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PREFACE.

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*PRIDE.*  
*and*  
*PREJUDICE*

*by*  
*Jane Austen,*

*with a Preface by*  
*George Saintsbury*  
*and*  
*Illustrations by*  
*Hugh Thomson*

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*WALT WHITMAN has somewhere a fine and just distinction between “loving by allowance” and “loving with personal love.” This distinction applies to books as well as to men and women; and in the case of the not very numerous authors who are the objects of the personal affection, it brings a curious consequence with it. There is much more difference as to their best work than in the case of those others who are loved “by allowance” by convention, and because it is felt to be the right and proper thing to love them. And in the sect—fairly large and yet unusually choice—of Austenians or Janites, there would probably be found partisans of the claim to primacy of almost every one of the novels. To some the delightful freshness and humour of Northanger Abbey, its completeness, finish, and entrain, obscure the undoubted critical facts that its scale is small, and its scheme, after all, that of burlesque or parody, a kind in which the first rank is reached with difficulty. Persuasion, relatively faint in tone, and not enthralling in interest, has devotees who exalt above all the others its exquisite delicacy and keeping. The catastrophe of Mansfield Park is admittedly theatrical, the hero and heroine are insipid, and the author has almost [ix] wickedly destroyed all romantic interest by expressly admitting that Edmund only took Fanny because Mary shocked him, and that Fanny might very likely have taken Crawford if he had been a little more assiduous; yet the matchless rehearsal-scenes and the characters of Mrs. Norris and*

*others have secured, I believe, a considerable party for it. Sense and Sensibility has perhaps the fewest out-and-out admirers; but it does not want them.*

*I suppose, however, that the majority of at least competent votes would, all things considered, be divided between Emma and the present book; and perhaps the vulgar verdict (if indeed a fondness for Miss Austen be not of itself a patent of exemption from any possible charge of vulgarity) would go for Emma. It is the larger, the more varied, the more popular; the author had by the time of its composition seen rather more of the world, and had improved her general, though not her most peculiar and characteristic dialogue; such figures as Miss Bates, as the Eltons, cannot but unite the suffrages of everybody. On the other hand, I, for my part, declare for Pride and Prejudice unhesitatingly. It seems to me the most perfect, the most characteristic, the most eminently quintessential of its author's works; and for this contention in such narrow space as is permitted to me, I propose here to show cause.*

*In the first place, the book (it may be barely necessary to remind the reader) was in its first shape written very early, somewhere about 1796, when Miss Austen was barely twenty-one; though it was revised and finished at Chawton some fifteen years later, and was not published till 1813, only four years before her death. I do not know whether, in<sup>(xi)</sup> this combination of the fresh and vigorous projection of youth, and the critical revision of middle life, there may be traced the distinct superiority in point of construction, which, as it seems to me, it possesses over all the others. The plot, though not elaborate, is almost regular enough for Fielding; hardly a character, hardly an incident could be retrenched without loss to the story. The elopement of Lydia and Wickham is not, like that of Crawford and Mrs. Rushworth, a coup de théâtre; it connects itself in the strictest way with the course of the story earlier, and brings about the denouement with complete propriety. All the minor passages—the loves of Jane and Bingley, the advent of Mr. Collins, the visit to Hunsford, the Derbyshire tour—fit in after the same unostentatious, but masterly fashion. There is no attempt at the hide-and-see, in-and-out business, which in the transactions between Frank Churchill and Jane Fairfax contributes no doubt a good deal to the intrigue of Emma, but contributes it in a fashion which I do not think the best feature of that otherwise admirable book. Although Miss Austen always liked something of the misunderstanding kind, which afforded her opportunities for the display of the peculiar and incomparable talent to be noticed presently, she has been satisfied here with the perfectly natural occasions provided by the false account of Darcy's conduct given by Wickham, and by the awkwardness (arising with equal naturalness) from the gradual transformation of Elizabeth's own feelings from positive aversion to actual love. I do not know whether the all-grasping hand of the playwright has ever been laid upon Pride and Prejudice; and I dare say that, <sup>(xii)</sup> if it were, the situations would prove not startling or garish enough for the footlights, the character-scheme too subtle and delicate for pit and gallery. But if the attempt were made, it would certainly not be hampered by any*

*of those loosenesses of construction, which, sometimes disguised by the conveniences of which the novelist can avail himself, appear at once on the stage.*

*I think, however, though the thought will doubtless seem heretical to more than one school of critics, that construction is not the highest merit, the choicest gift, of the novelist. It sets off his other gifts and graces most advantageously to the critical eye; and the want of it will sometimes mar those graces—appreciably, though not quite consciously—to eyes by no means ultra-critical. But a very badly-built novel which excelled in pathetic or humorous character, or which displayed consummate command of dialogue—perhaps the rarest of all faculties—would be an infinitely better thing than a faultless plot acted and told by puppets with pebbles in their mouths. And despite the ability which Miss Austen has shown in working out the story, I for one should put *Pride and Prejudice* far lower if it did not contain what seem to me the very masterpieces of Miss Austen’s humour and of her faculty of character-creation—masterpieces who may indeed admit John Thorpe, the Eltons, Mrs. Norris, and one or two others to their company, but who, in one instance certainly, and perhaps in others, are still superior to them.*

*The characteristics of Miss Austen’s humour are so subtle and delicate that they are, perhaps, at all times easier to apprehend than to express, and at any particular<sup>[xiii]</sup> time likely to be differently apprehended by different persons. To me this humour seems to possess a greater affinity, on the whole, to that of Addison than to any other of the numerous species of this great British genus. The differences of scheme, of time, of subject, of literary convention, are, of course, obvious enough; the difference of sex does not, perhaps, count for much, for there was a distinctly feminine element in “Mr. Spectator,” and in Jane Austen’s genius there was, though nothing mannish, much that was masculine. But the likeness of quality consists in a great number of common subdivisions of quality—demureness, extreme minuteness of touch, avoidance of loud tones and glaring effects. Also there is in both a certain not inhuman or unamiable cruelty. It is the custom with those who judge grossly to contrast the good nature of Addison with the savagery of Swift, the mildness of Miss Austen with the boisterousness of Fielding and Smollett, even with the ferocious practical jokes that her immediate predecessor, Miss Burney, allowed without very much protest. Yet, both in Mr. Addison and in Miss Austen there is, though a restrained and well-mannered, an insatiable and ruthless delight in roasting and cutting up a fool. A man in the early eighteenth century, of course, could push this taste further than a lady in the early nineteenth; and no doubt Miss Austen’s principles, as well as her heart, would have shrunk from such things as the letter from the unfortunate husband in the Spectator, who describes, with all the gusto and all the innocence in the world, how his wife and his friend induce him to play at blind-man’s-buff. But another Spectator letter—that of the damsel of fourteen who<sup>[xiv]</sup> wishes to marry Mr. Shapely, and assures her selected Mentor that “he admires your Spectators mightily”—might have been written by a rather more ladylike and intelligent Lydia Bennet in the days of Lydia’s great-grandmother; while, on the other*

hand, some (I think unreasonably) have found “cynicism” in touches of Miss Austen’s own, such as her satire of Mrs. Musgrove’s self-deceiving regrets over her son. But this word “cynical” is one of the most misused in the English language, especially when, by a glaring and gratuitous falsification of its original sense, it is applied, not to rough and snarling invective, but to gentle and oblique satire. If cynicism means the perception of “the other side,” the sense of “the accepted hells beneath,” the consciousness that motives are nearly always mixed, and that to seem is not identical with to be—if this be cynicism, then every man and woman who is not a fool, who does not care to live in a fool’s paradise, who has knowledge of nature and the world and life, is a cynic. And in that sense Miss Austen certainly was one. She may even have been one in the further sense that, like her own Mr. Bennet, she took an epicurean delight in dissecting, in displaying, in setting at work her fools and her mean persons. I think she did take this delight, and I do not think at all the worse of her for it as a woman, while she was immensely the better for it as an artist.

In respect of her art generally, Mr. Goldwin Smith has truly observed that “metaphor has been exhausted in depicting the perfection of it, combined with the narrowness of her field;” and he has justly added that we need not go beyond her own comparison to the art of a miniature<sup>{xv}</sup> painter. To make this latter observation quite exact we must not use the term miniature in its restricted sense, and must think rather of Memling at one end of the history of painting and Meissonier at the other, than of Cosway or any of his kind. And I am not so certain that I should myself use the word “narrow” in connection with her. If her world is a microcosm, the cosmic quality of it is at least as eminent as the littleness. She does not touch what she did not feel herself called to paint; I am not so sure that she could not have painted what she did not feel herself called to touch. It is at least remarkable that in two very short periods of writing—one of about three years, and another of not much more than five—she executed six capital works, and has not left a single failure. It is possible that the romantic paste in her composition was defective: we must always remember that hardly anybody born in her decade—that of the eighteenth-century seventies—independently exhibited the full romantic quality. Even Scott required hill and mountain and ballad, even Coleridge metaphysics and German to enable them to chip the classical shell. Miss Austen was an English girl, brought up in a country retirement, at the time when ladies went back into the house if there was a white frost which might pierce their kid shoes, when a sudden cold was the subject of the gravest fears, when their studies, their ways, their conduct were subject to all those fantastic limits and restrictions against which Mary Wollstonecraft protested with better general sense than particular taste or judgment. Miss Austen, too, drew back when the white frost touched her shoes; but I think she would have made a pretty good journey even in a black one.<sup>{xvi}</sup>

For if her knowledge was not very extended, she knew two things which only genius knows. The one was humanity, and the other was art. On the first head she could not make a mistake; her men, though limited, are true, and her women are, in the old sense,

*“absolute.” As to art, if she has never tried idealism, her realism is real to a degree which makes the false realism of our own day look merely dead-alive. Take almost any Frenchman, except the late M. de Maupassant, and watch him laboriously piling up strokes in the hope of giving a complete impression. You get none; you are lucky if, discarding two-thirds of what he gives, you can shape a real impression out of the rest. But with Miss Austen the myriad, trivial, unforced strokes build up the picture like magic. Nothing is false; nothing is superfluous. When (to take the present book only) Mr. Collins changed his mind from Jane to Elizabeth “while Mrs. Bennet was stirring the fire” (and we know how Mrs. Bennet would have stirred the fire), when Mr. Darcy “brought his coffee-cup back himself,” the touch in each case is like that of Swift—“taller by the breadth of my nail”—which impressed the half-reluctant Thackeray with just and outspoken admiration. Indeed, fantastic as it may seem, I should put Miss Austen as near to Swift in some ways, as I have put her to Addison in others.*

*This Swiftian quality appears in the present novel as it appears nowhere else in the character of the immortal, the ineffable Mr. Collins. Mr. Collins is really great; far greater than anything Addison ever did, almost great enough for Fielding or for Swift himself. It has been said that no one ever was like him. But in the first<sup>[xvii]</sup> place, he was like him; he is there—alive, imperishable, more real than hundreds of prime ministers and archbishops, of “metals, semi-metals, and distinguished philosophers.” In the second place, it is rash, I think, to conclude that an actual Mr. Collins was impossible or non-existent at the end of the eighteenth century. It is very interesting that we possess, in this same gallery, what may be called a spoiled first draught, or an unsuccessful study of him, in John Dashwood. The formality, the under-breeding, the meanness, are there; but the portrait is only half alive, and is felt to be even a little unnatural. Mr. Collins is perfectly natural, and perfectly alive. In fact, for all the “miniature,” there is something gigantic in the way in which a certain side, and more than one, of humanity, and especially eighteenth-century humanity, its Philistinism, its well-meaning but hide-bound morality, its formal pettiness, its grovelling respect for rank, its materialism, its selfishness, receives exhibition. I will not admit that one speech or one action of this inestimable man is incapable of being reconciled with reality, and I should not wonder if many of these words and actions are historically true.*

*But the greatness of Mr. Collins could not have been so satisfactorily exhibited if his creatress had not adjusted so artfully to him the figures of Mr. Bennet and of Lady Catherine de Bourgh. The latter, like Mr. Collins himself, has been charged with exaggeration. There is, perhaps, a very faint shade of colour for the charge; but it seems to me very faint indeed. Even now I do not think that it would be impossible to find persons, especially female persons, not necessarily of noble birth, as overbearing, as<sup>[xviii]</sup> self-centred, as neglectful of good manners, as Lady Catherine. A hundred years ago, an earl’s daughter, the Lady Powerful (if not exactly Bountiful) of an out-of-the-way country parish, rich, long out of marital authority, and so forth, had opportunities of developing these agreeable characteristics which seldom present themselves now. As*

*for Mr. Bennet, Miss Austen, and Mr. Darcy, and even Miss Elizabeth herself, were, I am inclined to think, rather hard on him for the “impropriety” of his conduct. His wife was evidently, and must always have been, a quite irreclaimable fool; and unless he had shot her or himself there was no way out of it for a man of sense and spirit but the ironic. From no other point of view is he open to any reproach, except for an excusable and not unnatural helplessness at the crisis of the elopement, and his utterances are the most acutely delightful in the consciously humorous kind—in the kind that we laugh with, not at—that even Miss Austen has put into the mouth of any of her characters. It is difficult to know whether he is most agreeable when talking to his wife, or when putting Mr. Collins through his paces; but the general sense of the world has probably been right in preferring to the first rank his consolation to the former when she maunders over the entail, “My dear, do not give way to such gloomy thoughts. Let us hope for better things. Let us flatter ourselves that I may be the survivor;” and his inquiry to his colossal cousin as to the compliments which Mr. Collins has just related as made by himself to Lady Catherine, “May I ask whether these pleasing attentions proceed from the impulse of the moment,<sup>[xix]</sup> or are the result of previous study?” These are the things which give Miss Austen’s readers the pleasant shocks, the delightful thrills, which are felt by the readers of Swift, of Fielding, and we may here add, of Thackeray, as they are felt by the readers of no other English author of fiction outside of these four.*

*The goodness of the minor characters in Pride and Prejudice has been already alluded to, and it makes a detailed dwelling on their beauties difficult in any space, and impossible in this. Mrs. Bennet we have glanced at, and it is not easy to say whether she is more exquisitely amusing or more horribly true. Much the same may be said of Kitty and Lydia; but it is not every author, even of genius, who would have differentiated with such unerring skill the effects of folly and vulgarity of intellect and disposition working upon the common weaknesses of woman at such different ages. With Mary, Miss Austen has taken rather less pains, though she has been even more unkind to her; not merely in the text, but, as we learn from those interesting traditional appendices which Mr. Austen Leigh has given us, in dooming her privately to marry “one of Mr. Philips’s clerks.” The habits of first copying and then retailing moral sentiments, of playing and singing too long in public, are, no doubt, grievous and criminal; but perhaps poor Mary was rather the scapegoat of the sins of blue stockings in that Fordyce-belectured generation. It is at any rate difficult not to extend to her a share of the respect and affection (affection and respect of a peculiar kind; doubtless), with which one regards Mr. Collins, when she draws the moral of Lydia’s fall. I<sup>[xx]</sup> sometimes wish that the exigencies of the story had permitted Miss Austen to unite these personages, and thus at once achieve a notable mating and soothe poor Mrs. Bennet’s anguish over the entail.*

*The Bingleys and the Gardiners and the Lucases, Miss Darcy and Miss de Bourgh, Jane, Wickham, and the rest, must pass without special comment, further than the*

*remark that Charlotte Lucas (her egregious papa, though delightful, is just a little on the thither side of the line between comedy and farce) is a wonderfully clever study in drab of one kind, and that Wickham (though something of Miss Austen's hesitation of touch in dealing with young men appears) is a not much less notable sketch in drab of another. Only genius could have made Charlotte what she is, yet not disagreeable; Wickham what he is, without investing him either with a cheap Don Juanish attractiveness or a disgusting rascality. But the hero and the heroine are not tints to be dismissed.*

*Darcy has always seemed to me by far the best and most interesting of Miss Austen's heroes; the only possible competitor being Henry Tilney, whose part is so slight and simple that it hardly enters into comparison. It has sometimes, I believe, been urged that his pride is unnatural at first in its expression and later in its yielding, while his falling in love at all is not extremely probable. Here again I cannot go with the objectors. Darcy's own account of the way in which his pride had been pampered, is perfectly rational and sufficient; and nothing could be, psychologically speaking, a causa verior for its sudden restoration to healthy conditions than the shock of Elizabeth's scornful refusal acting on a nature<sup>[xxi]</sup> ex hypothesi generous. Nothing in even our author is finer and more delicately touched than the change of his demeanour at the sudden meeting in the grounds of Pemberley. Had he been a bad prig or a bad coxcomb, he might have been still smarting under his rejection, or suspicious that the girl had come husband-hunting. His being neither is exactly consistent with the probable feelings of a man spoilt in the common sense, but not really injured in disposition, and thoroughly in love. As for his being in love, Elizabeth has given as just an exposition of the causes of that phenomenon as Darcy has of the conditions of his unregenerate state, only she has of course not counted in what was due to her own personal charm.*

*The secret of that charm many men and not a few women, from Miss Austen herself downwards, have felt, and like most charms it is a thing rather to be felt than to be explained. Elizabeth of course belongs to the allegro or allegra division of the army of Venus. Miss Austen was always provokingly chary of description in regard to her beauties; and except the fine eyes, and a hint or two that she had at any rate sometimes a bright complexion, and was not very tall, we hear nothing about her looks. But her chief difference from other heroines of the lively type seems to lie first in her being distinctly clever—almost strong-minded, in the better sense of that objectionable word—and secondly in her being entirely destitute of ill-nature for all her propensity to tease and the sharpness of her tongue. Elizabeth can give at least as good as she gets when she is attacked; but she never "scratches," and she never attacks first. Some of the merest obsolescences of phrase and<sup>[xxii]</sup> manner give one or two of her early speeches a slight pertness, but that is nothing, and when she comes to serious business, as in the great proposal scene with Darcy (which is, as it should be, the climax of the interest of the book), and in the final ladies' battle with Lady Catherine, she is*

*unexceptionable. Then too she is a perfectly natural girl. She does not disguise from herself or anybody that she resents Darcy's first ill-mannered personality with as personal a feeling. (By the way, the reproach that the ill-manners of this speech are overdone is certainly unjust; for things of the same kind, expressed no doubt less stiltedly but more coarsely, might have been heard in more than one ball-room during this very year from persons who ought to have been no worse bred than Darcy.) And she lets the injury done to Jane and the contempt shown to the rest of her family aggravate this resentment in the healthiest way in the world.*

*Still, all this does not explain her charm, which, taking beauty as a common form of all heroines, may perhaps consist in the addition to her playfulness, her wit, her affectionate and natural disposition, of a certain fearlessness very uncommon in heroines of her type and age. Nearly all of them would have been in speechless awe of the magnificent Darcy; nearly all of them would have palpitated and fluttered at the idea of proposals, even naughty ones, from the fascinating Wickham. Elizabeth, with nothing offensive, nothing viraginous, nothing of the "New Woman" about her, has by nature what the best modern (not "new") women have by education and experience, a perfect freedom from the idea that all men may bully her if they choose, and that most will<sup>[xxiii]</sup> away with her if they can. Though not in the least "impudent and mannish grown," she has no mere sensibility, no nasty niceness about her. The form of passion common and likely to seem natural in Miss Austen's day was so invariably connected with the display of one or the other, or both of these qualities, that she has not made Elizabeth outwardly passionate. But I, at least, have not the slightest doubt that she would have married Darcy just as willingly without Pemberley as with it, and anybody who can read between lines will not find the lovers' conversations in the final chapters so frigid as they might have looked to the Della Cruscans of their own day, and perhaps do look to the Della Cruscans of this.*

*And, after all, what is the good of seeking for the reason of charm?—it is there. There were better sense in the sad mechanic exercise of determining the reason of its absence where it is not. In the novels of the last hundred years there are vast numbers of young ladies with whom it might be a pleasure to fall in love; there are at least five with whom, as it seems to me, no man of taste and spirit can help doing so. Their names are, in chronological order, Elizabeth Bennet, Diana Vernon, Argemone Lavington, Beatrix Esmond, and Barbara Grant. I should have been most in love with Beatrix and Argemone; I should, I think, for mere occasional companionship, have preferred Diana and Barbara. But to live with and to marry, I do not know that any one of the four can come into competition with Elizabeth.*

GEORGE SAINTSBURY.

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## Chapter I.

**I**T is a truth universally acknowledged, that a single man in possession of a good fortune must be in want of a wife.

However little known the feelings or views of such a man may be on his first entering a neighbourhood, this truth is so well fixed in the minds of the surrounding families, that he is considered as the rightful property of some one or other of their daughters.

“My dear Mr. Bennet,” said his lady to him one day, “have you heard that Netherfield Park is let at last?<sup>[2]</sup>”

Mr. Bennet replied that he had not.

“But it is,” returned she; “for Mrs. Long has just been here, and she told me all about it.”

Mr. Bennet made no answer.

“Do not you want to know who has taken it?” cried his wife, impatiently.

“*You* want to tell me, and I have no objection to hearing it.”

“He came down to see the place”

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This was invitation enough.

“Why, my dear, you must know, Mrs. Long says that Netherfield is taken by a young man of large fortune from the north of England; that he came down on Monday in a chaise and four to see the place, and was so much delighted with it that he agreed with Mr. Morris immediately; that he is to take possession before Michaelmas, and some of his servants are to be in the house by the end of next week.<sup>[3]</sup>”

“What is his name?”

“Bingley.”

“Is he married or single?”

“Oh, single, my dear, to be sure! A single man of large fortune; four or five thousand a year. What a fine thing for our girls!”

“How so? how can it affect them?”

“My dear Mr. Bennet,” replied his wife, “how can you be so tiresome? You must know that I am thinking of his marrying one of them.”

“Is that his design in settling here?”

“Design? Nonsense, how can you talk so! But it is very likely that he *may* fall in love with one of them, and therefore you must visit him as soon as he comes.”

“I see no occasion for that. You and the girls may go—or you may send them by themselves, which perhaps will be still better; for as you are as handsome as any of them, Mr. Bingley might like you the best of the party.”

“My dear, you flatter me. I certainly *have* had my share of beauty, but I do not pretend to be anything extraordinary now. When a woman has five grown-up daughters, she ought to give over thinking of her own beauty.”

“In such cases, a woman has not often much beauty to think of.”

“But, my dear, you must indeed go and see Mr. Bingley when he comes into the neighbourhood.”

“It is more than I engage for, I assure you.”

“But consider your daughters. Only think what an establishment it would be for one of them. Sir William and Lady Lucas are determined to go, merely on that account; for in general, you know, they visit no new<sup>(4)</sup> comers. Indeed you must go, for it will be impossible for *us* to visit him, if you do not.”

“You are over scrupulous, surely. I dare say Mr. Bingley will be very glad to see you; and I will send a few lines by you to assure him of my hearty consent to his marrying whichever he chooses of the girls—though I must throw in a good word for my little Lizzy.”

“I desire you will do no such thing. Lizzy is not a bit better than the others: and I am sure she is not half so handsome as Jane, nor half so good-humoured as Lydia. But you are always giving *her* the preference.”

“They have none of them much to recommend them,” replied he: “they are all silly and ignorant like other girls; but Lizzy has something more of quickness than her sisters.”

“Mr. Bennet, how can you abuse your own children in such a way? You take delight in vexing me. You have no compassion on my poor nerves.”

“You mistake me, my dear. I have a high respect for your nerves. They are my old friends. I have heard you mention them with consideration these twenty years at least.”

“Ah, you do not know what I suffer.”

“But I hope you will get over it, and live to see many young men of four thousand a year come into the neighbourhood.”

“It will be no use to us, if twenty such should come, since you will not visit them.”

“Depend upon it, my dear, that when there are twenty, I will visit them all.”

Mr. Bennet was so odd a mixture of quick parts, sarcastic humour, reserve, and caprice, that the experience of three-and-twenty years had been insufficient to<sup>[5]</sup> make his wife understand his character. *Her* mind was less difficult to develope. She was a woman of mean understanding, little information, and uncertain temper. When she was discontented, she fancied herself nervous. The business of her life was to get her daughters married: its solace was visiting and news.

M<sup>r</sup>. & M<sup>rs</sup>. Bennet

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like it.

I hope Mr. Bingley will

## CHAPTER II.

R. BENNET was among the earliest of those who waited on Mr. Bingley. He had always intended to visit him, though to the last always assuring his wife that he should not go; and till the evening after the visit was paid she had no knowledge of it. It was then disclosed in the following manner. Observing his second daughter employed in trimming a hat, he suddenly addressed her with,—

“I hope Mr. Bingley will like it, Lizzy.”

“We are not in a way to know *what* Mr. Bingley likes,” said her mother, resentfully, “since we are not to visit.<sup>[7]</sup>”

“But you forget, mamma,” said Elizabeth, “that we shall meet him at the assemblies, and that Mrs. Long has promised to introduce him.”

“I do not believe Mrs. Long will do any such thing. She has two nieces of her own. She is a selfish, hypocritical woman, and I have no opinion of her.”

“No more have I,” said Mr. Bennet; “and I am glad to find that you do not depend on her serving you.”

Mrs. Bennet deigned not to make any reply; but, unable to contain herself, began scolding one of her daughters.

“Don’t keep coughing so, Kitty, for heaven’s sake! Have a little compassion on my nerves. You tear them to pieces.”

“Kitty has no discretion in her coughs,” said her father; “she times them ill.”

“I do not cough for my own amusement,” replied Kitty, fretfully. “When is your next ball to be, Lizzy?”

“To-morrow fortnight.”

“Ay, so it is,” cried her mother, “and Mrs. Long does not come back till the day before; so, it will be impossible for her to introduce him, for she will not know him herself.”

“Then, my dear, you may have the advantage of your friend, and introduce Mr. Bingley to *her*.”

“Impossible, Mr. Bennet, impossible, when I am not acquainted with him myself; how can you be so teasing?”

“I honour your circumspection. A fortnight’s acquaintance is certainly very little. One cannot know what a man really is by the end of a fortnight. But if *we* do not venture, somebody else will; and after all, Mrs. Long and her nieces must stand their chance; and, therefore,<sup>(8)</sup> as she will think it an act of kindness, if you decline the office, I will take it on myself.”

The girls stared at their father. Mrs. Bennet said only, “Nonsense, nonsense!”

“What can be the meaning of that emphatic exclamation?” cried he. “Do you consider the forms of introduction, and the stress that is laid on them, as nonsense? I cannot quite agree with you *there*. What say you, Mary? For you are a young lady of deep reflection, I know, and read great books, and make extracts.”

Mary wished to say something very sensible, but knew not how.

“While Mary is adjusting her ideas,” he continued, “let us return to Mr. Bingley.”

“I am sick of Mr. Bingley,” cried his wife.

“I am sorry to hear *that*; but why did you not tell me so before? If I had known as much this morning, I certainly would not have called on him. It is very unlucky; but as I have actually paid the visit, we cannot escape the acquaintance now.”

The astonishment of the ladies was just what he wished—that of Mrs. Bennet perhaps surpassing the rest; though when the first tumult of joy was over, she began to declare that it was what she had expected all the while.

“How good it was in you, my dear Mr. Bennet! But I knew I should persuade you at last. I was sure you loved your girls too well to neglect such an acquaintance. Well, how pleased I am! And it is such a good joke, too, that you should have gone this morning, and never said a word about it till now.”

“Now, Kitty, you may cough as much as you choose,” said Mr. Bennet; and, as he spoke, he left the room, fatigued with the raptures of his wife.<sup>(9)</sup>

“What an excellent father you have, girls,” said she, when the door was shut. “I do not know how you will ever make him amends for his kindness; or me either, for that matter. At our time of life, it is not so pleasant, I can tell you, to be making new acquaintances every day; but for your sakes we would do anything. Lydia, my love, though you *are* the youngest, I dare say Mr. Bingley will dance with you at the next ball.”

“Oh,” said Lydia, stoutly, “I am not afraid; for though I *am* the youngest, I’m the tallest.”

The rest of the evening was spent in conjecturing how soon he would return Mr. Bennet’s visit, and determining when they should ask him to dinner.

“I’m the tallest<sub>{10}</sub>”

He rode a black horse.

### CHAPTER III.

OT all that Mrs. Bennet, however, with the assistance of her five daughters, could ask on the subject, was sufficient to draw from her husband any satisfactory description of Mr. Bingley. They attacked him in various ways, with barefaced questions, ingenious suppositions, and distant surmises; but he eluded the skill of them all; and they were at last obliged to accept the second-hand intelligence of their neighbour, Lady Lucas. Her report was highly favourable. Sir William had been delighted with him. He was quite young, wonderfully handsome, extremely agreeable, and, to crown the whole, he meant to be at the next assembly with a large party. Nothing could be more delightful! To be fond of dancing was a certain step towards falling in love; and very lively hopes of Mr. Bingley's heart were entertained.

“If I can but see one of my daughters happily settled at Netherfield,” said Mrs. Bennet to her husband, “and all the others equally well married, I shall have nothing to wish for.”

In a few days Mr. Bingley returned Mr. Bennet’s visit, and sat about ten minutes with him in his library. He had entertained hopes of being admitted to a sight of the young ladies, of whose beauty he had heard much; but he saw only the father. The ladies were somewhat more fortunate, for they had the advantage of ascertaining, from an upper window, that he wore a blue coat and rode a black horse.

An invitation to dinner was soon afterwards despatched; and already had Mrs. Bennet planned the courses that were to do credit to her housekeeping, when an answer arrived which deferred it all. Mr. Bingley was obliged to be in town the following day, and consequently unable to accept the honour of their invitation, etc. Mrs. Bennet was quite disconcerted. She could not imagine what business he could have in town so soon after his arrival in Hertfordshire; and she began to fear that he might always be flying about from one place to another, and never settled at Netherfield as he ought to be. Lady Lucas quieted her fears a little by starting the idea of his<sup>[12]</sup>

“When the Party entered”

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being gone to London only to get a large party for the ball; and a report soon followed that Mr. Bingley was to bring twelve ladies and seven gentlemen with him to the assembly. The girls grieved over such a number of<sup>(13)</sup> ladies; but were comforted the day before the ball by hearing that, instead of twelve, he had brought only six with him from London, his five sisters and a cousin. And when the party entered the assembly-room, it consisted of only five altogether: Mr. Bingley, his two sisters, the husband of the eldest, and another young man.

Mr. Bingley was good-looking and gentlemanlike: he had a pleasant countenance, and easy, unaffected manners. His sisters were fine women, with an air of decided fashion. His brother-in-law, Mr. Hurst, merely looked the gentleman; but his friend Mr. Darcy soon drew the attention of the room by his fine, tall person, handsome features, noble mien, and the report, which was in general circulation within five minutes after

his entrance, of his having ten thousand a year. The gentlemen pronounced him to be a fine figure of a man, the ladies declared he was much handsomer than Mr. Bingley, and he was looked at with great admiration for about half the evening, till his manners gave a disgust which turned the tide of his popularity; for he was discovered to be proud, to be above his company, and above being pleased; and not all his large estate in Derbyshire could save him from having a most forbidding, disagreeable countenance, and being unworthy to be compared with his friend.

Mr. Bingley had soon made himself acquainted with all the principal people in the room: he was lively and unreserved, danced every dance, was angry that the ball closed so early, and talked of giving one himself at Netherfield. Such amiable qualities must speak for themselves. What a contrast between him and his friend! Mr. Darcy danced only once with Mrs. Hurst and once with Miss Bingley, declined being introduced to<sup>[14]</sup> any other lady, and spent the rest of the evening in walking about the room, speaking occasionally to one of his own party. His character was decided. He was the proudest, most disagreeable man in the world, and everybody hoped that he would never come there again. Amongst the most violent against him was Mrs. Bennet, whose dislike of his general behaviour was sharpened into particular resentment by his having slighted one of her daughters.

Elizabeth Bennet had been obliged, by the scarcity of gentlemen, to sit down for two dances; and during part of that time, Mr. Darcy had been standing near enough for her to overhear a conversation between him and Mr. Bingley, who came from the dance for a few minutes to press his friend to join it.

“Come, Darcy,” said he, “I must have you dance. I hate to see you standing about by yourself in this stupid manner. You had much better dance.”

“I certainly shall not. You know how I detest it, unless I am particularly acquainted with my partner. At such an assembly as this, it would be insupportable. Your sisters are engaged, and there is not another woman in the room whom it would not be a punishment to me to stand up with.”

“I would not be so fastidious as you are,” cried Bingley, “for a kingdom! Upon my honour, I never met with so many pleasant girls in my life as I have this evening; and there are several of them, you see, uncommonly pretty.”

“*You* are dancing with the only handsome girl in the room,” said Mr. Darcy, looking at the eldest Miss Bennet.

“Oh, she is the most beautiful creature I ever beheld!<sup>[15]</sup> But there is one of her sisters sitting down just behind you, who is very pretty, and I dare say very agreeable. Do let me ask my partner to introduce you.”

“She is tolerable”

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“Which do you mean?” and turning round, he looked for a moment at Elizabeth, till, catching her eye, he withdrew his own, and coldly said, “She is tolerable: but not handsome enough to tempt *me*; and I am in no humour at present to give consequence to young ladies who are slighted by other men. You had better return to your <sup>(16)</sup> partner and enjoy her smiles, for you are wasting your time with me.”

Mr. Bingley followed his advice. Mr. Darcy walked off; and Elizabeth remained with no very cordial feelings towards him. She told the story, however, with great spirit among her friends; for she had a lively, playful disposition, which delighted in anything ridiculous.

The evening altogether passed off pleasantly to the whole family. Mrs. Bennet had seen her eldest daughter much admired by the Netherfield party. Mr. Bingley had danced with her twice, and she had been distinguished by his sisters. Jane was as much

gratified by this as her mother could be, though in a quieter way. Elizabeth felt Jane's pleasure. Mary had heard herself mentioned to Miss Bingley as the most accomplished girl in the neighbourhood; and Catherine and Lydia had been fortunate en