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THE CAMBRIDGE EDITION
OF THE WORKS OF
JANE AUSTEN

PRIDE AND PREJUDICE

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GENERAL EDITOR: Janet Todd, University of Aberdeen

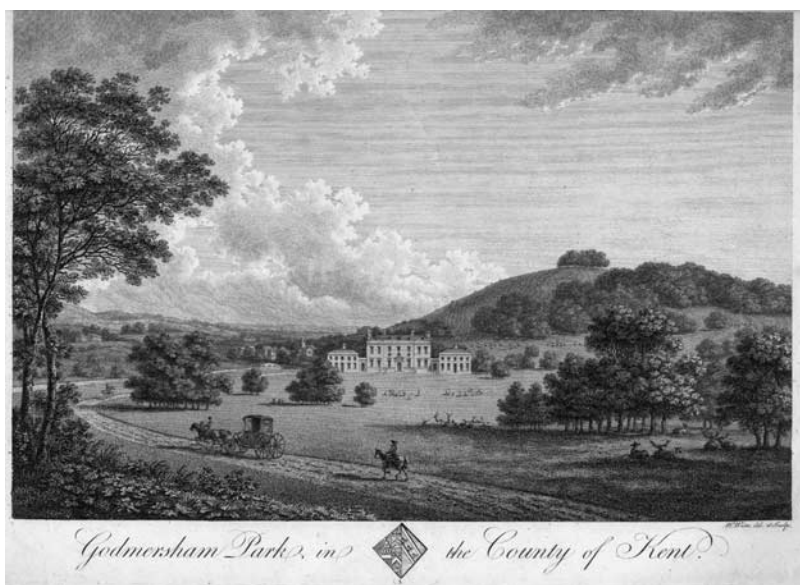
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JANE AUSTEN

PRIDE
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GENERAL EDITOR'S PREFACE

Jane Austen wrote to be read and reread. '[A]n artist cannot do anything slovenly,' she remarked to her sister Cassandra. Her subtle, crafted novels repay close and repeated attention to vocabulary, syntax and punctuation as much as to irony and allusion; yet the reader can take immediate and intense delight in their plots and characters. As a result Austen has a unique status among early English novelists – appreciated by the academy and the general public alike. What Henry Crawford remarks about Shakespeare in *Mansfield Park* has become equally true of its author: she 'is a part of an Englishman's constitution. [Her] thoughts and beauties are so spread abroad that one touches them every where, one is intimate with [her] by instinct.' This edition of the complete oeuvre of the published novels and manuscript works is testament to Austen's exceptional cultural and literary position. As well as attempting to establish an accurate and authoritative text, it provides a full contextual placing of the novels.

The editing of any canonical writer is a practice which has been guided by many conflicting ideologies. In the early twentieth century, editors, often working alone, largely agreed that they were producing definitive editions, although they used eclectic methods and often revised the text at will. Later in the century, fidelity to the author's creative intentions was paramount, and the emphasis switched to devising an edition that would as far as possible represent the final authorial wishes. By the 1980s, however, the pursuit of the

General editor's preface

single perfected text had given way to the recording of multiple intentions of equal interest. Authors were seen to have changed, revised or recanted, or indeed to have directed various versions of their work towards different audiences. Consequently all states had validity and the text became a process rather than a fixed entity. With this approach came emphasis on the print culture in which the text appeared as well as on the social implications of authorship. Rather than being stages in the evolution of a single work, the various versions existed in their own right, all having something to tell.

The Cambridge edition describes fully Austen's early publishing history and provides details of composition, publication and publishers as well as printers and compositors where known. It accepts that many of the decisions concerning spelling, punctuation, capitalising, italicising and paragraphing may well have been the compositors' rather than Austen's but that others may represent the author's own chosen style. For the novels published in Jane Austen's lifetime the edition takes as its copytext the latest edition to which she might plausibly have made some contribution: that is, the first editions of *Pride and Prejudice* and *Emma* and the second editions of *Sense and Sensibility* and *Mansfield Park*. Where a second edition is used, all substantive and accidental changes between editions are shown on the page so that the reader can reconstruct the first edition, and the dominance of either first or second editions is avoided. For the two novels published posthumously together, *Northanger Abbey* and *Persuasion*, the copytext is the first published edition.

Our texts as printed here remain as close to the copytexts as possible: spelling and punctuation have not been modernised and inconsistencies in presentation have not been regularised. The few corrections and emendations made to the texts – beyond replacing dropped or missing letters – occur only

when an error is very obvious indeed, and/or where retention might interrupt reading or understanding: for example, missing quotation marks have been supplied, run-on words have been separated and repeated words excised. All changes to the texts, substantive and accidental, have been noted in the final apparatus. Four of the six novels appeared individually in three volumes; we have kept the volume divisions and numbering. In the case of *Persuasion*, which was first published as volumes 3 and 4 of a four-volume set including *Northanger Abbey*, the volume division has been retained but volumes 3 and 4 have been relabelled volumes 1 and 2.

For all these novels the copytext has been set against two other copies of the same edition. Where there have been any substantive differences, further copies have been examined; details of these copies are given in the initial textual notes within each volume, along with information about the printing and publishing context of this particular work. The two volumes of the edition devoted to manuscript writings divide the works between the three juvenile notebooks on the one hand and all the remaining manuscript writings on the other. The juvenile notebooks and *Lady Susan* have some resemblance to the published works, being fair copies and following some of the conventions of publishing. The other manuscript writings consist in part of fictional works in early drafts, burlesques and autograph and allograph copies of occasional verses and prayers. The possible dating of the manuscript work, as well as the method of editing, is considered in the introductions to the relevant volumes. The cancelled chapters of *Persuasion* are included in an appendix to the volume *Persuasion*; they appear both in a transliteration and in facsimile. For all the manuscript works, their features as manuscripts have been respected and all changes and erasures either reproduced or noted.

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In all the volumes superscript numbers in the texts indicate endnotes. Throughout the edition we have provided full annotations to give clear and informative historical and cultural information to the modern reader while largely avoiding critical speculation; we have also indicated words which no longer have currency or have altered in meaning in some way. The introductions give information concerning the genesis and immediate public reception of the text; they also indicate the most significant stylistic and generic features. A chronology of Austen's life appears in each volume. More information about the life, Austen's reading, her relationship to publication, the print history of the novels and their critical reception through the centuries, as well as the historical, political, intellectual and religious context in which she wrote is available in the final volume of the edition: *Jane Austen in Context*.

I would like to thank Cambridge University Library for supplying the copytexts for the six novels. I am most grateful to Linda Bree at Cambridge University Press for her constant support and unflagging enthusiasm for the edition and to Maartje Scheltens and Alison Powell for their help at every stage of production. I owe the greatest debt to my research assistant Antje Blank for her rare combination of scholarly dedication, editorial skills and critical discernment.

Janet Todd
University of Aberdeen

ACKNOWLEDGEMENTS

The extent to which this volume is indebted to previous scholars will be obvious to all students of Jane Austen. On biographic matters it relies heavily on the work of Deirdre Le Faye, while in areas such as the critical reception it draws on the writings of Brian Southam. Much of the bibliographical information derives from the studies of David Gilson. I record with pleasure my gratitude to these outstanding scholars who have contributed so much to our modern understanding of Austen.

I am greatly indebted to Deirdre Le Faye, who read the proofs of the volume, and whose unrivalled knowledge of Jane Austen's life and family connections has saved me from many blunders. My principal obligation is to Linda Bree, whose scrupulous care has ensured a more accurate treatment of all textual matters, and who has coped heroically with the multifarious issues which an exceptionally complicated project threw up. For many other services in improving this volume, I wish to thank the General Editor of the series, Janet Todd, as well as those who have assisted in its production, notably Antje Blank and Maartje Scheltens.

The aims of the present edition are to provide a reliable text and to locate this as fully as possible within the world of Jane Austen. Historically, editors have largely declined any attempt to provide readers with the materials which make possible an informed reading of *Pride and Prejudice*. The long standard edition of R. W. Chapman constituted the most serious attempt made so far to establish an accurate text. It also contained appendices on a variety of topics, some providing highly relevant insights into the text, others rather less so. In recent years, a few editions have supplied useful ancillary materials by way of contextual appendices: among the most valuable

Acknowledgements

from this standpoint are those of Donald Gray (1966; 2001), Robert Irvine (2002) and Claudia L. Johnson and Susan J. Wolfson (2003). Chapman annotated sketchily, and informative annotation began to appear in the recent editions, including also those of Frank W. Bradbrook (1970), Vivien Jones (1996) and David M. Shapard (2004). Like all editors, I have taken care to comb the work of my predecessors to ensure that I neither missed anything essential nor reinvented the wheel, and a proper recognition is in order here.

The explanatory notes rely on a wide range of secondary works: those most frequently cited are named in the list of Abbreviations below. In addition to standard reference books, I have had regular recourse to the following:

On Austen's biography and family connections: along with *Family Record*, *Letters* and the *Memoir* (see Abbreviations, pp. 459–60), Deirdre Le Faye, *Jane Austen's 'Outlandish Cousin': The Life and Letters of Eliza de Feuillide* (London: British Library, 2002); and *Jane Austen: Writers' Lives* (London: British Library, 1998).

On Brighton, Clifford Musgrave, *Life in Brighton: From the Earliest Times to the Present* (Hamden, CT: Archon Books, 1970).

On estates and gardens, Mavis Batey, *Jane Austen and the English Landscape* (London: Barn Elms, 1996).

On marriage and the family, Lawrence Stone, *The Family, Sex and Marriage in England 1500–1800* (Harmondsworth: Penguin, 1979); *Road to Divorce: England 1530–1987* (Oxford: Oxford University Press, 1990); *Uncertain Unions* (Oxford: Oxford University Press, 1992); and, with Jeanne C. Fawtier, *An Open Elite? England 1540–1880* (Oxford: Oxford University Press, 1986).

On music, Patrick Piggott, *The Innocent Diversion: A Study of Music in the Life and Writings of Jane Austen* (London: Douglas Cleverdon, 1979).

On women of the gentry class: Amanda Vickery, *The Gentleman's Daughter: Women's Lives in Georgian England* (New Haven: Yale University Press, 1998).

On matters of general reference, *The Jane Austen Companion*, ed. J. D. Grey, A. Walton Litz and B. Southam (New York: Macmillan, 1986).

CHRONOLOGY

DEIRDRE LE FAYE

1764 26 April	Marriage of Revd George Austen, rector of Steventon, and Cassandra Leigh; they go to live at Deane, Hampshire, and their first three children – James (1765), George (1766) and Edward (1767) – are born here.
1768 Summer	The Austen family move to Steventon, Hampshire. Five more children – Henry (1771), Cassandra (1773), Francis (1774), Jane (1775), Charles (1779) – are born here.
1773 23 March	Mr Austen becomes Rector of Deane as well as Steventon, and takes pupils at Steventon from now until 1796.
1775 16 December	Jane Austen born at Steventon.
1781 Winter	JA’s cousin, Eliza Hancock, marries Jean-François Capot de Feuillide, in France.
1782	First mention of JA in family tradition, and the first of the family’s amateur theatrical productions takes place.
1783	JA’s third brother, Edward, is adopted by Mr and Mrs Thomas Knight II, and starts to spend time with them at Godmersham in Kent. JA, with her sister Cassandra and cousin Jane Cooper, stays for some months in Oxford

Chronology

	and then Southampton, with kinswoman Mrs Cawley.
1785	
Spring	JA and Cassandra go to the Abbey House School in Reading.
1786	
	Edward sets off for his Grand Tour of Europe, and does not return until autumn 1790.
April	JA's fifth brother, Francis, enters the Royal Naval Academy in Portsmouth.
December	JA and Cassandra have left school and are at home again in Steventon. Between now and 1793 JA writes her three volumes of the <i>Juvenilia</i> .
1788	
Summer	Mr and Mrs Austen take JA and Cassandra on a trip to Kent and London.
December	Francis leaves the RN Academy and sails to East Indies; does not return until winter 1793.
1791	
July	JA's sixth and youngest brother, Charles, enters the Royal Naval Academy in Portsmouth.
27 December	Edward Austen marries Elizabeth Bridges, and they live at Rowling in Kent.
1792	
27 March	JA's eldest brother, James, marries Anne Mathew; they live at Deane.
?Winter	Cassandra becomes engaged to Revd Tom Fowle.
1793	
23 January	Edward Austen's first child, Fanny, is born at Rowling.
1 February	Republican France declares war on Great Britain and Holland.
8 April	JA's fourth brother, Henry, becomes a lieutenant in the Oxfordshire Militia.
15 April	James Austen's first child, Anna, born at Deane.
3 June	JA writes the last item of her <i>J</i> .

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1794	
22 February	M de Feuillide guillotined in Paris.
September	Charles leaves the RN Academy and goes to sea.
?Autumn	JA possibly writes the novella <i>Lady Susan</i> this year.
1795	
3 May	JA probably writes ‘Elinor and Marianne’ this year. James’s wife Anne dies, and infant Anna is sent to live at Steventon.
Autumn	Revd Tom Fowle joins Lord Craven as his private chaplain for the West Indian campaign.
December	Tom Lefroy visits Ashe Rectory – he and JA have a flirtation over the Christmas holiday period.
1796	
October	JA starts writing ‘First Impressions’.
1797	
17 January	James Austen marries Mary Lloyd, and infant Anna returns to live at Deane.
February	Revd Tom Fowle dies of fever at San Domingo and is buried at sea.
August	JA finishes ‘First Impressions’ and Mr Austen offers it for publication to Thomas Cadell – rejected sight unseen.
November	JA starts converting ‘Elinor and Marianne’ into <i>Sense and Sensibility</i> . Mrs Austen takes her daughters for a visit to Bath. Edward Austen and his young family move from Rowling to Godmersham.
31 December	Henry Austen marries his cousin, the widowed Eliza de Feuillide, in London.
1798	
	JA probably starts writing ‘Susan’ (later to become <i>Northanger Abbey</i>).
17 November	James Austen’s son James Edward born at Deane.
1799	
Summer	JA probably finishes ‘Susan’ (<i>NA</i>) about now.
1800	
	Mr Austen decides to retire and move to Bath.

Chronology

1801	
24 January	Henry Austen resigns his commission in the Oxfordshire Militia and sets up as a banker and army agent in London.
May	The Austen family leave Steventon for Bath, and then go for a seaside holiday in the West Country. JA's traditionary West Country romance presumably occurs between now and the autumn of 1804.
1802	
25 March	Peace of Amiens appears to bring the war with France to a close.
Summer	Charles Austen joins his family for a seaside holiday in Wales and the West Country.
December	JA and Cassandra visit James and Mary at Steventon; while there, Harris Bigg-Wither proposes to JA and she accepts him, only to withdraw her consent the following day.
Winter	JA revises 'Susan' (<i>NA</i>).
1803	
Spring	JA sells 'Susan' (<i>NA</i>) to Benjamin Crosby; he promises to publish it by 1804, but does not do so.
18 May	Napoleon breaks the Peace of Amiens, and war with France recommences.
Summer	The Austens visit Ramsgate in Kent, and possibly also go to the West Country again.
November	The Austens visit Lyme Regis.
1804	
	JA probably starts writing <i>The Watsons</i> this year, but leaves it unfinished.
Summer	The Austens visit Lyme Regis again.
1805	
21 January	Mr Austen dies and is buried in Bath.
Summer	Martha Lloyd joins forces with Mrs Austen and her daughters.
18 June	James Austen's younger daughter, Caroline, born at Steventon.
21 October	Battle of Trafalgar.

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1806	
2 July	Mrs Austen and her daughters finally leave Bath; they visit Clifton, Adlestrop, Stoneleigh and Hamstall Ridware, before settling in Southampton in the autumn.
24 July	Francis Austen marries Mary Gibson.
1807	
19 May	Charles Austen marries Fanny Palmer, in Bermuda.
1808	
10 October	Edward Austen's wife Elizabeth dies at Godmersham.
1809	
5 April	JA makes an unsuccessful attempt to secure the publication of 'Susan' (<i>NA</i>).
7 July	Mrs Austen and her daughters, and Martha Lloyd, move to Chawton, Hants.
1810	
Winter	<i>S&S</i> is accepted for publication by Thomas Egerton.
1811	
February	JA starts planning <i>Mansfield Park</i> .
30 October	<i>S&S</i> published.
?Winter	JA starts revising 'First Impressions' into <i>Pride and Prejudice</i> .
1812	
17 June	America declares war on Great Britain.
14 October	Mrs Thomas Knight II dies, and Edward Austen now officially takes surname of Knight.
Autumn	JA sells copyright of <i>P&P</i> to Egerton.
1813	
28 January	<i>P&P</i> published; JA half-way through <i>MP</i> .
?July	JA finishes <i>MP</i> .
?November	<i>MP</i> accepted for publication by Egerton about now.
1814	
21 January	JA commences <i>Emma</i> .
5 April	Napoleon abdicates and is exiled to Elba.
9 May	<i>MP</i> published.
24 December	Treaty of Ghent officially ends war with America.

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1815	
March	Napoleon escapes and resumes power in France; hostilities recommence.
29 March	<i>E</i> finished.
18 June	Battle of Waterloo finally ends war with France.
8 August	JA starts <i>Persuasion</i> .
4 October	Henry Austen takes JA to London; he falls ill, and she stays longer than anticipated.
13 November	JA visits Carlton House, and receives an invitation to dedicate a future work to the Prince Regent.
December	<i>E</i> published by John Murray, dedicated to the Prince Regent (title page 1816).
1816	
19 February	2nd edition of <i>MP</i> published.
Spring	JA's health starts to fail. Henry Austen buys back manuscript of 'Susan' (<i>NA</i>), which JA revises and intends to offer again for publication.
18 July	First draft of <i>P</i> finished.
6 August	<i>P</i> finally completed.
1817	
27 January	JA starts <i>Sanditon</i> .
18 March	JA now too ill to work, and has to leave <i>S</i> unfinished.
24 May	Cassandra takes JA to Winchester for medical attention.
18 July	JA dies in the early morning.
24 July	JA buried in Winchester Cathedral.
December	<i>NA</i> and <i>P</i> published together, by Murray, with a 'Biographical Notice' added by Henry Austen (title page 1818).
1869	
16 December	JA's nephew, the Revd James Edward Austen-Leigh (JEAL), publishes his <i>Memoir of Jane Austen</i> , from which all subsequent biographies have stemmed (title page 1870).
1871	
	JEAL publishes a second and enlarged edition of his <i>Memoir</i> , including in this the novella <i>LS</i> , the cancelled chapters of <i>P</i> , the unfinished <i>W</i> , a précis of <i>S</i> , and 'The Mystery' from the <i>J</i> .

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1884	JA's great-nephew, Lord Brabourne, publishes <i>Letters of Jane Austen</i> , the first attempt to collect her surviving correspondence.
1922	<i>Volume the Second</i> of the <i>J</i> published.
1925	The manuscript of the unfinished <i>S</i> edited by R. W. Chapman and published as <i>Fragment of a Novel by Jane Austen</i> .
1932	R. W. Chapman publishes <i>Jane Austen's Letters to her sister Cassandra and others</i> , giving letters unknown to Lord Brabourne.
1933	<i>Volume the First</i> of the <i>J</i> published.
1951	<i>Volume the Third</i> of the <i>J</i> published.
1952	Second edition of R. W. Chapman's <i>Jane Austen's Letters</i> published, with additional items.
1954	R. W. Chapman publishes <i>Jane Austen's Minor Works</i> , which includes the three volumes of the <i>J</i> and other smaller items.
1980	B. C. Southam publishes <i>Jane Austen's 'Sir Charles Grandison'</i> , a small manuscript discovered in 1977.
1995	Deirdre Le Faye publishes the third (new) edition of <i>Jane Austen's Letters</i> , containing further additions to the Chapman collections.

INTRODUCTION

Nobody apart from the author herself can ever have found *Pride and Prejudice* ‘rather too light, & bright, & sparkling’, as she wrote in a letter to her sister, but it is certainly all three of these things. Its lightness comes from its high-spirited invention and its masterfully contrived comic plot. Its brightness appears above all in its control of tone, which permeates the narrative, description and dialogue. And as for sparkling qualities, they reside in the sustained wit of the novel, democratically shared between a range of characters, not forgetting the narrator herself. Too modestly, Jane Austen went on to tell Cassandra that

it wants shade;—it wants to be stretched out here & 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 Buonaparte—or anything that would form a contrast & bring the reader with increased delight to the playfulness & Epigrammatism of the general stile.¹

In reality, as generations of readers have testified, the book has a wonderful economy of means which incorporates a subtle gradation in moods and veins of feeling. Up to this period, the word ‘contrast’ had served mainly as a technical term in the fine arts: ‘The juxtaposition of varied forms, colours, etc., so as to heighten by comparison the effect of corresponding parts and of the whole composition’, as the *Oxford English Dictionary* puts it. Jane Austen employs the term as a connoisseur rather than as a literary critic;

¹ *Jane Austen's Letters*, 3rd edn, collected and edited by Deirdre Le Faye (Oxford: Oxford University Press, 1995), 4 February 1813, p. 203. Henceforth *Letters*.

but nobody knows more about the effect of corresponding parts than she does.

The writer's playful remarks about her own playfulness disguise her realisation that she had outdone her predecessors in finding ways to diversify the texture of fiction *without* inserting segments unrelated to the action. Eighteenth-century English novelists had used the story within the story, as with the short interpolated narratives employed by Fielding in *Tom Jones* (1749) and by Smollett in *Peregrine Pickle* (1751), but they had been forced to sacrifice tonal consistency and narrative impetus. Resisting the lure of the meta-novel, Austen let the story do its work. *Pride and Prejudice* serves to *exhibit* the art of writing, and needs no solemn nonsense to define its relation to the mode of Walter Scott. A history of Bonaparte would have made an amusing epilogue to Austen's juvenile *History of England*, if that had been carried beyond the age of Charles I. But *Pride and Prejudice* had grown beyond its parodic origins, and its author knew that. If any better way exists to shape a long narrative, so as to keep a central point of interest in view without ever falling into monotony, then no one has yet discovered it.

INCEPTION

Only one firm piece of evidence survives concerning the genesis of the book. This comes from a note, now preserved in the Pierpont Morgan Library, New York, which Jane's sister Cassandra wrote at an unknown date, setting down the dates of composition of each of the published novels.² The jottings begin, 'First Impressions begun in Oct 1796 Finished in Aug^t 1797. Published afterwards, with alterations & contractions under the Title of *Pride & Prejudice*.' At the start of this period the author was twenty, as was Elizabeth at the time of her visit to Hunsford. Some authorities suspect that this original version of the text was written in the popular epistolary form, but again we lack any conclusive evidence. Austen uses this mode of construction in her early work *Lady Susan*: but this short novel was probably written c.1793–4, during

² MA 2911 Misc. English (Austen–Burke Collecton), Pierpont Morgan Library.

Introduction

the author's phase of teenage composition, and it was left unpublished until 1871. Attempts to reconstruct *First Impressions* by literary archaeology have proved fruitless, and the mere fact that letters figure conspicuously within the text later published proves very little. The device was almost ubiquitous in early fiction, and Austen herself would use it freely in later books, which certainly never existed as novels in letters. Again, the fact that some of Austen's most admired predecessors, notably Richardson and Burney, had employed the epistolary mode does not seal the argument decisively: in any case Frances Burney had abandoned the style after her youthful best-seller *Evelina* and moved on to greater things in subsequent books.

Admittedly, Jane's father did invoke the last-named novel when he offered *First Impressions* to the London bookseller Thomas Cadell late in 1797. However, George was trying to describe the length of the book, not its form, with the aim of showing the publisher how substantial a volume he might expect. The full text of this letter reads as follows:

Sirs, / I have in my possession a Manuscript Novel, comprised in three Vol^s. about the length of Miss Burney's *Evelina*. As I am well aware of what consequence it is that a work of this sort should make its' first appearance under a respectable name I apply to you. Shall be much obliged therefore if you will inform me whether you chuse to be concerned in it; what will be the expense of publishing at the Author's risk: & what you will advance for the Property of it, if on perusal it is approved of.

Should your answer give me encouragement, I will send you the work.

I am, Sirs, Yr. ob[edien]t. h[um]ble Servt / Geo Austen / Steven-ton near Overton / Hants / 1st Novr. 1797

At the top of the sheet someone, perhaps Cadell, wrote, 'declined by Return of Post'.³ All the family must have felt some disappointment, but Jane would surely have suffered the strongest blow. Nevertheless the aftermath indicates that she was sufficiently buoyed

³ St John's College, Oxford, MS 279.

by her determination and her sense of the intrinsic worth of *First Impressions* not to let the novel fall into everlasting obscurity.

The project remained alive for some time in its original form: at the start of 1799 Jane wrote to Cassandra, 'I do not wonder at your wanting to read *first impressions* again, so seldom as you have gone through it, & that so long ago.' Jokingly, she reported in June of the same year the malign plans of her friend and connection by marriage Martha Lloyd: 'I would not let Martha read *First Impressions* again upon any account, & am very glad that I did not leave it in your power.—She is very cunning, but I see through her design;—she means to publish it from Memory, & one more perusal must enable her to do it'.⁴ Despite the levity of this comment, Jane Austen clearly still believed that she herself had a chance of getting the work into print. According to her custom, she gave readings of the work in progress to her family. Many years later her niece Anna Lefroy remembered such an occasion, when as a tiny girl she was caught eavesdropping: 'Listen . . . I did with so much interest, & with so much talk afterwards about "Jane & Elizabeth" that it was resolved for prudence sake, to read no more of the story aloud in my hearing'.⁵

In the absence of a manuscript, we can only guess at the nature of the text at this stage. A gap of several years now opens up before the history of composition can be resumed. Dedicated and professional in her outlook, as we now see Austen to have been, it remains a possibility that she went on tinkering with *First Impressions*. The title probably changed after the appearance of a novel in four volumes by Margaret Holford (*née* Wrench, later Hodson), a friend of the poet Robert Southey: it was called *First Impressions: or the Portrait* (1801). There was also a comedy by Horatio Smith, *First Impressions: or, Trade in the West*, which actually came out in 1813. It was a well-worn expression of the sort Austen liked to exploit, although the proverbial usage 'First impressions last longest' does

⁴ 9 January 1799, *Letters*, p. 35 and 11 June 1799, *Letters*, p. 44.

⁵ Deirdre Le Faye, *Jane Austen: A Family Record*, 2nd edn (Cambridge: Cambridge University Press, 2004), p. 100. Henceforth *Family Record*.

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not appear to have yet evolved. Samuel Whyte's poem about the new Mersey Ferry in 1787 contains a line, 'For first impressions last';⁶ but unlike Holford's book this does not seem a work Jane would have been likely to consult.⁷ Perhaps the most conspicuous literary example occurs in the fourth edition of *Dinarbas* (1800), Ellis Cornelia Knight's bold if possibly misguided attempt to write a sequel to Johnson's *Rasselas*: in a passage advising women to stick to their business of raising a family, Imlac is made to say, 'The first impressions [on children] are difficult to efface, and the first impressions are given by women'.⁸ Almost all these writers take it for granted that first impressions are durable and probably more or less reliable.

That is hardly the message Jane Austen planned to dramatise. For David Hume, 'Our impressions are the causes of our ideas, not our ideas of our impressions', and Austen might have agreed with that, in the sense that her work seems to show impressions as more casual and contingent than the fully formed ideas people hold.⁹ She could have found in the recent sensation, *The Mysteries of Udolpho* by Ann Radcliffe (1794), the same kind of suspicious attitude on the subject. Early in the novel, Emily St Aubert is cautioned by her father 'to reject the first impulse of her feelings': he tells her 'to resist first impressions', and to seek to attain 'that steady dignity of mind, that can alone counterbalance the passions'.¹⁰ She may also have recalled a rebuke to the comic knight Sir Rowland Meredith in *Sir Charles Grandison*: 'O Sir Rowland, I thought you were too wise to be swayed by first impressions: None but the *giddy*, you know, love at first sight'.¹¹ Austen's book may perhaps have begun

⁶ Samuel Whyte, *Poems* (Dublin: for the editor [E. A. Whyte], 1795), p. 207.

⁷ The same phrase occurs in an evangelical pamphlet, published in *Religious Tracts, Dispersed by the Society for Promoting Christian Knowledge* (1800), vol. 2, p. 66. The *Oxford Dictionary of English Proverbs* cites only two instances of the expression: Austen's title, and a usage by Dickens in *Martin Chuzzlewit* (1843), ch. 5.

⁸ *Dinarbas: A Tale, being a Continuation of Rasselas, Prince of Abissinia*, 4th edn (London: Cadell and Davies, 1800), ch. XLIV.

⁹ David Hume, *A Treatise of Human Nature* (London: Noon, 1739) 3 vols., vol. 1, p. 18.

¹⁰ Ann Radcliffe, *The Mysteries of Udolpho: A Romance* (London: Robinson, 1794), vol. 1, ch. 1.

¹¹ Samuel Richardson, *The History of Sir Charles Grandison* (London: for S. Richardson, 1754), vol. 1, letter 9.

as a burlesque of sentimental romances in which young people fall instantly in love with one another; but if so the constructive purpose supplanted the parodic aim in the novel as it finally appeared.

If *First Impressions* was a product of her years living in Stevenston, then the final revisions which went to create *Pride and Prejudice* belong to Chawton. According to Jane's nephew, 'the first year of her residence at Chawton seems to have been devoted to revising and preparing for the press "Sense and Sensibility" and "Pride and Prejudice"'.¹² This would date the activity roughly in the twelve months from July 1809. Of course, it could be that 'revising' was a more elaborate and lengthier process than 'preparing for the press', but James Edward Austen-Leigh can scarcely have intended any very minute differentiation here. In the intervening years Austen had sold her novel *Susan* to a London publisher named Benjamin Crosby, but had not managed to get him to issue the work. Ultimately her banking brother Henry negotiated with the bookseller and managed to buy back the manuscript. Jane herself would never see the work in print, as it only emerged finally as *Northanger Abbey* in December 1817, five months after her death. The experience could have deterred a less resolute author, but once the surviving Austens moved across the county to Chawton Jane resumed her literary career with a new sense of purpose. Debate rages over the precise date and scale of the revisions which the novel underwent after this move: see pp. liii–lxii for an analysis of these issues. The present edition has been actuated by a view that the author had drawn up the fundamental lines of the novel much earlier, and this would permit us to accept James Austen-Leigh's claim that the major rewriting had been done by 1810. No evidence exists to compel the view that much remained to be done in the months leading up to the novel's submission to the bookseller, Thomas Egerton, who had already issued *Sense and Sensibility* at the author's risk. The circumstances surrounding this rather surprising choice of a publisher are explored in Appendix 1 below.

¹² James Edward Austen-Leigh, *A Memoir of Jane Austen, by her Nephew* (London: Richard Bentley, 1870), p. 81. Henceforth *Memoir*.

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PUBLISHING HISTORY

Pride and Prejudice made its initial appearance in three duodecimo volumes, which ran to 307, 239 and 323 pages respectively. The first volume is set in a Caslon Roman typeface; the other two volumes in a slightly different face, lighter and perhaps slightly more attractive. However, since the size of the type and the type measure remain identical throughout, it is unlikely that many readers noticed this minute variation in the font used. No one has ascertained the size of the first edition, although conjecturally Egerton would have needed a type-run of 1,000 or 1,500 copies to make a decent profit. Buyers had to pay 18s. (90p) for the three volumes in boards, that is strong pasteboard covers lined with paper: many purchasers would elect to substitute their own bindings in leather or cloth. At the time this constituted a reasonable price for a three-decker novel.

The first mention of the revised work occurs in the middle of a letter from Jane to Martha Lloyd on 30 November 1812, following references to a variety of matters including a grey woollen cloak ordered for Martha and the news that Jane's brother Edward had officially changed his name to Knight (that of the family whose property, including the Chawton estate, he would inherit). Jane describes the deal she had struck for the copyright of her novel:

P. & P. is sold.—Egerton gives £110 for it.—I would rather have had £150, but we could not both be pleased, & I am not at all surprised that he should not chuse to hazard so much.—Its' being sold will I hope be a great saving of Trouble to Henry, & therefore must be welcome to me.—The Money is to be paid at the end of the twelvemonth.¹³

This passage indicates two things. One, that Jane had contemplated pressing the bookseller for a better bargain, in view of the success of *Sense and Sensibility*, which she had been obliged to have published at her own expense, but which entered a second edition later that year. Two, that Henry had been involved in some way in the

¹³ 29 November 1812, *Letters*, p. 197.

negotiations, conceivably making some financial guarantee in his role as banker.

Two months later, on 28 January 1813, the novel was advertised in the *Morning Chronicle* as ‘published this day’, though this lax formula cannot always be trusted. The following day Jane reported to Cassandra the arrival of an eagerly anticipated set at Chawton, but she also expressed frustration at Henry’s management of affairs:

I want to tell you that I have got my own darling Child from London;—on Wednesday I received one Copy, sent down by Falknor, with three lines from Henry to say that he had given another to Charles & sent a 3^d by the Coach to Godmersham [home of Edward Knight]; just the two Sets which I was least eager for the disposal of.

Austen went on to note the newspaper advertisement, and also the price: ‘18^s—He shall ask £1-1- [£1.05] for my two next, & £1-8- [£1.40] for my stupidest of all.’ A neighbour called Miss Benn had called: she was the impoverished sister of a local clergyman, and may have given Jane the basis for the character of Miss Bates in *Emma*. This provided an opportunity not to be missed:

In the even^g we set fairly at it & read half the 1st vol. to her—prefacing that having intelligence from Henry that such a work w^d soon appear we had desired him to send it whenever it came out—& I beleive it passed with her unsuspected.—She was amused, poor soul! *that* she c^d not help you know, with two such people [Jane and her mother] to lead the way; but she really does seem to admire Elizabeth.

Then follows the author’s famous admission of her partiality for the heroine: ‘I must confess that *I* think her as delightful a creature as ever appeared in print, & how I shall be able tolerate those who do not like *her* at least, I do not know.’ Jane then notes a few misprints, and adds that ‘a “said he” or a “said she” would sometimes make the Dialogue more immediately clear—but I do not write for such dull Elves “As have not a great deal of Ingenuity themselves”.’¹⁴

¹⁴ 29 January 1813, *Letters*, pp. 201–2.

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In terms of Austen's fictional methods and intentions, the next passage of this letter calls for particular attention. She writes, 'The 2^d vol. is shorter than I c^d wish—but the difference is not so much in reality as in look, there being a larger proportion of Narrative in that part. I have lopt & cropt so successfully however that I imagine it must be rather shorter than S.& S. altogether'.¹⁵ On the last point she was right: the new novel amounted to 869 pages, as against 896 in the case of *Sense and Sensibility*, a decrease of 27 pages. As for the lopping and cropping, we can only surmise as to what form this took, whether it was confined to the second volume or took place throughout, and most crucial of all *when* Austen performed the task. Those who believe that she originally wrote *First Impressions* in the epistolary mode will assume that the revisions involved heavy cutting of extraneous material from the letters embedded in the text, as part of the large 'contractions' Cassandra mentioned. But, even if this version of the textual history were correct, there might still remain adjustments to be made to a non-epistolary *Pride and Prejudice*. Again, the phrase leaves open the possibility that Austen conducted a major revision shortly before publication. On balance, however, the likeliest sequence of events appears to have taken a different form: namely, that *First Impressions* stood in a *comparatively* close relationship to the novel as we now have it, that it underwent revision for a number of years, perhaps up to 1803–4 or thereabouts, and that the adjustments to be made in 1809–10 may have amounted to fine tuning rather than the drastic overhaul some have supposed.

Some favourable notices of the book appeared in journals during 1813, as described later in this Introduction. However, the esteem which the author valued most came from her family and friends. She was highly gratified at the response to the novel of Warren Hastings, the former Governor of Bengal who had long assisted the Austens, Leighs and Hancocks. Jane described herself as 'quite delighted with what such a Man writes about it', and longed for Cassandra to hear his opinion – 'His admiring my Elizabeth so

¹⁵ *Ibid.*

much is particularly welcome to me.¹⁶ Within the bosom of her own home, Jane received plaudits from her brothers and other close relatives. A second reading to Miss Benn shortly after publication proved less successful, perhaps owing to Mrs Austen's tendency to gabble the dialogue. However, Jane got more valuable feedback from her inner circle of female supporters. She rejoiced that her niece Fanny Knight, one of her keenest correspondents, liked the book: 'Fanny's praise is very gratifying;—my hopes were tolerably strong of *her*, but nothing like a certainty. Her liking Darcy & Elizth is enough. She might hate all the others, if she would.' We have no direct comment from Cassandra, although her reaction may perhaps be gauged from Jane's comment, 'I am exceedingly pleased that you can say what you do, after having gone thro' the whole work.'¹⁷ Cassandra had lived with the book since its earliest gestation, and Jane must have wanted her approval beyond all other. A set of the first edition has survived, with Cassandra's signature in the second volume. It was passed on through Emma Austen-Leigh, the wife of Jane's nephew and biographer, and came into the hands of the Wedgwood family before being acquired by the University of Texas. Cassandra made five marginal corrections, all but one in the last volume (see Note on the text, pp. lxxix–lxxx below). While these alterations possess no great textual importance, they do indicate the close attention Cassandra gave to verbal detail, much in the manner of her sister's attitude to composition.

Jane had noted some errors of the press in a letter to her sister, dated 4 February 1813, and quoted at the start of this Introduction. She admitted here that she was 'quite vain enough & well satisfied enough', by which she is probably alluding to the reception her intimates had given the book as well as her own sense of what she had achieved. Nevertheless, these typographic mistakes went uncorrected in the next printing. When demand justified a second edition in October, nine months after first publication, Austen seems to have been entitled to no more payments, as she had made

¹⁶ 15–16 September 1813, *Letters*, pp. 218, 221.

¹⁷ 9 February 1813, *Letters*, p. 205.