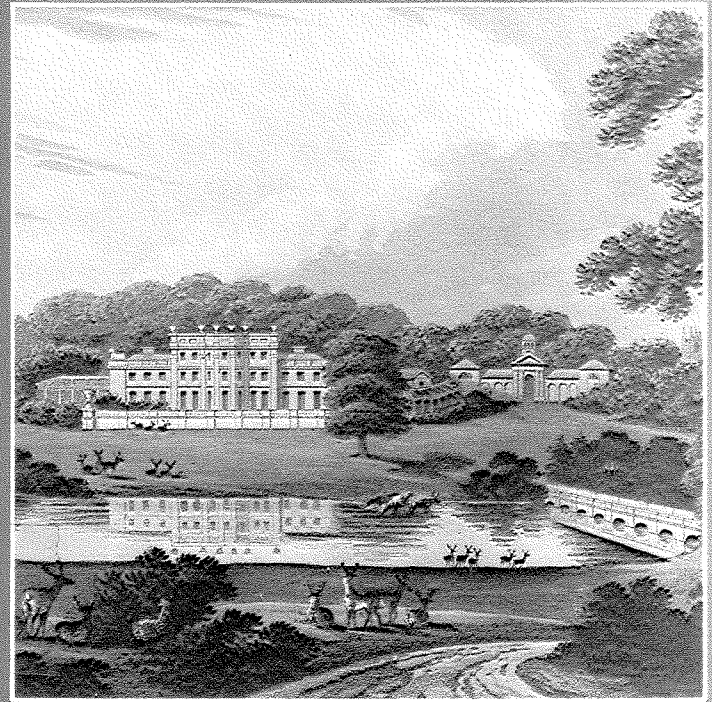


THE WORLD'S CLASSICS



JANE AUSTEN

MANFIELD PARK



for them all, and acknowledge the advantages of early hardship and discipline, and the consciousness of being born to struggle and endure.

With so much true merit and true love, and no want of fortune or friends, the happiness of the married cousins must appear as secure as earthly happiness can be.—Equally formed for domestic life, and attached to country pleasures, their home was the home of affection and comfort; and to complete the picture of good, the acquisition of Mansfield living by the death of Dr. Grant, occurred just after they had been married long enough to begin to want an increase of income, and feel their distance from the paternal abode an inconvenience.

On that event they removed to Mansfield, and the parsonage there, which under each of its two former owners, Fanny had never been able to approach but with some painful sensation of restraint or alarm, soon grew as dear to her heart, and as thoroughly perfect in her eyes, as every thing else, within the view and patronage of Mansfield Park, had long been.

FINIS

APPENDIX: LOVERS' VOWS

KOTZEBUE's *Das Kind der Liebe* was published in Germany in 1791 and in the following years several English adaptations appeared. The most popular of these was Mrs. Inchbald's free version, *Lovers' Vows*, which was first published in 1798, much reprinted and frequently acted. Indeed, no less than six productions of the *Lovers' Vows* were staged at the Theatre Royal, Bath, during the years that Jane Austen lived there (1801-5).¹ It is therefore very likely that she saw a performance of the play and it is certainly Mrs. Inchbald's adaptation that she has in mind in *Mansfield Park*, for the one direct quotation comes from Mrs. Inchbald's text and Count Cassel had in her version the forty-two speeches with which Mr. Rushworth is so pleased.

The bare plot of *Lovers' Vows* is as follows. Frederick, the hero, discovers that his mother Agatha Friburg was once the mistress of Baron Wildenhaim and that he himself is the Baron's natural son. Frederick persuades the Baron to recognize him and marry his mother, and is assisted in his schemes by a young clergyman, Anhalt, tutor to the Baron's daughter, Amelia. The Baron wishes Amelia to marry the foolish Count Cassel but she persuades him to let her marry Anhalt, the man she loves.

Coleridge remarked with just contempt that the play made its appeal by 'a pathos not a whit more respectable than the maudlin tears of drunkenness';² but from our point of view the characters matter more than the action and plot, for there can be no doubt that Jane Austen chose the play in order to bring out very important elements in the characters of *Mansfield Park*. To set out the play's dramatis personae is to see this clearly.

Baron Wildenhaim	Mr. Yates
Count Cassel	Mr. Rushworth
Anhalt	Edmund Bertram

¹ William Reitzel, '*Mansfield Park and Lovers' Vows*', *R.E.S.* ix (1933), 454.

² *Biographia Literaria*, ed. Shawcross (1907), ii. 159.

Frederick	Henry Crawford
Butler	
Landlord	Tom Bertram
Cottager	
Agatha	Maria Bertram
Amelia	Mary Crawford
Cottager's Wife	Mrs. Grant

This is type-casting with a vengeance. Count Cassel perfectly exemplifies all Mr. Rushworth's silliness and his loss of Amelia foreshadows Rushworth's loss of Maria; and Agatha's history foreshadows Maria's seduction by Henry Crawford. Equally, Baron Wildenheim's past misbehaviour anticipates Mr. Yates's elopement with Julia, and his ultimate repentance and marriage to Agatha prefigure Yates's marriage to Sir Thomas's younger daughter. More important, Mary Crawford's choosing to play Amelia can leave us in no doubt about Jane Austen's firm placing of Mary. In the preface to *Lovers' Vows*, Mrs. Inchbald claimed that she had taken considerable pains to alter Kotzebue's presentation of Amelia, since 'the forward and unequivocal manner in which she announces her affection to her lover, in the original, would have been revolting to an English audience' who would have found Amelia's love 'indelicate blunt'.¹ But Amelia's forwardness none the less remains and is perfectly matched by Mary's attitude to Edmund. And in his reluctance to play the part of Anhalt we recognize Edmund's doubts about the fitness of Mary Crawford to be his wife.

¹ *Lovers' Vows*, 5th edn. (1798), p. iv.

EXPLANATORY NOTES

Page 12. (1) *regaled*: i.e. rejoiced.

(2) *Fanny Price*: it is possible that Jane Austen took the name from her favourite poet, Crabbe. In the second section, 'Marriages', of the *Parish Register* (1807) Crabbe tells of 'an amorous knight', Sir Edward Archer, who tries to seduce his bailiff's daughter, Fanny Price. But Fanny, who 'was lovely and was chaste', resists his attempts and tells him that 'My mind is fix'd, to Heaven I resign'.

Page 15. *cannot put the map of Europe together*: Coleridge mentions the exercise in his *Aids to Reflection* (1825): 'Draw lines of different colours round the different counties of England, and then cut out each separately, as in the common play-maps that children take to pieces and put together.'

Page 26. *Antigua*: one of the oldest of the British West Indian colonies, it had by the end of the eighteenth century begun to feel the effects of competition from more recently settled islands. Records show that its main export, sugar, fell by more than a quarter between 1813-33, and there is no doubt the trend had set in much earlier. The poor returns of Sir Thomas's estate on the island reflect Jane Austen's knowledge of Antigua's difficulties. See Eric Williams, *Capitalism and Slavery* (1944), pp. 150-1.

Page 35. *the same interest*: the reference may be political or economic. The two uses frequently merge into each other.

Page 38. *Heaven's last best gift*: *Paradise Lost*, v. 19.

Page 47. *Mr. Repton*: the successor of Capability Brown who died in 1783, Humphry Repton was much attacked in the early years of the nineteenth century for his improvements, which, judged by the newly fashionable standards of the picturesque, were felt to be dull, vapid, and mechanical. No doubt Mr. Rushworth's approval of Repton's methods indicate Jane Austen's fashionable disapproval of the 'Monarch of Landscape', as Repton was dubbed. See Frank Clark, *The English Landscape Garden* (1948), pp. 31-6.

Page 48. *moor park*: so called no doubt, from Sir William Temple's house. Chapman quotes W. Forsyth: 'The Moor Park, called also Anson's, Temple's, and Dunmore's Breda. This is a fine fruit, and ripens about the latter end of August.' Forsyth, *Treatise on Fruit Trees* (1802).