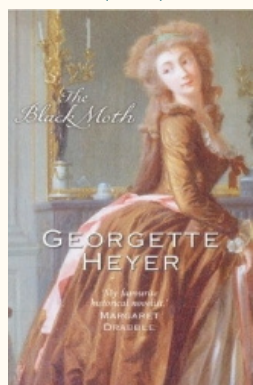
Bantam, US  
(1984)



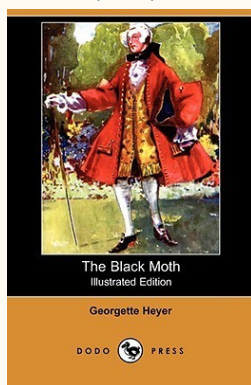
Arrow, UK  
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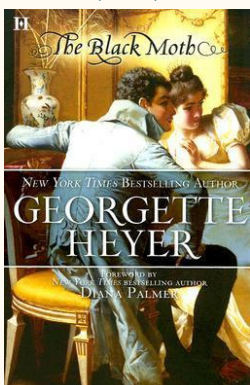
Harlequin, Canada  
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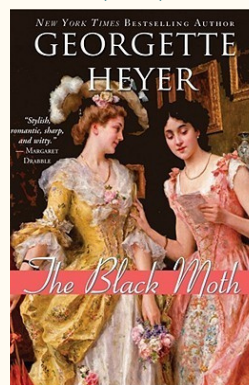
Arrow, UK  
(2004)



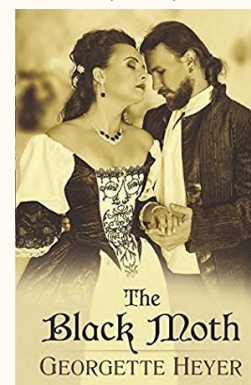
Dodo, UK  
(2008)



HQN, Canada  
(2008)



Sourcebooks, US  
(2009)



Dover, US  
(2017)

## SELECTED TRANSLATED EDITIONS



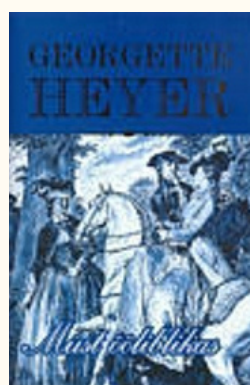
GERMAN: Zsolnay  
(1971)



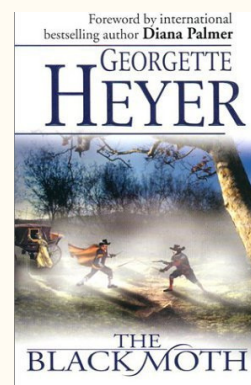
GERMAN: Rowohlt  
(1986)



GERMAN: Verlagsunion  
(1994)



DUTCH: Varrak  
(2000)



ITALIAN: Harlequin  
Mondadori (2005)



# THE BLACK MOTH: A REMARKABLE DEBUT BY JENNIFER KLOSTER

*"You do not admire our friend? Pray, do not judge him by his exterior. He may possess a beautiful mind." -- The Black Moth, Chapter 2*

AS might be expected of a book written in one's teens, Georgette Heyer's first novel, *The Black Moth*, is a swashbuckling tale of adventure. And yet *The Black Moth* is much more than that. Yes, it has a highwayman, swordfights, a lost earl, a wicked duke, and a damsel in distress, but there is more to this story than meets the eye.

Aged just seventeen when she made up her lively tale of romance and adventure, Georgette originally devised it as a serial story for her brother Boris, five years her junior and recovering from an illness. As she explained years later, the family had removed to Hastings on the English south coast for his convalescence and she and twelve-year-old Boris were bored, so she set about entertaining him. One can imagine Boris and perhaps even his younger brother, Frank (then aged seven), held in thrall as, chapter by chapter, Georgette told them the story of Jack Carstares, the disgraced Earl of Wyncham turned highwayman, and his enemy, "Devil" Belmanoir, Duke of Andover. The boys must have been enthusiastic for she went on writing until the story was finished. Her father, hearing some it, urged her to write it out "in her best copperplate" and submit it for publication. It was good advice, for just after her eighteenth birthday, Georgette Heyer received her first publishing contract and in September 1921, at the age of nineteen, her first novel hit the bookstands.

One hundred years later, it is still selling. 2021 will mark the centenary of *The Black Moth*, a tribute to Heyer's remarkable skill even at the tender age of seventeen. So what is it about this adolescent novel that keeps people reading? For starters it's a book that comes to life from the very first sentence:

*Clad in his customary black and silver, with raven hair unpowdered and elaborately dressed, diamonds on his fingers and in his cravat, Hugh Tracy Clare Belmanoir, Duke of Andover, sat at the escritoire in the library of his town house, writing.*

So begins *The Black Moth*, the first paragraph and page introducing us to the villain of the piece: a man both attractive and sinister, Belmanoir is sneering, powerful and sardonic, and the reader is intrigued. The letter he writes and its postscript reveal both the Duke's arrogance and his disreputable past, but there is also friendship and affection for his friend, Frank Fortescue, evident in these lines. Heyer created a compelling character in a single page, and this was to become one of the hallmarks of her novels.

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From the Prologue featuring 'Devil' Belmanoir, Heyer dives straight into the main story – that of Jack Carstares, Earl of Wyncham, highwayman and sometime aristocrat in the guise of the very debonair Sir Anthony Ferndale. Jack is a classic hero, genial, handsome and, in what was to become true Heyer style, a fastidious and tasteful dresser. He is also good with horses, handy with his sword and fists, and definitely a man of honour. It is this last upon which the plot of the novel depends, for Jack has given up his earldom and spent the past six years abroad, cruelly separated from his family and friends, and with his reputation in tatters because he has confessed to... shock! horror!... cheating at cards. To the modern reader this may seem a ludicrous reason to give up one's life, but in Heyer's world and in the world of eighteenth-century England, gambling debts were considered "debts of honour"; to be deemed a cheat was akin to being a traitor. Of course, our Jack is no cheat but a loyal loving brother. as we discover in the very

## "A REMARKABLE DEBUT" CONTINUED...

first chapter. The second chapter reveals him to be kind, generous and fond of a joke. The dialogue flows, Heyer's love of debonair, finely-dressed men with decided taste is established and the stage is set.

It is worth remembering that *The Black Moth* was written as a serial. Of course, we cannot know how much of the story Heyer wrote in advance of each day's telling or whether one of more chapters comprised an episode but the chapter headings do suggest that she told her brothers one chapter at a time and it took her eight chapters to introduce her audience to all the main players in her melodrama. Within each episode, however, there is vibrant dialogue, excellent characterisation and several intriguing sub-plots. Though the story is young in many ways and typical of its time and genre, Heyer's skill – even in her teen years – is undeniable, and there is a depth of emotion in Jack, Lady Lavinia, Richard and even in his Grace of Andover, that is surprising. The section in Chapter Eight, "The Biter Bit", where she reveals some of Jack's innermost thoughts, touching on "all the old misery and impotent resentment", is surprisingly moving. Heyer's characters are flesh-and-blood and for all its fun and frivolity there are moments of real pathos in *The Black Moth*.

While it has been suggested, given her tender years, that Georgette's father may have had a hand in the writing of *The Black Moth*, there is no evidence of this. Certainly, her father, George Heyer, read her manuscripts, just as she read his, but his writing style – as seen in his poems and short prose pieces – are rather different from his daughter's. He certainly checked his daughter's syntax, grammar, French phraseology and very likely helped in the creation of some of the poems in her novels (most notably in *The Transformation of Philip Jettan*, aka *Powder and Patch*), but the style and prose of all of the books that she wrote after her father's sudden death in 1925 show clearly that from the very first Georgette Heyer's novels were very much her own.

*The Black Moth* is not without its flaws, there are stereotypes here and unlikely coincidences and high romance, but as a first novel and as a portent of things to come, it is a worthy beginning and well-deserving of its centenary in print. — JK

If he confined his patriotism to drinking success to Prince Charlie's campaign, who shall blame him?

— *The Black Moth*, Chapter I

## WHAT A QUIZ!

Think you know your Heyer? These questions will test your knowledge...

1. In which year was *The Black Moth* first published?
2. By which publishing firm?
3. By what name is the Duke of Andover known in Bath?
4. In which European city did Mrs. Fanshawe meet Jack?
5. Who is Jenny?
6. In which (perhaps fictional) town is the Checquers Inn situated?
7. What is the name of Richard and Lavinia's son?
8. How did Dick cheat at cards?
9. Who does Molly O'Hara claim Jack is to her, to save him from prosecution?
10. Who is the heroine of *The Black Moth*?

ANSWERS: 1. 1921; 2. Constable; Mr. Everard; Vienna; Jack's horse; Fallowfield; John; He marked one of them with his cravat pin; Her cousin; Diana Beauliegh

"I shall have a run of luck soon – a man can't always lose. Then I shall be able to repay you, but, of course, I shan't. It'll all go at the next table. I know!"

— *The Black Moth*, Chapter IV

# A PROPOSAL TO CICELY

First published in *The Happy Mag*, September 1922

CICELY hurled a cushion across the room.

"*That's* how I feel!" she said, and glared at her first-cousin once removed, Richard Spalding.

"Good Lord!" he remarked, with a proper amount of sympathy in his lazy voice.

"And you sit there—idling about in my room—laughing at me! I quite hate you, Richard!"

"Oh, I say!" he expostulated, "I wasn't laughing—honour bright!"

Cicely looked scornful.

"I'm absolutely sick of it all. Dead sick of it." Cicely nodded so vigorously that her brown, bobbed curls seemed to jump. "I never want to go to another dance as long as I live."

"That's bad," said Spalding. "What's brought on this sense of repletion?"

"Everything. I've been trotted 'round till I want to scream! I feel like doing something desperate."

At that Spalding dragged himself upright and threw away his half-smoked cigarette.

"Oh, splendid, Cis! I hoped that if I waited long enough, you'd melt. When shall it be? Be a sport,

now, and—"

Cicely covered her ears with her hands.

"No, no, no! I don't want to do anything as desperate as *that!*"

Richard sank back again.

"Thought it was too good to be true." He pulled a leather diary from his waistcoat pocket and

proceeded, gloomily, to make an entry.

"What's that?" asked Cicely.

"Diary."

"But what are you writing?"

"Friday. Proposed to Cicely. Refused."

In spite of herself, Cicely giggled.

"Dicky, you *are* idiotic! When will you give it up?"

"When we're married."

"We're not going to be!" Cicely's chin went up defiantly.

"You can't possibly tell. You never know what you may come to," said Spalding cheerfully.

"I'll never come to *that!* And now we've got on to that subject I may as well tell you, Richard, that that's another of the things I am

fed up with. You ask me to marry you every day of the week, and I'm—"

"No, I don't!" Spalding was righteously indignant. "I've only asked you three times this week and three and a half last week. It's down in the book, if you want to verify it."

"Can't you be serious for one moment? That's one of the things I hate about you. You're too beastly flippant! You don't do anything. My husband'll have to be a worker!"

"He will be," murmured Richard.

Cicely disregarded him.

"I know you think you do a lot—standing for Parliament, and—and all that sort of thing—but you're just—flabby!"

Richard, an athlete and an amateur boxer, blew another cloud of smoke.

"Have you ever done a day's work—hard, manual work—in your life?" demanded Cicely.

"The complete park-orator? Four years in the trenches, that's all."

Cicely was slightly mollified.

"I don't count that," she said.

"No, I didn't think you would. What next?"

"You're too civilised. Too drawing-roomified. I'd want to feel that I could rely on my husband—not just that he'd be a great success at any party I took him to. All you think about is clothes and racing and whether your tie's on straight. It's not good enough for me."

"In five minutes' time I think I shall propose to you again," he said. "I'm sorry you're so sick of everything."

"I've found a remedy," said Cicely. "I am going into seclusion."

"What? Into a convent?"

"No, silly. I am going into the country. I've taken a cottage."

"Cottage? You? D'you mean to say Uncle Jim's mad enough to let you go off on your own?"

"Daddy knows that I am perfectly capable of looking after myself, thank you."

"Where is he?" demanded Richard, preparing to get up.

"He's out. Besides, it's nothing to do with you. As a matter of fact, I'm not going by myself."

Spalding looked slightly relieved.



"I'm going with a great friend of mine, Maisie Duncannon."

"What, that fat, stolid girl who's been hanging round here lately?"

"Y-es. That's one way of describing her. Are you satisfied?"

"No, I'm not!"

Cicely reached out her hand to stroke her diminutive Pekinese. "Chu-Chu San is going, of course."

"That puts quite a different complexion on it," he said. "He'll look nice in the country. Stir the villagers up a bit."

"He's a lot pluckier than your rotten bull-terrier!" said Cicely fiercely.

Spalding brightened.

"I say, will you take Bill? Do, Cis! I'd feel a lot happier about you if you'd got a decent sort of guard."

"Chu-Chu is a good guard!"

"Oh, rather!" said Richard hastily. "But you must admit, he's a bit small, what? Take old Bill—please! I've been wanting to get him out of town for some time."

Cicely hesitated. She knew that the last statement was entirely without truth, but she reflected that Bill would bring with him a certain sense of security.

"He'd miss you," she said, uncertainly.

"Not a bit of it. Besides—" Richard checked himself. "Do take him, old girl!"

"It's awfully nice of you," Cicely thanked him. "If you think it 'ud do him good—"

"I do, most decidedly. By the way, where is this cottage?"

"Bly—I'm not going to tell you! No one's going to know 'cept Daddy, and he's promised not to tell a soul."

"Bly. I'll remember that."

"You'll never find it!"

Richard recognised the challenging note.

"Like to have a bet on it? An even bob?"

"I don't mind. My money's safe."

Richard smiled, and made a note in his pocket-book.

"Don't count your chickens before they're hatched," he said.

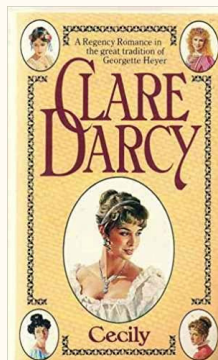
TO BE CONTINUED...



## AFTER GEORGETTE

### Recommended Reading for the Heyer Fan

As an author of historical romance, Georgette Heyer is unmatched. But if you love Heyer, and have made your way through all of her works, what can you read next that might begin to compare? In this regular column, we make bold with some suggestions...



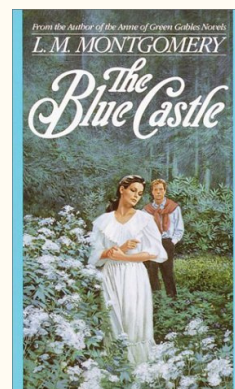
### CECILY BY CLARE DARCY

In the 1970s, American novelist Mary Deasy turned her hand to the Regency, with varying degrees of success. Her greatest accomplishment in the field (of her twelve attempts) is without a doubt *Cecily, or A Young Lady of Fashion*, the story of an

impecunious young lady's attempts at gainful employment, and her self-appointed guardian's growing displeasure at her willfulness. A fun romp. - RH

### THE BLUE CASTLE BY L. M. MONTGOMERY

I adore her Anne books but my favourite L. M. Montgomery novel is *The Blue Castle*. Valancy's story never fails to move me; I love the humour and the romance in this surprising story. It's got a great twist and Barney Snaith is one of my all-time favourite heroes. If you haven't read it you have a treat in store. A delightful book. - JK



### THE WINTHROP WOMAN BY ANYA SETON

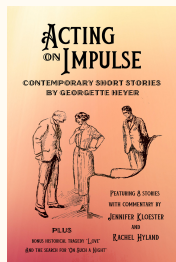
If you love the novels of Georgette Heyer, I can recommend *The Winthrop Woman* by Anya Seton. Published in 1958, it tells the story of Elizabeth Winthrop,

niece of John Winthrop, one of the founders of Massachusetts. Bess is a fabulous heroine – warm, loving, feisty and independent. You learn lots of history as you read, and it's a memorable and enchanting novel. - SF

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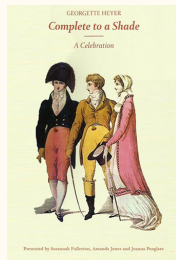
# THE READING ROOM

Heyer-related books to add to your list...



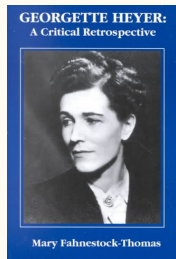
## ACTING ON IMPULSE – CONTEMPORARY SHORT STORIES BY GEORGETTE HEYER

Eight contemporary shorts, and one historical tragedy, with commentary from experts collected for the first time.



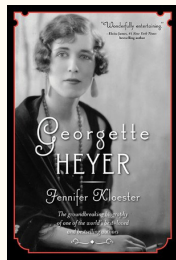
## COMPLETE TO A SHADE – A CELEBRATION OF GEORGETTE HEYER

Discover the enormous pleasure of Georgette Heyer in this collection of reminiscences from some of her most ardent admirers.



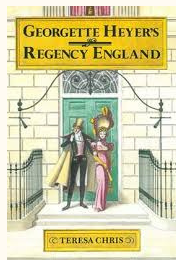
## GEORGETTE HEYER: A CRITICAL RETROSPECTIVE

Fully indexed collection of articles on the popular author's works, addressing such subjects as "Georgette Heyer and the Uses of Regency" and the like.



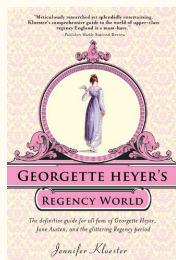
## GEORGETTE HEYER: BIOGRAPHY OF A BEST-SELLER BY JENNIFER KLOESTER

The groundbreaking biography of one of the world's best-loved and bestselling authors. Who was the real Georgette Heyer?



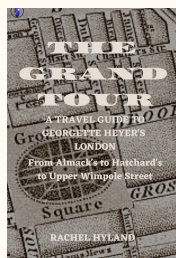
## GEORGETTE HEYER'S REGENCY ENGLAND BY TERESA CHRIS

Join Judith Tavener, Annis Wynchwood, the Prince Regent and more on a nostalgic, visual tour of Georgette Heyer's Regency England.



## GEORGETTE HEYER'S REGENCY WORLD BY JENNIFER KLOESTER

The definitive guide for all fans of Georgette Heyer, Jane Austen, and the glittering Regency period



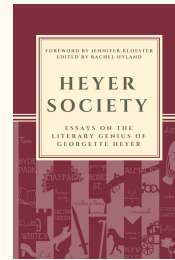
## THE GRAND TOUR – A TRAVEL GUIDE TO GEORGETTE HEYER'S LONDON

Visit important London landmarks, then and now, from hotels to gardens to the shops, homes and famous thoroughfares that were the playgrounds of the ton.



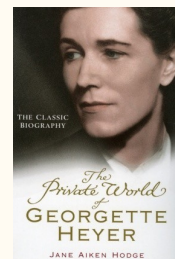
## HEYER FOR BEGINNERS BY MAURA TAN

Contemporary fiction scholar and historical fiction naysayer Maura Tan takes a journey through Georgette Heyer, soon becoming a convert...



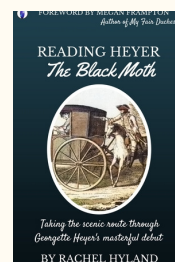
## HEYER SOCIETY – ESSAYS ON THE LITERARY GENIUS OF GEORGETTE HEYER

Scholars, authors, bloggers and fans come together in a celebration of the works and worlds of Georgette Heyer.



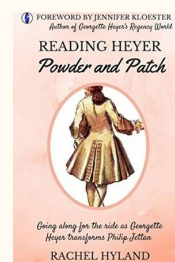
## THE PRIVATE WORLD OF GEORGETTE HEYER BY JOAN AIKEN HODGE

Lavishly illustrated, with extracts from her correspondence and references to her work, *The Private World* reveals a formidable and energetic woman.



## READING HEYER: THE BLACK MOTH BY RACHEL HYLAND

An exploration of the great Georgette Heyer's seminal masterwork *The Black Moth*, taking a chapter-by-chapter look at the book's genius...



## READING HEYER: POWDER AND PATCH BY RACHEL HYLAND

Bright, lively and incredibly detailed, this analysis exults in the novel's wit and historical nuance while also deploring the novel's heroine...

## FORTHCOMING:

*Heyer for Experts*  
*Love in the Time of Carriages*  
*Reading Heyer: Simon the Coldheart*

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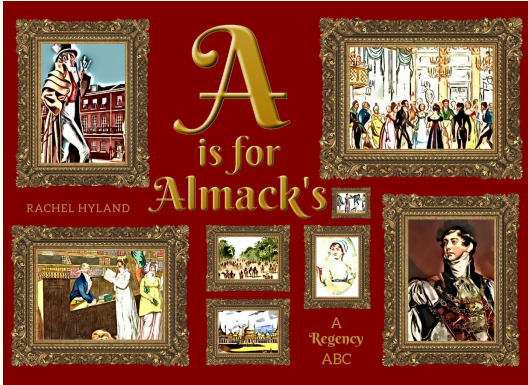
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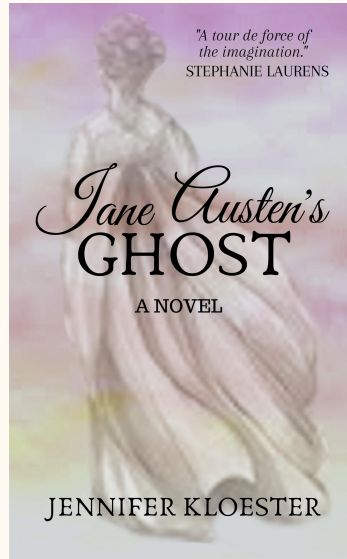


# THE BAZAAR

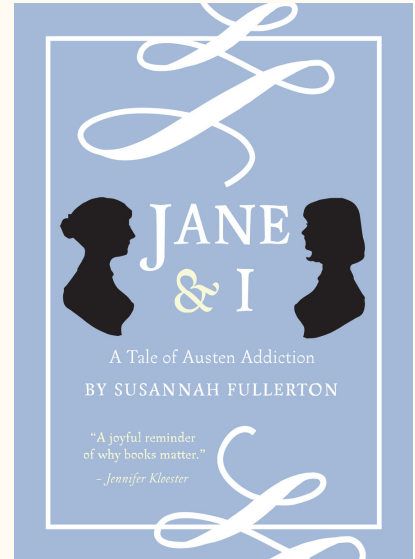
Objects of interest to all Heyer aficionados...



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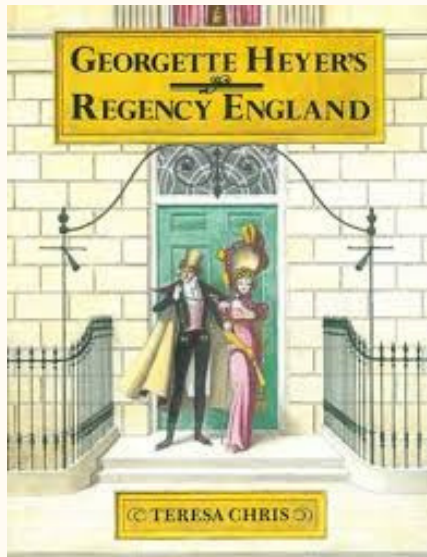
*JANE AUSTEN'S GHOST*  
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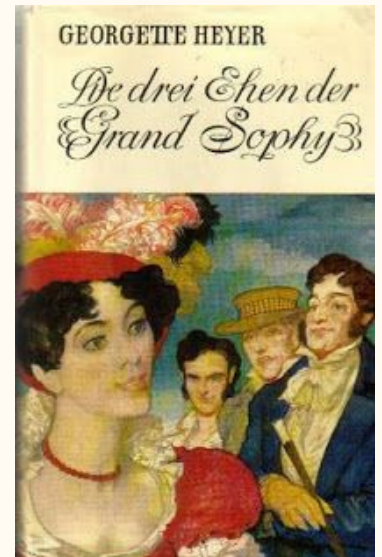
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# SUBMISSIONS

Write for Nonpareil!

Each month, the International Heyer Society's official circular will offer up an in-depth analysis of each of Georgette Heyer's novels (and, eventually, short stories), across all her genres. We'll be proceeding in chronological order of publication, and we fondly invite and welcome input from our membership.

The schedule for the remainder of 2020 is:

AUGUST 2020 - *The Great Roxhythe*

SEPTEMBER 2020 - *Powder and Patch* (aka *The Transformation of Philip Jettan*)

OCTOBER 2020 - *Instead of the Thorn*

NOVEMBER 2020 - *Simon the Coldheart*

DECEMBER 2020 - *These Old Shades*

Have any thoughts to share on those, or any others among Heyer's many works? Want to pen an essay, help map the locations, explain the characters, or come up with trivia questions? We'd love to hear from you!

Submit your pitch or completed work to [patronesses@heyersociety.com](mailto:patronesses@heyersociety.com).



Georgette (17) with brothers Boris (13) and Frank (7), 1919.

Image from the collection of Jennifer Kloester

# MEMBERS

Thank you!

The International Heyer Society

Suite 2202, 324 Hoddle St,

ABBOTSFORD VIC

AUSTRALIA 3067

+61 409 408 944

[patronesses@heyersociety.com](mailto:patronesses@heyersociety.com)

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Miranda Spatchurst

Maura Tan

Sue Vickers-Thompson

Sara-Mae Tuson

Frances Turner

Ruth Williamson

Heather Wallace

Karin Westman

Sara Wisnia

Malvina Yock

Bit by bit my lord discovered that he was very much in love with Diana. At first his heart gave a great bound, and then seemed to stop with a sickening thud.

— *The Black Moth*, Chapter XIV

[HEYERSOCIETY.COM](http://HEYERSOCIETY.COM)