

Publishing Northanger Abbey

Jane Austen and the Writing Profession

by

Margie Burns

University of Maryland, Baltimore County

Series in Literary Studies



VERNON PRESS

Copyright © 2021 Vernon Press, an imprint of Vernon Art and Science Inc, on behalf of the author.

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior permission of the copyright holder and Vernon Art and Science Inc.

www.vernonpress.com

In the Americas:
Vernon Press
1000 N West Street, Suite 1200,
Wilmington, Delaware 19801
United States

In the rest of the world:
Vernon Press
C/Sancti Espiritu 17,
Malaga, 29006
Spain

Series in Literary Studies

Library of Congress Control Number: 2020947144

ISBN: 978-1-64889-131-1

Product and company names mentioned in this work are the trademarks of their respective owners. While every care has been taken in preparing this work, neither the authors nor Vernon Art and Science Inc. may be held responsible for any loss or damage caused or alleged to be caused directly or indirectly by the information contained in it.

Every effort has been made to trace all copyright holders, but if any have been inadvertently overlooked the publisher will be pleased to include any necessary credits in any subsequent reprint or edition.

Cover design by Vernon Press.

Cover photo by the author: "The empty field where Steventon rectory used to stand. As seen, the house Jane Austen grew up in was not preserved."

**This book is dedicated to
Susan Allen Ford,
editor premier**

Table of Contents

List of Illustrations	vii
Preface	ix
Introduction	xi
Chapter 1 Advertising <i>Susan</i>: Why Wasn't Jane Austen Published Earlier?	1
Chapter 2 The “Nine-hundredth Abridger”	31
Chapter 3 Choosing her First Publisher	51
Chapter 4 1807: A Different Bath Novel	79
Chapter 5 1809: A Different <i>Susan</i>	97
Chapter 6 <i>Northanger Abbey</i> Revisited: <i>Mansfield Park</i>	135
Chapter 7 The Unity of <i>Northanger Abbey</i>	161
Chapter 8 Revising <i>Susan</i>, <i>Catherine</i>, and <i>Northanger Abbey</i> for Publication	197
Chapter 9 Sir Walter Scott and Jane Austen: Who Influenced Whom?	227
Appendix: Newspaper Advertisements	233
Bibliography	237
Index	249

List of Illustrations

Figure 1.1. The first print advertisement for Jane Austen, 1803 (<i>Susan</i>).	7
Figure 1.2. Crosby's next book-list advertisement for <i>Susan</i> .	9
Figure 1.3. Crosby begins selling novels praised by Austen.	26
Figure 1.4. Crosby begins selling novels praised by Austen.	27
Figure 1.5. UC Library copy of JA biography.	30
Figure 3.1. Crosby ads for book on Leigh-Perrot shoplifting trial, 1800.	61
Figure 3.2. Crosby ads for book on Leigh-Perrot shoplifting trial, 1800.	62
Figure 4.1. Blagdon reviews of <i>Winter at Bath</i> and <i>Winter in Bath</i> , 1807.	92
Figure 5.1. <i>Belfast Monthly Magazine</i> listing for the other <i>Susan</i> , 1809.	107
Figure 5.2. Magazine ad for the other <i>Susan</i> , March 1809.	114
Figure 5.3. Magazine ad for the other <i>Susan</i> , March 1809.	115
Figure 5.4. Magazine ad for the other <i>Susan</i> , March 1809.	116
Figure 5.5. Lavallee title page, 1790.	119
Figure 5.6. Lavallee character name Honorina.	120
Figure 5.7. Review of the other <i>Susan</i> as house servant.	122

Figure 6.1. John Murray ads, <i>NA</i> as “romance” and <i>P</i> as “novel,” 1817.	191
Figure 6.2. John Murray ads, <i>NA</i> as “romance” and <i>P</i> as “novel,” 1818.	192
Figure 6.3. John Murray ads, <i>NA</i> as “romance” and <i>P</i> as “novel,” 1818.	193
Figure 7.1. Tomkins poems, Crosby title page.	198
Figure 7.2. <i>Elegant Extracts</i> , Crosby title page.	201
Figure 7.3. “Beggars’ Petition” in <i>Elegant Extracts</i> .	205
Figure 7.4. Misquotation of <i>MM</i> in <i>Elegant Extracts</i> .	207
Figure 7.5. “Blush unseen,” misquoted in Cowper/Hayley.	212
Figure 7.6. Harsh review of Blagdon’s Morland bio 1.	222
Figure 7.7. Harsh review of Blagdon’s Morland bio 2.	223

Preface

Research for this book began in 2017, when I discovered some early publisher's advertisements for Jane Austen's earliest novel. Finding some advertisements led to others. The previous two hundred years had turned up two of publisher Benjamin Crosby's advertisements for *Northanger Abbey*, then titled *Susan*; I have found eight more. As Jane Austen said in her preface, the work was not only sold but advertised—but then did not appear.

Part of the pleasure in Austen's novels is their subtle complexity. One can re-read them with love, recall many parts clearly, and still take years to notice unexpected elements. Small things or big, they stay hidden until finally, unpredictably, and for no conscious reason popping out from behind the novel's other interests. Austen's 'Advertisement' to *Northanger Abbey* turns out to have been a good hiding place for a blind spot. Like probably most readers, I re-read her baffled statement for years without thinking about it very much. Finally, in 2017, it hit me differently—something along the lines of 'Why would a publisher buy a novel and then just sit on it?' Thinking about the puzzle abstractly does not solve it. The question is not why he *would* but why he *did*, and to answer requires facts, not just reason. Hence the research in *Publishing Northanger Abbey*, which I enjoyed as literary scavenger hunt, but which ended up enlarging my appreciation of Jane Austen, the person, and Austen, the writer.

Introduction

Before Jane Austen succeeded in breaking into print with *Sense and Sensibility* in 1811, her major work was a novel titled *Susan*. The phase in her life was a calendar period, but it was not just an interval or a last experiment in juvenilia. It centered around what should have been her debut. After Austen turned 25 in December 1800, she spent almost nine years living with *Susan*, the novel that ultimately became *Northanger Abbey*—finishing and revising it, trying to get it published, succeeding as she thought, and then coping with disappointment when it did not come out. Ironically, *Susan* went unpublished not because it didn't sell but because it did—to someone who then decided not to bring it out. This period is generally known as the 'unpublished years', but for Austen, they were not so much the unpublished years as the *Susan* years. Obscure as the title may seem now, from 1803 through 1809, her writing life revolved around it—her big project during the period, the finished manuscript of a novel, sold and in the hands of publisher Benjamin Crosby. Following the sale, she reconnoitered her publisher of choice; kept up her fiction writing by starting *The Watsons*; kept in touch with current books and periodicals; and ultimately turned to other projects—happily, *Sense and Sensibility* and *Pride and Prejudice*—and to a different publisher.

Although the years between 1800 and 1809 turn out to be surprisingly rich in information, there is no firsthand explanation for why Crosby did not publish *Susan*. Researchers have theorized since the nineteenth century, but the theories remain incomplete and sometimes contradictory. From this perspective, the unpublished years turn into a string of literary-historical mysteries, not on the scale of who killed the princes in the tower, maybe, but consequential for Austen's publishing history and writing process. Why did Crosby buy the manuscript, and why did he snap it up so quickly? Why did he immediately advertise *Susan*? After buying and advertising it, why didn't he bring it out in the next publishing cycle? How did Austen choose Benjamin Crosby in the first place? When he did not bring out the novel, why did she wait six years to write him about it? Why did she write Crosby when she eventually did, on April 5, 1809?

A major objective in writing about Jane Austen's early publishing disappointment is to recognize her strength and perseverance—somewhat undersold by a popular emphasis on Regency style and comic endings, appealing and significant as those are. Another objective is to shed further light on her writing process, which was, of course, affected by the publishing history. Another is to inform readers further about the publishing world around her. Contrary to assumptions, many works by women were produced and marketed in a rather hot Regency and Romantic literary marketplace, and Austen was not somehow out of line in trying and trying hard to get published in her early years. That the attempts failed is a historical fact,

but the question of *why* they failed involves some analysis not just of her writing but of the writing profession she was trying to enter. Failure may be an orphan, but it still came from somewhere.

The unpublished years in Austen's life have often been treated as a period in which the author was taken up with family affairs, and she did indeed have serious family matters to deal with—relationships and household, family moves and travel, and the death of her father, which threw the women of the family into near-poverty. But Austen also spent the period writing and engaged in the business of marketing her work—deeply, intently engaged. That she already considered herself a member of the writing profession is evident from her letters and her works—especially *Northanger Abbey*, her youthful statement on writing novels. The details of her business dealings involve the publisher who bought *Susan* and then sat on it.

The subject here is Jane Austen's early difficulty in getting *Northanger Abbey* published. The years from 1800 to 1809—between the sight-unseen rejection of *Pride and Prejudice* (as “First Impressions”) in the 1790s and *Sense and Sensibility* in 1811—have been obscured in research focused more on Austen's private life than on her profession as a writer, largely because—unhappily—they were the years when she could not get published. Yet she had her manuscript accepted almost instantly. Furthermore, Crosby was much more committed to the novel than has traditionally been recognized. Previous research on *Northanger Abbey* has not turned up the extent of his commitment. He may have bought the novel for a mere ten pounds, but evidence now reveals that he advertised it in at least ten places from spring through summer 1803—first in two of his own books, then in at least eight newspapers. Crosby then decided not to publish the novel, even as the firm published less distinguished or more superficial works, other novels by less-than-famous female authors, and other novels with gothic-sounding titles. To try to investigate the subsequent change of heart, one must acknowledge it as a definitive change.

Eventually, Austen realized that her early novel, which she re-titled *Catherine*, was not going to be published. Part of the aftermath was *Mansfield Park*, a much darker work that revisits the main elements of *Northanger Abbey* much more grimly. In this view, *Mansfield Park* was partly Austen's do-over; moving past early disappointment, Austen did not reject her own early work but went on to re-engage with it. Understandably negative, *Mansfield Park* has always bothered critics, although it was so admired by the household of the Prince Regent that Austen was requested to dedicate her next novel to him.

Austen meanwhile suffered her novel's going unpublished, and after waiting six years to try to nudge Crosby into moving forward, moved forward herself. The swift upswing and the long decline formed her first decade as a professional writer. Literary research has sometimes taken for granted the perseverance which

enabled Jane Austen to surmount neglect and disappointment. But Austen was not born a global icon. The unpublished years have been treated as unimportant, but in hindsight, it is almost miraculous that she survived them professionally. To examine them sheds light on her later writing life.

The focus is one innovation in this book. No single study goes into equal depth on the publication history of *Susan/ Catherine/ Northanger Abbey*, which Austen tried persistently to get published—re-titling the novel at least once, revising it at least twice, and at the end of her life agreeing to have it come out posthumously. One of the Emma Woodhouse-like mysteries of literary scholarship is why even Austen scholars and fans have sometimes treated *Northanger Abbey* as unimportant. To Austen herself, it remained important from the time she began it to the end of her life.

A related emphasis is the use of contemporaneous primary sources. One surprise has been how much the struggles of Jane Austen's unpublished years are documented in print sources, if sometimes indirectly. While I gratefully use excellent secondary works, my research on *Northanger Abbey* began with primary material including material not previously or closely read in connection with Austen. In my view, Austen's choice of publisher was partly influenced by seemingly unrelated issues including the trial of her aunt, Jane Leigh Perrot, and the Austen family's opposition to the slave trade.

Another surprise has been the extent to which earlier historical errors have influenced research and scholarship on Austen, especially on *Northanger Abbey*, even recently. Robert William Chapman, who edited the novels, said that the “previous history” of *Northanger Abbey* was “obscure.”¹ In a succinct paragraph, however, Chapman went on to detail the sale to Benjamin Crosby, to quote part of Austen's own Advertisement (preface) for the novel, and to footnote Crosby's listing for *Susan*—enough material to suggest that the history behind *Northanger Abbey* may have been not so much obscure as dismissed.

James Edward Austen-Leigh's earlier memoir of his aunt Jane suggests how history could have come to be disregarded. When *Susan* failed to be published, Austen-Leigh wrote of his aunt that “I do not think that she was herself much mortified by the want of early success.”² Although Austen had been writing since her childhood—and had presented herself, in parodies, as an author even then—her nephew concluded that “She wrote for her own amusement.” Understandably reluctant to accept that she had suffered, he likewise downplayed the material cost of early failure.

¹ Robert William Chapman, “Introductory Note,” *Northanger Abbey* (Oxford: OUP, 1969), xi.

² James Edward Austen-Leigh, *Memoir of Jane Austen* (London: Bentley, 1871), 130.

Money, though acceptable, was not necessary for the moderate expenses of her quiet home. Above all, she was blessed with a cheerful contented disposition, and an humble mind; and so lowly did she esteem her own claims, that when she received 150*l.* from the sale of 'Sense and Sensibility,' she considered it a prodigious recompense for that which had cost her nothing.

More accurately, Austen-Leigh went on to acknowledge that Austen knew the quality of her work and often evaluated that of other writers, as in her letters.

However well-intended, a representation of Jane Austen as indifferent to the success of her works will block understanding of her publishing history, her writing process, and her novels—especially of *Northanger Abbey*, the one she had the most difficulty getting published. Setting aside any psychological question about how much of this response was projection—it wasn't Austen who was indifferent—this book approaches Austen from a different perspective. Some of the largest errors in traditional criticism were a previous notion of Austen as unconcerned about publication, success, and income from her writing; previous assumptions—with more kernel of truth—that her unpublished years were too taken up by family matters to allow her to write; and previous dismissal of *Northanger Abbey* as lightweight, negligible, or dated. A better understanding in all three areas has developed in recent years; the aim of this study is to contribute further in each, in appreciation of Jane Austen's debut novel.

Chapter 1

Advertising *Susan*:

Why Wasn't Jane Austen Published Earlier?

In April 1803, Jane Austen submitted a novel to the active, energetic publishing firm of Benjamin Crosby in London. She was 27 years old. The manuscript was titled *Susan*, ultimately to come out as *Northanger Abbey*. As with the novels that became *Sense and Sensibility* and *Pride and Prejudice*, the author had written the first drafts of *Susan* in the 1790s and had returned to revise it several years later. Remarkably, she chose to rewrite *Susan* first—before *Pride and Prejudice*, one of the most popular novels ever to be produced in English. If all had gone well, *Susan* would have been her debut novel. Among other things, it was her statement on writing novels, and in 1803, it would have been quite the calling card. Austen had no way to know that her fizzy, audacious, gothic-spoofing takedown of superficial learning and stale writing would take almost 15 years to arrive in print.

The good news in April 1803 was that Crosby's firm snapped up the anonymous novel immediately. Not for Jane Austen, it would seem, the stereotypical situation of the beginner novelist, accumulating piles of rejection letters behind her as the ranks of unapproached publishers thinned ahead. Austen was suddenly in the position of having sold an early literary effort within days—possibly within hours—after her brother's business agent conveyed it to the publisher. The firm must also have paid promptly; there is no record of how Jane received the 10-pound windfall, but her family recollected the sale, with no history of grievance over payment. A relative later mistakenly but understandably recalled the price as 20 pounds.

Proof of sale comes from more than just family tradition. Moving quickly, Benjamin Crosby soon began to advertise *Susan*, first in a book that he sent to press within weeks, possibly within days. He then continued advertising it through the summer. The title appeared in the back-page lists of two books published by Crosby and then in several weekly newspapers, in conspicuous ads placed by Crosby. Clearly the publisher *meant* to publish *Susan* in 1803; he not only invested 10 pounds in it, he advertised it in at least half a dozen places.

But in an unexpected turn of events, that was Austen's last bit of publishing good news for almost eight years. Crosby now owned the novel, but he did not bring it out. Several months went by, first while he listed *Susan* as “in the press” in books and newspapers, then while he continued to advertise the books in which he had listed *Susan*. Years went by, and Crosby continued to publish

PAGES MISSING
FROM THIS FREE SAMPLE

Bibliography

Works Listed by Title

- [Untitled essay]. *Monthly Magazine and British Register* 4 (July-Dec. 1797): 347-349.
- [Untitled essay]. *Olla Podrida, a Periodical Work* 15 (March 1787-January 1788): 150-158.
- [Untitled report]. *London Chronicle for the Year 1799*. London: G. Woodfall, G. Wilkie, 1799.
- Rev., "Authentic Memoirs of the Late George Morland." *Annual Review and History of Literature for 1806* (1807): 311.
- Rev., "Authentic Memoirs of the Late George Morland." *Monthly Magazine* 20 (1806-1807): 613.
- Rev., "Fair Syrian." *Critical Review, or Annals of Literature* 63 (January-June 1787): 108-112.
- Rev., "Flowers of Literature, 1801-02." *British Critic and Quarterly Theological Review* 22 (1803): 329.
- Rev., "Flowers of Literature, 1801-02." *Christian Observer* 2 (1803): 503.
- Rev., "Flowers of Literature, for 1804." *Anti-Jacobin Review and Magazine* 21 (1805): 76.
- Rev., "Flowers of Literature for 1807." *British Critic* 34 (July-Dec. 1809): 89.
- Rev., "Flowers of Literature for 1808, 1809." *Critical Review* 21 (Sept.-Dec. 1811): 221-222.
- Rev., "Hours of Idleness." *Monthly Literary Recreations* 3 (1808): 67-71.
- Rev., "Le Comte de Corke Surnommé le Grand," *Belfast Monthly Magazine* 2 (1809): 56-59.
- Rev., "Mooriana" and "Beauties of Dr. John Moore." *Anti-Jacobin Review* 14 (Jan.-April 1803): 438.
- Rev., "Painting Personified." *Critical Review* 69 (Jan.-June 1790): 398.
- Rev., "Poems, Miscellaneous and Humorous." *Analytical Review, or History of Literature Domestic and Foreign* 12 (January-April 1792): 276-277.
- Rev., "Susan. A Novel." *British Critic* 33 (Jan.-June 1809): 525-526.
- Rev., "Susan." *Monthly Review* 59 (May-Aug. 1809): 319.
- Rev., "The Italian, or The Confessional of the Black Penitents." *Anti-Jacobin Review* 27 (1801): 27-30.
- "Blagdon, Francis William." *Dictionary of National Biography*. Supplement 1: 211-212. Leslie Stephen, Sidney Lee, eds. London: Smith, Elder, 1901.
- "Bookman" *Directory of Booksellers, Publishers and Authors*. London: Hodder and Stoughton, 1893.
- British Library Newspapers, Part II: 1800-1900*. Washington, D.C.: Library of Congress.
- Catalogue of Books in English Later than 1700, Forming a Portion of the Library of Robert Hoe*. New York, Cambridge: Privately Printed, 1905.

- "Chronicle of Events." *Britannic Magazine, or Entertaining Repository of Heroic Adventures & Memorable Exploits of 1800*. London: Printed for the author, 1801.
- Collins's Peerage of England*. Egerton Brydges, ed. London: F. C. and J. Rivington; J. Booth; Crosby and Co., 1812.
- Crosby's Modern Songster, being a Selection of the Most Approved Songs, Airs &c. from the Late Operas, with many Favorite Songs, Sung at the Different Places of Public Entertainment*. London: B. Crosby, 1799.
- Don Sancho, or the Monk of Hennes*. A Spanish Romance. London: J. F. Hughes, 1803.
- Elegant Preceptor, or an Introduction to the Knowledge of the World. Containing instructions in morality, and useful and ornamental accomplishments, selected from the works of the most eminent writers*. London: B. Crosby and Co., 1803.
- Eton School Lists, from 1791-1850, every third year after 1793*. Henry Chetwynd-Stapylton, ed. London: E. P. Williams, 1863. [With *Second Series of Eton School Lists*.]
- Julietta, or the Triumph of Mental Acquirements over Personal Defects*. London: J. Johnson, 1802.
- 'A. B. [no full name].' "Letter to a Young Lady, on Novels and Novel-Reading." *Monthly Repertory of English Literature* 12 (Dec. 1810-March 1811): 348-353.
- Library Catalogue, Godmersham Park, 1818*. Manuscript catalogue reproduced virtually at chawtonhouse.org. At https://chawtonhouse.org/_www/wp-content/uploads/2012/03/Godmersham-catalogue.pdf
- "List of New Publications." *Belfast Monthly Magazine* 1 (Sept.-Dec. 1808): 302.
- ___ *Belfast Monthly Magazine* 2 (Jan.-June 1809): 59-60.
- "List of New Publications in November." *Monthly Magazine* 10 (Dec. 1, 1800): 448.
- "Literary Intelligence." *Monthly Literary Recreations* 2 (1807): 240.
- Literary Miscellany*. Poughnill: George Nicholson, 1804.
- New Catalogue of Barry and Son's General Circulating-Library*. Bristol: Barry and Son, 1830.
- Politics of the Georgium Sidus. Advice How to Become Great Senators & Statesmen [...] By a late member of Parliament*. London: Oddy & Co.; Gray & Son; Jordan & Maxwell, 1807.
- "Proceedings of the House of Lords in the Case of Benjamin Flower, Printer of the Cambridge Intelligencer, for a supposed Libel on the Bishop of Landaff, with prefatory Remarks by Mr. Flower." *Monthly Magazine* 9 (1800): 380.
- Register of the Times, or Political Museum*. London: B. Crosby, 1794.
- "Sea Voyage, a Tale." *New Lady's Magazine, or Polite, Entertaining, and Fashionable Companion for the Fair Sex* 4 (1789): 521-525.
- Southampton Guide*. 10th edn. Southampton: T. Skelton, 1795.
- Summary of The Trial the King v S. F. Waddington, For Purchasing Hops at Worcester*. London: Crosby and Letterman, 1800.
- Trial of Governor T. Picton, for Inflicting the Torture on Louisa Calderon*. London: B. Crosby and Co., 1806.
- Trial of Jane Leigh Perrot, at Taunton Assizes, on Saturday the 29th of March, 1800; charged with stealing a card of lace, in the shop of Elizabeth Gregory, Haberdasher & Milliner, of the City of Bath, as taken in Short Hand*. Bath: William Gye, 1800.

- Trial of Lieutenant General John Whitelocke*. London: Samuel Tipper; B. Crosby and Co.; John Booth, 1808.
- Trial of Mrs. Leigh Perrot, Wife of __ Leigh Perrot, Esq. which Came on at Somerset Assizes, Holden on the 29th of March, 1800, at Taunton, Before Mr. Justice Lawrence, on a Charge of Stealing a Card of Lace*. To which are added, some circumstances attendant on that interesting trial. London: West and Hughes; and C. Chapple, 1800.
- "The Week." Rev., *Northanger Abbey and Persuasion*, Austin Dobson, ed. *The Academy* 53 (Jan.-June 1898): 39.
- "William Legge, 4th Earl of Dartmouth." *The Peerage*. Darryl Lundy, ed. Database. Last update September 28, 2020. At <http://www.thepeerage.com/p1276.htm#i12759>.
- Works of Samuel Johnson, LL.D.* Arthur Murphy, ed. London: J. Nichols & Son; B. Crosby; J. Booth, 1810.

Works Listed by Author

- Allibone, S. Austen. *Critical Dictionary of English Literature and British and American Authors*. Philadelphia: J. B. Lippincott, 1870.
- Austen, Jane. *Emma*. R. W. Chapman, ed. 3rd edn. Oxford and New York: OUP, 1969.
- __ *Minor Works*. R. W. Chapman, ed. 3rd edn. OUP, 1969.
- __ *Northanger Abbey and Persuasion*. R. W. Chapman, ed. 3rd edn. OUP, 1969.
- __ *Northanger Abbey and Persuasion*. London: John Murray, 1818.
- __ *Northanger Abbey*. London: Richard Bentley, 1833.
- __ *Northanger Abbey*. Barbara M. Benedict, Deirdre Le Faye, eds. Cambridge: CUP, 2013.
- Austen-Leigh, James Edward. *Memoir of Jane Austen*. By Her Nephew J. E. Austen Leigh. 2nd edn. London: Richard Bentley and Son, 1871.
- __ *Memoir of Jane Austen and Other Family Recollections*. Kathryn Sutherland, ed. Oxford: OUP, 2008.
- Austen-Leigh, William and Richard Arthur Austen-Leigh. *Jane Austen, Her Life and Letters: A Family Record*. 2nd edn. New York: E. P. Dutton, 1913.
- Axelrad, Arthur M. "Jane Austen's 'Susan' Restored." *Persuasions: The Jane Austen Journal* 16 (1994): 197-198.
- Barchas, Janine. "Mapping 'Northanger Abbey': Or, Why Austen's Bath of 1803 Resembles Joyce's Dublin of 1904." *Review of English Studies* (New Series) 60.245 (June 2009): 431-459.
- __ *Matters of Fact in Jane Austen*. Baltimore: Johns Hopkins U Press, 2012.
- Bayfield, Mrs. E. G. *A Winter in Bath*. In four volumes. By the author of two popular novels. Mrs. E. G. Bayfield. London: Printed by J.G. Barnard, Snow-Hill, for B. Crosby and Co. Stationer's Court, Paternoster Row, 1807.
- Bayfield, Mrs. E. G. [spurious name] *Winter at Bath, or Love as It May Be, and Friendship as It Ought to Be*, by 'Mrs. E. G. Bayfield'. London: J. F. Hughes, 1807.
- Belanger, Jacqueline and Peter Garside, Anthony Mandal, Sharon Ragaz. "Phase II: *The Flowers of Literature*." *British Fiction, 1800-1829: A Database of Production and Reception* (February 18, 2013). Cardiff: Centre for Editorial

- and Intertextual Research. <http://sites.cardiff.ac.uk/romtextv2/files/2013/02/dbf4.pdf>
- Betham, William S. *Baronetage of England, or the History of the English Baronets, and such Baronets of [...] Scotland, as are of English families. With genealogical tables and engravings of their coats of arms*. London: B. Crosby and Co., 1801.
- Blagdon, Francis William. *Authentic Memoirs of the Late George Morland*. London: Orme, 1806.
- Blagdon, Francis William, ed. *Flowers of Literature, for 1804*. London: B. Crosby and Co., 1805.
- *Flowers of Literature, for 1806*. London: B. Crosby and Co., 1807.
- *Flowers of Literature, for 1807*. London: Crosby and Co., 1808.
- *Poems of Dr. Samuel Johnson*. London: W. Suttaby, B. Crosby, Scatchard and Letterman, and C. Corral, 1808. (In *The Laurel: Poetical Works of Collins, Dr. Johnson, Pomfret and Hammond*.)
- *Spectator, in Miniature*. Being a Collection of the Principal [...] Essays. London: Suttaby, Crosby & Co., and Scatchard & Letterman, 1808.
- Blagdon, Francis William and Francis Prévost, eds. *The Beauties of Dr. John Moore, Selected from the moral, philosophical, and miscellaneous works of that esteemed author; to which are added, a new biographical and critical account of the doctor and his writings, and notes, historical, classical, and explanatory*. 2nd ed. London: B. Crosby and Co., 1803.
- *Flowers of Literature, for 1801 & 1802*. London: B. Crosby, 1803.
- *Flowers of Literature, for 1803*. London: B. Crosby and Co., 1804.
- Borowitz, Albert. "Trial of Jane's Aunt." *Legal Studies Forum* 29.2 (2005): 723-744.
- Bradbrook, Frank W. *Jane Austen and her Predecessors*. Cambridge: CUP, 1966.
- Bronson, Enoch. "Literary Intelligence." *Select Reviews of Literature, and Spirit of Foreign Magazines* 4 (1810): 434.
- Brookes, Richard. *General Gazetteer*. 9th edn. London: B. Law; B. Crosby, 1795.
- Brown, Lloyd W. "Comic Conclusion in Jane Austen's Novels." *PMLA* 84.6 (October 1969): 1582-1587.
- Burney, Frances. *Diary and Letters of Madame D'Arblay*. Charlotte Barrett, ed. Vol. 1—1778-1784. London: Bickers and Son, 1784.
- Burns, Margie. "Another Unexplained Reference in Jane Austen's Letters: 'No One in Fact Nearer to Us than Sir John Himself'." *Notes and Queries* 65.3 (September 2018): 342-347.
- "Revising for Publication: How Jane Austen inserted publisher-bait into *Northanger Abbey*." *Journal of Literary and Cultural Studies* 1.1 (2019): 145-157.
- "Third Publisher's Advertisement for Susan Found: Why Didn't Crosby Publish Jane Austen?" *Persuasions* 39 (2017): 184-200.
- Burrows, John Frederick. *Computation into Criticism: A study of Jane Austen's Novels and an Experiment in Method*. Oxford: Clarendon, 1987.
- Byron, George Gordon. *Beppo, a Venetian Story*. 4th edn. London: John Murray, 1818.
- *Childe Harold's Pilgrimage*. Canto the Fourth. London: John Murray, 1818.
- *Hours of Idleness, a Series of Poems, Original and Translated*. Newark: S. and J. Ridge; Crosby and Co.; Longman, 1807.

- *Works of Lord Byron. With His Letters and Journals, and His Life* by Thomas Moore. Richard H. Stoddard, ed. Vol. 1. Boston: Francis A. Nicolls, 1900.
- Rev., "Poems, by W. Wordsworth." *Monthly Literary Recreations* 3 (1807): 65-66.
- "Stanzas to Jessy." *Monthly Literary Recreations* 3 (1807): 88. London: B. Crosby and Co., 1808.
- Carli, Bresciano. *Memoirs of Miss D'Arville, or the Italian Female Philosopher*. Naples: R. Baldwin, 1764.
- Chalmers, Alexander, ed. *British Essayists [Spectator]*. London: J. Johnson, 1802.
- *General Biographical Dictionary*. London: J. Nichols and Son; T. Egerton; Cadell and Davies; J. Booth, 1812.
- *Plays of William Shakespeare*. Accurately printed from the text left by the late George Steevens. London: F. C. and J. Rivington; B. Crosby and Co., 1805.
- *Plays of William Shakespeare*. Accurately printed from the text left by the late George Steevens. London: J. Nichols and Son; B. Crosby and Co.; J. Booth, 1811.
- *Spectator: A Corrected Edition*. London: J. Johnson; B. Crosby and Co., 1806.
- *Spectator*. New York: William Durrell, George Lang, Printer, 1810.
- *Spectator, a New Edition Corrected from the Originals*. New York, Boston: E. Sargent, and M. & W. Ward; and Munroe, Francis & Parker, and Edward Cotton, 1810.
- *Spectator*. London: Nichols, Son, and Bentley; Baldwin, Cradock and Joy, 1817.
- *Tatler: A Corrected Edition*. London: J. Johnson; B. Crosby and Co., 1806.
- *Works of the English Poets, from Chaucer to Cowper*. London: J. Johnson; B. Crosby; J. Booth, 1810.
- Chard, Leslie F. "Jane Austen and the Obituaries: The Names of 'Northanger Abbey'." *Studies in the Novel* 7.1 (Spring 1975): 133-136.
- Chew, Samuel C. "Friendship of the Arts." *Virtues Reconciled: An Iconographical Study*, 3-34. Toronto: U Toronto Press, 1947.
- Cooper, Edward. *Practical and Familiar Sermons, Designed for Parochial and Domestic Instruction*. London: T. Cadell and W. Davies, 1809.
- Cornish, Francis Warre. *Jane Austen*. London: Macmillan and Company, 1913.
- Corry, John. *Address to the People of Great Britain: observations on the late negotiation between this country and France: and an account of Bonaparte's project for the invasion of England in concert with a certain great potentate*. London: B. Crosby and Co., 1803.
- *Life of William Cowper, Esq.* London: B. Crosby and Co., 1803.
- *Satirical View of London, Comprehending a Sketch of the Manners of the Age*. 2nd edn. London: R. Crosby and Co., 1803.
- *Swiss Revolution, or the Fall of Albert*. London: B. Crosby and Co., 1803.
- Craig, Sheryl. "'So Ended a Marriage'." *Persuasions* 36 (2014): 117-135.
- Curwen, Henry. *History of Booksellers, the Old and the New*. London: Chatto and Windus, 1873.
- Dolce, Lodovico. *Aretin. A dialogue on painting from the Italian of Lodovico Dolce*. W. Brown, tr. London: P. Elmsley, 1770.
- Dow, Gillian. "Reading at Godmersham: Edward's Library and Marianne's Books." *Persuasions* 37 (2015): 152-162.

- Dow, Gillian and Katie Halsey. "Jane Austen's Reading: The Chawton Years." *Persuasions On-Line* 30.2 (Spring 2010).
- Draxler, Bridget. "Teaching Jane Austen in Bits and Bytes: Digitizing Undergraduate Archival Research." *Persuasions On-Line* 34.2 (Spring 2014).
- Dryden, John. *Amboyna*. In *Works of John Dryden, now first collected in eighteen volumes*. Vol. 5. Walter Scott, ed. London: William Miller, 1808.
- Dyche, Thomas. *Guide to the English Tongue*. 102nd edn, corrected. Paisley: Printed by Neilson & Weir, Cumberland, for J. & A. Duncan, J. & M. Robertson, Dunlop & Wilson, and John Shaw, booksellers, Glasgow, 1800.
- Edgeworth, Maria. *Belinda*. 2nd edn. London: J. Johnson, 1802.
- Edgeworth, Maria, and Richard Lovell Edgeworth. *Practical Education*. 2nd edn. London: J. Johnson, 1801.
- Edgeworth, Richard Lovell. *Poetry Explained for the Use of Young People*. London: J. Johnson, 1802.
- Edwards, Bryan. *History, Civil and Commercial, of the British Colonies in the West Indies to which Is Added an Historical Survey of the French Colony in the Island of St. Domingo*. London: B. Crosby; Edinburgh, Glasgow: Mundell, 1798.
- Emden, Cecil S. "Composition of Northanger Abbey." *Review of English Studies* 19.75 (August 1968): 279-287.
- Enfield, William. *Speaker, or Miscellaneous Pieces*. London: J. Johnson; Crosby; et al., 1808.
- Feltham, John. *Guide to all the Watering and Sea-Bathing Places*. London: 1813.
 — *Picture of London, for 1803*. London: R. Phillips, 1802.
- Fergus, Jan. *Jane Austen: A Literary Life*. New York: St. Martin's Press, 1991.
- Fleishman, Avrom. "Socialization of Catherine Morland." *English Literary History* 41.4 (Winter 1974): 649-667.
- Ford, Susan Allen. "Ingenious Torments, or Reading Instructive Texts in *Northanger Abbey: The Mirror, The Rambler, and Conduct Books*." *Persuasions On-Line* 31.1 (Winter 2010).
 — "'Not What You Would Think Anything Of': Robert Martin and Harriet Smith." *Persuasions* 38 (2016): 137-154.
- George, Rachel. "Gems and Flames in Darkness." Unpublished paper, 1982.
- Gilson, David. *Bibliography of Jane Austen*. New York: Oxford UP, 1982.
 — "Jane Austen's Text: A Survey of Editions." *Review of English Studies* 53.209 (February 2002): 61-85.
- Glock, Waldo S. "Catherine Morland's Gothic Delusions: A Defense of *Northanger Abbey*." *Rocky Mountain Review* 32.1 (Winter 1978): 33-46.
- Goldsmith, Oliver, ed. *Beauties of English Poesy, Selected by Oliver Goldsmith*. In two volumes. London: William Griffin, 1767.
 — *Poems for Young Ladies. In Three Parts. Devotional, Moral, and Entertaining*. London: E. Johnson, 1785.
- Good, John Mason; Olinthus Gregory, Newton Bosworth. *Pantologia. A New Cyclopaedia*. London: G. Kearsley; Crosby and Co.; J. Booth, 1813.
- Grant, Anne MacVicar. *Poems on Various Subjects*. Edinburgh, London: Longman, Rees; J. Hatchard, 1803.

- Graves, Algernon. *Royal Academy of Arts: A Complete Dictionary of Contributors*. Vol. 4. London: Henry Graves and Co. Ltd. and George Bell and Sons, 1906.
- Gray, Thomas. "Elegy in a Country Church Yard." *Works of the English Poets* 56: 337-342. Samuel Johnson, ed. London: C. Bathurst, [et al.], 1779.
- *Elegy Written in a Country Church Yard*. The Fifth edition, corrected. London: Printed for R. Dodsley in Pall-Mall; and sold by M. Cooper in Pater-noster Row, 1751.
- Green, Emanuel. *Biblioteca Somersetensis*. Taunton: Barnicott and Pearce, 1902.
- Gye, Henry. *Gye's Bath Directory*. Corrected to 1819. Bath: Printed by and for H. Gye, Market Place, Bath, 1819.
- Halhed, Nathaniel Brassey. *An Answer to Dr. Horne's Second Pamphlet*. London: B. Crosby, 1795.
- Hall, Lynda A. "Addressing Readerly Unease: Discovering the Gothic in Mansfield Park." *Persuasions* 28 (2006): 208-216.
- Haney, John Louis. "Northanger Abbey." *Modern Language Notes* 16.7 (November 1901): 446-447.
- Hanoosh, Michele. "Reflexive Function of Parody." *Comparative Literature* 41.2 (Spring 1989): 113-127.
- Hardy, Thomas. *State Trials for High Treason, Embellished with Portraits*. London: Benjamin Crosby, 1794.
- Hardy, Thomas and Manoah Sibly. *Genuine Trial of Thomas Hardy, for High Treason, at the Sessions House in the Old Bailey, from October 28 to November 5, 1794*. London: J. S. Jordan, 1795.
- Harington, Edward. *Schizzo on the Genius of Man*. Bath: Richard Cruttwell, 1793.
- Hayley, William. *Life, and Posthumous Writings, of William Cowper, Esqr.* London, Chichester: J. Johnson, 1803.
- Hodge, Jane Aiken. *Only a Novel: The Double Life of Jane Austen*. Connecticut: Fawcett Publications, 1972.
- Hopkins, Lisa. "Putting the Gothic In: Clarissa, Sense and Sensibility, Mansfield Park, and The Time Machine." *Screening the Gothic*, 27-57. Austin: U Texas Press, 2005.
- Hume, Robert D. "Value of Money in Eighteenth-Century England: Incomes, Prices, Buying Power—and Some Problems in Cultural Economics." *Huntington Library Quarterly* 77.4 (Winter 2014): 373-416.
- Jones, Hazel. "Tensions at the Table: Dining-Room Dynamics at Abbeys and Castles." *Persuasions* 41 (2019): 13-23.
- King, Gaye. "Jane Austen's Staffordshire Cousin: Edward Cooper and his Circle." *Persuasions On-Line* 15 (1993): 252-259.
- Kirkham, Pat. "London Furniture Trade 1700-1870." *Furniture History* 24 (1988): 124-135.
- Knox, Vicesimus. *Elegant Extracts, or Useful and Entertaining Pieces of Poetry. Selected for the Improvement of Young Persons: Being Similar in Design to Elegant Extracts in Prose*. Dublin: James Moore, 1789.
- *Elegant Extracts [...] of Poetry*. London: J. Johnson; Crosby & Letterman, 1801.
- *Elegant Extracts [...] of Prose*. London: J. Johnson; Crosby & Letterman, 1801.

- Knox-Shaw, Peter. *Jane Austen and the Enlightenment*. Cambridge: Cambridge U Press, 2004.
- Lackington, Allen, & Co. *Catalogue of Books, for the Year 1803*. Containing Eight Hundred Thousand Vols. Finsbury Square, London, Whiting, printer, 1803.
- Lane, Maggie. *Jane Austen's England*. New York: St. Martin's Press, 1986.
- Lavallée, Joseph. *The Negro Equalled by Few Europeans*. J. Trapp, tr. London: Printed for the author, 1790.
- Le Faye, Deirdre. *Chronology of Jane Austen and Her Family 1600-2000*. Cambridge: CUP, 2013.
- "'Head of a Flourishing Bank': The Bankruptcy Inventories of Austen, Maunde & Tilson, 1816." *Mechanika* 23.5 (2017): 161-190.
- *Jane Austen: A Family Record*. 2nd edn. Cambridge: CUP, 2004.
- *Jane Austen's Letters*. 3rd edn. Oxford, New York: OUP, 1997.
- Le Grice, Charles Valentine. *Analysis of Paley's Principles of Moral and Political Philosophy*. 4th edn. Cambridge: B. Flower, 1802.
- Liborlière, Louis-François Marie Bellin. *La Nuit Anglaise, ou les Aventures de M. Dabaud*. Roman comme il y en a trop. Par le R. P. Spectoruini, moine italien, 1799.
- *Hero, or the Adventures of a Night*. Sophia Shedden, tr. London: London: T. and J. Allman; C. Rice; Baldwin, Cradock, and Joy, 1817.
- *Hero, or the Adventures of a Night: A Romance*. Sophia Shedden, tr. 2nd edn. Philadelphia: M. Carey & Son, 1817.
- *Hero, or the Adventures of a Night*. Natalie Neill, ed. Kansas City: Valancourt, 2011.
- Lynch, Deirdre S. "Young Ladies Are Delicate Plants': Jane Austen and Greenhouse Romanticism." *English Literary History* 77.3 (Fall 2010): 689-729.
- MacKinnon, Frank Douglas. *Grand Larceny: being the Trial of Jane Leigh Perrot, Aunt of Jane Austen*. London: OUP, 1937.
- Magee, William H. "Instrument of Growth: The Courtship and Marriage Plot in Jane Austen's Novels." *Journal of Narrative Technique* 17.2 (Spring 1987): 198-208.
- Mandal, Anthony A. "Composition and Publication." *Cambridge Companion to Pride and Prejudice*. Janet Todd, ed. Cambridge: CUP, 2013.
- *Jane Austen and the Popular Novel: The Determined Author*. New York, Hampshire: Palgrave MacMillan, 2007.
- "Making Austen Mad: Benjamin Crosby and the Non-Publication of 'Susan'." *Review of English Studies* 57.231 (September 2006): 507-525.
- Mathison, John K. "Northanger Abbey and Jane Austen's Conception of the Value of Fiction." *English Literary History* 24.2 (June 1957): 138-152.
- McMaster, Juliet. "The Child Is Mother to the Novelist: From the Juvenilia to the Novels." *Persuasions* 39 (2017): 45-56.
- Melmoth, Sidney. *Beauties of British Poetry*. Huddersfield; London: Brook and Lancashire; Vernor and Hood; Crosby and Letterman, 1801.
- Melville, Theodore. *White Knight, or The Monastery of Morne*. London: Crosby and Letterman, Stationers Court, Ludgate Street, 1802.
- Mercier, Louis-Sébastien. *Memoirs of the Year Two Thousand Five Hundred*. Liverpool: W. Jones, 1802.
- Miller, Pamela Cook. "Jane Austen and the Power of the Spoken Word." *Persuasions* 7 (1985): 35-38.

- Moody, Ellen. "Calendar for Northanger Abbey." Website. Last updated January 2, 2003. At <http://www.jimandellen.org/austen/na.calendar.html>.
- "‘People that Marry Can never Part’: An Intertextual Reading of *Northanger Abbey*." *Persuasions On-line* 31.1 (Winter 2010).
- Moore, John. "View of the Commencement and Progress of Romance." *Works of Tobias Smollett, M.D.*, Vol. 1. London: B. Law, 1797.
- *Beauties of Dr. John Moore. Selected from the Moral, Philosophical, and Miscellaneous Works of that esteemed Author, to which are added, a new biographical and critical account of the doctor and his writings, and notes, historical, classical, and explanatory.* Francis Prévost and Francis Blagdon, eds. 2nd edn. London: B. Crosby and Co., 1803.
- *Mooriana, or Selections from the Moral, Philosophical, and Miscellaneous Works of the Late Dr. John Moore. Illustrated by a New Biographical and Critical Account of the Doctor and his Writings; and notes, historical, classical, and explanatory.* Francis Prévost and Francis Blagdon, eds. London: B. Crosby and Co., 1803.
- More, Hannah. *Fatal Falsehood; a Tragedy.* As It Is Acted at the Theatre-Royal, at Covent Garden. By the Author of Percy. 3rd edn. London: T. Cadell, 1789.
- Murray, Douglas. "Spectatorship in Mansfield Park: Looking and Overlooking." *Nineteenth-Century Literature* 52.1 (June 1997): 1-26.
- Murry, Ann. *Mentorian Lectures, on Sacred and Moral Subjects, Adapted to the Comprehension of Juvenile Readers.* London: Longman, Hurst, Rees, Orme, 1808.
- Oldfield, Thomas Hinton Burley. *Entire and Complete History, Political and Personal, of the Boroughs of Great Britain; together with the Cinque Ports.* London: Benjamin Crosby, 1794.
- Perkins, Pam. "Subdued Gaiety: The Comedy of Mansfield Park." *Nineteenth-Century Literature* 48.1 (June 1993): 1-25.
- Phelps, William Lyon. "Jane Austen." *Novels and Letters of Jane Austen.* Reginald Brimley Johnson, ed. Vol. 1, ix-lix. New York, Philadelphia: Frank S. Holby, 1906.
- Pinchard, John. *Trial of Jane Leigh Perrot, Wife of James Leigh Perrot, Esq. Charged with Stealing a Card of Lace, in the Shop of Elizabeth Gregory, Haberdasher and Milliner, at Bath, Before Sir Soulden Lawrence, Knight, One of the Justices of His Majesty's Court of King's Bench.* At Taunton Assizes, On Saturday the 29th Day of March, 1800. Taunton: Thomas Norris; Hurst & Co., 1800.
- Price, Martin. "Austen: Manners and Morals." *Forms of Life: Character and Moral Imagination in the Novel*, 65-89. New Haven: Yale U Press, 1983.
- Raddin, George. *Early New York Library of Fiction. With a checklist of the fiction in H. Caritat's circulating library, no. 1 City hotel, Broadway, New York, 1804.* New York: Wilson, 1940.
- Raven, James. *Business of Books.* New Haven, Connecticut: Yale U Press, 2007.
- Rollin, Charles. *Ancient History of the Egyptians, Carthaginians.* London: W. Otridge and Son; B. Crosby and Co.; J. Booth, 1808.
- Rytting, Jenny R. "'Pretty Fairly Divided between the Sexes': Jane Austen on Gender." *Persuasions* 41 (2019): 50-61.
- Sabor, Peter. "Godmersham Park Library: Jane Austen's Paradise Regained." *Persuasions* 39 (2017): 31-44.

- Sands, James. [Listed as anonymous] *Monckton, or the Fate of Eleanor*. London: George Robinson, 1802.
- Sarratt, Jacob Henry. *Life of Buonaparte, in which the Atrocious Deeds, which He Has Perpetrated, in order to attain his elevated station, are faithfully recorded; by which means every Briton will be enabled to judge of the disposition of his threatening foe; and have a faint idea of the desolation which awaits this country, should his menaces ever be realized*. London: Tegg and Castleman, 1803.
- Savage, James. *The Librarian. Being an account of scarce, valuable, and useful English books, manuscript libraries, public records, &c. &c.* London: William Savage, 1809.
- Scott, Walter. Rev., "Emma." *Quarterly Review* 14 (Oct. 1814-Jan. 1815): 188-201.
 ___ Rev., "Northanger Abbey and Persuasion." *Quarterly Review* 24 (Oct. 1820-Jan. 1821): 352-376.
 ___ "Introduction." *Works of John Dryden*. Walter Scott, ed. Vol. 5. London: William Miller, 1808.
- Scott, William. *Lessons in Elocution, or a Selection of Pieces in Prose and Verse*. Edinburgh: Charles Elliot, 1789.
- Seeber, Barbara K. *General Consent in Jane Austen: A Study of Dialogism*. Montreal, Ithaca: McGill-Queen's U Press, 2000.
- Shakespeare, William. *Dramatic Works of William Shakespeare*. Samuel Ayscough, ed. London: John Stockdale; Crosby and Co.; J. Booth, 1807.
 ___ *Plays of William Shakespeare. Accurately printed from the text of the corrected copy left by the late George Steevens, Esq.; with glossarial notes*. George Steevens, ed. London: J. Johnson; B. Crosby, 1803.
 ___ *Plays of William Shakespeare. In twenty-one volumes; with the corrections and illustrations of various commentators; to which are added notes by Samuel Johnson and George Steevens*. Samuel Johnson, George Steevens, eds. London: J. Johnson; B. Crosby, 1803.
- Shaw, Narelle. "Free Indirect Speech and Jane Austen's 1816 Revision of Northanger Abbey." *Studies in English Literature* 30.4 (Fall 1990): 591-602.
- Smith, William. *A List of Bankrupts [...] from Jan. 1, 1786, to June 24, 1806*. London: William Smith and Co., 1806.
- St. Clair, William. *Reading Nation in the Romantic Period*. Cambridge, New York: CUP, 2007.
- Sutherland, Kathryn. "Jane Eyre's Literary History: The Case for Mansfield Park." *English Literary History* 59.2 (Summer 1992): 409-440.
- Sykes, Mrs. S. *Margiana, or Widdrington Tower*. London: Minerva Press, 1808.
- Taylor, Megan. "Jane Austen and 'Banal Shakespeare'." *Eighteenth Century Fiction* 27.1 (Fall 2014): 105-125.
- Thomson, James. *Seasons, by James Thomson, with his Life, by Mr. Murdoch*. London: G. and J. Robinson; B. Crosby, 1802.
 ___ *Works of Mr. James Thomson, with his last Corrections and Improvements*. London: R. Baldwin; Crosby, 1802.
- Tomalin, Claire. *Jane Austen: A Life*. New York: Vintage, 1999.
- Tomkins, E. [Thomas]. *Poems on Various Subjects*. London: Crosby and Letterman, 1801.

- Tullio, Francesco Antonio. [a/k/a Lucino Cinneo.] *La Rosilla*. Napoli: Orofici and Leo, 1733.
- Waldron, Mary. *Jane Austen and the Fiction of her Time*. Cambridge: CUP, 1999.
- Walker, John. *Universal Gazetteer. Being a Concise Description, Alphabetically Arranged, of the Nations, Kingdoms, States, Towns*. 2nd edn. London: Ogilvy and Son; B. Crosby, 1798.
- Warner, Richard. *Excursions from Bath*. Bath: Richard Cruttwell, 1801.
- Wells, Juliette. *Reading Austen in America*. London, New York: Bloomsbury, 2017.
- Wheatley, Kim. "Jane Austen: Gothic Novelist?" *Persuasions* 41 (2019): 62-74.
- Winterbotham, William. *Trial of Wm. Winterbotham, Assistant Preacher at How's Lane Meeting, Plymouth; before the Hon. Baron Perryn, and a Special Jury, at Exeter, on the 25th of July, 1793 for Seditious Words*. London: William Winterbotham, 1794.
- *Historical, Geographical, Commercial, and Philosophical View of the American United States, and of the European Settlements in America and the West-Indies*. London: Ridgway; Symonds; Holt, 1795.
- *Historical, Geographical, and Philosophical View of the Chinese Empire; Comprehending a Description of the Fifteen Provinces of China*. London: William Winterbotham; J. Ridgway; W. Button, 1795.
- Worsley, Lucy. *Jane Austen at Home*. New York: St. Martin's Press, 2017.
- Young, Mary Julia. *Lindorf and Caroline, or the Danger of Credulity*. London: Crosby and Co., 1803.
- *Right and Wrong, or the Kinsmen of Naples*. London: Crosby and Co., Stationers Court; and Hughes, Wigmore Street, 1803.
- Zlotnick, Susan. "From Involuntary Object to Voluntary Spy: Female Agency, Novels, and the Marketplace in 'Northanger Abbey.'" *Studies in the Novel* 41.3 (Fall 2009): 277-292.

Index

A

- Austen, Cassandra, , 4, 28, 65, 80-83,
99-106, 111, 128, 136-137, 140,
161-162
- Austen, Mrs. Cassandra Leigh, 80-
83, 88, 99-101, 127-128
- Austen, Henry, 2, 4, 5, 33, 52, 86, 99-
100, 111, 136-137, 140, 161-162
- Austen, Jane,
anonymity of, 1, 14, 37, 68-69,
135-136;
juvenilia, 4-5, 89, 136, 211, 216;
finances of, 101-102, 125, 128;
death of, 4, 226, 227-228
[For the novels, see individual
titles]
- Austen, Rev. George, xii, 2, 3, 52, 79,
101
- Austen-Leigh, James Edward, xiii,
51, 57, 124, 219, 228, 239
- Austen-Leigh, Richard Arthur and
William, 21 n44, 29, 51, 219, 239

B

- Bayfield, Mrs. E. G., 83, 86 and n20,
87, 89, 93
- Beauties of Dr. John Moore*, 8, 10-11,
12, 29, 31, 34-38, 43, 44, 47, 56,
57, 203
- Belfast Monthly Magazine*, 98, 106-
110, 113, 175, 237
- Betham, Matilda, 2, 10, 31-33, 36,
37, 38-39, 40, 47, 93, 221
- Betham, William S., 2 and n2

- Blagdon, Francis, 6 n13, 8, 11, 17, 28,
31-50, 73, 77, 88, 92, 90-96, 128,
131, 197, 221, 233
- Booth, John, 19, 97-133, 235, 239
- Burney, Frances, 25, 58, 81, 173-174,
175, 179, 181, 194, 240
- Byron, Lord George Gordon, 90-96,
113, 151, 190, 191, 240-241

C

- Catherine*, xii, 4, 126, 135;
title, 160-161; 213,
names, 218-224
- Chalmers, Alexander, 130-132, 204,
241
- Chapman, Robert William, xiii, 5, 6,
8, 18, 55, 124, 183, 206, 214, 241
- Clarke, James Stanier, 193, 226
- Cooper, Rev. Edward, 104-106, 108,
113, 118, 121, 241
- Cornish, Francis Warre, 28-29, 30
- Corry, John, 2 n2, 44, 57, 76, 207, 241
- Cowper, William, 44, 57, 76, 81, 209,
211-213
- Crosby, Benjamin, xi, xiii, 1-6, 90, 98,
131;
advertisements for *Susan*, 6-16;
anti-slavery publications, 35, 50,
69-77;
commercial activity, 54-57;
unpublished Leigh-Perrot trial
pamphlet, 57-64;
partnership with Hughes, 66-67
- Crosby, Richard, 5, 128-130, 135, 220
- Crutwell, Richard, 60, 63-65, 66, 67,
69, 209-210

E

Edgeworth, Maria, 25, 49, 56, 88, 89,
194, 213, 219, 229, 232, 242
Egerton, Thomas, 135
Elegant Extracts, 75, 108, 200-204,
206, 209-210, 214-215, 242
Emma, 3, 30, 43, 108, 140, 144, 155,
162-164, 185, 211, 214-215

F

Fergus, Jan, 4, 51, 53, 63, 218-219,
242
Flowers of Literature, 6-12; 18, 28, 31,
37-41; 42-49; 88, 233

G

Gray, Thomas, 182, 199, 202, 210,
211-214, 215, 226, 243

H

Hayley, William, 211-213, 210, 243
Hughes, James Fletcher, 59-60, 66-
67, 79, 84-90, 93, 97, 112, 113,
129, 234

J

Johnson, Samuel, 57, 130, 131, 206,
213

K

Knight, Fanny, 126, 128

L

Le Faye, Deirdre, 6, 22, 57, 100, 161,
219

Lefroy, Anne, 79
Lefroy, Anna, 105, 108, 126, 202
Legge, William, Esq., 59-64, 66, 67,
239
Leigh-Perrot, James, 57-60, 63-65,
66, 67, 68, 100
Leigh-Perrot, Jane, xiii, 53, 57-60, 63-
65, 66, 67, 68, 69, 87, 100
Lewis, Matthew 'Monk', 12, 23, 25,
173, 179, 181

M

Mandal, Anthony, 3, 8, 51, 52, 53, 56,
66, 86, 234
Mansfield Park, xii, 67, 111;
linked with *NA*, 135-160;
title of, 161-163
Minerva Press, 28, 87, 103, 179
Moore, Dr. John, 10-11, 34, 77, 174-
175, 200, 206, 234
More, Hannah, 104, 106, 108, 117,
123
Murray, John, 20, 43, 135, 137, 161,
190-195, 228

N

Northanger Abbey, xi-xiv; 3-5;
and gothic novels, 20-25;
unity of, 161-196;
title of, 162-164

P

Persuasion, 3, 20, 43, 95, 126, 135,
137, 151, 155, 161-163
Pope, Alexander, 39, 40, 159, 172,
173, 199, 202, 210
Prévost, Francis, 8, 11, 31-50, 200,
233

Pride and Prejudice, xi, 1, 18, 23, 52,
81, 98, 136, 140, 158, 163, 185-186
Prince Regent (George IV), xii, 4,
135, 137, 194, 228

R

Radcliffe, Ann, 21, 24-25, 84, 88, 149,
165, 176-177, 187, 216

S

St. Clair, William, 20, 43, 132
Scott, Sir Walter, 3, 19, 20, 102, 117,
151, 190, 193, 227-232
Sense and Sensibility, xi, xiv, 1, 2, 18,
53, 81, 98, 132-133, 158, 173, 209,
226
Shakespeare, William, 2, 34, 36, 57,
109, 130-131, 150, 151, 154, 199-
200, 202, 203, 206-209, 226, 241,
246
Shedden, Sophia Lewis, 23-24, 220,
244

Shelley, Mary Wollstonecraft, 22, 23
Spectator, 39-41, 42, 47, 48, 131-132,
172, 173, 220
Susan [Austen], xi, 3;
advertising for, 6-15; 31-32; 49,
57, 80, 98
Susan [anon.], 97-100, 106, 107, 108-
112, 114-116, 121-127, 129-130

T

Thomson, James, 199, 202, 203, 204,
208-209, 226
Tomkins, Thomas, 196, 198-199,
200, 202, 203, 204, 210

W

Watsons, xi, 2, 79, 81, 136, 219
Winter at Bath [spurious title], 79,
84, 86, 88-89, 92, 93, 97, 234-235
Winter in Bath, 79, 83-89, 92, 93, 97,
129, 234-235