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Jane Austen , Edited by Edward Copeland
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THE CAMBRIDGE EDITION
OF THE WORKS OF

JANE AUSTEN

SENSE AND SENSIBILITY

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Janet Todd wish to express their gratitude to the
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providing funding towards the creation of this edition.
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Antje Blank as research assistant throughout the project.

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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 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

General Editor's preface

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

General Editor's preface

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.

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

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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

As Jane Austen wrote to her sister in October 1813, ‘Like Harriot Byron I ask, what am I to do with my Gratitude?’ When I review the long list of friends and colleagues to whom I owe thanks for their assistance with this edition of *Sense and Sensibility*, I find myself in the same position. A good place to begin, of course, is with David Gilson’s indispensable *Bibliography*, but also for generous offprints of recent work and for advice in the early stages of text collations. Likewise I have had not only the advantage of Deirdre Le Faye’s scholarship, but her ready advice. I am grateful, too, for Jocelyn Harris’ generous contributions to the explanatory notes and for Kathryn Sutherland’s steadying hand at the earliest stages of the collation of the two editions. Janet Todd, Linda Bree and Antje Blank have read and reread the Introduction and Explanatory notes with useful suggestions and remarkable patience. The unstinting assistance of Margaret Mathies in the collation of the first and second editions and in the organisation and recording of their variants has been invaluable. Her formidable editorial skills and her meticulous proofreading have provided a steady light at the end of the tunnel.

Authors to whom I must register my gratitude for their previous work on *Sense and Sensibility* are, first of all, those previous editors on whose editions I have leaned heavily for support: R. W. Chapman, naturally, but also recent editors Claire Lamont, Ros Ballaster, Claudia Johnson, Janet Todd and Kathleen James-Cavan. I owe great debts to Oliver MacDonagh and Gene Ruoff for their research into the social context of *Sense and Sensibility*; to Eileen Spring, J. H. Treitel, Barbara English and John Saville for their knowledge

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of wills and entails; to Jan Fergus for her accounts of the contemporary publishing business; to Jocelyn Harris and Claudia Johnson for their rich familiarity with Austen's reading; to John Wiltshire for his knowledge of contemporary medical practice; and to Irene Collins for her account of the mysteries of the English church in the late eighteenth and early nineteenth centuries. Among the countless debts I owe for help with the explanatory notes, Daniel Pool's *What Jane Austen Ate and Charles Dickens Knew* (1993) has to be mentioned as one of the handiest sources of practical information.

The following institutions provided generous access to their early editions of *Sense and Sensibility*: the Cambridge University Library, the Bodleian Library, the British Library, the William Clark Memorial Library and the Charles E. Young Research Library, both of the University of California at Los Angeles, and the Huntington Library, in San Marino, California. The librarians at these institutions could not have been more helpful in arranging times to examine editions and in finding discreet places where word-for-word collations could take place with a minimum of disruption to other readers. I would also like to express my special thanks to the librarians at the Honnold/Mudd Libraries of the Claremont Colleges for allowing massive raids on their collection of Austen criticism and for going out of their way to procure books from other collections when they were needed. Finally, I want to express my appreciation for the generous support of Pomona College with a sabbatical leave to commence work on the project.

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 there.
- 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 and then Southampton, with kinswoman Mrs Cawley.

Chronology

- 1785**
 Spring JA and Cassandra go to the Abbey House School in Reading.
- 1786**
 Edward sets off for 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 *Juvenilia*.
- 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 *J*.
- 1794**
 22 February M de Feuillede guillotined in Paris.
 September Charles leaves the RN Academy and goes to sea.
 ?Autumn JA possibly writes the novella *Lady Susan* this year.

Chronology

- 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 *Sense and Sensibility*. 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**
- 17 November JA probably starts writing 'Susan' (later to become *Northanger Abbey*). James Austen's son James Edward born at Deane.
- 1799**
- Summer JA probably finishes 'Susan' (*NA*) about now.
- 1800**
- Mr Austen decides to retire and move to Bath.
- 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

Chronology

- 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' (*NA*).
- 1803**
- Spring JA sells 'Susan' (*NA*) 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 *The Watsons* 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.
- 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.

Chronology

- 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' (*NA*).
 7 July Mrs Austen and her daughters, and Martha Lloyd, move to Chawton, Hants.
- 1810**
 Winter *S&S* is accepted for publication by Thomas Egerton.
- 1811**
 February JA starts planning *Mansfield Park*.
 30 October *S&S* published.
 ?Winter JA starts revising 'First Impressions' into *Pride and Prejudice*.
- 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 *P&P* to Egerton.
- 1813**
 28 January *P&P* published; JA half-way through *MP*.
 ?July JA finishes *MP*.
 29 October Second edition of *S&S* published.
 ?November *MP* accepted for publication by Egerton about now.
- 1814**
 21 January JA commences *Emma*.
 5 April Napoleon abdicates and is exiled to Elba.
 9 May *MP* published.
 24 December Treaty of Ghent officially ends war with America.
- 1815**
 March Napoleon escapes and resumes power in France; hostilities recommence.
 29 March *E* finished.
 18 June Battle of Waterloo finally ends war with France.
 8 August JA starts *Persuasion*.
 4 October Henry Austen takes JA to London; he falls ill, and she stays longer than anticipated.

Chronology

- 13 November JA visits Carlton House, and receives an invitation to dedicate a future work to the Prince Regent.
- December *E* published by John Murray, dedicated to the Prince Regent (title page 1816).
- 1816**
- 19 February 2nd edition of *MP* published.
- Spring JA's health starts to fail. Henry Austen buys back manuscript of 'Susan' (*NA*), which JA revises and intends to offer again for publication.
- 18 July First draft of *P* finished.
- 6 August *P* finally completed.
- 1817**
- 27 January JA starts *Sanditon*.
- 18 March JA now too ill to work, and has to leave *S* 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 *NA* and *P* published together, by Murray, with a 'Biographical Notice' added by Henry Austen (title page 1818).
- 1869**
- 16 December JA's nephew, Revd James Edward Austen-Leigh (JEAL), publishes his *Memoir of Jane Austen*, from which all subsequent biographies have stemmed (title page 1870).
- 1871**
- JEAL publishes a second and enlarged edition of his *Memoir*, including in this the novella *LS*, the cancelled chapters of *P*, the unfinished *W*, a précis of *S*, and 'The Mystery' from the *J*.
- 1884**
- JA's great-nephew, Lord Brabourne, publishes *Letters of Jane Austen*, the first attempt to collect her surviving correspondence.
- 1922**
- Volume the Second* of the *J* published.

Chronology

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