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## *Texts and Editions*

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For the worst of reasons, the history of Austen's texts is relatively uncomplicated. No ending to *Persuasions*. So apart from this fragment, there are no manuscript readings of the six novels to put alongside the published texts either to amplify or challenge them. There is a similar absence of revisions. Only three of the six novels – *Sense and Sensibility*, *Pride and Prejudice*, and *Mansfield Park* – went into second editions during Austen's lifetime, and the only revisions certainly attributable to the author relate to the incomes in *Sense and Sensibility* and an area of naval detail in *Mansfield Park*. Despite this textual paucity, from the 1890s onwards Austen's texts have attracted a large body of conjecture and emendation. This activity began as a Janeite hobby for Victorian and Edwardian classical scholars, as delighted to exercise their skills in emendation upon Austen as on Aeschylus. But the wheel has turned full circle. Editors and textual scholars of the present generation favor a conservative approach, no longer seeking to correct Austen's English and keeping emendation to a minimum; and whilst appreciating the vagaries and carelessness of Austen's original printers, accepting the wording and punctuation of the early editions at face value. And there is the presence of a long-standing phenomenon. Beginning in the 1840s, flowering in the 1890s, and continuing into the present day, is the figure of Austen both as a cultural icon and a literary-classic-cum-popular-author worldwide in a variety of texts – printed, visual, and aural.

### **The Earliest Editions, Britain and, 1811-33**

Austen's arrival on the literary scene was modest and anonymous. The three volumes of *Sense and Sensibility*, "By a Lady" and "Printed for the Author," were published by Thomas Egerton at the end of October 1811 at Austen's expense. Sometimes called publishing "on commission," this was an arrangement widely used: the author paid for the cost of paper, printing, and advertising, while the publisher saw the book through the press, kept the accounts, and distributed the copies to the booksellers, charging the authors a commission of 10 percent on copies sold. Austen was successful from the start, as the print run of about 500 or 750 copies priced at 15 shillings for the three-volume set (the standard form for novels at this time), was sold out by July 1813, making her a profit of £ 140. Egerton, a well-known publisher of fiction, advised a second edition, of about the same number which appeared at the end of October that year, again at her expense. Someone, either Egerton or Austen herself, took the opportunity to make corrections and three significant changes, two referring to property and money, and

omitting a joke about “a natural daughter,” probably in response to the stiffening propriety of the day.

The title page announced this second edition as being “By the Author of ‘Pride and Prejudice’,” since that novel had already been published, at the end of January 1813, priced at 18 shillings. *Pride and Prejudice* came out at Egerton’s expense as he had purchased the copyright from Jane Austen for £ 110, a profitable deal for him since the book sold briskly and went into a second edition as early as October 1813 and into a third edition sometime in 1817, now 12 shillings for two volumes, the chapters renumbered accordingly. There is no record that Austen had any involvement with these later editions.

Egerton also published Austen’s third novel. *Mansfield Park*. This appeared, at the author’s expense, in May 1814, announced as “By the Author of” the previous two novels. In an edition of about 1,000 c, the three volumes were priced at 18 shillings. Although the edition sold out within six months, for some reason Egerton declined to reprint. Having already submitted the manuscript of *Emma* to John Murray, a far more prestigious publisher, Austen took the opportunity to offer him a new edition of *Mansfield Park*, an offer which he accepted, publishing the novel on commission in February 1816, with a print run of 750 copies, the three volumes at 18 shillings. Probably at the suggestion of her brother Francis, a serving naval officer, Austen corrected mistakes in the use of naval language; and throughout the novel the punctuation was changed, how much by Austen and how much by the new printers – a different one was employed for each volume – is uncertain.

*Emma* was published by Murray at the author’s expense at the end of December 1815 – the title page dated 1816 – with a print run of around 2,000 copies, at £1.1s for the three volumes. The title page read “By the Author of ‘Pride and Prejudice,’ &c.&c.” Finally, *Northanger Abbey* and *Persuasion* were published together by Murray as a four-volume set in December 1817, with a single title page, dated 1818. Priced at 24 shillings, 1750 copies were printed at the Austen family’s expense. While Austen’s name was not on the title page, the first volume was headed by an unsigned “Biographical Notice of the Author” by Henry Austen, naming his sister as the author of these works and declaring that “She could scarcely believe what she termed her great good fortune when “Sense and Sensibility” produced a clear profit of about £ 150. Few so gifted were so truly unpretending” (NA: 6).

But neither Henry’s praise nor Walter Scott’s glowing review of *Emma* in the *Quarterly Review* for October 1815 could save the novels: the second edition of *Sense & Sensibility* failed to sell out; the third edition of *Pride and Prejudice* was remaindered and some copies were probably wasted; in 1820, Murray remaindered 498 copies of *Mansfield Park* at two shillings and sixpence a set and 535 copies of *Emma* at two shillings; and in 1821, the remaindering continued with 282 copies of *Northanger Abbey* and *Persuasion* to three Austen, and he offered to buy the copyrights for five of the novels, *Pride and Prejudice* being owned by Egerton. Although nothing came of this, in 1832 Richard Bentley purchased the five copyrights for £ 210 – at this time, the duration of copyright for the three earlier novels was 28 years from their first publication, for the later three, 42 years. This ended the family’s financial interest in the novels. Including Austen’s lifetime of approximately £631, they brought in a total of £1,625.

Copies of the early London editions were also sold by booksellers in North America and this was probably how Austen came to the notice of the bookseller-publisher Matthew Carey of Philadelphia, a man prominent in civic life and political circles, as well as a leading member of his own trade. *Emma* seemed a likely success following Scott’s review and in 1816 Carey

published a two-volume edition, priced at \$2.50. Although there is no evidence that Carey contacted John Murray, the English publisher, strictly speaking Carey's was not a pirated edition, since at this time there was no reciprocal copyright agreement between the two countries. In the 1820's, Carey's son Henry went into partnership with his rother in law and Carey and Lea became America's leading publisher of fiction, enjoying great success with James Fenimore Cooper, Scott, and other British authors. Within the space of 11 months, between August 1832 and July 1833, they published all six Austen titles, each novel selling at a uniform price of \$2 for a two-volume set. First came *Elizabeth Bennet; or, Pride and Prejudice: A Novel*. Following the style of the London edition, it was announced anonymously on the title page as "By the Author of 'Sense and Sensibility,' &c." and below this, "First American From The Third London Edition." "Miss Austen" appeared on the title page of *Persuasion*, the next to be published. The venture was a success and the initial print run of 750 for *Pride and Prejudice* was raised to 1,250 for the remaining books. In 1838, Carey relaunched the Austen titles as a collected edition with a print run of 1,500 each two-volume was now bound up as a single volume, the type set in double columns. And in 1845 Carey reissued the novels separately (*Pride and Prejudice* still titled *Elizabeth Bennet*), again printed in double columns but now in single volumes. Carey and Lea (later Carey and to Hart) were intelligent in their marketing. They understood that the casual invocations and profanities of Austen's Regency social talk would not be well received by the revivalist crusading circles of Philadelphia and the East Coast. So the texts were given a precautionary cleansing. Devout expressions of gratitude or concern went out together with the imprecations: "Oh God!" "Good God," "Thank God," "for God's sake," "Lord!," "Good Lord!," "Lord bless me!" " Lord help you!," "Good heavens!," "For Heaven's sake!," and soon. Even instances of Tom Bertram's "By Jove!" were lost to *Mansfield Park*, along with Mr Price's seemingly innocuous exclamations of "By G--." With this dedeified text of *Elizabeth Bennet*, the *National Gazette and Literary Register* of Philadelphia was able reassure its readers: "If the American world will read novels, let us have those of which the moral is good, the text pure, and the instructiveness practical and domestic; entertaining and ingenious, but free from all poison" (September 8, 1832).

### **The Bentley Years, 1832 – 93**

Having purchased the Austen copyrights, Bentley put all six works into his "Standard Novels" series. Advertised as "cheap" editions, these were published as single volumes designed for the private purchaser as against the three volume sets which sold mainly to the circulating libraries. The "Standard Novels," priced at six shillings, were handy, attractive little books, 6 1/2 x 4 in. (16 1/2 x 10 cm), with a pictorial frontispiece and a smaller pictorial vignette on the title page itself, with a protective tissue between them. For *Sense and Sensibility*, the first to be published, at the end of December 1832, with 1833 on the title page, Bentley asked Henry Austen to enlarge his "Biographical Notice of the Author," and all six titles – *Northanger Abbey* and *Persuasion* together in a single volume – were published by the end of July 1833. Anticipating a largish market – his print runs were 2,500/3,000 – under his own imprint on the title page Bentley also listed bookseller – publishers in Edinburgh, Dublin, and Paris. In October 1833, Bentley published all six volumes as a set, a "cheap and complete edition" priced at 30 shillings and "neatly bound for the library." Regularly reprinted down the years, Bentley volumes remained the standard edition. As the sales increased, the binding decoration became more varied and lavish, and the price per volume went steadily down: to five shillings, three

shillings and sixpence, and by 1846, two shillings and sixpence. Textually, the reprints were reasonably sound. For *Sense and Sensibility* and *Mansfield Park*, the second editions were used and overall the reprints retained the volume divisions and chapter numbering of the original editions, although *Pride and Prejudice* copied the two volume third edition of 1817, and the dedication to the Prince Regent was dropped from *Emma*. Moreover, the textual corrections were sensible, some of them anticipating Chapman's in his Oxford edition of 1923.

The volumes of the "Standard Novels" series continued to sell steadily, with reprints every two or three years. The growth in the market was signified on the title page of the final reprint, of 1869: among the co-publishers named there were George Robertson of Melbourne and Little & Brown of Boston. As the stereotypes were by now badly worn, in 1870 the texts were reset for a "Popular Edition" in Bentley's "Favourite Novels". This was in a large format, 7 1/4 x 5 in. (18 x 30 cm) and priced at six shillings a volume. Henry Austen's brief "Memoir" was now omitted in view of the *Memoir of Jane Austen* by James Austen-Leigh, also published by Bentley in 1870. In 1871, the second edition of the *Memoir* was extended to include the three most important manuscript works, *Lady Susan* and *The Watsons*, with *Sanditon* in a truncated form. The 1871 *Memoir* was produced to match the novels in size and style of binding and was regularly reprinted with them. The last complete edition of Austen to be published by Bentley, and the first in which the novels were numbered in the order of their original publication, was the elaborately designed "Steventon Edition" (including the 1871 *Memoir*) advertised as being "a superior edition" of 375 sets of 6 volumes at 63 shillings. It was produced with all the elegance that Victorian taste of 1882 could muster – with chocolate-brown ink on creamy hand-made paper, each page decoratively framed with border rules and small corner-pieces that differed from volume to volume, and with a dust jacket of primrose paper printed in blue and brown.

### **The Growing Market 1840-1923**

Although the Bentley editions dominated the nineteenth-century market in Britain and overseas, with the expiry of copyright in 1844, other publishers began to latch on to Austen's growing reputation. The novels featured in popular series: in 1846, *Mansfield Park* appeared in the Parlour Novelist Series, in 1851, The Parlour Library Series, and from 1849 Austen titles were included in the Routledge Railway Library, the so-called yellowbacks, with garish pictorial front covers. By the 1870's illustrated editions began to appear and as the publishers were marketing the novels as more or less contemporary stories of romantic interest the ladies and gentlemen were depicted in Victorian dress – favourite subjects being the hero and heroine deep in conversation in a woodland setting or the heroine alone and engrossed in a letter.

By the 1880's, both ends of the market were catered for. Routledge ever enterprising, was willing to trade its Sixpenny Novels edition of *Sense and Sensibility* (1884) for soap wrappers, while bibliophiles were spoiled for choice. They could savour the elaboration and exclusiveness of Bentley's limited Steventon Edition of 1882; or the 12-volume set published in 1892 by Roberts Brothers of Boston, with top edges gilt, inserted frontispieces with protective tissues, highly elaborate typography with rules, blackletter, woodcut headpieces and so on, in a special edition of 250 copies on large paper, a second colour and the frontispieces on japan paper; or the 10 volume set published by Dent in 1892 and edited by R. Brimley Johnson, with a limited edition – 100 copies for England and 50 for America – on larger, handmade paper, all edges

uncut and superior impressions of the plates. The illustrations by W.C. Cooke, three to each volume, significant as the first to try for a Regency flavour in the clothing of the characters and their settings. This opened the way for a succession of heavily illustrated editions: most popular of all, with the illustrations in use over a hundred years later, Hugh Thomson's *Pride and Prejudice* of 1894 with 160 line drawings and a multitude of added decoration, including a drawn title page and dedication; Charles E Brook's *Pride and Prejudice* of 1895 with a drawn frontispiece and 39 line drawings; then Hugh Thomson again, with lavishly illustrated editions of *Sense and Sensibility* and *Emma*, both 1896, and a *Mansfield Park* in 1897, all these published by Macmillan. In 1898 Dent reissued their 1892 Brimley Johnson 10-volume edition, replacing the Cooke illustrations with watercolours by the brothers Charles and Henry Brock. Then there was an *Emma* in 1898 and a *Sense and Sensibility* in 1899, both published by George Allen and illustrated by Christiana Hammond, the finest artist of this period; her decisive and strongly characterized pen-and-ink drawings are neither whimsical nor overdecorative.

Over the next 60 or 70 years, the illustrations by these artists were used again and again in later editions and reprints – the watercolours by the Brock brothers, for example, reappeared in the Old Manor House Edition, 1906, from Holby of New York. The serious effect of these illustrations, especially those by Hugh Thomson (E. M. Forster was to call him, with a derisive misspelling, “the lamentable Hugh Thompson”), was in occupying the public imagination and in some part shaping a picturesque and sentimental image of the ‘novelist – handing Henry James the opportunity to mock “the body of publishers, editors, illustrators, producers of the pleasant twaddle of magazines; who have found their ‘dear,’ our dear, every’s body dear, Jane so infinitely to their material purpose” (The Lesson of Balzac”, 1905, in Southam 1987: 270), a “material purpose” sustained into the twenty-first century in the Regency costumery and “heritage” values perpetuated in the texts of television and film.

### **R, W. Chapman and the Oxford Edition, 1923**

The turning point in the textual and editorial history of Austen came with Chapman's Oxford University Press edition of 1923. This was the first scholarly edition of any English novelist and the first complete text of the novels to be “based,” as it was announced on the title page, “on Collation of the early editions.” Up to this point only two editors had shown any such concern. Reginald Brimley Johnson, editor of the Dent set published in 1892, provided each novel with a bibliographical note and recorded that his texts “followed the last revised by the author.” Far more important was Katharine Metcalfe, an Oxford tutor, whose edition of *Pride and Prejudice*, published by the Clarendon Press in 1912, was the first edition of any Austen novel to return accurately and with evident editorial judgement to the three editions published in Jane Austen's lifetime. In Metcalfe's edition, there was also an attempt at of his edition and thanked his various original three volumes; the retention of the three-volume chapter numbering; and a Regency typeface, together with a matching layout of the page, including catchwords. This elaborate period reconstruction – some would call it mannered antiquarianism – was accompanied by a twenty-century scholarly apparatus of equal elaboration, including a considerable Appendix entitled “Jane Austen and Her Time,” planned as a joint project. its sections on Travelling and Post, Deportment, Accomplishment and Manners, and so on. In short, the volume anticipates in virtually every detail the design and appearance of Chapman's 1923 edition. This was no coincidence. Katharine Metcalfe became Mrs Chapman in 1913 and the Clarendon edition was planned as a joint project. Employed at the Clarendon Press since

1906 and, after his military service in the First World War, appointed Secretary to the Delegates of the Press (in effect, its Publisher), R. W. Chapman was in a position to take his wife's volume as the prototype for his own edition, and indeed the setting of her 1912 text was used for his *Pride and Prejudice* volume of 1923. Metcalfe also published an edition of *Northanger Abbey* with Oxford in 1923, and that text too was used in Chapman's edition. But the notion of a joint edition silently disappeared. Chapman acknowledged the help of others in the preparation of his edition and thanked his various correspondents for their textual and other suggestions, but the name of Katharine Chapman goes unrecorded here or anywhere else in Chapman's published writings.

Even 80 or 90 years on, much remains of permanent value in Chapman's edition: for example, the extensive notes on Vocabulary, Grammar, Punctuation, Reading and Writing, and Modes of Address; the Regency prints of places, fashions, and carriages; and the Indexes of Literary Allusions and Real Places are convenient listings. On the other hand, the focus of the detailed notes on the text is almost wholly on literary sources and on textual emendations and variant readings between the original editions somewhat confusingly, the annotation and the textual matters are combined in a single sequence); while political issues, such as the Bertrams' trip to Antigua and the position of women, pass unremarked. Given the masculine-imperial culture of Chapman's generation, perhaps this was to be expected. Nonetheless, his elaborate apparatus of Notes, Appendices, and Indices carried a serious consequence. They bestowed a blanket air of finality upon this formidable edition, already *monumental* in its page size and style of presentation and its limit of 1,000 copies. It is as if there was no more to say, that the textual issues were laid to rest and that whatever Dr. Chapman pronounced upon was the last word. That, at all events, is what many reviewers remarked. George Sampson wrote in the *Bookman*: "Mr. Chapman has left simply nothing for any succeeding editor to do" (January 1924). And it was before many years before Chapman's sometimes overcorrective textual readings were re-examined.

Once his major task, the Oxford edition of the novels, was completed, Chapman turned to the manuscript works. These included *Lady Susan*, *The Watsons*, and *Sanditon*, and other smaller items, a total of five volumes published by Oxford between 1925 and 1927. Together with the two juvenilia notebooks Chapman edited in 1933 and 1951, these miscellaneous items were brought together in 1954 to form a substantial collected edition of the *Minor Works*, now added as a final volume 6 to his existing edition of the novels. Beyond this were Chapman's first and second editions of *Jane Austen's Letters* (1932 and 1952), *Jane Austen: Facts and Problems* (1948) and *Jane Austen: a Critical Bibliography* (1953 and 1955), all these published by the Oxford University Press and together consolidating Chapman's position as the authoritative and authentic voice of Austen scholarship.

### **The Rise of the Student Edition**

Chapman's edition remained essentially unchanged and imprint for many years. From 1933 onwards, it was being marketed as "The Oxford Illustrated Jane Austen," with a final reprint manufactured in the United States in 1988 and sold from Oxford's branch in New York; and it continued to be regarded as the standard scholarly text. The revisions Chapman himself made to the second and third editions of 1926 and 1933, and Mary Lascelles to the reprints of 1965-6, left the texts unchanged and were confined to corrections and tidying-up. Its one direct

offshoot was the series of Austen titles included in the Oxford English Novel series between 1970 and 1971, reissued in a paperback edition in 1975. James Kinssley, the series editor, noted that the text was “substantially Chapman’s, that Chapman’s textual apparatus had been “revised and his emendations reconsidered.” The volumes also included a critical Introduction, a Select Bibliography, A Chronology of Jane Austen, very skeletal Textual Notes and Explanatory Notes only slightly improved on Chapman’s.

The immediate effect of the post war expansion in higher education in the 1950s and 60s was to create a market for student paperback editions introduced by leading critics of the time. Almost invariably, Chapman’s text was used. Notable among these were Houghton Mifflin’s long-established Riverside Editions, with *Pride and Prejudice* (1956) introduced by Martin Schorer, and *Emma* (1957) and *Mansfield Park* (1965) introduced by Lionel Trilling. These editions exemplified the minimalist practice of New Criticism: the texts are note free and little more was provided. Trilling furnished his Introduction to *Emma* with four explanatory footnotes and added a two-page Biographical Sketch; Schorer’s Introduction was note-free and followed by a Bibliographical Note listing his recommended reading and explaining his use of Chapman’s text throughout. But at this time, styles of criticism and teaching were on the move. The scope of literary study was extending through historical and cultural fields, vastly increasing the pressure on library resources already stretched by larger student numbers; and together these forces created the need for a new kind of edition – compendious paperbacks (some approaching 650 pages) that included key passages from the critical literature a selection of background material with well-known critics to edit the volumes and provide substantial introductions. In effect, these were texts equipped with their own essential reading. Among the pioneers were the Harbrace Sourcebooks, with Bradford Booth’s *Pride and Prejudice in 1963*; and the Norton Critical Editions, with Donald J. Gray’s *Pride and Prejudice* and Stephen Parrish’s *Emma*, both 1966, and the Bantam Critical Editions, with Robert Donald Spector’s *Emma* in 1969. Over the years, some early series disappeared. But the most successful have evolved. For example, the notes and documentation in the third edition of the Norton *Pride and Prejudice*, 2001, have advanced in line with new interests and approaches, with sections on Film and Class and Money, and an updated range of critical excerpts. The text is no longer credited to Chapman’s Oxford edition; Gray has established his own and he explains and its basis and his principals of emendation. Other significant student editions published in North America include Alistair M. Duckworth’s *Emma* (St Martin, 2002), the Broadview Editions from 1998 to 2004.

Unlike the American texts, the major British series – those published by Penguin and Oxford – carried no documentation. Nonetheless they became oriented more specifically to student use. Oxford’s first step, in 1980, was to include in their Classics series, as paperbacks, the Austen texts they had first published hardbound in the Oxford English Novels (1970-1), but without the Notes listing the textual variants. In 1990-5, these World’s Classics paperback volumes were reissued with new critical introductions, and in 1998 they were reissued yet again, in a slightly larger format and with a change of title, as Oxford World Classics, with the Textual Notes restored. Finally, in 2003-4, the 1998 edition was thoroughly updated under the General Editorship of Vivien Jones, with new Introductions, extensive explanatory notes and other editorial material, including Appendices on Rank and Social Status and Dancing and detailed textual notes.

The Penguin editions were also updated, along similar lines. The Austen titles in the Penguin English Library, published between 1965 and 1972, carried critical introductions, several pages of explanatory notes, and a Note on the Text in which the volume editors

explained their use of Chapman's edition and their departures from it. Between 1995 and 1998, the Austen titles were replaced by a new set within the Penguin Classics series. Significantly, a textual advisor, Claire Lamont, was appointed, and each volume carried a considerable statement explaining the important decision to return to the first edition texts, now "edited afresh." The Notes took full account of the tradition of Austen scholarship and also drew attention to points of textual controversy. This was particularly important for *Sense and Sensibility* and *Mansfield Park*, with their revised second editions. The Note on the Text by Kathryn Sutherland, arguing the authority of the first edition text of *Mansfield Park*, 1814, and the equivalent section of Claudia Johnson's Introduction to the Norton edition (1998), in which she discusses the authority of the second edition text, together provide a case study in the methods, considerations, and scope of textual scholarship, particularly fascinating as the two editors arrive at different choices of copytext. Similarly, Johnson's edition of the Norton *Sense and Sensibility* (2002) argues the case for preferring the second edition text to Penguin's first edition text (edited by Ros Ballaster, 1995). (It is worth noting that the Norton volume editors were free to make their own choice of copytext). A few years later, Penguin Classics series as a whole was relaunched, and the Austen titles came out as a group in 2003. The volume editors had the opportunity to update their introductions, notes, and further reading lists and chronologies were added. One further change to the *Sense and Sensibility*, *Pride and Prejudice*, and *Mansfield Park* volumes was the addition of the Introductions that Tony Tanner had written over 30 years earlier for these volumes in the Penguin English Library. The Penguin house editor judged that those Introductions were classics of criticism and as the Austen titles stand high among Penguin's best-selling titles, this considerable addition was thought to be commercially justified as well.

### **The Cambridge Edition**

The new century opened with an edition appropriately up to date. Issuing from the Cambridge University Press, the Cambridge Edition takes full account of modern literary and textual scholarship and currently, in the absence of any rival, gives promise of fulfilling the publisher's ambition of being recognized as the "definitive edition for the twenty-first century." Among its leading features are explanatory notes longer and more detailed than in any existing edition, extensive introductions, and an accompanying *Jane Austen in Context* volume, 40 topical essays providing a broad biographical, critical, historical, and cultural background. The copytexts – to quote the General Editor's Preface – are "the largest edition to which [Austen] might plausibly have made some contribution"; specifically he changes between the first and second editions of *Sense and Sensibility* and *Mansfield Park* are shown on the page, reflecting the view that rather than aiming at an ideal, perfected text, the edition should exhibit the text in its various stages and versions. The volume editors have added specialized appendices appropriate to each text and provided a list of the corrections and emendations they have made to the copytext. All in all, the Cambridge edition is visibly exact and comprehensive in its treatment of the *Juvenilia* (published in 2006), and it only awaits the publication of the *Later Manuscripts* volume (announced for 2008) for a final judgement to be made. So far the reviews have been glowing. But textual and literary historians will want to consult the long and searching notice of the first two volumes – *Mansfield Park* and *Emma* – by Kathryn Sutherland (Professor of Bibliography and Textual Criticism at Oxford) in the *Review of English Studies* (2006) reminding us of the enduring scholarship and authority of Chapman's edition and its lasting contribution to Austen studies, including the Cambridge edition itself. There was also a

notable exchange in the *Times Literary Supplement* between Professor Sutherland and Professor Janet Todd, the General Editor of the Cambridge edition, Sutherland's counter-claim that Chapman's Oxford edition "remains the authoritative standard".

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### *Note*

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### *Further Reading*

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