



JANE
AUSTEN'S
FICTION
MANUSCRIPTS



VOLUME I



EDITED BY
Kathryn
Sutherland



OXFORD

Jane Austen's Fiction Manuscripts

VOLUME II

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VOLUME THE SECOND	

VOLUME THE SECOND

Add. MS. 59874, British Library, London

The manuscript takes its name from the inscription on the upper cover and spine of the notebook into which it is written (though the lettering on the spine is now scarcely legible). It is a fair copy, written out in Jane Austen's own hand, as a compilation of nine early compositions in a variety of genres: two brief epistolary novels ('Love and Friendship' and 'Lesley-Castle'); a spoof 'History of England', illustrated with thirteen coloured medallion portraits by Cassandra Austen; a 'Collection of Letters'; and five pieces entitled 'Scraps'. Austen used a ready-made bound blank stationer's notebook, a gift from her father: the head of the Contents page contains the wording '*Ex dono mei Patris*' in her hand. On the evidence of various internal dates, the contents appear to have been written between 1790 and 1793; the date '*June 13th 1790*' at the end of 'Love and Friendship' is the earliest provided by Austen herself for any of her writings. *Volume the Second* is the only one of Jane Austen's fiction manuscripts not to have been examined in any detail by R. W. Chapman and the only one for which he did not produce a separate scholarly edition. It was issued in 1922 under the title of its opening story 'Love and Friendship', with an introduction by G. K. Chesterton, making it the first of the teenage notebooks to be published. Chapman was not allowed sight of the manuscript until 1951, and he relied heavily on the printed text of 1922 when he included it in his volume of *Minor Works* (1954).¹ B. C. Southam prepared a transcription from the manuscript in 1963, with the permission of its then owner Rosemary Mowll, in an edition uniform with Chapman's earlier manuscript editions.² The notebook remained in family hands until late in the twentieth century.

Provenance

Jane Austen died in July 1817 and, by the terms of her will, her sister Cassandra inherited her manuscripts. In compliance with the pencil inscription at the head of the notebook's front (left) pastedown, '*For my Brother Frank | C.E.A.*', *Volume the Second* passed at Cassandra's death to their brother Francis or Frank (1774–1865). At his death it went to his daughter Fanny Sophia (1821–1904), and it remained in this branch of the family until 1977. In 1922, when it was first published, it belonged to Janet R. Sanders (1856–1946), born Janet Austen, eldest daughter of Frank's fifth son Edward Thomas. It then descended to Rosemary (or Rosa Mary) Mowll (1910–73), Sanders's niece and Frank's great granddaughter. When it was exhibited at the British Library in 1975–6 for the bicentenary of Jane

¹ *Love & Freindship and Other Early Works*, with a preface by G. K. Chesterton (London: Chatto & Windus, 1922). Letters in the Oxford University Press Archive show that Chapman negotiated unsuccessfully in 1924 to obtain sight of *Volume the Second* (*Love and Freindship*, as he calls it). Its then owner, Janet Sanders, was adamant in refusing him permission to see it. He had more luck with its later owner, Rosemary Mowll, who allowed him to examine it in February 1951, when he records 'I collated the MS of *Love & Freindship*—& found very little amiss.' (UP Archive, LOGE000025, 'Jane Austen's Novels'; and PBED013422, 'The Works of Jane Austen, Volume 6'.)

² *Volume the Second*, ed. B. C. Southam (Oxford: Clarendon Press, 1963).

Austen's birth, it was described as 'lent by Col. E. J. C. Spanton' (1913-93), Rosemary Mowll's brother.³ It was sold as Lot 298 at Sotheby's, London, on 6 July 1977, where it was listed as 'The Property of a descendant of Jane Austen' and 'the last manuscript of a complete and substantial work by Jane Austen that is likely to come on the market'.⁴ The British Library acquired it for £40,000.

The notebook

The manuscript is written into a shop-bought late eighteenth-century stationer's small quarto notebook, bound in full parchment over millboard. The parchment cover is faded to yellow and heavily stained with ink. Front and back boards have a blind tooled border formed with a double fillet. The fillet runs the length and breadth of the millboard, approximately 8 mm from the edges and crossing in the corners. The edges of the leaves are plain cut and sprinkled red, now worn. The text-block comprises nine regular quires of 16 leaves each originally folded from 72 half sheets. Quire 6 with 18 leaves has an extra bifolium and quire 7, with 14 leaves, is short one bifolium. These are probably mistakes by the binder. The three outermost leaves of both the first and ninth quires are used as pastedowns. The paper used comprises a single stock of handmade laid foolscap writing paper, with an undated watermark and countermark ('Pro Patria' and the royal cipher 'GR' within a circle). Twelve leaves have been cut from the manuscript leaving narrow stubs. In all but one case these are blank (one stub after f. 33, two after f. 93, three after f. 100, and five after f. 127). Folio 107 has traces of ink and is the only stub to be foliated, by the British Library in 1988 (foliation is dated '14/9/1988'). At this time the BL foliated the volume thus: front (left) board (foliated by BL as i), front (left) pastedown (foliated by the BL as ii and iii, being CEA's note on the manuscript (described below under 'The Manuscript') attached to the head of the left board); BL thereafter foliate the manuscript in Arabic numerals, beginning with the Contents page as 1. Attached to the back (right) pastedown is a modern BL label detailing foliation.

Dimensions: 202 × 165 × 27 mm (text-block 195 × 163 × 21 mm).

British Library foliation: iii + 127 leaves (including one foliated stub)

Collation: 133 quarto leaves (132 + 1 label); 1¹⁶ [+1 after 3] (*A-B*, ii-iii, 1-13), 2¹⁶ (14-29), 3¹⁶ [-5] (30-44), 4¹⁶ (45-60), 5¹⁶ (61-76), 6¹⁸ [-18] (77-93), 7¹⁴ [-1, 9-11] (94-103), 8¹⁶ [-4] (104-119), 9¹⁶ [-9, -13] (120-127, *X-Z*) where *A* = pastedown under the turn-in to the left board, *B* & f. ii = pastedowns to the left board, f. iii + a small label stuck to f. ii, the left pastedown, f. 107 = the cut stub of a lost leaf with a few traces of ink, *X-Y* = pastedowns to the right board, and *Z* = a pre-covering pastedown to the right board.⁵

³ *Jane Austen 1775-1817* (London: British Museum Publications Ltd, 1975), item 5.

⁴ JA had no descendants; the reference is to a descendant of her brother Frank. Sotheby's, *Catalogue of Valuable Autograph Letters, Literary Manuscripts, Historical Documents, and Literary Relics and Portraits* (London, 1977), p. 164. See also Gilson F3. A detailed catalogue record for *Volume the Second* can be found in the British Library's online manuscript catalogue <<http://www.bl.uk/catalogues/manuscripts/INDEX.asp>>.

⁵ For more information, see Andrew Honey's detailed physical description of the construction and present state of the notebook under 'Conservation Reports' in the Digital Edition.

The manuscript

The manuscript is written and corrected throughout in a variety of black-brown iron gall inks. The cover of the front (left) board has a large calligraphic inscription '*Volume the Second*' and flourish, in dark brown iron gall ink. There is a pencil inscription at the head of the left pastedown (f. ii by BL foliation) '*For my Brother Frank | C.E.A.*' and the same words are inscribed in brown iron gall ink ('*For | my Brother Frank | C. E. A.*') on a piece of off-white wove paper (130 × 58 mm) pasted to the left of this. The position and orientation of this scrap of paper have changed over time, probably after the manuscript was purchased by the British Library: a patch on the cover of the left board (f. i by BL foliation), originally protected by this piece of paper, has less surface dirt and shows the paper's original position, extending above the head edge of the left board and folded over as a label displaying annotation. A modern British Library label detailing the foliation is stuck to the pastedown of the right board. Two hands other than Jane Austen's are present in the notebook: that of her sister Cassandra Austen, in the signed original watercolour portraits of kings and queens in 'The History of England';⁶ and, beneath the dedication to 'Lesley-Castle' (p. 67), several lines in the hand of her fourth brother Henry ('*Messrs Demand & Co—please to pay Jane Austen Spinster | the sum of one hundred guineas on account | of your Humbl. Servant. | H T Austen. | £105: 0. 0*').

Volume the Second is the longest of the teenage notebooks, with 252 pages from an original 276 (24 having been cut out, leaving only stubs).⁷ The volume was paginated by Jane Austen from the second leaf (the first leaf, comprising the Contents page and its blank verso are unpaginated, described as [iv–v] in the pagination table below). She began her pagination with her dedication '*To Madame La Comtesse De Feuillide*' as page 1. The pagination runs continuously from p. 1 to p. 64. Then a stub indicates a leaf removed [p. 65–p. 66] and the pagination continues p. 67–p. 252, with the small mistake and correction of page 110, originally miswritten as 111. There are further leaves removed after p. 186 (2 leaves), p. 200 (3 leaves), p. 212 (1 leaf), and p. 252 (5 leaves), making five stubs at the end of the notebook. With one small exception, none of these excisions affects the pagination. The small exception is after p. 200, where after the remaining three stubs the next page is numbered 205. This stands uncorrected even though the following page is numbered correctly as 202. In the pagination table below, the erroneous p. 205 appears as [p. 201]. The number of lines of writing per page varies between eleven and twenty-five.

Pagination and physical structures as they are recorded in this edition: front (left) board; front (left) pastedown; f. iii (CEA's attached note); [p. iv]–[p. v]; p. 1–p. 64; [p. 65–p. 66,

⁶ Suggestions for originals copied by Cassandra include Henry Bunbury's satiric prints 'Recruits' (1780) and 'The Relief' (1781), used for the images of Edward IV and Henry V respectively (partially identified in *The History of England*, ed. Jan Fergus, and others (Edmonton: Juvenilia Press, 1995), pp. ii–iv). More recently, it has been argued that some of Cassandra's medallion portraits may have been drawn from members of JA's family (in *Jane Austen's 'The History of England' & Cassandra's Portraits*, ed. Annette Upfal and Christine Alexander (Sydney, Australia: Juvenilia Press, 2009), pp. xvii–xxi), a view strongly opposed by Deirdre Le Faye in *News Letter*, 34 (The Jane Austen Society, March 2010), 19–20. Le Faye argues instead for further connections with popular prints of the day.

⁷ Both B. C. Southam and Peter Sabor miscount the pages: Southam miscounts as 254 (that is, JA's own pagination from 1–252 + the opening blank leaf), ignoring the fact that pp. 65–6 were removed after pagination; and Sabor offers an inexplicable '264 pages paginated by Austen' (*Volume the Second*, ed. Southam, p. vii; *Juvenilia*, ed. Peter Sabor, The Cambridge Edition of the Works of Jane Austen (Cambridge: Cambridge University Press, 2006), p. xxvi).

the stub of removed leaf]; p. 67–p. 200; [p. 201]; p. 202–p. 252; [5 stubs]; back (right) pastedown; back (right) board; spine.

Composition

There is considerable coherence to the writings assembled in *Volume the Second*, giving it a claim to be the most finished of the three teenage volumes. Individually and together, the pieces show a sustained and particular sensibility, different in tone from the experimental range and ultimate disorder of *Volume the First*, and more successfully accomplished than the contents of *Volume the Third*. Two items are dated at their conclusion: 'Love and Friendship', 'June 13th 1790'; and 'The History of England', 'Saturday Nov: 26th 1791'. The letters forming 'Lesley-Castle', placed between these two items, are dated internally, from 'Jan^y 3^d 1792' to 'April 13th', breaking any smooth chronological ordering of the items in the notebook. 'Collection of Letters', which follows 'The History of England', is dedicated 'To Miss Cooper', a childhood friend and cousin, who was married at Steventon on 11 December 1792 and became Mrs Williams. Finally, 'Scraps' is dedicated to a niece, 'To Miss Fanny Catherine Austen', born 23 January 1793. If these dates are clues to composition, as seems likely (and not transcription), then they suggest the notebook's contents were composed when Austen was between 14 and 17 years old. A date or dates for the transcription (if distinct) is more difficult to secure, though it seems likely that the bulk of the manuscript was copied out before she began writing into *Volume the Third*, an activity she dates 'May 6th 1792'. In other words, it is possible that for most of the items composition and transcription were not separated by much more than months.⁸

The missing twelve leaves may offer some clues to the transcription of material into the notebook, because their removal affects Austen's pagination in inconsistent ways, suggesting that she numbered some sections of her manuscript before excision and some afterwards.⁹ Thus the missing leaves hint at the possible overlapping of composition (or growth) and transcription. The first missing leaf [pp. 65–66] follows the end of 'Love and Friendship' (at p. 64) and precedes the opening of 'Lesley-Castle' (at p. 67). Since it makes a gap in pagination it suggests the loss of actual material—perhaps a false start or a change of intention in the ordering of items.¹⁰ After all, 'The History of England' is dated as preceding 'Lesley-Castle', but in subject and spirit and even fictional location 'Love and Friendship' and 'Lesley-Castle' might be argued to belong together. Between the end of 'The History of England' (p. 186) and the dedication to 'Collection of Letters' (p. 187), two leaves are missing; in this case pagination runs uninterrupted across the gap, suggesting a difference in the timing of their removal, though offering no clue as to what these pages may have contained. The three leaves cut out between p. 200 and [p. 201] occur towards the end of 'letter the second' of 'Collection of Letters', and since there is no break in the text of the letter nor change in hand or ink, it seems likely they were removed at the time

⁸ For a contrary view, see *Volume the Second*, ed. Southam, p. ix: 'From these variations [in JA's script] we can judge that the entries were made at intervals, over a period of some years.'

⁹ Sabor's suggestion that 'pagination was made after twelve leaves had been cut out with scissors' needs some amendment (*Juvenilia*, p. xxvi).

¹⁰ Chapman suggested (*Minor Works* (1954), p. 2) that this missing leaf may have carried a title to 'Lesley-Castle', a view that Southam rejects in *Volume the Second* (1963), 'Note on the Missing Sheets', p. 209.

of transcription, perhaps because they were spoiled.¹¹ Such a substantial excision may also suggest that, in this instance at least, composition and transcription were not totally distinct activities. The same explanation might stand for the later excision of a single leaf in 'Letter the fourth' (f. 107 between p. 212 and p. 213), which is the only stub to show traces of ink. The missing five leaves, removed from the end of the notebook (after the final written page, p. 252) offer no clues. Austen's pagination for each item, including 'Lesley-Castle', on the opening Contents page, concurs with the order of the notebook as it stands, suggesting that she probably filled this in at a late stage.

¹¹ This is Southam's suggestion (*ibid.*, pp. 209–10).

