

Cambridge University Press
978-0-521-82420-0 - Jane Austen: Juvenilia
Edited by Peter Sabor
Frontmatter
[More information](#)

THE CAMBRIDGE EDITION
OF THE WORKS OF
JANE AUSTEN

JUVENILIA

Cambridge University Press
978-0-521-82420-0 - Jane Austen: Juvenilia
Edited by Peter Sabor
Frontmatter
[More information](#)

Cambridge University Press and the General Editor
Janet Todd wish to express their gratitude to the
University of Glasgow and the University of Aberdeen for
providing funding towards the creation of this edition.
Their generosity made possible the employment of
Antje Blank as research assistant throughout the project.

Cambridge University Press
978-0-521-82420-0 - Jane Austen: Juvenilia
Edited by Peter Sabor
Frontmatter
[More information](#)

THE CAMBRIDGE EDITION
OF THE WORKS OF

JANE AUSTEN

GENERAL EDITOR: Janet Todd, Lucy Cavendish College, Cambridge

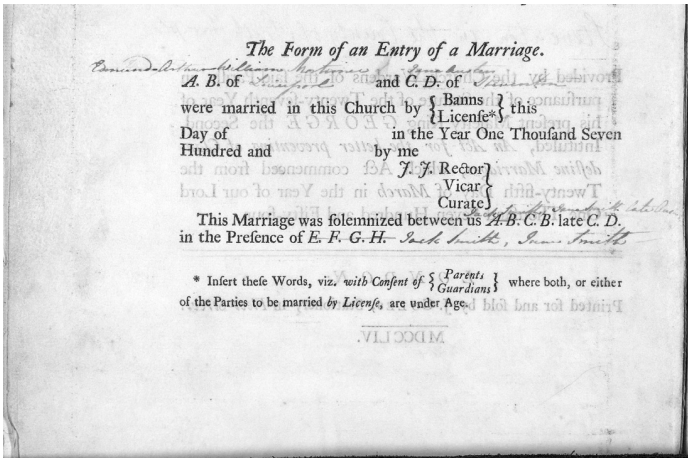
EDITORIAL BOARD

Marilyn Butler, *University of Oxford*
Alistair Duckworth, *University of Florida*
Isobel Grundy, *University of Alberta*
Claudia Johnson, *Princeton University*
Jerome McGann, *University of Virginia*
Deirdre Le Faye, *independent scholar*
Linda Bree, *Cambridge University Press*

VOLUMES IN THIS SERIES:

Juvenilia edited by Peter Sabor
Northanger Abbey edited by Barbara Benedict and Deirdre Le Faye
Sense and Sensibility edited by Edward Copeland
Pride and Prejudice edited by Pat Rogers
Mansfield Park edited by John Wiltshire
Emma edited by Richard Cronin and Dorothy McMillan
Persuasion edited by Janet Todd and Antje Blank
Later Manuscripts edited by Janet Todd and Linda Bree

Cambridge University Press
 978-0-521-82420-0 - Jane Austen: Juvenilia
 Edited by Peter Sabor
 Frontmatter
[More information](#)



Frontispiece: Page from the Marriage Register of St Nicholas Church, Steventon, reproduced by permission of the Hampshire Record Office. Austen's insertions are indicated in italics:

The Banns of Marriage between *Henry Frederic Howard Fitzwilliam of London* and *Jane Austen of Steventon*
Edmund Arthur William Mortimer of Liverpool and *Jane Austen of Steventon* were married in this Church
 This Marriage was solemnized between us *Jack Smith & Jane Smith late Austen*, in the Presence of *Jack Smith, Jane Smith*

Cambridge University Press
978-0-521-82420-0 - Jane Austen: Juvenilia
Edited by Peter Sabor
Frontmatter
[More information](#)

JANE AUSTEN
JUVENILIA

Edited by
Peter Sabor



CAMBRIDGE
UNIVERSITY PRESS

Cambridge University Press
978-0-521-82420-0 - Jane Austen: Juvenilia
Edited by Peter Sabor
Frontmatter
[More information](#)

CAMBRIDGE
UNIVERSITY PRESS

University Printing House, Cambridge CB2 8BS, United Kingdom

Cambridge University Press is part of the University of Cambridge.

It furthers the University's mission by disseminating knowledge in the pursuit of education, learning and research at the highest international levels of excellence.

www.cambridge.org

Information on this title: www.cambridge.org/9780521824200

© Cambridge University Press 2006

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.

First published 2006

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

ISBN 978-0-521-82420-0 Hardback

ISBN 978-1-107-04416-6 Paperback

Cambridge University Press 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.

Cambridge University Press
 978-0-521-82420-0 - Jane Austen: Juvenilia
 Edited by Peter Sabor
 Frontmatter
[More information](#)

CONTENTS

General editor's preface	<i>ix</i>
Acknowledgements	<i>xiii</i>
Chronology	<i>xv</i>
Introduction	<i>xxiii</i>
Note on the text	<i>lxviii</i>

Volume the First

Frederic and Elfrida	<i>3</i>
Jack and Alice	<i>13</i>
Edgar and Emma	<i>33</i>
Henry and Eliza	<i>38</i>
The adventures of Mr Harley	<i>46</i>
Sir William Mountague	<i>47</i>
Memoirs of Mr Clifford	<i>50</i>
The beautifull Cassandra	<i>53</i>
Amelia Webster	<i>57</i>
The Visit	<i>61</i>
The Mystery	<i>69</i>
The Three Sisters	<i>73</i>
To Miss Jane Anna Elizabeth Austen	<i>90</i>
A fragment—written to inculcate the practise of Virtue	<i>91</i>
A beautiful description of the different effects of Sensibility on different Minds	<i>92</i>
The Generous Curate	<i>94</i>
Ode to Pity	<i>96</i>

Cambridge University Press
 978-0-521-82420-0 - Jane Austen: Juvenilia
 Edited by Peter Sabor
 Frontmatter
[More information](#)

Contents

Volume the Second

- Love and Freindship 101
 Lesley Castle 142
 The History of England 176
 A Collection of Letters 190
 To Miss Fanny Catherine Austen 215
 The female philosopher 216
 The first Act of a Comedy 218
 A Letter from a Young Lady 222
 A Tour through Wales 224
 A Tale 225

Volume the Third

- Evelyn 229
 Catharine, or the Bower 241
 Corrections and emendations 296
- Appendix A: The History of England: facsimile 297
 Appendix B: Marginalia in Oliver Goldsmith's *The History of England* 316
 Appendix C: Marginalia in Vicesimus Knox's *Elegant Extracts* 352
 Appendix D: Sophia Sentiment's letter in *The Loiterer* 356
 Appendix E: Continuations of 'Evelyn' and 'Catharine' by James Edward Austen and Anna Lefroy 363
 Abbreviations 371
 Explanatory notes 373

Cambridge University Press
978-0-521-82420-0 - Jane Austen: Juvenilia
Edited by Peter Sabor
Frontmatter
[More information](#)

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

Cambridge University Press
978-0-521-82420-0 - Jane Austen: Juvenilia
Edited by Peter Sabor
Frontmatter
[More information](#)

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, capitalizing, italicizing 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 modernized and inconsistencies in presentation have not been regularized. 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

Cambridge University Press
978-0-521-82420-0 - Jane Austen: Juvenilia
Edited by Peter Sabor
Frontmatter
[More information](#)

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 relabeled 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 end-notes. 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

Cambridge University Press
978-0-521-82420-0 - Jane Austen: Juvenilia
Edited by Peter Sabor
Frontmatter
[More information](#)

General Editor's preface

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

Cambridge University Press
978-0-521-82420-0 - Jane Austen: Juvenilia
Edited by Peter Sabor
Frontmatter
[More information](#)

ACKNOWLEDGEMENTS

For help and advice with various aspects of this edition, I am grateful to Gefen Bar-On, Stephen Clarke, Rosemary Culley, Margaret Anne Doody, Jocelyn Harris, Nicole Joy, Thomas Keymer, Shelley King, Maggie Lane, Deirdre Le Faye, Marie Legroulx, George Logan, Juliet McMaster, Alexis McQuigge, Kerry McSweeney, Lesley Peterson, Emilie Sabor, Philip Smallwood, Brian Southam, Catherine Spencer, Kathryn Sutherland and Lonnie Weatherby. Robert L. Mack, Anje Müller, Claude Rawson and Peter Wagner kindly invited me to present conference papers on Austen's juvenilia, which have helped formulate my ideas.

I am much indebted to Katharine Beaumont, who on two occasions made Austen's annotated copy of Oliver Goldsmith's *History of England* available to me for extended periods of study. I am likewise indebted to Tom Carpenter and Jean Bowden at Jane Austen's House, Chawton, for giving me access to Austen's copy of Vicesimus Knox's *Elegant Extracts*; Martin Kauffmann and B.C. Barker-Benfield at the Bodleian Library, for enabling me to study Austen's 'Volume the First'; and Sally Brown, Andrea Clarke, Michael Crump and Christopher Wright at the British Library, for aiding me with my examination of 'Volume the Second' and 'Volume the Third'. Copies of James Edward Austen-Leigh's handwriting at different stages of his life were kindly provided by Claire Skinner of the Hampshire Record Office.

Linda Bree at Cambridge University Press has been a superb editor and counsellor. I am grateful to her for making many valuable suggestions for the introduction and explanatory notes and for her advice on all aspects of the edition, as well as to others at the Press,

Cambridge University Press
978-0-521-82420-0 - Jane Austen: Juvenilia
Edited by Peter Sabor
Frontmatter
[More information](#)

Acknowledgements

including Helen Francis, Alison Powell and Maartje Scheltens. I have also benefited greatly from the assistance and support of the General Editor of the Cambridge Edition of the Works of Jane Austen, Janet Todd, and her research assistant, Antje Blank.

In preparing my explanatory notes, I have drawn on the work of previous editors: especially Brian Southam's edition of *Volume the Third*; Margaret Anne Doody and Douglas Murray's *Catharine and other Writings*; and the Juvenilia Press editions of individual items. My explanatory and textual notes on 'Frederic and Elfrida' and 'Evelyn' are informed by those in Juvenilia Press editions, commissioned by the general editor Juliet McMaster, that I prepared with groups of graduate students at Université Laval.

I began work on this edition as a Visiting Fellow at Christ's College, Cambridge, and thank the Master and Fellows for their hospitality during my stay. I am grateful for strong support at McGill University from the Chair of the Department of English, Paul Yachnin, and his predecessor, Maggie Kilgour, as well as from two former Deans of the Faculty of Arts: Carman Miller and John Hall. Several McGill graduate and postdoctoral students have provided valuable assistance. In the early stages, Jacqueline Reid-Walsh and Elise Moore undertook research for the explanatory notes, while Leslie Wickes contributed to the preparation of the text and the textual notes. In the redaction of the typescript, the editorial skills of Lindsay Holmgren and Laura Kopp were indispensable. For financial support, I am indebted to substantial grants from the Social Sciences and Research Council of Canada and the Canada Research Chairs programme. My father Rudolph, my late mother Emmi and my sister Monika have been a constant source of encouragement. I have shared love and friendship with my wife Marie, who has been living with Jane Austen for many years.

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

Chronology

- Jane Cooper, stays for some months in Oxford 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 *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.

Chronology

- 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 Feuillide guillotined in Paris.
- September Charles leaves the RN Academy and goes to sea.
- ?Autumn JA possibly writes the novella *Lady Susan* this year.
- 1795**
- JA probably writes 'Elinor and Marianne' this year.
- 3 May 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**
- JA probably starts writing 'Susan' (later to become *Northanger Abbey*).

Chronology

- 17 November 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 traditional 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' (*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.

Chronology

- 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.
- 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.

Chronology

- 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*.
- ?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.
- 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.

Chronology

- 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, the 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.
- 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.

Cambridge University Press
978-0-521-82420-0 - Jane Austen: Juvenilia
Edited by Peter Sabor
Frontmatter
[More information](#)

Chronology

- 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.

Cambridge University Press
978-0-521-82420-0 - Jane Austen: Juvenilia
Edited by Peter Sabor
Frontmatter
[More information](#)

INTRODUCTION

In a letter to her sister Cassandra of 23 August 1814, Jane Austen refers to some odd travelling arrangements that ‘put me in mind of my own Coach between Edinburgh & Sterling’.¹ The allusion is to the ending of ‘Love and Freindship’, perhaps the most brilliant of all her youthful productions and the one most appreciated by critics since the rediscovery of her early writings began in the 1920s. Astonishingly sophisticated and inventive, these writings are now receiving the attention they deserve, after long being overshadowed by the six published novels. The present volume is the fourth collected edition of Austen’s juvenilia, following those edited by R. W. Chapman in 1954, Margaret Anne Doody and Douglas Murray in 1993, and Janet Todd in 1998,² and the first to include the copious marginalia that she wrote on her copies of Oliver Goldsmith’s four-volume *History of England* (1772) and Vicesimus Knox’s *Elegant Extracts . . . in Prose*. Chapman, afraid that they might detract from Austen’s stature as a novelist, presented the juvenilia diffidently, declaring that ‘these immature or fragmentary fictions call for hardly any comment’.³ Fifty years later, Austen’s remarkable early fictions, fragmentary though some of them are, can no longer be dismissed as mere apprentice work, and rather than damaging Austen’s reputation they have come to augment it. With what Doody has aptly termed their ‘ruthless and exuberant style of comic

¹ Deirdre Le Faye (ed.), *Jane Austen’s Letters*, 3rd edn (Oxford: Oxford University Press, 1995), p. 270.

² R. W. Chapman (ed.), *The Works of Jane Austen*, vol. VI: *Minor Works* (Oxford: Clarendon Press, 1954); Margaret Anne Doody and Douglas Murray (eds.), *Catharine and Other Writings* (Oxford: Oxford World’s Classics, 1993); Janet Todd (ed.), *Love and Freindship and Other Stories by Jane Austen* (New York: Phoenix, 1998).

³ Chapman (ed.), *Minor Works*, p. v.

Cambridge University Press
 978-0-521-82420-0 - Jane Austen: Juvenilia
 Edited by Peter Sabor
 Frontmatter
[More information](#)

Introduction

vision',⁴ they represent not an embryonic form of the later novels but a major achievement in their own right. Ruthlessness and exuberance also pervade Austen's letters, but these qualities are muted in her mature fiction until the last novel, *Sanditon*, on which she was working until the final months of her life and which has something of the wild abruptness of her earliest writings. Scattered allusions to the juvenilia in her letters, as well as occasional revisions made in 1811 or later, show that Austen continued to value her first productions. Unlike Frances Burney, who in 1767 destroyed all of her juvenilia – everything she wrote before *Evelina* – in a ceremonial bonfire on her fifteenth birthday, Austen preserved her early writings until her death in 1817.

COMPOSITION AND PUBLICATION

No original drafts of Austen's first writings survive. What remains are her transcriptions in three notebooks, containing a total of some 74,000 words.⁵ She gave these notebooks the mock-solemn titles of 'Volume the First', 'Volume the Second' and 'Volume the Third', as though to form a three-volume novel. When her first novel, *Sense and Sensibility*, was published in 1811 it appeared in just such a format, as did the others that she published in her lifetime: *Pride and Prejudice* (1813), *Mansfield Park* (1814) and *Emma* (1816). The notebooks, however, gather together writings from a much earlier period of Austen's life: from 1787, when she was eleven, to June 1793, when she was seventeen. During these years, probably in 1792, Austen wrote the marginalia, hitherto largely unpublished, transcribed in Appendixes A and B below. Also during this period, possibly in 1793 or even later, she wrote mock entries in a page of the St Nicholas Church marriage register

⁴ Margaret Anne Doody, 'Jane Austen, That Disconcerting "child"', in *The Child Writer from Austen to Woolf*, ed. Christine Alexander and Juliet McMaster (Cambridge: Cambridge University Press, 2005), p. 119.

⁵ My computer-generated count differs from that of B. C. Southam, who estimated 'over 90,000 words' (*Jane Austen's Literary Manuscripts: A Study of the Novelist's Development through the Surviving Papers* (Oxford: Oxford University Press, 1964), p. 1).

Cambridge University Press
 978-0-521-82420-0 - Jane Austen: Juvenilia
 Edited by Peter Sabor
 Frontmatter
[More information](#)

Introduction

(reproduced as the frontispiece to this edition), with the names of three imaginary husbands: Henry Frederic Howard Fitzwilliam of London, Edmund Arthur William Mortimer of Liverpool and, with deft comic bathos, plain Jack Smith.⁶

Austen's manuscript notebooks contain twenty-seven items in all: sixteen in 'Volume the First', nine in 'Volume the Second' and two in 'Volume the Third'. Most are short fictions, but the young Austen also wrote the opening of what could have become a full-length novel, 'Catharine', as well as dramatic sketches, verses and a few non-fictional pieces, including a condensed history of England that covers the events of some three hundred years in well under twenty pages. 'Volume the First', the shabbiest of the three notebooks, is a small quarto, bound in quarter calf and marbled boards. The leather on the spine is now largely worn away, and the boards are severely rubbed and faded. The front board has an ink inscription, 'Volume the First', written in large letters, possibly by Austen herself, while the front pastedown endpaper has a pencil inscription by her sister Cassandra, 'For my Brother Charles'. Pasted to this endpaper is a scrap of paper with an ink inscription, also by Cassandra: 'For my Brother Charles. I think I recollect that a few of the trifles in this Vol. were written expressly for his amusement. C. E. A.' The notebook has ninety-two leaves, the first two unnumbered and the others paginated 1–180 by Austen.⁷

'Volume the Second' is also a small quarto, bound in white vellum, now faded to yellow and heavily stained with ink. It was a gift from Austen's father, the Reverend George Austen; the contents page contains the phrase, in her hand, 'Ex dono mei Patris', one of the only Latin tags in her fiction or letters. Doody supposes

⁶ Elizabeth Jenkins suggests that the hand is later than that of 'Love and Freindship', written in 1790 when Austen was fourteen ('The Marriage Registers at Steventon', *Jane Austen Society Collected Reports 1949–1965* (London: William Dawson, 1967), pp. 294–5).

⁷ Page 167 is misnumbered 177, and page 175 is unnumbered. The first two unnumbered pages contain a list of contents, the third is blank, while the fourth contains the dedication of the first item, 'Frederic and Elfrida'.

Cambridge University Press
 978-0-521-82420-0 - Jane Austen: Juvenilia
 Edited by Peter Sabor
 Frontmatter
[More information](#)

Introduction

that George Austen had been ‘so pleased and entertained with the material already appearing in *Volume the First* that he supplied the finer notebook as an encouragement to further productions’.⁸ The front board has an ink inscription, ‘Volume the Second’, in Austen’s hand, while the spine contains what might be the same words, in barely legible lettering. The front pastedown endpaper has a pencil inscription by Cassandra, ‘For my Brother Frank, C. E. A.’, and the same words are inscribed in ink, on a scrap of paper pasted to the endpaper. ‘Volume the Second’ is the longest of the notebooks, with 264 pages paginated by Austen. The pagination was made after twelve leaves had been cut out with scissors, apparently by Austen herself, leaving stubs in each case.⁹ Some of the missing pages, such as those at the end of the notebook, were probably blanks, thriftily recycled for use elsewhere; others, such as the leaves in ‘Letter the second’ and ‘Letter the fourth’, seem to have been removed because they were spoiled.¹⁰ The contents page, in Austen’s hand, shows that no pieces are missing, and there are no breaks in the text in any of the volume’s nine items.

‘Volume the Third’, another small quarto, bound in vellum-covered boards, is the shortest of the notebooks, with 140 pages, the majority paginated by Austen. The contents page is signed ‘Jane Austen – May 6th 1792’. On the inside front cover is a pencil note in the hand of Jane’s father: ‘Effusions of Fancy by a very Young Lady consisting of Tales in a Style entirely new’. The front board has an ink inscription, ‘Volume the Third’, in Jane Austen’s hand, while

⁸ Margaret Anne Doody, intro. to *Catbarine*, p. xvi.

⁹ The missing leaves are between pages 64 (the end of ‘Love and Freindship’) and 67 (the beginning of ‘Lesley Castle’: one leaf missing); 186 (the end of ‘The History of England’) and 187 (the dedication to ‘A Collection of Letters’: two leaves missing); 200 (near the end of ‘Letter the second’) and 201 (three leaves missing); 212 (the second page of ‘Letter the fourth’) and 213 (one leaf missing); and after 252 (five leaves removed from the end of the notebook).

¹⁰ B. C. Southam notes that the stub between the second and third pages of ‘Letter the fourth’ ‘shows the beginning of words’ and believes that the missing sheet ‘was certainly completely written on both sides’ (‘Note on the Missing Sheets’, in *Volume the Second*, ed. Southam (Oxford: Clarendon Press, 1963), p. 210).

Cambridge University Press
978-0-521-82420-0 - Jane Austen: Juvenilia
Edited by Peter Sabor
Frontmatter
[More information](#)

Introduction

the spine bears the mysterious inscription 'aft. 18', possibly by her and possibly standing for 'after 18'. On the first page, in Cassandra's hand, is the inscription 'for James Edward Austen', son of Austen's brother James. The word 'Leigh' was later inserted after 'Austen' in a different hand, evidently not before 1837, when James Edward Austen added 'Leigh' to his surname. Both items in 'Volume the Third' – 'Evelyn' and 'Catharine' – are unfinished, and both have continuations by James Edward, who completed 'Evelyn' and twice attempted, unsuccessfully, to complete 'Catharine'; see Appendix E below.

As Austen's favourite nephew and a would-be novelist himself, James Edward Austen-Leigh used his knowledge of his aunt to produce a first-hand account, *A Memoir of Jane Austen*, published in December 1869. In a second edition of 1871, he attempted to date Austen's early writings, using clues provided by his sister Caroline Austen. According to Caroline, in Austen's final months, after her move to Winchester in May 1817, 'she sent me a message to this effect, that if I would take her advice I should cease writing till I was sixteen; that she had herself often wished she had read more, and written less in the corresponding years of her own life'.¹¹ Caroline, born on 18 June 1805, was eleven when Austen moved to Winchester and had just turned twelve at the time of Austen's death in July 1817. This suggests, as Austen-Leigh noted, that Austen began writing her juvenilia before her own twelfth birthday, in December 1787. From the spring of 1785, Austen, together with Cassandra and their cousin Jane Cooper, attended the Abbey House School, Reading, returning to her family home in Steventon before the end of 1786. The earliest of the juvenilia were probably written shortly after Austen left school, and subsequently copied into the first of the manuscript notebooks. The three volumes are not, however, ordered chronologically, and as Brian Southam conjectures,

¹¹ James Edward Austen-Leigh, *A Memoir of Jane Austen and Other Family Recollections*, ed. Kathryn Sutherland (Oxford: Oxford World's Classics, 2002), p. 42.

Introduction

'it looks as if Jane Austen entered fresh material into whichever of the three notebooks was most conveniently to hand'.¹²

Each of the manuscript volumes contains dates provided by Austen herself. In 'Volume the First', three pieces dedicated to her niece Anna – 'A fragment—written to inculcate the practice of Virtue', 'A beautiful description of the different effects of sensibility on different minds' and 'The Generous Curate' – are dated 2 June 1793, and after the final item, 'Ode to Pity', Austen wrote 'End of the first Volume June 3d 1793'. Most of the other items in the volume can be dated at least conjecturally. All but one, 'The Three Sisters', are written in a relatively childish hand, and probably belong to the years 1787 to 1790. The following table provides tentative dates; for justifications, see the explanatory notes for each item:

	'Volume the First'
1787	'Edgar and Emma', 'Amelia Webster', 'Frederic and Elfrida'
1788	'Sir William Mountague', 'Memoirs of Mr Clifford', 'The Mystery', 'The beautifull Cassandra' (after August), 'Henry and Eliza' (late December or early January 1789)
1789	'The Visit'
1790	'Jack and Alice', 'The adventures of Mr Harley'
1791	'The Three Sisters' (December?)
1793	'A fragment', 'A beautiful description', 'The Generous Curate' (all 2 June), 'Ode to Pity' (3 June)

Dating the contents of 'Volume the Second' is more straightforward. 'Love and Freindship' and 'The History of England' are both given precise dates by Austen: 13 June 1790 and 26 November 1791. 'Lesley Castle' can be conjecturally dated to spring 1792, while 'A Collection of Letters' probably dates from autumn of that year. The five short pieces dedicated to Fanny Catherine Austen

¹² Brian Southam, 'Juvenilia', in *The Jane Austen Handbook*, ed. J. David Grey (London: Athlone Press, 1986), p. 245.

Introduction

that conclude the volume were probably written between January and June 1793. The following table provides tentative dates:

‘Volume the Second’	
1790	‘Love and Freindship’ (13 June)
1791	‘The History of England’ (26 November)
1792	‘Lesley Castle’ (spring), ‘A Collection of Letters’ (autumn)
1793	‘The female philosopher’, ‘The first Act of a Comedy’, ‘A Letter from a Young Lady’, ‘A Tour through Wales’, ‘A Tale’ (all between January and June)

In ‘Volume the Third’, Austen dated the contents page: 6 May 1792. The first item, however, ‘Evelyn’, was probably written in late 1791, before being transcribed in the notebook, while the dedication to ‘Catharine’ is dated August 1792. The following table provides tentative dates:

‘Volume the Third’	
1791	‘Evelyn’ (November–December)
1792	Contents page (6 May), ‘Catharine, or the Bower’ (August)

The three manuscript volumes do not contain all of Austen’s early writings. In dedicating her dramatic sketch ‘The Visit’ to her brother James, Austen terms it ‘inferior to those celebrated Comedies called “The school for Jealousy” and “The travelled Man”’. No comedies with these titles are recorded. They could be mock-titles or they could be plays written by James for the Austen family’s private theatricals. But it is at least equally probable that Austen is referring jokingly to two of her own earlier comedies. She wrote, originally, that her aim was to ‘afford some amusement’ when ‘they [the three plays] was first composed’ (p. 61). She later changed the ‘they’ to ‘it’, referring to ‘The Visit’ alone, perhaps not wishing to reveal her authorship of earlier, now discarded comedies. Another dedication, that to ‘Lesley Castle’, also suggests the existence of lost writings. Here Austen tells her brother Henry: ‘I am now availing myself of the Liberty you have frequently honoured me with of

Cambridge University Press
 978-0-521-82420-0 - Jane Austen: Juvenilia
 Edited by Peter Sabor
 Frontmatter
[More information](#)

Introduction

dedicating one of my Novels to you' (p. 142). The remark is again ambiguous, and could refer to fiction that Henry had dedicated to his sister. A more probable reading, however, is that Jane Austen had previously dedicated 'Novels' to Henry, without caring to preserve them in her notebooks. Henry was, after all, Austen's 'favourite brother',¹³ and it seems unlikely that she would have waited until 1792 to dedicate one of her writings to him.¹⁴

Another possible early composition by Austen is a letter from 'Sophia Sentiment' in *The Loiterer*, a weekly periodical founded by her brother James at Oxford in January 1789 (see Appendix D below). First attributed to Austen on stylistic grounds in 1966, the letter, published in *The Loiterer* for 28 March 1789, has the characteristic verve and inventiveness of her youthful writings. The young Austen, who read contemporary fiction and drama voraciously, would have known *The Mausoleum* (1785), a comedy by William Hayley in which a character named Lady Sophia Sentiment appears.¹⁵ The ninth number of *The Loiterer*, in which the letter was published, was the first to be sold in Reading and advertised in the *Reading Mercury*, the newspaper circulating in Austen's North Hampshire. None of these points is conclusive in itself, but the overall case for Austen's authorship of the letter is strong. Austen was certainly a close reader of *The Loiterer*, and some parallels between contributions to the magazine and her early writings are noted in the explanatory notes below.¹⁶ Also possibly dating

¹³ William and Richard Arthur Austen-Leigh, *Jane Austen: Her Life and Letters, A Family Record* (London: Smith, Elder, 1913), p. 48.

¹⁴ See B. C. Southam, 'Jane Austen's Juvenilia: The Question of Completeness', *Notes and Queries*, 209 (1964), 180–1. The editors of the Pléiade edition of Jane Austen go further, contending that the notebooks are an anthology, containing only a small part of Austen's early writings (Pierre Goubert *et al.* (eds.), *Œuvres romanesques complètes* (Paris: Gallimard, 2000–), vol. I, p. 1093.

¹⁵ Austen acquired her own set of Hayley's works in April 1791; see David Gilson, *A Bibliography of Jane Austen*, rev. edn (Winchester: St Paul's Bibliographies, 1997), p. 442.

¹⁶ See also Walton Litz, 'The Loiterer: A Reflection of Jane Austen's Early Environment', *Review of English Studies*, new series, 12 (1961), 251–61; and Li-Ping Geng, 'The Loiterer and Jane Austen's Literary Identity', *Eighteenth-Century Fiction*, 13 (2001), 579–92.