

PRIDE
&
PREJUDICE

JANE AUSTEN

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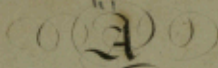
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— 1816 —

A Companion to the Ballroom by J.C. Besnard found in the archive of the University of Notre Dame, South Bend, IN

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PRIDE
AND
PREJUDICE

BY

JANE AUSTEN

CHAPTER I.

IT 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?”

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.”

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

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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.”

“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 newcomers. 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."

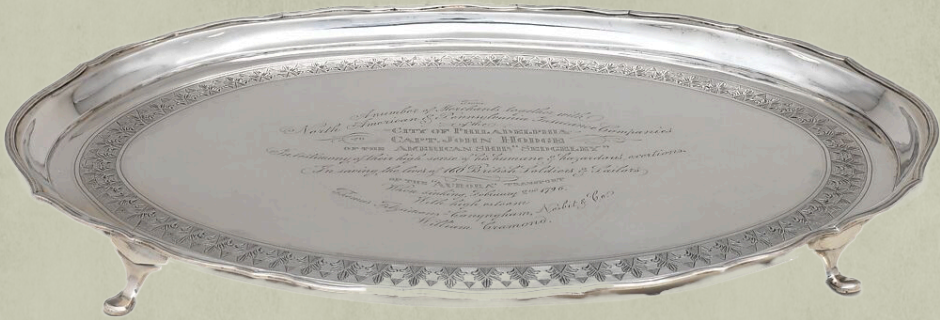
"But I hope you will get over it, and live to see many young men of four thousand a year come into the neighbourhood."

"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 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.



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THE INDENTURE OF SETTLEMENT

THIS INDENTURE, made this 20th day of October, in the year of our
Lord 1788, between THOMAS BENNET, ESQ. of Longbourn in the County
of Hertford (hereinafter called the *Settlor*) of the one part...

WITNESSETH that for and in consideration of the natural love and affection which the
Settlor hath and beareth unto his family, and for the purpose of settling and assuring the
Capital Messuage known as **LONGBOURN**...

TO HAVE AND TO HOLD the said *Manors, Lands, and Tenements*... unto the
use of the said THOMAS BENNET and his assigns during his natural life, without
impeachment of waste;

AND FROM AND AFTER the decease of the said *Thomas Bennet*, then to the use
of the FIRST SON of the body of the said *Thomas Bennet* lawfully issuing, and the
HEIRS MALE of the body of such first son;

AND IN DEFAULT OF SUCH ISSUE, then to the use of the second, third,
fourth, and all and every other son and sons... and the heirs male of their bodies;

AND FOR DEFAULT OF SUCH ISSUE MALE, the said premises shall
devolve unto WILLIAM COLLINS, ESQ., being the next heir in the male line, and to
his heirs male forever, TO THE ENTIRE EXCLUSION of any and all female
issue of the said Thomas Bennet, the statute of Entailment notwithstanding.

SIGNED, SEALED, AND DELIVERED in the presence of...

Mr. John Smythe, Esq.



Mr. Edward Porte

If you've read even modern Regency romances you've probably heard about a duke having 'entailed' and unentailed properties. And probably read right past that fact to get to the 'good' part. In *Pride and Prejudice* the fact that Longbourn is entailed is the Chekhov's gun, the very thing that can go off and ruin everything. Entailed properties could only be passed down within a family line, and only to male descendants. In essence, it followed the family name. Why is that important to *Pride and Prejudice*? Because Mr. Bennet only had daughters. Therefore Longbourn will go to William Collins when Mr. Bennet passes, leaving Mrs. Bennet and their daughters homeless—or, as Mrs. Bennet so vividly fears, 'turned out into the hedgerows.. Now when you read about entailed properties in a Regency novel. You'll know they had the power to change everything about a family's circumstance.

But what would your circumstance be?

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THE PROVENANCE

Historical artifact: Flyleaf from *A Companion to the Ballroom* by J.C. Besnard. This book of dances would have been found in any well bred home that couldn't afford a dance master. This particular one was found in the archives of the University of Notre Dame, South Bend, IN USA.

Bookplate Musical artifact: This musical piece was created by accessing IMSLP (The Petrci Music Library, an archive of traditional music in the public domain. The MIDI file created there was then used to create the music you hear through GarageBand. By creating the music this way there is no question of over-reach when it comes to intellectual property or royalties. EDM respects intellectual property, for all creators.

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The Silver Calling Card Tray: This is in fact not a calling card tray but was too perfect not to use. The tray is inscribed "From / A number of Merchants together with / North American & Pennsylvania Insurance Companies / of the / CITY OF PHILADELPHIA / TO (small caps) CAPT. JOHN HODGE / OF THE (small caps) AMERICAN SHIP "SEdgeLEY" / In testimony of their high sense of his humane & hazardous exertions / In saving the lives of 160 British Soldiers & Sailors

/ OF THE "AURORA" TRANSPORT / When sinking,
February 2nd 1796. /
With high esteem / Thomas Fitzsimons- Conyngham, Nesbit
& Co. / William Cramond." It is currently in the Metropolitan
Museum of Art, NYC, NY USA. It was a gift to the museum
from the Hodge family.

Mr. Bennet's Calling Card: The card itself is a commercial use
licensed item, the text is my own. Of note, Mr. Bennet's given
name is never actually used in the book. Even his wife calls
him Mr. Bennet. Fanon (Fan/Canon) decided many, many
years ago he was called Thomas and so I have used that as
well.

THE TECH

Fly leaf (Page 3): Less tech than a sort of provenance. Wherever appropriate we use period accurate artifacts sourced from museums and libraries. They counter reader's notion that this is just all AI generated art. It isn't, and if you can show something is, we will remove it. ([Go Back](#))

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Font choices (Page 6): The typography used for this book is what the original *Pride & Prejudice* might have been set in. Chapter

headings are in Copperplate Gothic, a printing font based on Copperplate Script which was a calligraphy style used as far back as the 1600's and is characterized by the 'quill pen' look of it. This font was developed by Frederick W. Goudy in 1901. The body type is Baskerville designed in 1757, and named after John Baskerville its designer. It is considered a 'transitional' serif typeface meant to improve on Caslon. ([Go Back](#))

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To Let, A Noble Residence

The Netherfield Estate

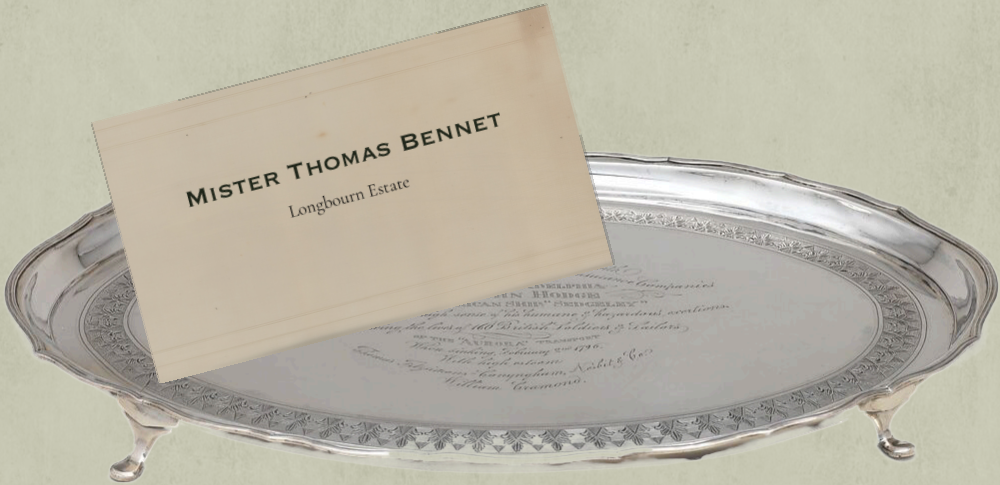
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