

Cambridge University Press & Assessment  
978-1-107-01015-4 — The Cambridge Companion to 'Pride and Prejudice'  
Edited by Janet Todd  
Frontmatter  
[More Information](#)

---

THE CAMBRIDGE COMPANION TO  
*PRIDE AND PREJUDICE*

Named in many surveys as Britain's best-loved work of fiction, *Pride and Prejudice* is now a global brand, with film and television adaptations making Elizabeth Bennet and Mr Darcy household names. With a combination of original readings and factual background information, this *Companion* investigates some of the sources of the novel's power. It explores key themes and topics in detail: money, land, characters and style. The history of the book's composition and first publication is set out, both in individual essays and in the section of chronology. Chapters on the critical reception, adaptations and cult of the novel reveal why it has become an enduring classic with a unique and timeless appeal.

JANET TODD is the President of Lucy Cavendish College, Cambridge.

THE CAMBRIDGE  
COMPANION TO  
*PRIDE AND PREJUDICE*

EDITED BY  
JANET TODD  
*Lucy Cavendish College,  
University of Cambridge*



Cambridge University Press & Assessment  
 978-1-107-01015-4 — The Cambridge Companion to 'Pride and Prejudice'  
 Edited by Janet Todd  
 Frontmatter  
[More Information](#)



CAMBRIDGE  
UNIVERSITY PRESS

Shaftesbury Road, Cambridge CB2 8EA, United Kingdom  
 One Liberty Plaza, 20th Floor, New York, NY 10006, USA  
 477 Williamstown Road, Port Melbourne, VIC 3207, Australia  
 314-321, 3rd Floor, Plot 3, Splendor Forum, Jasola District Centre, New Delhi – 110025, India  
 103 Penang Road, #05-06/07, Visioncrest Commercial, Singapore 238467

Cambridge University Press is part of Cambridge University Press & Assessment,  
 a department of the University of Cambridge.

We share the University's mission to contribute to society through the pursuit of  
 education, learning and research at the highest international levels of excellence.

[www.cambridge.org](http://www.cambridge.org)  
 Information on this title: [www.cambridge.org/9781107010154](http://www.cambridge.org/9781107010154)

© Cambridge University Press & Assessment 2013

This publication is in copyright. Subject to statutory exception and to the provisions  
 of relevant collective licensing agreements, no reproduction of any part may take  
 place without the written permission of Cambridge University Press & Assessment.

First published 2013

*A catalogue record for this publication is available from the British Library*

*Library of Congress Cataloging-in-Publication data*

The Cambridge companion to Pride and prejudice / edited by Janet Todd.  
 p. cm.

Includes bibliographical references and index.

ISBN 978-0-521-27958-1

1. Austen, Jane, 1775-1817. *Pride and prejudice*. 2. Austen, Jane,  
 1775-1817 – Appreciation. 3. Austen, Jane, 1775-1817 – Influence. 4. Austen,  
 Jane, 1775-1817 – Adaptations. I. Todd, Janet M., 1942–

PR4034.P73C36 2013

823'.7-dc23

2012027117

ISBN 978-1-107-01015-4 Hardback

ISBN 978-0-521-27958-1 Paperback

Cambridge University Press & Assessment has no responsibility for the persistence  
 or accuracy of URLs for external or third-party internet websites referred to in this  
 publication and does not guarantee that any content on such websites is, or will  
 remain, accurate or appropriate.

CONTENTS

	<i>List of illustrations</i>	<i>page</i> vii
	<i>Notes on contributors</i>	viii
	<i>Preface</i>	xi
	<i>Note on texts and abbreviations</i>	xvi
	<i>Chronology</i>	xvii
1	Narrative THOMAS KEYMER	I
2	Character ROBERT MILES	15
3	Philosophy PETER KNOX-SHAW	27
4	Composition and publication ANTHONY MANDAL	42
5	The literary context LINDA BREE	56
6	The historical background BHARAT TANDON	67
7	The economic context ROBERT MARKLEY	79
8	Estates JUDITH W. PAGE	97
		v

CONTENTS

9	Austen’s minimalism	109
	ANDREW ELFENBEIN	
10	Translations	122
	GILLIAN DOW	
11	Criticism	137
	JANET TODD	
12	The romantic hero	150
	JANET TODD	
13	Film and television	162
	LAURA CARROLL AND JOHN WILTSHIRE	
14	The cult of <i>Pride and Prejudice</i> and its author	174
	DEVONEY LOOSER	
15	Pride and proliferation	186
	EMILY AUERBACH	
	<i>Guide to further reading</i>	198
	<i>Index</i>	203

ILLUSTRATIONS

10.1	<i>Orgoglio e pregiudizio</i> (Milan: Boschi, 1958). Image courtesy of Goucher College Library and Special Collections	page 131
10.2	<i>Orgullo y prejuicio</i> (Madrid: Narcea/Ediciones Iter, 1970). Image courtesy of Goucher College Library and Special Collections	132
15.1	Examples of recent proliferation. Photograph Keith Meyer.	187

## CONTRIBUTORS

EMILY AUERBACH is an award-winning Professor of English at the UW-Madison, author of *Searching for Jane Austen*, host of Wisconsin Public Radio's University of the Air, producer of Courage to Write documentaries and guides on women writers, and Director of the UW Odyssey Project ([www.odyssey.wisc.edu](http://www.odyssey.wisc.edu)), a free college humanities course for adults at the poverty level.

LINDA BREE is Editorial Director, Arts and Literature at Cambridge University Press. She is currently editing Maria Edgeworth's *Belinda* for Oxford University Press. She has edited a number of eighteenth- and early nineteenth-century texts including Austen's *Persuasion* (1998), Henry Fielding's *Amelia* (2011) and Daniel Defoe's *Moll Flanders* (2011), and co-edited with Janet Todd the *Later Manuscripts* volume in the Cambridge edition of the Works of Jane Austen (2008).

LAURA CARROLL is a lecturer in the English Program at La Trobe University, Melbourne. She has published widely in Jane Austen studies, including articles and chapters on adaptation in *Literature / Film Quarterly* and *Victorian Literature and Film Adaptation*. She is working on re-enactment and role-play within the Jane Austen community.

GILLIAN DOW splits her time between the University of Southampton's English Department and Chawton House Library, where she is responsible for the academic programme. Her research interests are primarily in translation and the cross-Channel exchange of ideas in the Romantic period; she has published several edited collections in this area. She co-edited with Clare Hanson *Uses of Austen: Jane's Afterlives* (2012).

ANDREW ELFENBEIN is Professor of English at the University of Minnesota – Twin Cities. He is the author of *Byron and the Victorians* (1995), *Romantic Genius: The Prehistory of a Homosexual Role* (1999) and *Romanticism and the Rise of English* (2009); he has also edited Wilde's *Picture of Dorian Gray* and Stoker's *Dracula*. His forthcoming book is *The Gist of Reading*.

THOMAS KEYMER is Chancellor Jackman Professor of English at the University of Toronto and General Editor of the *Review of English Studies*. His books include

Cambridge University Press & Assessment  
 978-1-107-01015-4 — The Cambridge Companion to 'Pride and Prejudice'  
 Edited by Janet Todd  
 Frontmatter  
[More Information](#)

## NOTES ON CONTRIBUTORS

*Sterne, the Moderns, and the Novel* (2002) and Richardson's 'Clarissa' and the *Eighteenth-Century Reader* (1992, paperback 2004). He co-edited with Jon Mee *The Cambridge Companion to English Literature from 1740 to 1830* (2004) and edited Johnson's *Rasselas* (2009).

PETER KNOX-SHAW is a research associate at the University of Cape Town. He has published widely on eighteenth-century and Romantic literature. He is author of 'Philosophy' in *Jane Austen in Context*, ed. Janet Todd (Cambridge University Press, 2005), and of *Jane Austen and the Enlightenment* (Cambridge University Press, 2004).

DEVONEY LOOSER is Catherine Paine Middlebush Professor of English at the University of Missouri. She is the author of *Women Writers and Old Age in Great Britain, 1750–1850* (2008) and *British Women Writers and the Writing of History, 1670–1820* (2000), editor of *Jane Austen and Discourses of Feminism* (1995) and co-editor of *Generations: Academic Feminists in Dialogue* (1997) and, since 2004, the *Journal for Early Modern Cultural Studies*. Looser is currently working on a biography, *Sister Novelists: Jane and Anna Maria Porter*.

ANTHONY MANDAL is Senior Lecturer in English Literature and Associate Director of the Centre for Editorial and Intertextual Research at Cardiff University. He is the author of *Jane Austen and the Popular Novel: The Determined Author* (2007), and co-editor of *The English Novel, 1830–1836* (2003) and *The Reception of Jane Austen in Europe* (2007). He is the developer of a number of electronic resources, among them *British Fiction, 1800–1830: A Database of Production, Circulation & Reception* (2004). He is one of the General Editors of the *New Edinburgh Edition of the Collected Works of Robert Louis Stevenson* (39 volumes, 2013–).

ROBERT MARKLEY is W. D. and Sara E. Trowbridge Professor of English, Writing Studies, and Center for East Asian and Pacific Studies at the University of Illinois at Urbana-Champaign. His books include *The Far East and the English Imagination 1600–1730* (Cambridge University Press, 2006), *Fallen Languages: Crises of Representation in Newtonian England, 1660–1740* (1993) and *Two-Edg'd Weapons: Style and Ideology in the Comedies of Etherege, Wycherley, and Congreve* (1988). He is the editor of *The Eighteenth Century: Theory and Interpretation*.

ROBERT MILES is Professor of Literature at the University of Victoria. His publications include *Gothic Writing 1750–1820: A Genealogy* (1993), *Jane Austen: Writers and their Work* (2003) and *Romantic Misfits* (2008). His current project is called 'Jane Austen and Happiness'.

JUDITH W. PAGE is Professor of English and Director of the Center for Women's Studies and Gender Research at the University of Florida, where she has also been Waldo W. Neikirk Professor of Arts and Sciences. She is the author of many articles



Cambridge University Press & Assessment  
 978-1-107-01015-4 — The Cambridge Companion to 'Pride and Prejudice'  
 Edited by Janet Todd  
 Frontmatter  
[More Information](#)

## NOTES ON CONTRIBUTORS

and of *Wordsworth and the Cultivation of Women* and *Imperfect Sympathies: Jews and Judaism in British Romantic Literature and Culture* (2004) and co-author with Elise L. Smith of *Women, Literature, and the Domesticated Landscape: England's Disciples of Flora, 1780–1870* (2011).

BHARAT TANDON has taught at the Universities of Cambridge and Oxford. He is the author of *Jane Austen and the Morality of Conversation* (2003), the editor of *'Emma': An Annotated Edition* (2012) and a judge for the 2012 Man Booker Prize for Fiction.

JANET TODD is President of Lucy Cavendish College, University of Cambridge, and Emerita Professor at the University of Aberdeen. She is the author of many critical works on early women writers and a biographer of Mary and Fanny Wollstonecraft and Aphra Behn. She has edited the complete works of Wollstonecraft (with Marilyn Butler) and Aphra Behn; she is the general editor of the Cambridge edition of the works of Jane Austen.

JOHN WILTSHIRE is adjunct Professor of English at La Trobe University, Melbourne. He is editor of *Mansfield Park* in the Cambridge edition of the works of Jane Austen, and is the author, most recently, of *The Making of Samuel Johnson* (2009) and (with David Monaghan and Ariane Hudelet) *The Cinematic Jane Austen* (2009).

## PREFACE

*Pride and Prejudice* is the Austen title everyone knows. Its opening sentence is one of the most exploited in the language. In some surveys the nation's best-loved novel, it is now a global brand and, mainly through film and television versions, the central lovers Elizabeth and Darcy have become household names.

For this extraordinary reason the chapters in this *Companion* are both about the book itself and about its immense fame, influence and legacy. They explore the critical response, the adaptations and spin-offs as well as the style and themes of the original novel and its literary and historical context. *Pride and Prejudice*, Jane Austen's second published work, is not usually selected by contemporary academic critics as her greatest achievement, but it is the book she and her friends most valued and, very early on, it became her most loved and celebrated work. Created to mark the bicentenary of the first publication of *Pride and Prejudice*, the *Companion* investigates some of the sources of the novel's power through the ages and the reason why so many readers have felt it to be true about human relations and about romance.

The *Companion* opens with Thomas Keymer's chapter on 'Narrative'. Setting the novel in a context especially of Samuel Richardson, Henry Fielding and Frances Burney, it makes the controversial argument that *Pride and Prejudice* is more likely to have been written in epistolary form than *Sense and Sensibility*, the usual candidate for a novel in letters. Touching on her fame for unmediated dialogue and slippery narrative voice, Keymer notes Austen's occasional use of intrusive explanations which provide a bed-rock of moral analysis for the reader. Free indirect style, the technique which catches in narrative prose the distinctive qualities of particular speech, was not invented by Jane Austen but she employed it very flexibly in *Pride and Prejudice* to deliver a character's idiolect, often while placing him or her within a narrator's syntax.

The delivery of character, Austen's power of creating personalities who can enter and inhabit a reader's mind, is the subject of Robert Miles's chapter.

## PREFACE

This discusses the way fictional characters come to reveal and to know themselves. Miles argues that Austen is one of the last significant Aristotelian moralists in the English tradition; consequently self-knowledge is connected with *telos*, the end towards which our nature strives if we are to know our true place and purpose in life. Peter Knox-Shaw also associates Jane Austen with Aristotle through the notion of greatness of mind or pride as conscious worth. Moving nearer to her time, he finds her within the sceptical tradition of John Locke, whose notion of the frequently dangerous power of first impressions is related to the title of the original draft of *Pride and Prejudice*. Drawing on *Enquiry Concerning the Principles of Morals* by the philosopher David Hume, he argues that both Austen and Hume differ from many of their contemporary moralists in seeing human nature as mixed, and in refusing to celebrate good nature sentimentally. Both Miles and Knox-Shaw stress Austen's psychological realism. Miles argues that, while revealing her epistemological concerns, Austen never loses sight of the commonplace, material motivation in actions, while Knox-Shaw notes that, for Austen, ideas are organic, fluctuating, felt on the pulse, and subject to dramatic change.

In 'Composition and Publication' Anthony Mandal notes the complexity of Jane Austen's publishing career and the difficulty of compartmentalising the six novels into Steventon and Chawton works. He places *Pride and Prejudice* within a continuum of her writings, beginning with her juvenile works from 1787 and continuing through the period of original composition and redrafting of the novel until it reaches publication in 1813. He also discusses the book industry when Jane Austen entered the market and describes the literary context of women writers, especially Burney, who was such a profound influence on Jane Austen. This influence is investigated more fully in Linda Bree's chapter on the literary background. Stressing the voluminous nature of Austen's reading, Bree comments on Austen's ambivalent attitudes to the early masters of the novel, Fielding and Richardson, and her relationship to her most famous female contemporaries, Burney and Edgeworth. Bree focuses on those works that Austen singles out for special praise in *Northanger Abbey*: *Cecilia*, *Camilla* and *Belinda*. While assessing what Austen learnt and rejected in these, Bree concludes that in aims and themes Austen often followed Burney but that her wit is closer to Edgeworth's wit than to Burney's broader humour.

In his chapter on the historical background, Bharat Tandon follows Mandal in noting the changes in publishing and book-buying from the revolutionary decade when *Pride and Prejudice* began its life to the Regency when it was printed. He too argues that the novel has literary memories within it, harking back to the juvenile tales and relating securely to the late fictions. The fifteen or so years of its gestation form one of the most turbulent

## PREFACE

periods in recent English history, and Tandon argues that Austen has a 'glancing involvement' with this history rather than a direct engagement. *Pride and Prejudice* manifests some of the historical changes and continuities in, for example, the use of the militia and in the attitude to money. The concern for money and its power is the main focus of Robert Markley's chapter on the economic background of *Pride and Prejudice*. Characters view the world through a lens of finance and inheritance customs and accept the responsibilities imposed by ownership of property. Discussing the economic changes of the late eighteenth and early nineteenth centuries, Markley indicates how Austen's novels capture the sense of entitlement that many upper-class people displayed while revealing the underlying anxiety about the effect of fluctuating amounts of money on lifestyle and status. Money, social position and hierarchical values inform the worldview of Austen's characters in general, but *Pride and Prejudice* seems finally to endorse an expansive rather than a simply hierarchical view of upper-class social relations.

Two chapters concentrate on the external world of the novel. Judith W. Page investigates the estate – houses and grounds – of *Pride and Prejudice*, noting the link between characters and class on the one hand and property and landscape on the other; she comments on the way the reader is led to appreciate the value attached to the outdoors and to special places. Austen uses the picturesque aesthetic as a useful tool for viewing, as well as for conveying a more Romantic vision that emphasises the emotional effect of the natural world more than the visual effect. Andrew Elfenbein makes a similar point with reference to both inside and outside space in *Pride and Prejudice*. Seemingly engaged in an experimental minimalism, Austen often appears indifferent to setting, excluding most of what other writers would consider essential, especially in an age that loved detail and was obsessed with the aesthetic style of the picturesque. In fact in *Pride and Prejudice* Austen is closer to the Johnsonian aesthetic that prohibited minute description, although she does not follow him into stressing universality of response; instead she insists on the influence of circumstance and the interaction of bodies with social space.

In her chapter on the translations of *Pride and Prejudice*, Gillian Dow shows how the style and skill of the translator control the critical reaction of the novel in languages outside English and how theories of translation influence practice in different periods. In the nineteenth century *Pride and Prejudice* was not the most frequently translated of Austen's novels – though in adapted form it had the distinction of being the first: the Franco-Swiss version appearing in 1813 conformed the novel to the conventions of current sentimental romance fiction and largely avoided its irony and realism about marriage markets and money. Austen's later omnipresence in foreign parts is

## PREFACE

predominantly a late twentieth-century and twenty-first-century phenomenon, mirroring the Anglo-American Austen cult. The trend of romanticising her work continues globally – as the chapters of Devoney Looser and Emily Auerbach suggest.

Very different is the tradition of academic Austen criticism in the English-speaking world, the subject of my own first chapter. Although from the late nineteenth century up to the present the most serious literary comment and philosophical claims have been made for *Mansfield Park* and *Emma*, even *Pride and Prejudice*, seemingly the most escapist of Austen's works, has been found by critics to reveal a satiric edge to its comic realism, a latent hostility to a damaging society, and a deep moral seriousness. When in the twentieth century the novel was set in its supposed historical context, discussion turned on whether Austen approved or disapproved the heroine's initial rebelliousness and whether Elizabeth was in the end reduced and tamed to fit contemporary patriarchal structure. Repeatedly criticism found contradictory ethics emerging from the novel and judged it reactionary or enlightened according to desire or expectation. The debate continues in this volume and beyond.

The enormous proliferation of *Pride and Prejudice* is the subject of the final four chapters. My own second chapter, on romance, concentrates on Jane Austen's Mr Darcy as a figure differing substantially from the polite hero created in the eighteenth century by writers such as Richardson and Burney. I discuss Mr Darcy as a character who will later be reinterpreted in the light of subsequent romantic heroes created especially by Lord Byron and the Brontë novelists. Adumbrating the archetypal romantic pattern of threatening, overbearing hero and socially inferior girl who yet tames him into love, *Pride and Prejudice* had considerable influence on the genre of popular feminine romance in the twentieth century. In filmic adaptations Mr Darcy in part resembles the character Jane Austen authored and in part morphs into the more Brontë-esque romantic hero. The chapter considers the elements in the original novel that allow this development. Laura Carroll and John Wiltshire continue this subject by addressing screen adaptations, noting that almost as many are made of this one book as of all the other Austen novels put together. This is because it appears to encapsulate the promise of romantic love. However, Carroll and Wiltshire argue that, although the very popular film adaptations do centre on this subject, in fact they falsify the book, which is really about the nature of true marriage. Following this argument, they relate *Pride and Prejudice* to the screwball comedies of the 1930s where the chief characters quarrel, then with witty dialogue make up, learn and forgive.

Writing on the cult of Jane Austen, Devoney Looser traces the afterlife of *Pride and Prejudice* through changing sets of readers at discrete historical moments until the novel reaches near ubiquity in the late twentieth century.

## PREFACE

Austen is known to have been associated with a male elite readership in the late nineteenth century and reputed to have given literary sustenance to men in the trenches of the First World War; Looser argues that she was also appreciated by first-wave feminists such as Rebecca West, who imagined her intentionally writing novels of energetic, proto-feminist critique. At the same time she achieved a popular readership catered for in mass-market editions of her works. Since then she has been used for a variety of purposes, repackaged for children, even toddlers, employed for contemporary self-help books on manners and dating and internet games, and reduced to pens, tea towels and mugs. Looser raises the question of how we make sense of this extraordinary exploitation of Austen and why it has occurred. Auerbach's chapter complements Looser's by describing the adaptations, permutations, sequels and prequels of *Pride and Prejudice* through various print and screen media. My chapter on romance mentions the role of Mr Darcy in the female romance tradition: in adaptations he is given a childhood, inner thoughts (some anti-semitic) and myriad sexual exploits – not only with Elizabeth but also with Bingley and Wickham, while being turned into a rock star, a rancher, a vampire and a werewolf. Other characters come out of the novel to write diaries and interact with new creations, American cowboys and French cousins for example, in the endlessly growing *Pride and Prejudice* industry. So speedy is the proliferation that, as Auerbach notes, this chapter will be out of date by the time the volume is published.

Janet Todd

NOTE ON TEXTS AND ABBREVIATIONS

Quotations from the novel are given with the abbreviation *P&P* and a page number. These numbers refer to the Cambridge Edition of the Works of Jane Austen, *Pride and Prejudice*, ed. Pat Rogers (Cambridge University Press, 2006).

<i>Context</i>	<i>Jane Austen in Context</i> , ed. Janet Todd (Cambridge University Press, 2005)
<i>E</i>	<i>Emma</i> , ed. Richard Cronin and Dorothy McMillan (Cambridge University Press, 2005)
<i>Juvenilia</i>	<i>Juvenilia</i> , ed. Peter Sabor (Cambridge University Press, 2006)
<i>Letters</i>	<i>Jane Austen's Letters</i> , ed. Deirdre Le Faye, 4th edn (Oxford University Press, 2011)
<i>LM</i>	<i>Later Manuscripts</i> , ed. Janet Todd and Linda Bree (Cambridge University Press, 2008)
<i>MP</i>	<i>Mansfield Park</i> , ed. John Wiltshire (Cambridge University Press, 2005)
<i>NA</i>	<i>Northanger Abbey</i> , ed. Barbara M. Benedict and Deirdre Le Faye (Cambridge University Press, 2006)
<i>P</i>	<i>Persuasion</i> , ed. Janet Todd and Antje Blank (Cambridge University Press, 2006)
<i>S&amp;S</i>	<i>Sense and Sensibility</i> , ed. Edward Copeland (Cambridge University Press, 2006)

CHRONOLOGY

1764–7	Revd George Austen, rector of Steventon, marries Cassandra Leigh. Three children, James (1765), George (1766) and Edward (1767), are born.
1768	The Austens move to Steventon, Hampshire. Five more children – Henry (1771), Cassandra (1773), Francis (1774), Jane (1775) and Charles (1779) – are born.
1775	
16 December	Jane Austen born at Steventon.
1781	
Winter	JA’s cousin, Eliza Hancock, marries Jean-François Capot de Feuillide, in France.
1782	Austen family amateur theatricals first recorded.
1783	JA’s third brother, Edward, is adopted by Mr and Mrs Thomas Knight of Godmersham in Kent. Later he will take their name.
1785	
Spring	JA and Cassandra attend the Abbey House School, Reading.
1786	
April	JA’s fifth brother, Francis, enters the Royal Naval Academy in Portsmouth.
December	JA and Cassandra leave school and return to Steventon. Between now and 1793 JA writes what will become her three volumes of <i>Juvenilia</i> .
1788	
Summer	Mr and Mrs Austen, 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.



## CHRONOLOGY

1790	JA writes 'Love & Freindship'.
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 in Rowling in Kent.
1792	JA's eldest brother, James, marries Anne Mathew; they live at Deane.
? Winter	Cassandra becomes engaged to the Revd Tom Fowle.
1793	
23 January	Edward Austen's first child, Fanny, born.
1 February	War declared between Britain and France.
8 April	JA's fourth brother, Henry, becomes a lieutenant in the Oxfordshire Militia.
15 April	James Austen's first child, Anna, born.
3 June	'Ode to Pity', last item of JA's <i>Juvenilia</i> , composed.
1794	
22 February	M. de Feuillede guillotined in Paris.
September	Charles goes to sea. 'Lady Susan' possibly written this year.
1795	'Elinor and Marianne' probably written.
3 May	James's wife Anne dies.
December	Tom Lefroy visits Ashe Rectory – he and JA have a brief flirtation.
1796	
October	JA starts writing 'First Impressions'.
1797	
17 January	James Austen marries Mary Lloyd.
February	Revd Tom Fowle dies of fever at San Domingo.
August	JA finishes 'First Impressions'. George Austen offers a JA manuscript for publication to Thomas Cadell – rejected sight unseen.

## CHRONOLOGY

November	JA begins rewriting 'Elinor and Marianne' as <i>Sense and Sensibility</i> . Mrs Austen and daughters visit Bath.
31 December	Henry Austen marries his cousin, the widowed Eliza de Feuillide, in London.
1798–9	JA probably writes 'Susan' (later <i>Northanger Abbey</i> ).
1800	George Austen decides to retire and move to Bath.
1801	
24 January	Henry Austen resigns commission and sets up as a banker and army agent.
May	Austen family leave Steventon for Bath.
1802	
25 March	Peace of Amiens appears to end Anglo-France war.
December	JA and Cassandra visit Steventon. Landowner Harris Bigg-Wither proposes to JA; she accepts, but declines the following day.
Winter	JA revises 'Susan' ( <i>Northanger Abbey</i> ).
1803	
Spring	JA sells 'Susan' ( <i>Northanger Abbey</i> ) to publisher Benjamin Crosby.
18 May	War with France recommences.
Summer	Austens visit Ramsgate in Kent, and possibly West Country; in November they visit Lyme Regis.
1804	JA probably starts writing 'The Watsons'.
Summer	Austens at Lyme Regis again.
1805	
January	George Austen dies.
Summer	Martha Lloyd joins Mrs Austen and her daughters.
21 October	Battle of Trafalgar.
1806	
July	Austen women visit Clifton, Adlestrop, Stoneleigh and Hamstall Ridware, before settling in Southampton in the autumn.

## CHRONOLOGY

1808	
October	Edward Austen's wife Elizabeth dies at Godmersham.
1809	
April	JA tries to secure publication of 'Susan' ( <i>Northanger Abbey</i> ).
July	Mrs Austen, Jane and Cassandra and Martha Lloyd move to Chawton, Hants.
1810	<i>Sense and Sensibility</i> accepted for publication by Thomas Egerton.
1811	
February	JA starts planning <i>Mansfield Park</i> .
30 October	<i>Sense and Sensibility</i> published. JA starts revising 'First Impressions' into <i>Pride and Prejudice</i> .
1812	
Autumn	JA sells copyright of <i>Pride and Prejudice</i> to Egerton.
1813	
January	<i>Pride and Prejudice</i> published.
July	JA finishes <i>Mansfield Park</i> . Accepted for publication by Egerton.
1814	
January	JA starts <i>Emma</i> .
5 April	Napoleon abdicates and is exiled to Elba.
May	<i>Mansfield Park</i> published.
1815	
March	Napoleon escapes and resumes power in France.
March	<i>Emma</i> finished.
18 June	Battle of Waterloo ends war with France.
August	JA starts <i>Persuasion</i> .
October	Henry Austen takes JA to London; he falls ill.
November	JA visits Carlton House, is invited to dedicate future work to Prince Regent.
December	<i>Emma</i> published by John Murray, dedicated to Prince Regent (title page 1816).

CHRONOLOGY

1816	
Spring	JA ill. Henry Austen buys back manuscript of ‘Susan’ ( <i>Northanger Abbey</i> ), which JA revises.
August	<i>Persuasion</i> finished.
1817	
January	JA starts ‘Sanditon’.
18 March	JA too ill to work.
24 May	JA goes to Winchester for medical attention.
18 July	JA dies; buried on 24 July, Winchester Cathedral.
December	<i>Northanger Abbey</i> and <i>Persuasion</i> published together, by Murray, with a ‘Biographical Notice’ added by Henry Austen (title page 1818).