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A Life Among the Manuscripts

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Looking back over the fifty years I have given to the study of Jane Austen's manuscripts, to this day I can remember the very moment when this academic preoccupation, until then an art of somewhat desiccated scholarship, was transformed into a living and lifelong devotion.

The place – the dining room of Cold Blow Farm – remains vividly before me: an oak beamed room in an old farmhouse near the ancient town of Walmer, just south of Deal on the coast of East Kent. And placed at one end of that farmhouse table, a long polished table, was the object of my visit, a small quarto volume, measuring about 6 and a half inches by seven and a half – this treasure brought from its place of safekeeping in the local bank. The binding of white velum, much handled over the years, was somewhat discoloured but the words “Volume the Second” could be clearly made out across the front cover and were written once again, in a cramped hand, across the spine. And the hand, cursive and graceful, as I saw at a glance, was Jane Austen's own. It was the sight of this book, my reading of it, and the conversations around it in the days that followed, that changed me from dutiful student into Janeite devotee, a transformation I have never regretted.

My journey to Cold Blow Farm in the spring of 1960 had brought me from Oxford, where I was studying under the guidance of Mary Lascelles of Somerville. It was to her that I owed my attention to the manuscript. When I arrived in Oxford in 1958 as a graduate student, it had been with the aim of preparing a thesis on Jane Austen's style. Miss Lascelles gently detached me from that ambition, pointing to a job as she put it, needing doing a collective account of the literary manuscripts. Such a survey was needed, Miss Lascelles said, because while Dr. R. W. Chapman, the editor of the Oxford Jane Austen (1923) – an edition of the novels that has provided the bedrock for all subsequent scholarship – had also edited individual editions of the manuscript works, he had never produced such an overview. It was with this larger task in hand that I undertook my pilgrimage to Cold Blow Farm, for here was the only remaining manuscript that Chapman had never edited: *Volume the Second*.

The manuscript was, moreover, still in the hands of the family. Up to this point in my research, I had only been able to read the manuscripts in great institutional libraries: *Volume the First* in the Bodleian Library at Oxford, *Volume the Third* in the British Museum Library in London, *Sanditon* in King's College Library in Cambridge, *Lady Susan*, *Plan of a Novel*, and the opening pages of *The Watsons* were held at the Pierpont Morgan Library in New York and, as it was before the days of travel grants, I had to make do with microfilm. But here at Cold Blow Farm, for the first time was able to encounter the real thing: Jane Austen's ink on the

page, her fine copperplate hand before me. I was reading, furthermore, in an Austen home, the home of the manuscript's owner. Mrs. Rosemary Mowll, a great great-niece of the author herself. It was an informal and homely setting, the very place for these little stories and hilarious "Scraps", entertainments that Jane Austen had collected and entered into this book to read aloud for the entertainment of the family circle. The intimacy of the scene was conjured up in the words of her brother Henry: "Her own works, probably, were never heard to so much advantage as from her own mouth; for she partook largely in all the best gifts of the comic muse."¹

Most of all the contents of *Volume the Second*, I was looking forward to seeing Jane Austen's satire on the style of popular historical writing: her *History of England* "from the reign of Henry the 4th to the death of Charles the 1st." In this work "By a partial prejudiced, & ignorant Historian," she tells us, "There will be very few Dates..." Her unconcealed partiality and prejudice are wholly on the side of the house of Stuart – this, a direct attack upon the many abridged versions of Oliver Goldsmith's *History of England* (1764), itself notoriously partial and prejudiced against the Stuart cause. Jane Austen's *History* provides pen portraits of her chosen monarchs, often including their wives, supporters, and enemies. The descriptions are casual and slangy, written in the manner of any hack novelist. Of Henry IV "it is to be supposed that Henry was married, since he certainly had four sons", of Henry VI, "I cannot say much for this Monarch's Sense", of Henry VIII, "The Crimes and Cruelties of this Prince, were too numerous to be mentioned", of Charles, "This amiable Monarch" whose enemies "would make too long a list to be written or read." Cassandra, too, contributed to the entertainment. Jane Austen's first and most sympathetic illustrator, she provided thirteen sharply drawn medallion portraits – some of them cartoon-like caricatures, all of them coloured and captioned – to head each of the entries. These distant historical figures are garbed in the fashions of the 1790s: heroic and handsome, "Henry the 5th is clad in the full dress of a naval officer, a tribute to her sailor brothers Francis and Charles; the roguish and moustachioed "Henry the 8th wears a *bonnet rouge*, the headgear of revolutionary mob in France of this time; "Elisabeth", sharp nosed and sharp chinned, is elaborately begowned, and her elaborate fringe of curls is capped by a towering plume of feathers and flowers; and "Mary Q of Scots," sweet looking and demure, is romantically swathed in a virginal white headdress and shawl. These graphic portraits catch the essential spirit of her sister's characters-in-prose.

I was also keen to see *Love and Friendship*, the other early masterpiece in *Volume the Second*. This was Jane Austen's burlesque on sentimental fiction – popular reading in the 1790s – with its cast of emotional heroines, their excessive sentiments and tender sensibilities flamboyantly displayed in successive hysterics, faintings, and torrents of tears. For the young children of the family Jane Austen conducted a vein of playful and hilarious nonsense; for the older children and grown-ups she provided an allusive and sophisticated satire.

But my purpose in coming to Cold Blow Farm was not just to enjoy reading these works in Jane Austen's own hand. At a more mundane level, the serious aim of my mission was to make an accurate transcription of the entire manuscript, 252 pages, according to Jane Austen's own numbering, to establish a true text and record of everyone of Jane Austen's revisions, cancellations, and changes. In truth, of the 270 alterations I recorded many were trivial or of small significance: words cancelled, missing words inserted, spellings corrected, "too" changed to "two," "us go immediately" replaced by the more naturally colloquial "no time to be lost." Some, however, were of more importance. Sometimes Jane Austen had second thoughts during the process of copying, and passages were cancelled, and on the Contents page, the distinctive spelling of "Love and Freindship" had been altered to "Love and Friendship" (although, with the "ie" and "ei" spellings not yet stabilized, Jane Austen was happy to use both and to leave

“ei” unchanged in the actual title of this piece).² That the manuscript was relatively clean come as no surprise to me. Like its companions, volumes the *First* and *Third*, *Volume the Second* was not a new composition. Instead, it was the gathering of her early writing; pieces dated and originally written between 1790 and 1793 (when Jane Austen was between fourteen and seventeen), which she entered later into this manuscript notebook as fair copies. Together with the other notebooks, it made up a collected (and we think, almost complete) edition of her juvenilia, their mock pompous “Volume” titles a mild joke on the standard three-volume set in which contemporary novels were published.

My own somewhat mechanical task of transcription held me totally immersed. So, it came as a great relief that from time to time during the day Mrs. Mowll would appear with a cup of coffee and a biscuit or a slice of cake. It was on these occasions that she told me something of the manuscript’s history and its passage down through the family. Some of this was evident from the book itself. The very first words on the first page, “*Ex dono mei Patris*” – “A Gift to me from my Father” – proudly announced the manuscript book’s origin, while on the endpaper inside the front cover, many years later, Cassandra pencilled “For my brother Frank, C.A.A.” (Admiral Francis Austen), an instruction repeated, this time in ink, on a scrap of paper pasted to the endpaper inside the back cover. This “ticketing,”³ as Cassandra called it, ensured that at her own death, in 1845, its path within the family was already established. Mrs. Mowll explained to me that Francis Austen then left *Volume the Second* to his youngest daughter, Fanny (Frances-Sophia)-remembered rather ingloriously for having destroyed all Jane Austen’s letters to her father’s first wife, Mary Gibson, at the time of his death in 1865, a clearance she carried out without consulting anyone.

At the time of her own death, unmarried, in 1904, Fanny was living with her brother, Reverend Edward Thomas Austen, Mrs. Mowll’s grandfather. Edward, the ninth of Francis’s eleven children – was the rector of Barfreestone, a village only ten miles or so inland from Walmer. The longest lived of his generation, Edward Austen survived into the twentieth century, dying in 1908 at the age of passed to his eldest daughter, Janet Rose Austen (Mrs. Sanders). As Mrs. Sanders’s younger sister Mary Jane Austen (Mrs. Spanton) predeceased Mrs. Sanders, who died in 1946 at the age of ninety, the manuscript then came directly to Mrs. Spanton’s daughter, Mrs. Mowll. Thus, kept securely within this strict line of inheritance, the manuscript, regarded as a precious family heirloom, had remained throughout in Austen hands.

The secure provenance also helped to dissolve a mystery: of the original 264 pages, each numbered by Jane Austen, it was obvious from the jugged stubs remaining that twelve had been cut out with scissors. This weighed on my mind as I recalled that in the nineteenth century misguided acts of generosity had led to Jane Austen’s signature, cut from letters, ending up in autograph albums. These pages must have been blank, since no items were missing from the contents list. Furthermore, since the manuscript had remained secure in the family guardianship since the day it left Jane Austen’s hands, I could feel satisfied that it had remained intact.

The manuscript had been kept secure at the price of accessibility. It was a guardianship that the Austen’s did not take lightly: for many years the quasi embargo had been maintained on the publication of the juvenilia. In the *Memoir of Jane Austen* (1870), James Edward Austen-Leigh judged “it would be as unfair expose preliminary processes to the world, as it would be to display all that goes on behind the curtain of the theatre” and let it be known that “The family have, rightly, I think, declined to let these early works be published,”⁴ although this position was relaxed very slightly in the expanded *Memoir* (1871), where Austen-Leigh presented *The*

Mystery, a comic playlet from *Volume the First* alongside other material from the later manuscripts.

With the passage of time and the rebirth of interest in Jane Austen following the Great War, these sensibilities faded, and Mrs Sanders decided it would be right for *Volume the Second* to see the light of day. With the help of London's leading literary agent, A.P. Watt & Son, arrangements were made for its publication in 1922 by the Chatto & Windus publishing house.⁵ The title page was highly descriptive: *Love and Freindship and Other Early Works Now First Printed From the Original MS. By Jane Austen*. It was an elegant little book, decoratively bound. Facing the title page, beneath the tissue interleaving, was a frontispiece reproduction of the manuscript title page for *The History of England*. This showed to good effect the full flourish of and cursive elegance of Jane Austen's penmanship. Also on that page was Jane Austen's dedication, "To Miss Austen, eldest daughter of the Rev George Austen." This tribute to her sister was particularly appropriate, for twelve of Cassandra's thirteen medallion portraits for *The History of England* were reproduced in full colour on the endpapers.

Also mentioned on the title page was the "Preface by G. K. Chesterton." Chesterton had already announced himself a fervent admirer of Jane Austen, incredible lost i."⁶ In his preface, Chesterton seized upon the essential value of this material, placing the young Jane Austen in a comic tradition from Cervantes to Dickens. He greeted the title work, *Love and Freindship*, as a literary extravaganza "to laugh over again and again as one laughs over the great burlesques of Peacock and Max Beerbohm." The discovery of the manuscript was, he wrote, "more than the discovery of a document; it is the discovery of an inspiration," revealing "the psychology of the artistic vocation." The young writer possessing an "instinct for the intelligent criticism of life." He saw this as "the first of reasons that justify a study of her juvenile works."⁷

Not surprisingly, the book was an instant success. In America the book occupied lead position on the front page of *The New York Times Book Review*; where Zona Gale opened with a ringing declaration: that "Henceforth the book was "a part of literary experience."⁸ In the *New Statesman* Virginia Woolf celebrated the presence of a true writer.: "She is writing for everybody, for our age, for her own; she, in short, is writing"; and she heard snatches "of music," the sound of Jane Austen "trying over a few bars the music for *Pride and Prejudice* and *Emma*."⁹ The following year, Woolf returned to *Love and Freindship*. She found the title work "astonishing and unchildish," an "incredible" work for a girl of fifteen, in whose style she again hailed a rue writer: "One hears it in the rhythm and shapeliness and severity of the sentences."¹⁰

In his review for *The Times Literary Supplement*, R.W. Chapman greeted the 1922 Chatto volume sourly, describing it as "the present act of espionage or exhumation" and he added – with a hint (for those in the know) toward his professional standpoint – "We should be sorry to have been responsible for this publication."¹¹

This takes me to the second strand in his story. For beyond my personal encounter at Cold Blow Farm, there lie the outline of a wider drama, involving Chapman's pursuit of the malnuscrypt — an engagement going back a further thirty ears, into the 1920s, and leading eventually to his own visit to Cold Blow. The common interest was the link that brought the two of us together: he as the doyen of Austen studies, myself as an eager student seeking lhis advice and setting forth.

In the 1920s, Chapman was engaged in establishing his reputation as the world's leading Austen scholar. His own complete Oxford edition of the novels was far advanced and it was soon in his mind to add a further volume, a volume six to include all the surviving manuscript works¹² – in short, he wanted to publish his own authorized version of *Volume the Second* along with the other works of juvenilia, and to do this he needed to consult the original manuscript. With volume six on his mind he opened his inquiries into the copyright status of the 1922 Chatto text of *Volume the Second*. He thought the opinion of a certain F. D. MacKinnon, who, unaware of Cassandra's note that assigned the manuscript to Francis, instead followed the wording of her will and gave his opinion that Chatto possessed no copyright, and that the right to publish rested with the line of Charles Austen, to whom Cassandra had left the body of manuscripts. As a consequence, Chapman and MacKinnon seem to have gone off on a wild goose chase, seeking the line of descent from "the last surviving of Cassandra's three executors (Edward Knight, Junior),¹³ a turn of events that Jane Austen, and after her, Trollope, would have turned into high comedy.

In the autumn of 1931, while he was gathering copies of Jane Austen's letters, Chapman returned again to his planned volume six, what he described as "a volume of the Fragments and Minor Pieces."¹⁴ On the question of including the text of *Volume the Second*, he wrote to the agent of the first 1922 edition, Watt, to ask "if the MS would be available for verification? It is I think the only Jane Austen MS I have not examined with these eyes."¹⁵ After consulting Mrs. Sanders, there came a dusty answer communicated by Watt in Mrs. Sander's own words:

The MS. "LOVE AND FREINDSHIP" is too frail to be used, some of the pages being almost loose from the binding and the paper is in very delicate state, this is my first reason, there would have been others, such as insurance.

I am sorry to disappoint Dr. Chapman.¹⁶

Indeed, Chapman was disappointed. He would be willing, he answered, to agree to a royalty. "If I could be sure of my text-which one can only be, by ocular demonstration." He concluded his letter with what could be understood to be a lightly veiled threat, that unless he had "an opportunity to verifying the text "his "desire to include it in a collection is very much weakened."¹⁷ But Mrs Sanders stood firm. Watt informed Chapman that while regretting to disappoint him, "she has quite definitely decided that she cannot allow you to collate the original MS. Did his still want to include *Love and Freindship* in his volume six?¹⁸

Chapman was piqued by this response. Hitherto, other members of the family had seemed only too happy to grant him access to their Austen papers and to allow publication by Oxford. Now he was meeting what he described in his brief reply to Watt as "Mrs. Sander's obduracy," leaving "the plan of a collection very much less attractive to me than it was,"¹⁹ At this point, Chapman faced frustration on another front. He was left nursing the suspicion that his plans for volume six were in danger of being scuppered. There was news of the publication of a rival *Minor Works* volume ahead of his own, to be published by J. M. Dent & Sons, and to be edited by Reginald Brimley Johnson, an enthusiastic and enormously prolific scholar-amateur. This impending threat, he wrote to R. A. Austen-Leigh, "Stung" him "to fury..."²⁰

Whatever Dent and Brimley Johnson had in planning, the volume that eventually appeared in 1934 – *Sanditon and Other Miscellanea* (*The Watsons*, *Lady Susan*, and one of the "cancelled" chapters of *Persuasion*) – was no threat. Hence the field remained open for Chapman's *volume six*, a project that was revived in 1948 at the suggestion of Geoffrey Cumberlege, Oxford's London publisher. He renewed his search for the manuscript of *Volume*

the Second, which he believed, wrongly as it turned out, to be in America.²¹ Accordingly, the press approached Harvard, Yale, and Princeton universities on his behalf. Then the press got the idea that the family had sold the manuscript. In point of fact, with the death of Mrs Sanders it had passed on directly to her niece, Mrs. Mowll, and remained securely in England.

And so it was with Mrs. Mowll's agreement, that at long last, in 1951, Chapman was able to see the manuscript for himself at Cold Blow, visiting the farm on a winter's afternoon and leaving in a snowstorm. With so brief a visit, Chapman confessed that he was able to do no more than carry out "a cursory collation" of the manuscript and he "detected little more in the edition of 1922 than a few trifling misprints."²² He made these corrections to the 1922 text, thus completing his own edition of the so-called *Minor Works*, the long-delayed volume six, published by Oxford in 1954.²³

It was five years after this, only a few months before his death in April 1960, that I consulted Dr. Chapman on a number of manuscript questions. With great kindness and patience he answered me from his hospital bed. Regarding the manuscript of *Volume the Second*, he referred to Mrs. Mowll's hospitality in giving him and his sister lunch and leaving them alone with the manuscript "for a long afternoon", and he suggested that I not bother Mrs. Mowll, "who has taken trouble enough."²⁴ Rightly or wrongly, as readers will have gathered, I went against his advice, and it was as a result of Mrs. Mowll's kindness that I was able to finally supply Oxford with the fully collated text first envisioned by Chapman, one that recorded all the changes to the manuscript and described its principal features. This was duly published by Oxford in 1963. I was also able to treat *Volume the Second* thoroughly in my thesis, published by Oxford in 1964 and the title *Jane Austen's Literary Manuscripts: A Study of the Novelist's Development through the Surviving Papers*. And I felt that my debt of gratitude to Dr. Chapman, the founding father of Austen scholarship, could be repaid, if only belatedly and in part, when the press invited me to revise his edition of the *Minor Works* volume, his beloved volume six. In this new edition, 1969, the original, faulty 1922 Chatto text of *Love and Friendship* was replaced – now employing Jane Austen's own designation – by *Volume the Second*.

It only remains to say that on Mrs. Mowll's death in 1973, the manuscript passed to her brother, Colonel E. J. C. Spanton. It then appeared in the Sotheby's London book sale catalogue for July 6, 1977, as lot number 298, "*The Property of a descendant of Jane Austen*." On behalf of the British Library, the manuscript was purchased by Bernard Quaritch Antiquarian Booksellers, for £40,000, and is now to be found in the Library's Manuscript Catalogue as Add MS 59874. Fifteen years later, *Volume the Third* too made its final appearance at auction, at Sotheby's New York, the property of the British Rail Pension Fund. On September 28, 1988, it was bought, after some fierce bidding, on behalf of the British Library for \$224,000.²⁵ It was a purchase that sharpened Britain's sense of its precious yet dwindling literary heritage. That the manuscript was now destined to stay on this side of the Atlantic was an occasion for national celebration – a mood of thanksgiving captured in the words of Michael Borrie, the British Library's Keeper of Western Manuscripts: "It is particularly gratifying that all three volumes of Jane Austen's 'Juvenilia' are now preserved in this country."²⁶ Assuredly, Jane Austen would have said "Amen" to that.²⁷

Notes

¹ Henry Austen, "Biographical Notice of the Author," dated December 13, 1817, preface to the first edition of *Northanger Abbey and Persuasion* (1817), in the Oxford edition, p. 7.

² All these features are detailed in my Oxford edition of *Volume the Second*, 1963.

³ See her letter to Charles Austen, written from Chawton, May 9, 1843, in which she names him as "residuary Legatee," describes her effects and to whom within the family they should be distributed on her death. The final sentence reads: "And as I have leisure I propose ticketing some of the other articles I have named" (Jo Modert, *Jane Austen's Manuscript Letters in Facsimile*, 1990, p.xxi).

⁴ James Edward Austen-Leigh, *Memoir of Jane Austen* (1870), 0.61

⁵ Published in London on June 12, 1922, it was reprinted in the same month and again in July, with a fourth printing in January 1923 and a further two printings in 1929. The American edition, published by the Frederick A. Stokes Company, New York, in 1922, met with equal success, with four printings. Nor was it any surprise to find the book widely reviewed in academic journals, including the *Yale Review*, and in the literary and cultural weeklies. These included, in London, *The Times Literary Supplement*.

⁶ In Edmund Clerihew Bentley, *Biography for Beginners* (1905). Unpaginated. The Austen clerihew is sometimes attributed to Bentley.

⁷ Jane Austen, *Love and Freindship and Other Early Works* (1922), Preface, pp.xi, xiv.

⁸ *The New York Times Book Review*, September 17, 1922, p1

⁹ Virginia Woolf, review of *Love and Freindship*, *New Statesman*, July 15, 1922, vol.xiv, pp 419-20.

¹⁰ Virginia Woolf, "Jane Austen at Sixty," *Nation and Athenaeum*, December 15, 1923, p433.

¹¹ R.W.Chapman, *The Times Literary Supplement*, June 15, 1922, p 393.

¹² There were, of course, six novels, but volume five was a double volume containing the two shorter novels, *Northanger Abbey* and *Persuasion*.

¹³ Frederick Page, senior Oxford University Press editor at the London office, to R.W. Chapman, March 11, 1924.

¹⁴ RWC to Watt, September 19, 1931. Regarding his work on Austen's letters, Chapman's hand may have been forced by the announcement of a first "collected edition" of forty-four letters (already available elsewhere), also published in London in 1925, under the editorship of Richard Brimley Johnson.

¹⁵ Ibid.

¹⁶ Watt to RWC, October 23, 1931.

¹⁷ RWC to Watt, October 26, 1931.

¹⁸ Watt to RWC, November 3, 1931.

¹⁹ RWC to Watt, November 4, 1931.

²⁰ RWC to R. A. Austen-Leigh, November 4, 1931. One can understand Chapman's annoyance. Richard Brimley Johnson was an established presence in the Austen world long before him. Johnson's Dent edition of 1892 (reused in other Dent editions in 1898 and 1899) was the first to be prepared with any regard to textual issues, returning, as he put it, to "the text of the last editions revised by the author" (vol. 1. P 1x). In 1902, Johnson published his won Hampshire edition, issued in New York in 1903 by Putnam's. Textually, however, the Hampshire edition took a step backward, for Johnson announced that "There has been no attempt to retain the author's antique and often careless spelling..." Phenomenally industrious, Johnson followed the Hampshire edition with the lavish Old Manor House edition published in New York Holby in 1906, and republished, also in 1906, both as the Chawton edition and as the Manydown edition, in 1907 as the illustrated Cabinet edition, in 1912 as the Winchester 3edition, and again in 1915, all these variations and recycling's published in America. In 1906, Johnson was also the editor of the enduring Everyman editions of the novels, all of them published in London by Dent and in New York by Dutton. Moreover, Johnson's name was also attached to a considerable number of other books and editions (over three hundred literary items are listed under his name in the British

Library catalogue), and it is hardly surprising to find Agnes Repplier, the prominent American essayist and critic, opening her review of Johnson's *Jane Austen*, 1930, with a tribute that must have riled Chapman: "No man living knows more, or as much, about Jane Austen as does Mr Johnson" (*Commonweal*, May 13, 1931).

²¹ This confusion may have arisen because one branch of the Austen-Leigh family had settled in North America: in 1910 Lionel Arthur Austen-Leigh (who was later to inherit *Volume the Third*) went to live in Victoria, British Columbia, where his family settled.

²² R.W. Chapman, *Minor Works* (1954), p. 2.

²³ In fact, as late as mid-1950, Chapman had been anticipating earlier publication. *The Times* report of the July 1950 annual general meeting of the Jane Austen Society noted Chapman's announcement that the volume was due for publication "early in 1952, or even perhaps before that time." As he also said that he would be "glad to know about any scrap of prose or verse written by Jane Austen at about 17," he may have hung on, hoping for such late discoveries to come in. (*The Times*, July 10, 1950).

²⁴ RWC to Brian Southam, August 26, 1959.

²⁵ Twelve years earlier, *Volume the Third*, "The Property of the late Lionel A. Austen-Leigh," had been sold at Sotheby's and purchased by "Maxwell" for £30,000 (Lot 172, December 14, 1977).

²⁶ *The New York Times* September 28, 1988.

²⁷ Material from Oxford University Press archives is reprinted by permission of the secretary to the delegates of Oxford University Press, and for archival advice and assistance I am particularly grateful to Dr. Martin Maw, the press archivist. In the preparation of this essay I have been advised by several members of the Austen family: Mrs. Caroline Bell; Patrick Stokes, chairman of the Jane Austen Society; Ronald Dunning; and Di Gardener. I am also grateful for advice received from Professors Barbara Britton Wenner, Peter Sabor, and Joseph Wisenfarth; Margaret Wilson; Christine Nelson and Clara Drummohnd, Pierpont Morgan Library; Tara Craig, Butler Library, Columbia University; Michael Riordan, archivist, St. John's and The Queen's College, Oxford; Jean Rose, Library manager, Random House Group Archive and Library; Johnnie Kwerne, practice manager, Mowl and Mowl; Nancy Fulfor, Special Collections Service, University of Reading; Emily Kitchin; A.P. Watt; Tessa Milne, director, Department of Books and Manuscripts, Sotheby's; Rachel Foss, curator of modern literary manuscripts, British Library. Finally, I would also like to thank Susannah Carson, the editor of this volume, for her support and guidance.

***Sunday Times*, 6 June, 2010, review from Claire Harman:**

The treat for the serious Janeite is the piece by Brian Southam, modest scholar of Austen's manuscripts and historian of her fame, who forays into autobiography with the story of how he found and transcribed the author's juvenile notebook, *Volume the Second*. He includes some lively quotes from the archive of R W Chapman's "lightly veiled threats" to holders of the manuscripts and evidence of how he was "stung to fury" by rivals in the field. It's a brief but fascinating insight into the passions and jealousies Austen turf wars can inspire.