

# THE ENGLISH NOVEL, 1800–1829 & 1830–1836

## Update 8 (April 2000–June 2023)

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THIS REPORT, LIKE ITS PREDECESSORS, relates primarily to the 2nd vol. of *The English Novel, 1770–1829: A Bibliographical Survey of Prose Fiction published in the British Isles* (Oxford: Oxford University Press, 2000) [EN1/2], co-edited by Peter Garside and Rainer Schöwerling, with the assistance of Christopher Skelton-Foord and Karin Wünsche. It also refers to the online *The English Novel 1830–1836* [EN3] (<http://www.romtext.org.uk/resources/english-novel-1830-36/>), which effectively serves as a continuation of the printed Bibliography. The procedure followed derives generally from the activities of the research team who helped produce *The British Novel 1800–1829: A Database of Production, Circulation, and Reception* [DBF] ([www.british-fiction.cf.ac.uk](http://www.british-fiction.cf.ac.uk)), first made publicly available in 2004, though only materials found in Updates 1–4 are incorporated in that database. The present report comes twenty-three years since the release in March 2000 of the printed Bibliography, and some nineteen years after the original launch of DBF. Its primary aim is to consolidate all the preceding seven Updates into one final composite statement. At the same time, in assembling these materials, reference has been made to a number of additional sources, including for the first time in full Rolf and Magda Loeber's magisterial *A Guide to Irish Fiction 1650–1900* (Dublin, 2006) [Loeber]. It is worth reflecting on the relative paucity of accessible (especially online) resources at the start of this whole bibliographical project. The present reporter recalls how emailing only became practicable late in the collaboration with Paderborn University over the printed Bibliography, and his resistance then of the use of attachments as a means of exchanging materials. Even during preparation of the database, consultation of resources such as the OCLC WorldCat database could require the assistance of a willing and patient librarian.

The entries below are organized in a way that matches the order of material as supplied in the *English Novel, 1770–1829*. Sections A and B concern authorship, the first of these proposing changes to the attributions as given in the printed Bibliography, and the second recording the discovery of information of interest that has nevertheless not led to substantively new attributions. Section C includes some 25 additional novels, which appear to match the criteria for inclusion and should ideally have been entered into the main listings in the printed Bibliography. Section D in turn lists over 20 titles already in the

Bibliography for which a surviving copy could not previously be located, while section E provides additional information about existing entries such as is usually found in the *Notes* field of entries. The present Update however does not follow its predecessors in providing a section on hitherto unrecorded subsequent editions, mainly on the grounds that this would better be done now exhaustively using a range of resources rather than in a piecemeal fashion. By means of the present all-embracing Update, owners of the printed Bibliography will now have the means of fully updating and annotating their copies. Newer materials included, especially those following on from Update 4, likewise have the potential to enhance and further correct the DBF database if that opportunity ever arose. An element of colour coding has been used to facilitate recognition of the nature of changes, with **red** denoting revisions and additions to existing entries in the Bibliography and additional titles discovered being picked out in **blue**. Reference numbers (e.g. 1801: 60) are the same as those in the *English Novel, 1770–1829*, and in its 1830–36 online continuation; those given in **bold** refer to entries provided in the present Update. Abbreviations generally match those listed at the beginning of vol. 2 of the *English Novel*.

This last report was prepared by Peter Garside, with inputs mainly from Sharon Ragaz, whose work on the University of Toronto Libraries' online 'Jackson Bibliography of Romantic Poetry' <<https://jacksonbibliography.library.utoronto.ca/>> has offered valuable new insights; and from Anthony Mandal, without whose expertise none of these updates would have been fully possible. Numerous informants have previously supplied specific information, whose names can generally be found at the beginning of the relevant Update to which their contribution was made. Further information is always welcome, but from now on will be more appropriately directed to the editors of *Romantic Textualities*, as in the form of smaller reports (please email [Editor@romtext.org.uk](mailto:Editor@romtext.org.uk)).

#### A: NEW AUTHOR ATTRIBUTIONS

1800: 4

[?PILKINGTON, Mary.]

THE CHILD OF HOPE; OR, INFIDELITY PUNISHED. A NOVEL. BY A LADY. IN THREE VOLUMES.

London: Printed for Vernor and Hood, No. 31, Poultry, by J. Cundee, Ivy-Lane, 1800.

I 226p; II 239p; III 239p. 12mo. 10s 6d (Bent03); 10s 6d sewed (CR).

CR 2nd ser. 31: 115-16 (Jan 1801); WSW I: 23-4.

Corvey; CME 3-628-47263-6; ESTC t212844.

*Notes.* List of 'Novels published by T. [*sic*] Crosby' (2 pp. unnn.) at end of vol. 1 of Corvey copy of *Frederick Montravers* (1803: 77) lists 'Child of Hope by Mrs Pilkington, 3 vols., 10s 6d'. This could refer either to Mary Pilkington (1766–1839), then mainly writing children's stories, or the shadowy Miss Pilkington, who appar-

ently operated as a Minerva authoress between 1790 and 1802. Publication of the present work, an epistolary novel, by Vernor and Hood would seem to argue in favour of the former. See 1797: 66, 1798: 56, 57; 1799: 73, 74, for an uninterrupted succession of juvenile works by Mrs [Mary] Pilkington and with the imprint of Vernor and Hood. The same publishers are also found in the case of Pilkington's *The Asiatic Princess* (2 vols., London, 1800), omitted from vol. 2 according to the tighter rules for inclusion operating there for specialist fiction aimed at children. This title is not listed in the titles of subsequent adult works of fiction by Mary Pilkington, however, and any attribution to her must be tentative.

1800: 14

[VENTUM, Harriet.]

SELINA, A NOVEL, FOUNDED ON FACTS. BY A LADY. IN THREE VOLUMES.

London: Printed for C. Law, Avemaria-Lane, by Bye and Law, St. John's-Square, Clerkenwell, 1800.

I viii, 239p; II 268p; III 254p. 12mo. 10s 6d (Bento3); 10s 6d sewed (CR, MR). CR 2nd ser. 30: 230 (Oct 1800); MR n.s. 32: 93 (May 1800); WSW I: 109. Corvey; CME 3-628-48643-2; EM 131: 3; ESTC t066392 (BI BL; NA IU).

*Notes.* Preface describes its author as 'a new writer' about to 'enter the lists of public applause in a species of composition, wherein few, among a host of competitors, have been successful' (p. [v]). For the attribution to Harriet Ventum, see *Justina; or, the History of a Young Lady* (1801: 66), which states on its title-page 'by Harriet Ventum, author of *Selina* &c. &c.'. It is possibly a misreading of this which has led to the wrong attribution of *Selima, or the Village Tale* to Ventum: see ESTC and 1794: 30, for the correct attribution to Margaret Holford, the elder. Excluding the falsely attributed *Selima*, apart from this work the earliest recorded publications of Ventum are *Justina* (London, 1801) and *The Amiable Tutor, or, the History of Mary and Jane Hornsby* (London, 1801). Most of her following works were for children, though one exception is *The Dangers of Infidelity; a Novel* (see 1812: 62). Tyrrell's Circulating Library Catalogue (1834) significantly lists *Dangers of Infidelity* as 'by the Author of "Selina"'.

1800: 41

[KELLY, Isabella.]

EDWARDINA, A NOVEL. IN TWO VOLUMES. DEDICATED TO MRS. SOUTER JOHNSTON. BY CATHERINE HARRIS.

London: Printed for the Author, at the Minerva-Press, by William Lane, Leadenhall-Street, 1800.

I iv, 229p; II 263p. 12mo. 7s (Bento3); 6s 6d boards (CR). CR 2nd ser. 31: 354-5 (Mar 1801).

Corvey; CME 3-628-47629-1; EM 1005: 14; ESTC n003448 (NA CrY-BR, MH-H, PU &c.).

*Notes.* ‘List of Subscribers’ (4 pp. unnn.) at beginning of vol. 1, including 60 names. The *Orlando* database attributes this title to Isabella Kelly, on the basis that she told the Royal Literary Fund that she was the author. Kelly herself appears under the name Hedgeland in the RLF archives, Case 632, and ‘2 Vol: Edwardina 1810’ features in a list of her works appended to an appeal to the RLF in Aug 1832 (item 10). Alongside this entry is also added in the same hand ‘Written in the name of Miss Harris to benefit her in dis[tress]’. Notwithstanding the apparent misdating of 1810, the number of volumes matches, and mention of the work having been written in the name of Harris unmistakably connects it with the present novel. The presence of a ‘Mrs Kelly’ in the subscription list is also intriguing, and comparison with the similarly sized list in Kelly’s acknowledged *Ruthinglenne* (1801: 37) indicates support from similar social circles. Yael Shapira’s article, ‘Isabella Kelly and the Minerva Gothic Challenge’, *Romantic Textualities*, 23 (Summer 2020) <<https://doi.org/10.18573/romtext.78>>, points to the similarity between the engagement with the Gothic in this title and a number of other novels by Kelly written for the Minerva Press.

1800: 47

?L[UCAS], C[harles].

THE FAUX PAS, OR FATAL ATTACHMENT. A NOVEL. IN TWO VOLUMES. BY C. L.

London: Printed for the Author, at the Minerva-Press, by William Lane, Leadenhall Street, 1800.

I 272p; II 267p. 12mo. 7s (Bent03).

CtY-BR In.F275.800; xESTC.

*Notes.* The initials ‘C. L.’ also appear as the signature to the Introduction to *The Castle of Saint Donats* (see 1798: 44), which is generally attributed to Charles Lucas, and is likewise a Minerva imprint. Lucas’s first fully acknowledged fiction, *The Infernal Quixote* (1801: 45), another Minerva production, describes him on its title-page as ‘Author of the Castle of St. Donats, &c.’ The Revd Charles Lucas gained his MA from Exeter College, Oxford, in 1793, and was stipendiary curate at Avebury, Wilts, by 1795 <<https://theclergydatabase.org.uk/jsp/search/index.jsp>>. For another previously unidentified work possibly by Lucas, see also *The Strolling Player* (1802: 13), below.

1800: 55

[MEEKE, Elizabeth.]

ANECDOTES OF THE ALTAMONT FAMILY. A NOVEL. IN FOUR VOLUMES. BY THE AUTHOR OF THE SICILIAN, &C.

London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street, 1800.

I 250p; II 266p; III 306p; IV 365p. 12mo. 16s (Bent03).

Corvey; CME 3-628-47059-5; EM 221: 1; ESTC t089386 (BI BL; NA NjP).

*Notes.* Now attributed to Elizabeth Meeke, a step-sister of Frances Burney, following conclusive arguments offered by Simon Macdonald, in ‘Identifying Mrs

Meeke: Another Burney Family Novelist', *Review of English Studies*, n.s. 64:265 (2013), 367–85 <<https://doi.org/10.1093/res/hgs141>>. This replaces the previous identification of Mary Meeke, the wife of a Staffordshire clergyman, whose death in 1816 preceded the conclusion of the prolific output of this novelist. [Similar alterations to Meeke's forename are required, with a cross-reference to the updated *Notes* to 1800: 55, in the case of the following original novels: 1801: 50, 51; 1802: 42, 43; 1804: 46, 47, 48, 49; 1805: 53; 1806: 46; 1808: 77; 1809: 48; 1811: 53; 1812: 48; 1814: 40; 1815: 36; 1819: 48; 1823: 63. The same applies to translations by Meeke at 1803: 28; 1804: 34; 1807: 15, 22.]

1801: 4

[BULLOCK, Mrs.]

DOROTHEA, OR A RAY OF THE NEW LIGHT. IN THREE VOLUMES. London: Printed for G. G. and J. Robinson, Paternoster-Row; by R. Noble, in the Old Bailey, 1801.

I 204p; II 183p; III 161p. 12mo. 10s 6d sewed (CR, MR); 10s 6d (ECB).

CR 2nd ser. 34: 238 (Feb 1802); MR n.s. 37: 425 (Apr 1802).

Corvey; ECB 169; NSTC D1596 (BI O).

*Notes.* Listed in Newman Catalogue of 1814 under 'Bullock's (Mrs.)', together with *Susanna; or, Traits of a Modern Miss*, this providing the source for the attribution of the latter to Mrs Bullock in Blakey (p. 173). EN1 also gives Mrs Bullock as the author of *Susanna* (see 1795: 15). In terms of equivalence, there appears to be a case for a similar attribution of this previously unidentified novel.

Further edn: Dublin 1801 (BL C.193.a.43).

1802: 3

[PHILIPPS, Janetta.]

DELAVAL. A NOVEL. IN TWO VOLUMES.

London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street, 1802.

I 266p, ill.; II 216p. 12mo. 8s boards (CR); 8s (ECB).

CR 2nd ser. 34: 476 (Apr 1802); WSW I: 32.

Corvey; CME 3-628-47405-1; ECB 158; xNSTC.

*Notes.* The authorship has been discovered through the appearance of 'Stanzas Inserted in the Novel of Delaval' in Janetta Philipps's privately printed *Poems* (Oxford, 1811), pp. 31–2, these matching the untitled 5-stanza poem interspersed in the novel above at vol. 1, p. 116. Further comparison has revealed that 5 other poetical pieces in the novel are reprinted in Philipps's *Poems*, constituting nearly a third of the items in that vol. Little else has been discovered about Janetta Philipps, other than that Shelley praised her poems and was active in collecting subscribers for the 1811 vol. (see Jackson, p. 256). Thanks are due to Andrew Ashfield for drawing attention to 'Stanzas Inserted in the Novel of Delaval'.

Further edn: Newbern, NC, 1804 (NUC).

1802: 13

[?LUCAS, Mr.]

THE STROLLING PLAYER; OR, LIFE AND ADVENTURES OF WILLIAM TEMPLETON. IN THREE VOLUMES.

London: Printed by B. M'Millan, Bow-Street, Covent-Garden; sold by H. D. Symonds, Paternoster-Row, 1802.

I 293p; II 262p; III 294p. 12mo. 12s boards (MR); 12s (ECB).

MR n.s. 40: 208 (Feb 1803); WSW I: 116.

Corvey; CME 3-628-48680-7; ECB 566; NSTC T 476 (BI BL).

*Notes.* BLC and NUC both list under Templeton, William, but text indicates that this name is part of the fiction. A fairly confident attribution is nevertheless found in *The Flowers of Literature for 1803*, a critical journal published by B. Crosby & Co. According to its Introduction: 'The author of the *Strolling Player*, we understand Mr. LUCAS, a young writer of good talents and virtuous intentions, has painted human nature, in most instances, admirably correct; but sometimes injudiciously, in those situations and scenes in which she ought to be screened from the public eye. From such a writer, however, we have, in his future productions, every thing to expect; and we consider the above-mentioned novel as the first emanation of extraordinary talents' (p. xlvi). Noticeably, in the short Notice (p. 461) in the main part of the journal, the publisher is given as Crosby himself, though no copy with such an imprint has been discovered. The same attribution to 'Mr Lucas' is also found in an advert by Crosby in the *Dorchester and Sherborne Journal* on 26 Aug 1803. However, Crosby's list of 'Novels' (2 pp. un.) at end of vol. 1 of the Corvey copy of *Frederick Montravers* (1803: 77) lists 'Strolling Player, by Mr White, 3 vols., 10s 6d'. Even if Mr Lucas is accepted as the more confident attribution, there must be considerable uncertainty about his identity. Charles Lucas, while a not unlikely author for a masculinist picaresque novel such as this, had already published under his own name with *The Infernal Quixote* (1801: 45); while little is known about William Lucas, author of the didactic *The Duellists* (1805: 51). For another previously unidentified work possibly by Charles Lucas, see also *The Faux Pas* (1800: 47), above.

1802: 14

[EARLE, William (jun.).]

WELSH LEGENDS: A COLLECTION OF POPULAR ORAL TALES.

London: Printed by J. D. Dewick, Aldersgate-Street, for J. Badcock, Paternoster-Row, 1802.

vi, 280p, ill. 12mo.

MR n.s. 40: 109 (Jan 1803); WSW I: 129.

Corvey; CME 3-628-51169-0; ECB 176; NSTC W1193 (BI BL).

*Notes.* Frontispiece carries the legend: 'Publish'd as the Act directs Nov. 1 1801 by Earle and Hemet, Albemarle Street Piccadilly.' 5 legends included, the 2nd of which is in verse. ECB dates 1801, and gives Earle as publisher, as well as attributing to William Earle as author. Re-examination of the series of appeals by

William Earle jun. to the Royal Literary Fund (Case 654) written 1829–31 now makes it clear that he was almost certainly the author of these tales, which may well have been published earlier singly. In a letter of 6 May 1829, from the Fleet Prison, he describes himself as 'son of Mr. William Earle formerly the Bookseller in Albemarle Street', and continues: 'I am the author of several novels and Legendary Tales published at a very early age and successful in their day particularly the "Welchman" a novel in Four Volumes and "Obi or Three Fingered Jack" in one volume long since out of print and a collection of "Welch Legendary Tales"'. In another appeal, dated 23 Aug 1830, he writes: 'In that same year [1799] I wrote a most successful little work which was published in numbers by John Badcock of Paternoster Row, Earle & Hemet Albemarle Street and Cobbett and Morgan Booksellers of Pall Mall entitled "Welch Legends"'. In this, as in other more immediately verifiable instances, Earle's recall seems to be sharp and precise, and there can be little reason now to doubt his claim to authorship. Collates in sixes. MR also gives 10s 6d for 8vo, but not discovered in this form.

**1804: 18**

GENLIS, [Stéphanie-Félicité, Comtesse] de; [?HALL, Agnes Crombie (*trans.*) or ?LENNOX, Charles (*trans.*)].

THE DUCHESS OF LA VALLIERE. AN HISTORICAL ROMANCE. BY MADAME DE GENLIS. TRANSLATED FROM THE FRENCH. IN TWO VOLUMES.

London: Printed for John Murray, No. 32, Fleet-Street, 1804.

I xxxv, 264p; II 319p. 12mo. 8s boards (CR); 10s 6d sewed (ER); 10s 6d (ECB); 9s boards (ER).

CR 3rd ser. 3: 239 (Oct 1804); ER 4: 498 (July 1804), 5: 252 (Oct 1804); WSW I: 239–40.

CtY-BR Hfd29,351.V; ECB 225; xNSTC.

*Notes.* Trans. of *La Duchesse de la Vallière* (Paris, 1804). ECB and ER both state translated by Charles Lennox. Translator is also identified by Summers as Charles Lennox. This work however is listed by Agnes Crombie Hall as one of her translations in a list submitted to the Royal Literary Fund in 1843 (Case 555, item 46). This would seem to be supported by record of a payment to 'Mrs Hall' of £31.10s relating to this publication in a Divide Ledger entry of 9 June 1804 in the Murray Archives (NLS, MS 42724, p. 17). DBF 1804A018 wrongly transcribes this as Mr Hall. For fuller details on Agnes Crombie Hall, and her probable use of Rosalia St. Clair as a pseudonym for original novels, see updated *Notes* to 1819: 59. Preface is evidently Genlis's own, and no indication is given there of translator.

**1805: 42**

LAFONTAINE, August [Heinrich Julius]; [HALL, Agnes Crombie (*trans.*)]. DOLGORUCKI AND MENZIKOF. A RUSSIAN TALE. IN TWO VOLUMES. FROM THE GERMAN OF AUGUSTUS LA FONTAINE.

London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street, 1805.

I 314p; II 305p. 12mo. 8s sewed (ER); 8s (ECB).

ER 5: 501 (Jan 1805).

BL 12554.aa.38; ECB 326; NSTC L148.

*Notes.* Trans. of *Fedor und Marie, oder Treue bis zum Tode* (Berlin, 1802). ECB dates Nov 1804. Listed as one of her translations by Agnes Crombie Hall in an appeal to the Royal Literary Fund in 1843 (Case 555, item 46). For further information on Mrs Hall, and her probable use of the Rosalia St. Clair pseudonym for original fiction, see updated *Notes* to 1819: 59.

1805: 43

LAFONTAINE, August [Heinrich Julius]; [HALL, Agnes Crombie (*trans.*)]. HERMANN AND EMILIA, A NOVEL. FROM THE GERMAN OF AUGUSTUS LA FONTAINE. IN FOUR VOLUMES.

London: Printed at the Minerva Press, for Lane, Newman, and Co. Leadenhall-Street, 1805.

I vii, 311p; II 344p; III 265p; IV 240p. 12mo.

NNS Ham L1659 H3; xNSTC.

*Notes.* Trans. of *Herrmann et Emilie, traduit de l'allemande* (Paris, 1802), original German title *Herrmann Lange* (Berlin, 1799). *Literary Journal*, Sept 1805, p. 1002, gives price as 18s and comments: 'This is said to be a translation from the German of Augustus La Fontaine, who, if everything be his that is laid to his charge, must be allowed to be a most indefatigable novel writer.' Listed as one of her translations by Agnes Crombie Hall in an appeal to the Royal Literary Fund in 1843 (Case 555, item 46). For further information on Mrs Hall, and her probable use of the Rosalia St. Clair pseudonym for original fiction, see updated *Notes* to 1819: 59. Copy (previously not located) from the Hammond Collection, New York Society Library.

1806: 6

[?HURRY, Margaret.]

DONALD. A NOVEL. IN THREE VOLUMES.

London: Printed by I. Gold, Shoe-Lane, for Longman, Hurst, Rees, and Orme, Paternoster-Row, 1806.

I 335p; II 324p; III 213p. 12mo. 13s 6d (ECB); 13s 6d boards (ER).

ER 9: 500 (Jan 1807); WSW I: 34.

Corvey; CME 3-628-47448-5; ECB 168; NSTC D1544 (BI BL, C).

*Notes.* Longman Divide Ledger CD, p. 221, and Commission Ledger 1C, p. 21 show that 6 copies were sent to Mrs Ives at Yarmouth and that half profits were paid to a 'Mrs H.' 'Mrs Ives Hurry' is given as the author on the title-page of *Artless Tales* (1808: 59), also published by Longmans. Mrs Hurry's maiden name was Margaret Mitchell. The subscription list to *Artless Tales* includes 6 Yarmouth subscribers, including a Mr James Hurry (among 11 of that surname). The same



list also includes a Mrs T. Ives, who subscribes for 3 copies, as well as three Miss Mitchells. The ledger nomination of Mrs H. apparently as the author, similarity of publisher, and a coincidence of names and East Anglian connections, point strongly (though not decisively) towards authorship of the above title by Margaret Hurry.

1806: 12

[GRAINVILLE, Jean Baptiste François Xavier Cousin de.]

THE LAST MAN, OR OMEGARUS AND SYDERIA, A ROMANCE IN FUTURITY. IN TWO VOLUMES.

London: Printed for R. Dutton, 15, Gracechurch-Street, 1806.

I 220p; II 204p. 12mo. 7s (ER).

CR 3rd ser. 8: 443 (Aug 1806); ER 8: 479 (July 1806); WSW I: 64.

Corvey; CME 3-628-47899-5; NSTC L528 (BI BL, O).

*Notes.* Trans. of *Le Dernier Homme* (Paris, 1805). A reprint of the Dutton 1806 edn. appeared in 1978 in the Arno 'Lost Race and Adult Fantasy Fiction' series. The identification is also made in Morton D. Paley, 'Mary Shelley's *The Last Man*: Apocalypse Without Millenium', *Keats-Shelley Review* (Autumn 1989), 1–25; electronically available as <<http://www.rc.umd.edu/editions/mws/lastman/paley2.htm>>. See also Amy J. Ransom, 'The First Last Man: Cousin de Grainville's *Le Dernier Homme*', *Science Fiction Studies*, 41:2 (July 2014), 314–40 <<https://doi.org/10.5621/sciefictstud.41.2.0314>>. Newman Catalogue of 1814 states 'from the French of Volney', this reflecting the influence of Count Constantin François de Volney's *Les Ruines* (1791) on the source work.

1807: 25

ANON.

BARON DE FALKENHEIM. A GERMAN TALE OF THE SIXTEENTH CENTURY. IN TWO VOLUMES.

London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street, 1807.

I 304p; II 303p. 12mo. 9s (ECB); 9s sewed (ER).

ER 9: 500 (Jan 1807).

Corvey; CME 3-628-47106-0; ECB 41; xNSTC.

*Notes.* Originally attributed with reservation to GUÉNARD, Elisabeth, though no French original for this title was discovered. See new note to 1808: 51, below, for the greater likelihood that this is by an unknown English author.

1808: 13

[?MERIVALE, John Herman.]

THE RING AND THE WELL; OR, THE GRECIAN PRINCESS. A ROMANCE. IN FOUR VOLUMES.

London: Printed for Longman, Hurst, Rees, and Orme, Paternoster-Row, 1808.

I 271p; II 220p; III 249p; IV 300p. 12mo. 18s (ECB, ER).

ER 12: 524 (July 1808), 13: 507 (Jan 1809); WSW I: 104.

Corvey; CME 3-628-48607-6; ECB 494; NSTC G1895 (BI E).

*Notes.* Longman Divide Ledger 1D, p. 88, shows a number of copies, some in special bindings, being sent to 'Mr Merrivale' (or 'Mr M'). This raises the possibility that the author of this work was John Herman Merivale. Merivale's brother-in-law was Henry Joseph Thomas Drury (1778–1841), and it is noticeable that a copy of the novel was also sent to 'H. Drury Esq'. Merivale was a classical scholar, whose works included *Collections from the Greek Anthology and from the Pastoral, Elegiac, and Dramatic Poets of Greece* (London, 1813). He was also a contributor to *Blackwood's Edinburgh Magazine*.

1808: 18

[?SMITH, Orton.]

SKETCHES OF CHARACTER, OR SPECIMENS OF REAL LIFE. A NOVEL, IN THREE VOLUMES.

London: Printed for Longman, Hurst, Rees, and Orme, Paternoster-Row; B. Crosby, Stationer's-Court: and J. Lansdown, Bristol, by Mills & Co. St. Augustine's-Back, Bristol, 1808.

I x, 282p; II 308p; III 392p. 12mo. 15s (ECB).

CR 3rd ser. 15: 88-92 (Sept 1808) full review; WSW I: 112.

PU PR.3991.Ar.S54.1808; ECB 541; NSTC S2186 (BI BL).

*Notes.* MS note on fly-leaf in ViU copy (PZ2.S556.1808) reads, in contemporary hand, 'By Richard Brinsley Sheridan, author of Critic'; this copy has the Preface mistakenly bound near end of last vol. NUC entry states 'also attributed to Amelia Opie'. Yet an alternative possible authorship, hitherto unrecorded, is discoverable in the Longman Letter Books, in a letter to Orton Smith, dated 4 Feb 1814, which states 'The Sketches of Character is selling very well with us' (I, 98, no. 131). The same letter also asks the recipient (who might conceivably have been an agent rather than author) to enquire after 'a MS entitled "Penrose", which was in the possession of the late Mr Eagles of Bristol', and which the firm had earlier rejected—this suggesting that Smith had connections with Bristol (see also Section E, 1815: 54, below). Longman Divide Ledger entry 23 Apr 1813 records: '6 copies bds sent to O. Smith, Esq.'. It is worth noting too, perhaps, the similarity of the imprint of the 1st edn. above to those found in a sequence of novels attributable to the Revd Mr Wyndham (see e.g. 1805: 72). See also 1815: 12, below. Further edns: 2nd edn. 1813 (Corvey), CME 3-628-48753-6 [with Longmans alone on imprint]; 3rd edn. 1815 (NSTC).

1808: 51

ANON.

MYSTERY UPON MYSTERY. A TALE OF EARLIER TIMES. IN FOUR VOLUMES. BY THE AUTHOR OF THE BARON DE FALKENHEIM.

London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street, 1808.

I 271p, ill.; II 268p; III 280p; IV 259p. 12mo. 20s (ECB).

Corvey; CME 3-628-48185-6; ECB 403; NSTC M3825 (BI BL).

*Notes.* Originally attributed with reservation to GUÉNARD, Elisabeth, and considered as a trans. of her *Mystères sur mystères, ou les onze chevaliers* (Paris, 1807). Caspar Wintermans of The Hague, Netherlands, writes in a personal letter, however, that having consulted a rare copy of *Mystères sur mystères* from the Library of the Castle of Oron, Vaud, Switzerland, he has ascertained that it is completely different from *Mystery upon Mystery*. The present title, and two other novels in the same chain (see 1807: 25, 1811: 36), most probably then are the work of an anonymous English author. ECB dates Dec 1807, and lists under title only.

1808: 79

[MONTOLIEU, Jeanne-Isabelle-Pauline Polier de Bottens, Baronne de; [HALL, Agnes Crombie (*trans.*)].

CHRISTINA; OR, MEMOIRS OF A GERMAN PRINCESS. BY THE AUTHOR OF CAROLINE OF LICHTFIELD. IN TWO VOLUMES.

London: Printed for Henry Colburn, Conduit-Street, New Bond-Street, 1808.

I 208p; II 272p. 12mo. 10s (ECB); 9s (ER).

CR 3rd ser. 13: 443 (Apr 1808); ER 11: 504 (Jan 1808).

Corvey; CME 3-628-47282-2; ECB 114; NSTC M2956 (BI BL).

*Notes.* Trans. of *La Princesse de Wolfenbützel* (Paris, 1807), itself based on Johann Heinrich Daniel Zschokke's *Die Prinzessin von Wolfenbützel* (Zurich, 1804). ECB dates Nov 1807. Included (as 'Christina of Wolfenbützel') in a list of her translations by Agnes Crombie Hall in an appeal to the Royal Literary Fund in 1843 (Case 555, item 46). For further information on Mrs Hall, and her probable use of the Rosalia St. Clair pseudonym for original fiction, see updated *Notes* to 1819: 59. Further edn: 2nd edn. 1809 (NSTC).

1809: 7

[JACOB, Catharine.]

THE MONK AND THE VINE-DRESSER: OR, THE EMIGRANTS OF BELLESME. A MORAL TALE. BY A LADY.

Edinburgh: Printed for Manners & Miller, A. Constable & Co. and Brown & Crombie; and Constable, Hunter, Park, & Hunter, London, 1809.

ii, 183p. 12mo. 3s (ER).

ER 15: 528 (Jan 1810); WSW I: 78.

E Hall.278.e; NSTC L103.

*Notes.* 'Address to the Public', dated Oct 1809. Listed as one of her works on the title-page of *Poems* (Southampton, 1821), 'by Mrs. Jacob, (Late Miss C. Kunison, of Southampton)'. At an earlier point in her life Catharine Jacob appears to have lived at Rosebank, near Edinburgh, close to the historical boundary with Leith, a fact alluded to in 'Lines, Written at my father's cottage, Rosebank, near Edinburgh' in her *Poems* (p. 55). This might help explain the choice of the polite Edinburgh firm of Manners & Miller as publishers. Collates in sixes.

1809: 10

[?PORTER, Sir Robert Ker.]

TALES OF OTHER REALMS. COLLECTED DURING A LATE TOUR THROUGH EUROPE. BY A TRAVELLER. IN TWO VOLUMES.

London: Printed for Longman, Hurst, Rees, and Orme, Paternoster-Row, 1809. I viii, 199p; II 208p. 12mo. 8s (ECB, ER, QR).

ER 15: 242 (Oct 1809); QR 2: 466 (Nov 1809); WSW I: 118.

Corvey; CME 3-628-51155-0; ECB 575; NSTC T131 (BI O).

*Notes.* Preface dated London, May 1809. Longman Divide Ledger 1D, p. 50 shows 6 copies in boards being sent to 'Miss Porter'. This indicates a connection with either Jane or Anna Maria Porter, and beyond that possible authorship by a member of the Porter family. Sir Robert Ker Porter (1772–1842), their elder brother, had travelled extensively in Russia, Germany, Finland, and Sweden, since 1804, and more recently had accompanied Sir John Moore on his expedition to Spain. He was the acknowledged author of *Letters from Portugal and Spain, written during the march of the British Troops under Sir John Moore* (1809), published by Longman & Co., for whom he also wrote other travel books. In the Preface to the present work, the author refers to his having added notes to 'the Spanish story', but having desisted from doing the same in the case of 'the Sicilian, Swiss, or Portuguese stories' (pp. vii–viii) Granting the present attribution to Sir Robert Ker Porter, and the almost certain authorship of *Sir Edward Seaward's Narrative of His Shipwreck* (1831: 57) by William Ogilvie Porter, this would place four of the Porter siblings as writers of fiction.

1809: 24

[LIPSCOMB, George.]

MODERN TIMES; OR, ANECDOTES OF THE ENGLISH FAMILY. IN THREE VOLUMES.

London: Printed for J. Budd, Bookseller to his Royal Highness the Prince of Wales, at the Crown and Mitre, Pall-Mall; and Sharpe and Hailes, No. 186, Piccadilly, 1809.

I xxiv, 264p; II 230p; III 261p. 12mo. 15s (ECB, ER).

ER 15: 529 (Jan 1810); WSW I: 78.

Corvey; CME 3-628-48219-4; ECB 390; NSTC M2772 (BI O).

*Notes.* Preface dated Buen-Retiro, Sept 1809. Originally attributed to 'John English' on the basis of title-page information in *The Grey Friar, and the Black Spirit of the Wye* (1810: 42) and *Castletorpe Lodge; or, the Capricious Mother* (1816: 27). This name, however, now turns out almost certainly to have been the pseudonym of Dr George Lipscomb, MD (1773–1846), author of *The History and Antiquities of the County of Buckingham* (1847). Authorship of these three novels was acknowledged by Lipscomb in a letter of appeal to RLF (Case 905, item 1) of 4 Dec 1837. Jack English is a character in the novel, who is supposedly the author of *Modern Times* (see vol. 3, p. 234), Lipscomb thus developing a Shandean-like joke. Further edn: 1810 (NUC).

**1809: 27**

GENLIS, [Stéphanie-Félicité, Comtesse] de; [HALL, Agnes Crombie (*trans.*)]. ALPHONSO; OR, THE NATURAL SON. BY MADME. DE GENLIS, AUTHOR OF SAINCLAIR, THE SIEGE OF ROCHELLE, THE RECOLLECTIONS OF FELICIA, THE EARL OF CORK, &C. &C. TRANSLATED FROM THE FRENCH. IN THREE VOLUMES.

London: Printed for Henry Colburn, English and Foreign Library, Conduit-Street, Bond-Street, 1809.

I iv, 174p; II 183p; III 190p. 12mo. 13s 6d (ECB, ER, QR).

ER 15: 242 (O&T 1809); QR 3: 267 (Feb 1810).

BL 12511.c.20; ECB 225; NSTC B4973.

*Notes.* Trans. of *Alphonse, ou le fils naturel* (Paris, 1809). In a letter of 22 May 1810 to the Royal Literary Fund (Case 223, item 7) Agnes Crombie Hall refers to 'the Alphonso of M. Genlis' as one of two novels translated by her for Mr Colburn, and for which she receives 'about 10/6 the English sheet'. The other translation mentioned is 'the Convent [*sic*] of St Ursula' (see 1810: 39 below). Also listed as one of her translations by Hall in an appeal to the Royal Literary Fund in 1843 (Case 555, item 46). For further information on Mrs Hall, and her probable use of the Rosalia St. Clair pseudonym for original fiction, see updated *Notes* to 1819: 59.

**1810: 39**

[DUCRAY-DUMINIL, François-Guillaume]; [HALL, Agnes Crombie (*trans.*)]. THE NOVICE OF SAINT URSULA. BY THE AUTHOR OF "A TALE OF MYSTERY," "JEANNETTE," &C. IN FOUR VOLUMES.

London: Printed for Henry Colburn, English and Foreign Public Library, Conduit-Street, New Bond-Street, 1810.

I 224p; II 232p; III 264p; IV 205p. 12mo. 21s (ECB, ER, QR).

ER 16: 259 (Apr 1810), 16: 510 (Aug 1810); QR 4: 277 (Aug 1810).

IU 845.D856.OnE; ECB 173; xNSTC.

*Notes.* French original not discovered. Drop-head title reads: 'Elvina, or the Novice of Saint Ursula' [misspelt Ursulu in vol. 1]. QR lists as 'The Novice of St. Ursula, or Elvina'. In a letter of 22 May 1810 to the Royal Literary Fund (Case 223, item 7) Agnes Crombie Hall refers to 'the Convent [*sic*] of St Ursula' as one of two novels translated by her for Mr Colburn, and for which she receives 'about 10/6 the English sheet'. The other translation mentioned is 'the Alphonso of M. Genlis' (see 1809: 27 above). For further information on Mrs Hall, and her probable use of the Rosalia St. Clair pseudonym for original fiction, see updated *Notes* to 1819: 59.

**1810: 42**

[LIPSCOMB, George.]

THE GREY FRIAR, AND THE BLACK SPIRIT OF THE WYE: A ROMANCE. IN TWO VOLUMES. BY JOHN ENGLISH, ESQ. OF BLACKWOOD HALL.

London: Printed at the Minerva-Press, for A. K. Newman and Co. (Successors to Lane, Newman, and Co.) Leadenhall-Street, 1810.

I 276p; II 299p. 12mo. 10s (ECB, QR).

QR 3: 268 (Feb 1810).

Corvey; CME 3-628-47568-6; ECB 188; NSTC E1008 (BI O).

*Notes.* For the attribution to Lipscomb rather than, as previously, John English (actually a pseudonym), see notes to the same author's *Modern Times* (1809: 24), above.

1811: 36

ANON.

THE BLACK BANNER; OR, THE SIEGE OF CLAGENFURTH. A ROMANTIC TALE. IN FOUR VOLUMES. BY THE AUTHOR OF THE BARON OF FALKENHEIM, MYSTERY UPON MYSTERY, &C. &C.

London: Printed at the Minerva-Press, for A. K. Newman and Co. (Successors to Lane, Newman, & Co.) Leadenhall-Street, 1811.

I 272p; II 290p; III 288p; IV 322p. 12mo.

Corvey; CME 3-628-47198-2; NSTC G2325 (BI BL).

*Notes.* Originally attributed with reservation to GUÉNARD, Elisabeth, though no French original for this title was discovered. See new note to 1808: 51, above, for the great likelihood that this is by an unknown English author. It now also seems more likely that *La Bannière noire; ou le siège de Clagenforth* (1820), though attributed by BN to Guénard, is in fact a French *translation* of this title.

1812: 11

[JACOB, Catharine.]

OLD TIMES AND NEW; OR, SIR LIONEL AND HIS PROTEGÉE. A NOVEL. IN FOUR VOLUMES.

London: Printed at the Minerva-Press, for A. K. Newman and Co. Leadenhall-Street, 1812.

I viii, 238p; II 268p; III 272p; IV 268p. 12mo. 22s (ECB, ER).

ER 20: 502 (Nov 1812); WSW I: 86.

Corvey; CME 3-628-48573-8; ECB 422; xNSTC.

*Notes.* Listed as one of her works on the title-page of *Poems* (Southampton, 1821), 'by Mrs. Jacob, (Late Miss C. Kunnison, of Southampton)'. For further details, see 1809: 7, above. 'Introduction' also indicates female authorship.

1812: 23

[BENGER, Elizabeth Ogilvy.]

MARIAN, A NOVEL. IN THREE VOLUMES.

Edinburgh: Printed for Manners and Miller; and Longman, Hurst, Rees, Orme, and Brown, London, 1812.

I 288p; II 271p; III 250p. 12mo. 15s (ECB, ER, QR).

ER 19: 511 (Feb 1812); QR 7: 471 (June 1812).

Corvey; CME 3-628-48156-2; ECB 368; NSTC M1135 (BI BL, E, O).

*Notes.* Benger is given as the author in FC and NUC; Mme[?] Barbara Pile is listed as the author by Bentley (p. 94), also spelt Pilon (p. 72). The absence of any further evidence about the otherwise unknown Pile, and an increasing awareness of the provenance of this novel, both argue strongly for attributing this novel to Benger alone. One useful pointer is the recommendation of the work to its Edinburgh publishers as 'the very best novel she had ever read' by Elizabeth Hamilton, one of Benger's close friends: see Lady Charlotte Bury, *The Diary of a Lady-in-Waiting*, ed. A. F. Stewart, 2 vols. (London, 1908), vol. 2, p. 262. Further edn: Philadelphia 1812 (NUC).

1813: 6

[HUGHES, Mrs ?Harriet.]

SHE THINKS FOR HERSELF. IN THREE VOLUMES.

London: Printed for Longman, Hurst, Rees, Orme, and Brown, Paternoster-Row, 1813.

I 263p; II 261p; III 345p. 12mo. 16s 6d (ECB, ER).

ER 21: 258 (Feb 1813); WSW I: 110–11.

Corvey; CME 3-628-48650-5; ECB 532; NSTC S1607 (BI BL).

*Notes.* Two letters in the Longman Letter Books addressed to Mrs Hughes indicate strongly that she is the author. The first, dated 18 Nov 1812, states that the publisher's reader 'has given so favourable a report of your MS, that we are induced to undertake the publication'. The same letter offers settlement on a half profits basis, adding 'If this plan be agreeable to you we will put the work to press immediately & print 500 or 750 copies'. It also advises 'the omission of the Introductory Chapter', and 'that the title be "She thinks for herself" simply with the motto' (I, 97, no. 377). The second, dated 26 Nov 1812, makes the concession that the author should receive twenty rather than the usual dozen copies, while supplying further details about costs, and concludes 'The work may be finished we believe before the end of the Year' (I, 97, no. 381). Notwithstanding Longmans' advice in their first letter, the novel as published opens with an 'Introductory Chapter'. In this the author describes herself as plain, bookish, an 'old maid', and alone: 'At the age of forty, having lost my remaining parent, I retired to the village of Heathdale, on the western side of Sussex, where I now reside' (pp. 3–4). The title-page, on the other hand, matches Longmans' recommendation. This Mrs Hughes is given as Mrs Harriet Hughes in the typed index to the Letter Books prepared by Michael Bott. ECB dates Feb 1812.

1813: 60

[SCHULZE, Friedrich August and others; UTTERSON, Sarah Elizabeth (*trans.*).]

TALES OF THE DEAD. PRINCIPALLY TRANSLATED FROM THE FRENCH.

London: Printed for White, Cochrane, and Co., Fleet-Street, 1813.

viii, 248p. 8vo. 9s (ECB, ER, QR).

ER 22: 246 (Oct 1813); QR 10: 297 (Oct 1813).

BL 12547.d.8; ECB 576; NSTC U261 (BI O).

*Notes.* Mainly translated and adapted from of *Fantasmagoriana, ou recueil d'histoires, d'apparitions de spectres, revenants ... traduit de l'allemand, par un Amateur* [by Jean Baptiste Benoit Eyriès] (Paris, 1812). 'Advertisement', pp. [i]–ii, states: 'The first four tales in this collection, and the last, are imitated from a small French work, which professes to be translated from the German ... The last tale has been considerably curtailed ... The fifth tale ... is founded on an incident similar in its features, which was some years since communicated to me, by a female friend of very deserved celebrity'. 'Preface of the French Translator', pp. [iii]–viii. Six tales in all: 'The Family Portraits', [3]–63; 'The Fated Hour', [64]–93; 'The Death's Head', [94]–120; 'The Death-Bride', [121]–177; 'The Storm', [178]–192; 'The Spectre Barber', [193]–248. In the Introduction to the 1831 edn. of her *Frankenstein*, Mary Shelley mentions that a reading of the French version of this work in the company of Byron, Polidori and Percy B. Shelley, in Italy in 1816, prompted their decision to write ghost stories. A German source for the French *Fantasmagoriana* of 1812, and authorial origin for four of the tales in the present work, is described in Terry Hale's Introduction to his edn. of *Tales of the Dead: The Ghost Stories of the Villa Diodati* (Chislehurst, 1992). According to Hale's account, Friedrich Schulze was the author of three of the stories in *Tales of the Dead* ('The Fated Hour', 'The Death's Head', and 'The Death-Bride'), these being published in the first two vols. of the 5-vol. *Gespenssterbuch* (Leipzig, 1811–15), which was jointly edited by Schulze (under the pseudonym of Friedrich Laun) and the playwright Johann Apel. Another story in *Tales of the Dead* ('The Spectre Barber'), also published in the *Gespenssterbuch*, is identified as by the veteran German author Johann Karl August Musäus.

1815: 12

[?SMITH, Orton.]

VARIETIES OF LIFE; OR, CONDUCT AND CONSEQUENCES. A NOVEL. IN THREE VOLUMES. BY THE AUTHOR OF "SKETCHES OF CHARACTER."

London: Printed for Longman, Hurst, Rees, Orme, and Brown, Paternoster Row, 1815.

I 346p; II 270p; III 295p. 12mo. 18s (ECB, ER, QR).

ER 25: 278 (June 1815); QR 13: 531 (July 1815), 14: 554 (Jan 1816); WSW I: 125–6. Corvey; CME 3-628-48860-5; ECB 610; NSTC V132 (BI BL, C).

*Notes.* The attribution is encouraged by a letter from the publishers, addressed to Orton Smith Esq, dated 9 Apr 1821: 'As we have now little or no demand for Varieties of Life, we beg leave to inform you that it is our intention to include the remaining copies in a sale which we shall make to the trade in a few days; to which we conclude you can have no objection' (Longman Letter Book I, 101, no. 132). See also additional note to 1808: 18, above.

Further edn: Philadelphia 1816 (NSTC).



1815: 17

BUONAPARTE, Louis; K{ENDALL}, E{dward} A{ugustus} (*trans.*).

MARIA; OR, THE HOLLANDERS: BY LOUIS BUONAPARTE. IN THREE VOLUMES.

London: Printed by J. Gillet, Crown-Court, Fleet-Street, for H. Colburn, Conduit-Street; and Longman, Hurst, Rees, Orme, and Brown, Paternoster-Row, 1815. I xvi, 225p; II 189p; III 251p. 12mo. 16s 6d (ECB, ER); 16s (QR).

ER 25: 278 (June 1815); QR 13: 281 (Apr 1815); WSW I: 180.

BL N.1820; ECB 64; NSTC L2387 (BI C, Dt).

*Notes.* Trans. of *Marie, ou les Hollandoises* (Paris, 1814), which is the 2nd edn. of *Marie, ou les peines de l'amour* (Gratz, 1812). Preface to the Translation, signed E. A. K., 6 Feb 1815, reads: ‘The first edition, under the title of *Marie, ou les peines de l'amour*, was printed at Gratz, in the year 1812. Of that edition, a reprint appeared in Paris, but, from whatever cause, not before the beginning of the year 1814. In the interim, the author had made several alterations in his work, changing some of the minor incidents of the story, and consequently suppressing some of his pages, and adding others; and, in the month of June, 1814, he conveyed, by a written paper, dated at Lausanne, in Switzerland, and signed “L. de St. Leu,” to a particular bookseller in Paris, authority to print, from the original manuscript, with its alterations, a second edition of his book, under the new title of *Marie, ou les Hollandoises*. From this edn., the following translation has been made’ (pp. [v]–vi). OCLC WorldCat (No. 5381478) identifies the translator as probably Edward Augustus Kendall (1776?–1842). This identification is substantiated by the Longman Divide Ledger 2D, p. 76, where ‘Mr Kendall’ receives payment of £31. 10. 0. as the ‘Translator’.

1816: 27

[LIPSCOMB, George.]

\*CASTLETHORPE LODGE; OR, THE CAPRICIOUS MOTHER. INCLUDING THE CURIOUS ADVENTURES OF ANDREW GLASMORE, A NOVEL, IN THREE VOLUMES. BY THE AUTHOR OF “MODERN TIMES, OR ANECDOTES OF AN ENGLISH FAMILY;”—“THE GREY FRIAR, AND THE BLACK SPIRIT OF THE WYE,” &C. SECOND EDITION.

London: Printed and published by Allen and Co. No. 15, Paternoster-Row, 1816. I 237p; II 216p; III 208p. 12mo.

Corvey; CME 3-628-47237-7; xNSTC.

*Notes.* For the attribution to Lipscomb rather than, as previously, John English (actually a pseudonym), see new notes to *Modern Times* (1809: 24), above. Drop-head title reads: ‘The Capricious Mother’. A novel titled *The Capricious Mother; or Accidents and Chances*, 3 vols., 15s, is listed in ER July 1812 and QR Mar 1812; and this probably represents the 1st edn. of this work, though no copy with this title has been located. Listed in Tyrrell’s *Circulating Library Catalogue* (1834) as ‘Capricious Mother; or Accidents and Chances’. Lipscomb himself also gives the

title of this novel as 'The Capricious Mother' in his letter of appeal to the Royal Literary Fund (Case 905, item 1) of 4 Dec 1837.

**1817: 11**

[JERDAN, William and NUGENT, Michael.]

SIX WEEKS AT LONG'S. BY A LATE RESIDENT. IN THREE VOLUMES.

London: Printed for the Author; and sold by all Booksellers, 1817.

I xii, 235p; II 230p; III 226p. 12mo. 21s (ECB, QR).

ER 28: 268 (Mar 1817); QR 16: 557 (Jan 1817); WSW I: 143.

O 12.Ö.1841-1843; ECB 540; NSTC 2B9426.

*Notes.* Previously attributed to Eaton Stannard Barrett, but acknowledged otherwise in *The Autobiography of William Jerdan*, 4 vols. (London, 1852-3): 'At this period the satirical novel called "Six Weeks at Long's", in the doing of which ... I had a hand with Michael Nugent ... was published' (vol. 2, pp. 176-7). This new attribution is referred to by Gary Dyer in his *British Satire and the Politics of Style* (Cambridge, 1997), p. 189, n. 23, and mentioned by him again in 'Parody and Satire in the Novel, 1770-1832' in *The Oxford Handbook of the Eighteenth-Century Novel*, ed. J. A. Downie (Oxford, 2016), p. 577. Contains portraits of contemporary literary figures: Lord Leander (Byron) is first encountered reading Scott. ECB lists as 'Six weeks at Long's Hotel', and gives Colburn as publisher; but not discovered in either form.

Further edns: 2nd edn. 1817 (Corvey), CME 3-628-48750-1; 3rd edn. 1817 (NSTC).

**1817: 23**

DUCRAY-DUM[I]NIL, [François-Guillaume]; [HALL, Agnes Crombie (*trans.*)].

THE BLIND BEGGAR; OR THE FOUNTAIN OF ST. CATHERINE. A NOVEL. IN FOUR VOLUMES. BY DUCRAY DUMENIL, AUTHOR OF JULIEN, OR MY FATHER'S HOUSE; LITTLE CHIMER; TALE OF MYSTERY; VICTOR, OR CHILD OF THE FOREST, &C. &C.

London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street, 1817.

I 263p; II 240p; III 291p; IV 280p. 12mo. 22s (ECB).

Corvey; CME 3-628-47492-2; ECB 61; NSTC 2D21007 (BI BL, C).

*Notes.* Trans. of *La Fontaine Sainte-Catherine* (Paris, 1813). Previously entered as a translation by Rosalia St. Clair [pseud.], on the grounds of an attribution in the title of *The Son of O'Donnell* (1819: 59). Identification of Mrs Hall as the probable user of the St. Clair pseudonym (see updated *Notes* to 1819: 59) makes it possible to disclose the real name of the translator. The omission of this title among a list of her translations in an appeal to the Royal Literary Fund in 1843 (Case 555, item 46) is probably the result of an oversight. This is the last of seven translations of fiction now directly attributable to Hall.

**1818: 11**

[HARRAL, Thomas.]

MANDEVILLE; OR, THE LAST WORDS OF A MANIAC! A TALE. OF THE SEVENTEENTH CENTURY IN ENGLAND. BY HIMSELF. VOLUME IV.

London: Printed for Effingham Wilson, 88, Royal Exchange; and sold by all other Booksellers, 1818.

216p. 12mo.

WSW I: 71.

Corvey; CME 3-628-47849-9; NSTC 2G11519 (BI O).

*Notes.* A parodic '4th volume' to Godwin's *Mandeville* (see 1817: 29). Listed by Thomas Harral (1774–1853) as one of his works in an appeal to the Royal Literary Fund of 12 May 1845 (Case 761, item 3). Thanks are due to Andrew Ashfield's work in making this apparent. Collates in sixes.

Further edn: Philadelphia 1818 (NSTC).

**1819: 18**

[?EDWARDS, Mr.]

ROBIN HOOD; A TALE OF THE OLDEN TIME. IN TWO VOLUMES. Edinburgh: Oliver &amp; Boyd, High Street; G. &amp; W. B. Whittaker, Ave-Maria-Lane, London; and W. Turnbull, Glasgow, 1819.

I 246p; II 221p. 12mo. 12s (ER).

ER 32: 257 (July 1819).

Corvey; CME 3-628-48615-7; NSTC 2H28683 (BI BL).

*Notes.* Oliver & Boyd ledger entry itemizes £20 'Paid to Mr Edwards for the copyright' (NLS, MS Accession 5000/1, Copyright Ledger I, pp. 135–6). Normally in such cases in the Oliver & Boyd records this refers to the author, though there is still the possibility that an agent was involved in this particular case. 8 pp. of separately pagged advs. at the end of vol. 2.

Further edn: 2nd edn. 1819 (NSTC).

**1819: 47**

[GILLIES, Robert Pierce.]

OLD TAPESTRY; A TALE OF REAL LIFE. IN TWO VOLUMES.

Edinburgh: Printed by James Ballantyne and Co. for W. and C. Tait, Prince's Street; and G. and W. B. Whittaker, Ave-Maria-Lane, London, 1819.

I xiii, 325p; II 319p. 12mo. 12s (ECB, ER, QR).

ER 31: 556 (Mar 1819); QR 21: 268 (Jan 1819).

Corvey; CME 3-628-48253-4; ECB 422; NSTC 2M18581 (BI BL, C, E, O).

*Notes.* Dedication 'to Flint Popham, Esq.' signed 'M. W. M. Brazen-Nose College,' Oxford, Mar 1819. Normally attributed to M. W. Maskell, matching the initials of the Dedication. This title, however, was claimed as Gillies's at least twice during appeals to the Royal Literary Fund. 'Old Tapestry. A Novel. 2 vols. 1816 [*sic*]' features in a 'List of Works' sent as part of an appeal in Apr 1838 (Case 708,

item 5); and again as part of a completed list of ‘Titles of Published Works’ on a form dated 2 Jan 1850, this time as ‘Old Tapestry a Novel—12mo. Edinb. 1819’ (Case 708, item 19). The Edinburgh manufacture and management of the work also accords with Gillies’s career. A primary factor also is the presence of a copy in the Abbotsford Library inscribed in Gillies’s hand on the front endpaper of vol. 1: ‘Walter Scott Esqr. From the Author’. Following on from the adulation exhibited in Gillies’s preceding novel, *The Confessions of Sir Henry Longueville* (1814: 23), Scott in this novel is picked out in one conversation as the sole true genius living in Edinburgh (vol. 1, pp. 98–9). Elsewhere reference is made to the German writer Wieland (p. 125), reflecting Gillies’s own interests; *Blackwood Edinburgh Magazine* (p. 160), for which he was a major contributor; and the poetry writing of a would-be lawyer character living (like Scott) in Castle Street (vol. 2, pp. 259, 278). For a fuller account of Gillies’s literary career and publications, ‘Shadow and Substance: Restoring the Literary Output of Robert Pearse Gillies (1789–1858)’, by the present reporter, in *Romantic Textualities*, 24 (Winter 2021) <<https://doi.org/10.18573/romtext.106>>.

### 1819: 59

[HALL, Agnes Crombie.]

THE SON OF O'DONNELL. A NOVEL. IN THREE VOLUMES. BY ROSALIA ST. CLAIR, AUTHOR OF THE BLIND BEGGAR, &C. &C.

London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street, 1819.

I 220p; II 215p; III 244p. 12mo. 16s 6d (ECB).

Corvey; CME 3-628-48501-0; ECB 511; NSTC 2S2000 (BI BL).

*Notes.* The first of 12 original novels listed by Agnes Crombie Hall (1778–1846) in an appeal to the Royal Literary Fund in 1843 (Case 555, item 46), all but the last of which appeared under the pseudonym of Rosalia St. Clair and all of which were published by A. K. Newman. Agnes Hall was a native of Roxburghshire and wife (then widow) to the surgeon and medical writer Robert Hall (1763–1824), who likewise made a sequence of appeals to the Fund from 1808 up to his death. Some leeway perhaps ought to be allowed to the possibility that in making her appeal Hall had falsely appropriated the output of another author, but this would seem out of keeping with the general accuracy of her other claims. Mrs A. C. Hall is specifically associated with two novels written as by St. Clair in an obituary published in the *Gentleman's Magazine* for Jan 1847: ‘Among many original novels and romances, all inculcating the purest morals, and the most patriotic and virtuous principles, we may mention one founded on the Massacre of Glencoe [see *The Doomed One* (1832: 72)]; and *First and Last Years of Wedded Life* [see 1827: 59], which exhibits an intimate acquaintance with political economy,—the state of Ireland—her evils, and their safest remedies. The scene was laid during George IV’s visit to Ireland’ (vol. 27, p. 98). The use of Rosalia St. Clair as a pseudonym is also noted in M. Clare Loughlin-Chow’s entry on Agnes C. Hall in *ODNB*, first published in 2004; and she is acknowledged as the underlying author in

Anne Frey's 'The National Tale and the Pseudonymous Author: Mobile Identity in the "Rosalia St. Clair" Novels', *European Romantic Review*, 25:2 (2014), 181–99 <<https://doi.org/10.1080/10509585.2014.882049>>. In addition to the above it is perhaps worth noting that an appeal after her death made to RLF on behalf of her daughter makes the claim that an element of co-authorship existed between the two: 'For the last twenty years of her mother's life Miss Hall aided her literary labours, and was joint authoress with her mother of several of the novels which appeared with her mother's name, or rather as her mother's work, for they were published under fictitious names' (Tom Taylor to Octavian Blewitt, 1 June 1855: Case 223, item 25). [Similar alterations to the author attribution are required in the case of the following original novels: 1820: 61; 1822: 65; 1824: 81; 1827: 58, 59; 1828, 69; 1829: 69; 1830: 94; 1831: 61; 1832: 72. In each case, the following should be added at the start of the *Notes* field: 'Listed by Agnes Crombie Hall as an original novel by her in an appeal to the Royal Literary Fund of 1843 (16: 555, item 46). For further details of Hall, and her probable use of the Rosalia St. Clair pseudonym, see updated *Notes* to 1819: 59.']

1820: 7

[DRISCOLL, Miss.]

NICE DISTINCTIONS: A TALE.

Dublin: Printed at the Hibernia Press Office, 1, Temple-Lane for J. Cumming 16, Lower Ormond-Quay; and Longman, Hurst, Rees, Orme, and Brown, London, 1820.

vii, 330p. 8vo. 10s 6d (ECB, ER).

ER 33: 518 (May 1820), 34: 263 (Aug 1820).

Corvey; CME 3-628-48223-2; ECB 413; NSTC 2N7355 (BI BL, C, Dt, O).

*Notes*. Preface to 'Jedediah Cleishbotham', dated Dublin, 30 Sept 1819. A review in the *Dublin Magazine*, 1: 378 (May 1820), ends with the following short paragraph: 'We now take our farewell of D—I's nice distinctions; but we sincerely hope that we may again see characters as *nicely distinguished* as this work promises.' The copy of the novel in Trinity College, Dublin, has a pencil annotation identifying the author as 'Miss Driscoll'. Loeber D186 also attributes to Driscoll, Miss —.

1820: 10

[?DIBDIN, Thomas John or ?HALES, J. M. H.]

TALES OF MY LANDLORD, NEW SERIES, CONTAINING PONTE-FRACT CASTLE. IN THREE VOLUMES.

London: Printed for William Fearman, New Bond Street, 1820.

I xlvi, 226p; II 290p; III 319p. 12mo.

Corvey; CME 3-628-48870-2; ECB 575; NSTC 2T1406 (BI BL, E; NA MH).

*Notes*. Vol. 1 includes a long 'Publisher's Preface' containing details of a dispute with John Ballantyne, Walter Scott's literary agent, concerning the copyright of the *Tales of My Landlord* series. A letter from Robert Cadell to Archibald Constable, written at the height of the furore over this allegedly spurious publication,

opens up the possibility of authorship by Thomas John Dibdin (1771–1841). Cadell on 30 Oct 1819 writes: ‘You will see by the Morning Chronicle of this day that John B[allantyne] has got a reply to his letter, it is causing some laughing—and the best is to say nothing more on the subject at present—it is now no quizz—I hear that Thos Dibdin is the author’. Additional support for an attribution to Thomas John Dibdin has been found in OCLC’s attribution of the follow-up work in this spurious ‘new series’ to Dibdin (see *Notes* to 1821: 17 below). As an actor, playwright, and manager of the Surrey Theatre in London, Dibdin adapted a number of Scott’s novels for the stage, this probably representing a main reason for his being connected with the present publication. However, as Sharon Ragaz argues in ‘The Spurious *Tales of My Landlord*’, *The Library*, 7th series, 10:1 (Mar 2009), 41–56 <<https://doi.org/10.1093/library/10.1.41>>, the style in this novel is markedly different from that in known works by Dibdin. As an alternative, Ragaz suggests J. M. H. Hales, whose *The Astrologer; or the Eve of San Sebastian* (1820: 30) bears a number of similarities with the above and was also published by Fearman. Without further corroboration the matter must remain uncertain, with the present weight of secondary evidence probably in favour of Hales, whose other acknowledged novel was *De Willenberg; or, the Talisman* (1821: 42). Further edns: French trans., 1821 [as *Le Château de Pontefract* (Pigoreau)]; German trans., 1824 [as *Das Schloss von Pontefract* (RS)].

1820: 12

[SANSAY, Leonora.]

ZELICA, THE CREOLE; A NOVEL, BY AN AMERICAN. IN THREE VOLUMES.

London: Printed for William Fearman, Library, 170, New Bond Street, 1820.

I 243p; II 254p; III 309p. 12mo. 21s (ECB).

ER 35: 266 (Mar 1821); WSW II: 41.

Corvey; CME 3-628-47473-6; ECB 654; NSTC 2A10533 (BI BL).

*Notes.* ER gives ‘Madame de Sansée’ as the author. This is substantiated by the attribution of this title to Leonora Sansay (b. 1781) by OCLC WorldCat (No. 22421579). Sansay is also given in OCLC as the author of *Secret History, or the Horrors of St. Domingo* (1808), and of *Laura* (1809) ‘by a lady of Philadelphia’ (where that novel and the *Secret History* were published). Both these latter works are mentioned in the entry on Sansay in FC, though no mention is made there of the above work and its companion *The Scarlet Handkerchief* (see 1823: 12 below). Adv. opp. t.p. of vol. 1 for ‘American Novels’, announcing two titles ‘In the Press, by the same Author’, viz. ‘The Scarlet Handkerchief, 3 vols.’, and ‘The Stranger in Mexico, 3 vols.’, which with the present work ‘form a Series of Novels that have been transmitted to the Publisher from America’. For the first of these titles, though from another publisher, see 1823: 12.

1820: 24

[GALT, John] and VALLADARES [DE SOTOMAYOR, Antonio].

ANDREW OF PADUA, THE IMPROVISATORE; A TALE FROM THE ITALIAN OF THE ABBATE FURBO. AND THE VINDICTIVE FATHER, FROM THE SPANISH OF LEANDRA OF VALLADERRAS.

London: Printed for Sir Richard Phillips and Co. Bride Court, Bridge Street; sold by W. Sams, opposite St. James's Palace, and to be had of all Booksellers, 1820. xiv, 294p. 12mo. 'Price 6s. half-bound and lettered' (t.p.).

BL 1458.d.12; NSTC 2F18650 (NA MH).

*Notes.* Half-title missing, but the following is readable by being faintly mirrored on the preceding blank page: 'The Periodical Novelist, or Circulating Library. Vol. III. Andrew of Padua and the Vindictive Father'. Cf. 1820: 26 and 28(a), below. Preface by the Translator to the first tale, pp. [v]–vii, plus 'Biographical Sketch of the Abbate Furbo', ix–xiv. 'The Vindictive Father, or Lorenzo and Claudia' is without preliminaries, and begins on p. [195]. For a convincing attribution of the first tale to John Galt, see Angela Esterhammer, 'London Periodicals, Scottish Novels, and Italian Fabrications: *Andrew of Padua, the Improvisatore* Re-membered', *Studies in Romanticism*, 48:3 (2009), 469–90. In the same article, Esterhammer identifies the source of the second tale as 'Claudia y Don Lorenzo', one of several inset stories in the 9-vol. novel *La Leandra* written by the Spanish Enlightenment writer Antonio Valladeres de Sotomayor (1738–1820), and published in Madrid 1797–1807; she also speculates whether John Galt might have been the translator in this case. 'Andrew of Padua' has subsequently been edited by Esterhammer as part of her *John Galt, Three Short Novels* (Edinburgh, 2020), pp. 134–223.

1820: 28(b)

GENLIS, [Stéphanie-Félicité, Comtesse] de; [STRUTT, Elizabeth; formerly BYRON (*trans.*)].

PETRARCH AND LAURA. BY MADAME DE GENLIS. TRANSLATED FROM THE FRENCH.

London: Printed for Henry Colburn &amp; Co. Public Library, Conduit Street, Hanover Square, 1820.

I xii, 195p; II 213p. 12mo. 10s 6d (ECB).

BL 837.b.27; ECB 225; NSTC 2B54567 (BI Dt, O).

*Notes.* Trans. of *Pétrarque et Laure* (Paris, 1819). This translation is given as Strutt's in an MS list of her works found in the Oliver & Boyd Papers held in NLS (Accession 5000/91).

1820: 38

[BLAIR, Mrs Alexander.]

DOMESTIC SCENES. A NOVEL. IN THREE VOLUMES. BY LADY HUMDRUM, AUTHOR OF MORE WORKS THAN BEAR HER NAME.

London: Printed for Longman, Hurst, Rees, Orme, and Brown, Paternoster-Row, 1820.

I 368p; II 359p; III 386p. 12mo. 21s (ECB, ER).

ER 33: 518 (May 1820); WSW I: 333.

Corvey; CME 3-628-47801-4; ECB 168; NSTC 2H36417 (BI BL, C, O).

*Notes.* Distinct from *Domestic Scenes* by Mrs Showes (see 1806: 61). Longman Divide Ledger 2D, p. 174 has 'Mrs B' written on upper right side of ledger entry, in a position where authors are normally shown; it also records '1 copy bds [sent to] Mrs Blair'. This is almost certainly Mrs Alexander Blair, the widow of a ruined industrialist and speculator, and very probably the same person who is described by Maria Edgeworth in a letter of 4 Mar 1819 as writing 'novels if not for bread for butter' (*Letters from England, 1813-1844*, ed. Christina Colvin (Oxford, 1971), p. 173). Mrs Blair (1749-1827) was born as Mary Johnson: *ODNB*. See Section B, 1825: 17 for further commentary on the Blairs, and their daughter, the novelist Mary Margaret Busk.

#### 1821: 1

[MATCHAM, George.]

ANECDOTES OF A CROAT.

London: Published by Sherwood, Neely, and Jones, Paternoster Row, 1821.

iv, 425p. 12mo. 5s (ECB).

C Rom.6.31; ECB 19; NSTC 2A12592.

*Notes.* George Matcham (1753-1833) is given as the author in an obituary in the *Gentleman's Magazine*, 103: 276-8 (Mar 1833). ECB dates Dec 1821.

Further edn: reissued in an extended form as *Anecdotes of a Croat; or, The Castle of Serai, Comprehending Hints for the Improvement of Public Works, Agriculture, and Domestic Life*, 2 vols., Simpkin & Marshall (compare 1823: 2).

#### 1821: 13

[STEWART, Janet.]

ST. AUBIN; OR, THE INFIDEL. IN TWO VOLUMES.

Edinburgh: Oliver & Boyd, High-Street; sold also by G. & W. B. Whittaker, Ave-Maria-Lane, London; and W. Turnbull, Glasgow, 1821.

I 316p; II 348p. 12mo. 12s (ECB); 14s boards (ER); 12s boards (ER, QR).

ER 35: 266 (Mar 1821), 35: 525 (July 1821); QR 25: 276 (Apr 1821); WSW II: 32.

Corvey; CME 3-628-48593-2; ECB 511; NSTC 2S1527 (BI BL, NCU).

*Notes.* Copyright Ledger 1, 1818-1826, in the Oliver & Boyd papers (NLS Accession 5000, item 1) includes an entry for this novel on pp. 129-30 which credits payment to Miss Stewart. A letter from Miss Stewart among unsorted papers of the same firm in Accession 5000/191, dated 11 Nov 1824 and written from 'Water of Leith', also enquires as to the success of the work. A letter from James Hogg to 'Miss J. Stuart' of 10 Oct [1808?] is addressed to her at 'Water of Leith', this apparently connecting the author of *St Aubin* with the Jessie Stewart who in 1804 published *Ode to Dr. Thomas Percy, Lord Bishop of Dromore, Occasioned by Read-*



*ing the Reliques of Ancient English Poetry*, and who later contributed to Hogg’s periodical *The Spy* (1810)—see ‘Notes on Contributors’ under ‘Janet Stuart’, in *The Spy*, ed. Gillian Hughes (Edinburgh, 2000), p. 569. The above information has been generously contributed by Dr Hughes. This novel has more recently been under reprinted under the author’s name along with a Literary Biography by Richard D. Jackson (Kilkerran, 2013). ER gives price as 14s boards in Mar 1821, and as 12s boards in July 1821. Further edn: 2nd edn. 1824 (NUC).

**1821: 17**

[?DIBDIN, Thomas John or ?HALES, J. M. H.]

TALES OF MY LANDLORD, NEW SERIES, CONTAINING THE FAIR WITCH OF GLAS LLYN. IN THREE VOLUMES.

London: Printed for William Fearman, New Bond-Street, 1821.

I xcvi, 256p; II 360p; III 368p. 12mo. 24s (ER, QR).

ER 35: 525 (July 1821); QR 24: 571 (Jan 1821).

Corvey; ECB 575; NSTC 2T1407 (BI BL, E).

*Notes.* OCLC WorldCat entry (No. 13819230) ascribes to Thomas John Dibdin (1771–1841), apparently on basis of anonymous MS note on t.ps. of surviving copy attributing to Thomas Dibdin of Sadler’s Wells. For other evidence in support of such an attribution, and alternatively to J. M. H. Hales, see 1820: 10 above.

Further edns: French trans., 1821 [as *La Belle Sorcière de Glas-Llyn* (Pigoreau)]; German trans., 1822 [as *Die Circe von Glas-Llyn* (RS)].

**1821: 25**

[HALL, Agnes (Miss).]

THE MIDNIGHT WANDERER; OR A LEGEND OF THE HOUSES OF ALTENBERG AND LINDENDORF. A ROMANCE. IN FOUR VOLUMES. BY MARGARET CAMPBELL.

London: Printed for A. K. Newman and Co. Leadenhall-Street, 1821.

I 227p; II 224p; III 222p; IV 257p. 12mo. 22s (ECB, ER, QR).

ER 35: 266 (Mar 1821), 36: 280 (Oct 1821); QR 24: 571 (Jan 1821).

Corvey; CME 3-628-47209-1; ECB 95; NSTC 2C4895 (BI BL, C).

*Notes.* A free trans. of *Alexina, ou la vieille tour du château de Holdheim* (Paris 1813), by Mme. Louise Marguerite Brayer de Saint-Léon (Summers). NUC (but not NSTC) catalogues *The Midnight Wanderer* under Brayer de Saint-Léon’s authorship. According to a letter of appeal to the Royal Literary Fund, work on this title derived singly from Agnes Hall, daughter of Agnes Crombie Hall: ‘Miss Hall herself is the authoress of a novel in 3 vols. called “the Midnight Wanderer”, published under the name of Margaret Campbell, by Newman’ (Tom Taylor to Octavian Blewitt, 1 June 1855: Case 223, item 25). For fuller details on Agnes Crombie Hall, and her probable use of Rosalia St. Clair as a pseudonym for original novels, see updated *Notes* to 1819: 59 above.

Further edn: According to a note in BN, this work was re-translated into French as a work by Ann Radcliffe under the title of *Rose d'Alternberg, ou le spectre dans les ruines* (Paris, 1830).

**1821: 67**

SOUZA[-BOTELHO], [Adélaïde-Marie-Émilie Filleul, Marquise de Flahaut]; [RYLANCE, Ralph (*trans.*)].

HELEN DE TOURNON: A NOVEL. BY MADAME DE SOUZA. TRANSLATED FROM THE FRENCH. IN TWO VOLUMES.

London: Printed for Longman, Hurst, Rees, Orme, and Brown, Paternoster-Row, 1821.

I 269p; II 263p. 12mo. 10s 6d (ECB); 10s 6d boards (ER, QR).

ER 35: 266 (Mar 1821); QR 24: 571 (Jan 1821).

BL N.368; ECB 552; NSTC 2F7815 (BI C).

*Notes.* Trans. of *Mademoiselle de Tournon* (vol. 6 of *Oeuvres Complètes*, Paris, 1821–2). Longman Impression Book entry (No. 7, f. 109v) lists ‘Payments to Rylance [for] translating’. This is likely to refer to Ralph Rylance, the author of several books and pamphlets in this period, including *A Sketch of the Causes and Consequences of the Late Emigration to the Brazils* (1808) for Longman & Co. Rylance also appears in the Longman ledgers as a house reader for the firm. He is on record as receiving payment, for example, for reading and/or correcting the MSS of Jane West’s *The Loyalists* (1812: 64), *Alicia de Lacy* (1814: 60), and *Ringrove* (1827: 78), as well as Agnes Anne Barber’s *Country Belles* (1824: 16). Further edn: Boston 1822 (NUC).

**1822: 10**

[HACK, Mrs William.]

REFORMATION: A NOVEL. IN THREE VOLUMES.

London: Printed for Longman, Hurst, Rees, Orme, and Brown, Paternoster-Row, 1822.

I 362p; II 303p; III 333p. 12mo. 18s (ECB, ER).

ER 38: 522 (May 1823); WSW II: 30.

Corvey; CME 3-628-48523-1; ECB 484; NSTC 2R5611 (BI BL, C).

*Notes.* A draft letter to William Hack of 1 Aug 1822 in the Longman Letter Books reads: ‘On the other side you have the opinion of our literary friend respecting the Novel you sent us. As it is the first production of the Author we requested our friend to go into detail & if she will make the proposed alterations, we shall be happy to see the MS again, when it is very likely we shall engage in the publication. The MS is forwarded by this nights coach’ (I, 101, no. 311A). The letter is addressed to Hack at Market St., Brighton. The Longman Divide Ledger entry for this novel indicates a balance due to ‘Mrs Hack’ of £7. 8. 6. (dated 1 Feb 1825): this points to the likelihood that *Reformation* was the work of the wife or a female relation of William Hack. It might even be possible to attribute the novel to Maria Barton Hack (1777–1844), a prolific writer of children’s literature, though her

acknowledged first work, *Winter Evenings: Or Tales of Travellers*, appeared in 1818. Mention of the present item being 'a first work' is made in another letter to William Hack, evidently later in 1822, sending further recommendations from the reader and returning the MS (no. 296B).

**1823: 2**

[MATCHAM, George.]

ANECDOTES OF A CROAT; OR, THE CASTLE OF SERAI, COMPREHENDING HINTS FOR THE IMPROVEMENT OF PUBLIC WORKS, AGRICULTURE, AND DOMESTIC LIFE. IN TWO VOLUMES.

London: Published by W. Simpkin and R. Marshall, Stationers' Hall Court, 1823. I iv, 425p; II 396p. 12mo. 12s (ECB).

Corvey; CME 3-628-47058-7; ECB 19; NSTC 2C43423 (BI BL).

*Notes.* An extended version of 1821: 1; vol. 1 is identical to the earlier publication, apart from a new t.p. George Matcham (1753–1833) is given as the author in an obituary in the *Gentleman's Magazine*, 103: 276–8 (Mar 1833). ECB dates this version May 1823.

**1823: 3**

[LESASSIER, Alexander Hamilton.]

EDWARD NEVILLE; OR, THE MEMOIRS OF AN ORPHAN. IN FOUR VOLUMES.

London: Printed for Longman, Hurst, Rees, Orme, and Brown, Paternoster-Row, 1823.

I 514p; II 424p; III 442p; IV 418p. 12mo. 28s (ECB, QR); 28s boards (ER).

ER 39: 272 (Oct 1823); QR 29: 280 (Apr 1823); WSW II: 9.

Corvey; CME 3-628-47511-2; ECB 180; NSTC 2N3642 (BI BL, O).

*Notes.* The author is identified, with evidence from the Longman Papers, in Lisa Rosner's *The Most Beautiful Man in Existence: The Scandalous Life of Alexander Lesassier* (Philadelphia, 1990): see especially pp. 154–60.

**1823: 12**

[SANSAY Leonora.]

THE SCARLET HANDKERCHIEF. A NOVEL. IN THREE VOLUMES. BY AN AMERICAN, AUTHOR OF ZELICA THE CREOLE, &C. &C.

London: Printed for A. K. Newman and Co. Leadenhall-Street, 1823.

I 272p; II 264p; III 302p. 12mo. 18s (ECB).

Corvey; CME 3-628-48531-2; ECB 516; NSTC 2A10524 (BI BL).

*Notes.* Attribution to Sansay as a consequence of information relating to *Zelica, the Creole* (see *Notes* to 1820: 12 above). ECB dates Feb 1823.

**1823: 14**

[BLAIR, Mrs Alexander.]

SELF-DELUSION; OR, ADELAIDE D'HAUTEROCHE: A TALE. BY THE AUTHOR OF "DOMESTIC SCENES." IN TWO VOLUMES.

London: Printed for Longman, Hurst, Rees, Orme, and Brown, Paternoster-Row, 1823.

I 365p; II 353p. 12mo. 14s (ECB, QR); 14s boards (ER).

ER 39: 272 (Oct 1823); QR 29: 280 (Apr 1823); WSW II: 33.

Corvey; CME 3-628-48641-6; ECB 526; NSTC 2S12804 (BI BL, C).

*Notes.* *Domestic Scenes* was written under the pseudonym of Lady Humdrum (see 1820: 38). 'Mrs Blair' is written on top right of entry for the present title in Longman Divide Ledger 2D, p. 175. For the identification of Mrs Alexander Blair as the author underlying the pseudonymous 'Lady Humdrum', see extended Note to 1820: 38 above.

**1823: 20**

[?ASHWORTH, John Harvey or ?FRENCH, Augustus.]

HURSTWOOD: A TALE OF THE YEAR 1715. IN THREE VOLUMES.

London: Printed for Longman, Hurst, Rees, Orme, Brown, and Green, Paternoster-Row, 1823.

I v, 241p; II 250p; III 218p. 12mo. 16s 6d (ECB, ER).

ER 39: 512 (Jan 1824); WSW II: 42.

Corvey; CME 3-628-47753-0; ECB 290; NSTC 2A17728 (BI BL, C, O; NA DLC, MH).

*Notes.* Dedication to Archer Clunn, Esq. of Griffynhavel, dated Hallcar, County of Radnor, June 1823. Attributed to Ashworth in H&L and generally in catalogues and bibliographies. However, a letter of 12 Sept 1823 addressed to the Revd Augustus French in the Longman Letter Books, concerning terms, makes no mention of any other author: 'Agreeably to my promise I have examined the MS of "Hurstwood" [*sic*] and the house is willing to engage in the speculation on the terms I explained to you—namely, that the house should be at the expense & risk of Paper, Printing &c &c and that the profits of the first & future editions be divided equally with the author—you will please to inform me if the terms are agreed to, as the Work should appear as early as possible' (1, 101, no. 381A) The letter is addressed to French at Westbury, near Bristol.

**1823: 81**

[WALKER, Anne.]

RICH AND POOR.

Edinburgh: William Blackwood, and T. Cadell, London, 1823.

401p. 8vo. 10s 6d (ECB, ER, QR).

ER 39: 272 (Oct 1823); QR 29: 280 (Apr 1823); WSW II: 198.

Corvey; CME 3-628-48570-3; ECB 492; NSTC 2R8959 (BI BL, C, O; NA MH).

*Notes.* The author is identified as Miss Anne Walker, of Dalry, an intimate friend of Susan Ferrier, in *Memoir and Correspondence of Susan Ferrier 1782–1854*, ed. John A. Doyle (London, 1929), p. 169. See Section B, 1828: 6, for James Hogg's association of this title with 'our lady novelists'.

**1824: 85**

[?HOWARD, Francis.]

TORRENWALD. A ROMANCE. IN FOUR VOLUMES. BY SCRIBLERUS SECUNDUS, SOMETIME INSTRUCTOR OF YOUTH, VULGO GRINDER.

London: Printed for A. K. Newman and Co. Leadenhall-Street, 1824.

I 315p; II 291p; III 304p; IV 317p. 12mo. 26s (ECB).

WSW II: 38.

Corvey; CME 3-628-48762-5; ECB 594; NSTC 2S11201 (BI BL, C, O).

*Notes.* Francis Howard apparently claims this novel in a letter of 20 Dec 1824 to Oliver & Boyd, while approaching the firm over another novel of his: 'I never wrote a line till early in June 1823 when literally for want of amusement I began & wrote a Romance named Torrenwald' (NLS, Accession 5000/191). Other correspondence in the Oliver & Boyd papers indicates that he was also the author of *The Vacation, or Truth and Falsehood: A Tale for Youth* (1824). Apart from this, however, nothing has been discovered about Howard, and his new novel appears not to have been taken up by Oliver & Boyd. ECB dates May 1824.

**1825: 2**

[O'DRISCOL, John.]

THE ADVENTURERS; OR, SCENES IN IRELAND, IN THE REIGN OF ELIZABETH. IN THREE VOLUMES.

London: Printed for Longman, Hurst, Rees, Orme, Brown, and Green, Paternoster Row, 1825.

I iv, 341p; II 321p; III 322p. 12mo. 21s (ER, QR).

ER 42: 514 (Aug 1825), 43: 356–72 (Feb 1826) full review; QR 32: 549 (Oct 1825).

Corvey; CME 3-628-47021-8; NSTC 2A4376 (BI C, E, O).

*Notes.* Identified as O'Driscol's through a sequence of letters in the Longman Letter Books. In a letter to J. O'Driscol Esq of 14 June 1823, the firm state: 'We shall be happy to publish the Tale to which you allude on the plan upon which we publish your work on Ireland, dividing the profits of every edition' (I, 101, no. 369). That the 'tale' relates to the above novel is evident from a sequence of other letters from Longmans written to the widow and her representatives after the author's death. In the last of these, to a Mr N. Vincent, Owen Rees on 31 Oct 1829 writes: 'we will thank you to pay her the inclosed £60, taking a proper receipt, stating it to be a settlement in full for all the Interest of the said John O'Driscol in "Views of Ireland" "The Adventurers" & "The History of Ireland" first edition' (I, 102, no. 106D). O'Driscol's other works include *Views of Ireland, Moral, Political, and Religious* (London, 1823) and *The History of Ireland* (London, 1827), both of

which were published by Longmans. John O'Driscoll had been sent to Dominica as Chief Justice and died there on 3 Jan 1828 (as reported in the *Dublin Evening Packet* of 17 July 1828), this explaining why the subsequent correspondence was with his widow. This is one of four novels which are together given full reviews in ER (Feb 1826) under the page-top heading 'Irish Novels'.

**1825: 5**

[?KNAPP, Henry Hartopp.]

EVERY DAY OCCURRENCES. IN TWO VOLUMES.

London: Printed for Charles Knight, Pall Mall East, 1825.

I 227p; II 262p. 12mo. 14s (ECB, ER, QR).

ER 42: 513 (Aug 1825); QR 32: 267 (June 1825).

Corvey; CME 3-628-47652-6; ECB 194; NSTC 2E14745 (BI BL, C, E, O; NA MH).

*Notes.* Copy at UCLA (PR3991.A1.E93: not seen) identifies author as Rev. Mr Knapp of Eton College. Henry Hartopp Knapp (1782–1846) taught at Eton 1808–34; he was the acknowledged author (as H. H. Knapp) of *Tempora Subsevica: Verses Serious and Comic* (London, 1835). OCLC WorldCat entry (No. 13240061) also attributes to H. H. Knapp on basis of UCLA copy. Colophon of Charles Knight, Printer, Windsor.

**1825: 15**

[DODS, Mary Diana.]

TALES OF THE WILD AND THE WONDERFUL.

London: Printed for Hurst, Robinson, and Co. 5 Waterloo-Place, Pall Mall; and A. Constable and Co. Edinburgh, 1825.

x, 356p. 8vo. 10s 6d (ECB).

WSW II: 53–4.

Corvey; CME 3-628-51167-4; ECB 576; NSTC 2B41787 (BI BL, C, O; NA DLC, MH).

*Notes.* Dedication to Joanna Baillie. Wolff's proposal (vol. 1, p. 111; item 601) of Dods, a friend of Mary Shelley and a contributor to *Blackwood's Edinburgh Magazine*, as an alternative solution to the contested issue of George Borrow's authorship of this work, finds incontestable support in two sources. In two letters to William Blackwood, of 16 Jan and 5 May 1825, David Lyndsay discusses details of the work as its author (NLS, MS 4015, ff. 27, 29). David Lyndsay in turn is identified as a pseudonym of Mary Diana Dods by Betty T. Bennett in her *Mary Diana Dods, a Gentleman and a Scholar* (New York, 1991), where this collection of tales is discussed directly as Dods's own (see pp. 23, 64–8). ECB dates Oct 1825. Further edn: Philadelphia 1826 (NSTC).

1825: 30

FOUQUÉ, [Friedrich Heinrich Karl], Baron de la Motte; [GILLIES, Robert Pierce (*trans.*)].

THE MAGIC RING; A ROMANCE, FROM THE GERMAN OF FREDERICK, BARON DE LA MOTTE FOUQUÉ. IN THREE VOLUMES.

Edinburgh: Published by Oliver &amp; Boyd, Tweeddale-Court; and Geo. B. Whittaker, London, 1825.

I xv, 319p; II 344p; III 332p. 12mo. 21s (ECB).

BL N.278; ECB 213; NSTC 2L2906 (BI C, Dt, E, O).

*Notes.* Trans. of *Der Zauberring* (Nürnberg, 1813). Dedication ‘to Conrad Charles, Freyherr von Ämselnburg, in Berlin, translator of “The Lady of the Lake”, “The Bridal of Triermain” and “The Antiquary”’. Correspondence between Gillies and George Boyd in the Oliver & Boyd Papers held in NLS (Accession 5000/191) makes it clear that Gillies was the translator. This title forms part of lists accompanying three appeals by Gillies to the Royal Literary Fund (Case 708, items 5, 8, 19). ECB dates Nov 1825.

Further edn: another trans. 1846 (NSTC).

1825: 83

[WALKER, Anne.]

COMMON EVENTS: A CONTINUATION OF RICH AND POOR.

Edinburgh: William Blackwood, and T. Cadell, London, 1825.

382p. 8vo. 10s 6d (ECB, QR); 10s 6d boards (ER).

ER 42: 266 (Apr 1825); QR 32: 267 (June 1825).

Corvey; CME 3-628-47276-8; ECB 128; NSTC 2W1903 (BI BL, C, E, O; NA DLC).

*Notes.* The author is identified as Miss Anne Walker, of Dalry, an intimate friend of Susan Ferrier, in *Memoir and Correspondence of Susan Ferrier 1782–1854*, ed. John A. Doyle (London, 1929), p. 169n.

1826: 8

[?HALE, Sarah Josepha Buell.]

STRANGER OF THE VALLEY; OR, LOUISA AND ADELAIDE. AN AMERICAN TALE. IN THREE VOLUMES. BY A LADY.

New-York: Printed for Collins and Hannay. London: Reprinted for A. K. Newman and Co. Leadenhall-Street, 1826.

I 273p; II 271p; III 262p. 12mo. 16s 6d (ECB).

Corvey; CME 3-628-47472-8; ECB 565; NSTC 2L1432 (BI BL, C).

*Notes.* OCLC WorldCat (No. 27635457) attributes New York edn. to Sarah Josepha Buell Hale (1788–1879). This work is not listed as Hale’s, however, in Blanck. ECB dates Aug 1825. Colophon in each vol. reads: ‘J. Darling, Leadenhall-Street, London.’ Originally published New York 1825 (OCLC).

1827: 29

[CROWE, Eyre Evans.]

VITTORIA COLONNA: A TALE OF ROME, IN THE NINETEENTH CENTURY. IN THREE VOLUMES.

Edinburgh: William Blackwood, and T. Cadell, London, 1827.

I 278p; II 247p; III 252p. 12mo. 18s (ECB, QR); 18s boards (ER).

ER 46: 534 (O&T 1827); QR 36: 603 (O&T 1827).

Corvey; CME 3-628-48919-9; ECB 616; NSTC 2E1362 (BI BL, C, O; NA DLC, MH).

*Notes.* The arguments of Wolff (vol. 1, p. 323) for attributing this title to Crowe, as opposed to Charlotte Anne Eaton, find substantial support in the Blackwood Papers, where letters between Crowe and Blackwood directly relating to the composition and production of the novel are found between Mar 1825 and June 1827 (see NLS, MSS 4014, 4106, 4019). In the last of these, Crowe complains that '[t]he second title ... is rather aping Constable's Rome in the 19th Century' (MS 4019, f. 65), this itself alluding to Charlotte Anne Eaton's successful travelogue, *Rome in the Nineteenth Century*, first published by Archibald Constable & Co. in 1820. Confusion caused by the two titles offers the most likely explanation of why Eaton's name became associated with this novel at all.

Further edn: German trans., 1828.

1827: 51

[MAGINN, Daniel Wentworth.]

THE MILITARY SKETCH-BOOK. REMINISCENCES OF SEVENTEEN YEARS IN THE SERVICE ABROAD AND AT HOME. BY AN OFFICER OF THE LINE. IN TWO VOLUMES.

London: Henry Colburn, New Burlington Street, 1827.

I 347p; II 347p. 12mo. 21s (ECB).

IU 823.M.5991; ECB 384; NSTC 2S3536 (BI BL, C, E, O).

*Notes.* Wrongly attributed in Block and in some library catalogues to William Maginn, but more convincingly identified in Loeber M237 as by Daniel Wentworth Maginn, military surgeon, possibly Irish. Not to be confused with the Revd Henry Woodward, who used the same authorial description, 'an officer of the Line', in the title of *Sketches, Scenes and Narratives. Chiefly of a Religious Tendency* (Dublin, 1828), which as a didactic (evangelical) and partly miscellaneous work was not included in EN2. See also 1829: 58 below. ECB dates Apr 1827.

Further edns: 2nd edn. 1831 (NSTC); New York 1827 (NUC).

1827: 60

[CHETWODE, Anna Maria.]

BLUE-STOCKING HALL. IN THREE VOLUMES.

London: Henry Colburn, New Burlington Street, 1827.

I iv, 320p; II 328p; III 258p. 12mo. 27s (ECB); 27s boards (ER).

ER 46: 534 (O&T 1827).



Corvey; CME 3-628-47264-4; ECB 63; NSTC 2S6000 (BI BL, C, Dt, O).

*Notes.* Identified as by Miss Chetwode, rather than by William Pitt Scargill, in Rolf Loeber and Magda Stouthamer-Loeber, *18th–19th Century Irish Fiction Newsletter*, January 1998, No. 1. As stated there, Miss Chetwode was the daughter of the Revd John Chetwode of Glanmire (Co. Cork) and the novel is mostly set in Co. Kerry. Loeber C202 reaffirms attribution, adding that author's probable first names were Anna Maria. In the Bentley Publishing Records, however, authorship of the new edn. is ascribed to 'Mrs. WILMOT': see *A List of the Principal Publications Issued from New Burlington Street during the Year 1830* (London, 1893), where the month of publication for a new edn. is given as Aug [1830]. A note there also states: 'A reference to Mrs. Wilmot, or Clifton, will be found in Bentley's Miscellany, volume xvi, page 38'. It is also worth noting that in the earlier manuscript Catalogue of Bentley Publications held by the British Library (Add MSS 46637) the name of William Pitt Scargill was first entered against this publication, and then replaced with 'Miss Wilmot' written in pencil. The name of Mrs Wilmot is expanded to that of WILMOT, afterwards BRAND, Barbarina Baroness Dacre (1768–1854), in Michael Turner's *Index and Guide to the Lists of Publications of Richard Bentley & Son 1829–1898* (Bishop Stortford, 1975), p. 218. This title, however, is not attributed to Barbarina Brand/Dacre/Wilmot in *ODNB*, *CBEL*<sub>3</sub>, or *FC*, and there is no mention of any involvement with this or related works in *A Family Chronicle Derived from the Notes and Letters Selected by Barbarina, the Hon. Lady Grey*, ed. Gertrude Lyster (London, 1908). In view of all the evidence it seems best to stay with the reattribution to Miss Chetwode. Loeber C202 in reaffirming the attribution to Chetwode suggests that instead it is more plausible that Chetwode's sister, Elizabeth as Mrs Wilmot, mediated transactions on her behalf with Bentley. Under its entry 'WILMOT, Mrs —', Loeber (p. 1371) adds 'that a Mrs Wilmot ... was the ascribed author of *A Word to the Landholders of Ireland* (Cork, 1822)' [an attribution which is actually tentative]. For a similar reattribution, see 1829: 74, below.

Further edns: 2nd edn. 1829 (NSTC); New York 1828 (NSTC).

#### 1828: 4

[?CHALKLEN, Charles William and/or ?CHALKLEN, Miss.]

THE HEBREW, A SKETCH IN THE NINETEENTH CENTURY: WITH THE DREAM OF SAINT KENYA.

Edinburgh: Printed for W. Blackwood, and T. Cadell, Strand, London, 1828. viii, 232p. 12mo. 5s 6d (ECB).

Corvey; CME 3-628-51037-6; ECB 262; NSTC 2H15773 (BI BL, E, O).

*Notes.* Pp. [221]–232 contain 'The Dream of Saint Kenya' (poem). Surviving letters in the Blackwood papers indicate that the author was either the Revd Charles William Chalklen or his sister. In the first of these, dated 5 Sept 1827, Chalklen urges William Blackwood for a response to manuscripts sent: 'It is odd I shd not yet have heard from you anything of ye "Hebrew" now in your hands—at least in your house. It is by a Lady and my Sister ... I must hear from you a decisive answer

as to whether you will risque ye publication of ye // 1. *Hebrew* // 2. *Sworn Brothers* // 3. *Shadow* // in one volume' (NLS, MS 4019, f. 27). This letter gives Chalklen's address as Kingstead, near Thrapston, Northants. Chalklen's statement that 'The Hebrew' is the work of his sister is repeated in a similar letter of 1 Nov 1827 (f. 29), which refers to 'The "Hebrew" a Tale by my Sister—in my handwriting'; but any authorship other than that by the sender appears to receive sceptical treatment in the reader's report sent by David Macbeth Moir to Blackwood on 3 Oct 1827: 'I return you Charles Chalklands [*sic*] alias Williamson, alias —s MSS which I have carefully read over' (MS 4020, f. 39). No mention of a sister can be found in two letters from Chalklen's father, on 8 Jan and 11 Mar 1828, concerning what appears to be a private financing of 'The Hebrew' with Blackwood handling the public launch (MS 4021, ff. 84, 86). Altogether it is not clear whether *The Hebrew* was primarily written by Chalklen's sister (whose surname might then of course have been different), or by Chalklen himself, though the latter is perhaps more likely. Charles William Chalklen's acknowledged works include *Babylon, a Poem* (London, 1821) and *Semiramis, an Historical Morality, and Other Poems* (London, 1847). ECB dates Mar 1828.

**1828: 7**

[BURDETT, Sarah.]

MARCELLA: OR, THE MISSIONARY ABROAD AND AT HOME. CONTAINING SKETCHES AND INCIDENTS FROM LIFE. IN TWO VOLUMES.

London: J. Hatchard and Son, 187, Piccadilly, 1828.

I 343p; II 287p. 12mo. 15s (ECB, QR).

QR 38: 601 (Oct 1828).

Corvey; CME 3-628-48084-1; ECB 367; NSTC 2M13848 (BI BL, C, E, O).

*Notes.* Listed as the first of her works by Sarah Burdett in an appeal to the Royal Literary Fund of 20 May 1848 (Case 799, item 12). She was also the author of *Poems, with Biographical Notes* (London, 1841). Notice (1 p. un.) after t.p. lists donations (totalling £25) to be made to four Charities, 'If this Work should pass through a Second Edition.'

**1828: 9**

[STRUTT, Elizabeth; formerly BYRON.]

MARY HARLAND; OR, THE JOURNEY TO LONDON. A TALE OF HUMBLE LIFE.

Edinburgh: Published by Oliver & Boyd, Tweeddale Court; and Geo. B. Whittaker, London, 1828.

320p. 18mo. 4s (ECB).

BL 1210.c.18(2); ECB 371; NSTC 2H8444.

*Notes.* Correspondence of Elizabeth Strutt and others with George Boyd in the Oliver & Boyd Papers held in NLS (Accession 5000/192-3) makes it clear that Strutt was the author of this work. ECB dates Mar 1828.

1828: 17

[BANIM, Michael.]

THE CROPPY; A TALE OF 1798. BY THE AUTHORS OF “THE O’HARA TALES,” “THE NOWLANS,” AND “THE BOYNE WATER.” IN THREE VOLUMES.

London: Henry Colburn, New Burlington Street, 1828.

I 314p; II 299p; III 318p. 12mo. 31s 6d (ECB); 31s 6d boards (ER).

ER 47: 524 (May 1828).

Corvey; CME 3-628-47353-5; ECB 145; NSTC 2B6685 (BI BL, C, Dt, E; NA MH).

*Notes.* Letters from John to Michael Banim during the preparation of this work indicate that it was authored by Michael alone, and not as previously given by the brothers together: see Patrick Joseph Murray, *The Life of John Banim, the Irish Novelist* (London, 1857), pp. 180, 190–2. Dedication ‘to Sheffield Grace, Esq, F.S.A. &c.’, signed ‘The O’Hara Family’.

Further edns: 1834 (NUC); Philadelphia 1839 (NUC); French trans., 1833.

Facs: IAN (1979).

1829: 6

[ALEXANDER, Gabriel.]

MY GRANDFATHER’S FARM; OR, PICTURES OF RURAL LIFE.

Edinburgh: Published by Oliver & Boyd, Tweeddale-Court; and Geo. B. Whittaker, London, 1829.

335p. 12mo. 7s (ECB, QR).

QR 39: 525 (Apr 1829).

Corvey; CME 3-628-51100-3; ECB 403; NSTC 2G17267 (BI BL, C, Dt, E).

*Notes.* A letter of receipt in the Oliver & Boyd papers, 15 May 1828, shows Gabriel Alexander acknowledging payment of £20 sterling for the copyright of this title (Letter Book, Agreements, 1814–47; NLS, Accession 5000/140). In the index to the same Letter Book, the author is listed under ‘Alexander, Gabriel, Advocate’. This is almost certainly the same Gabriel Alexander who was admitted to the Faculty of Advocates on 25 Jan 1817, and died in 1868. In a letter of 11 Apr 1834 to the Royal Literary Fund, to whom an appeal was made, Alexander describes his work as ‘a seven shilling volume which I had published by Oliver & Boyd Edin. 1828’ (Case 789, item 1). James Rennie, writing on his behalf on 20 Apr 1834, also states that ‘The only volume he has had published is ‘My Grandfather’s Farm’ which I am told in P[aternoſter] R[ow] sold very well’ (item 2). The RLF records show that Alexander was granted £20. ECB dates Nov 1828.

1829: 52

[ROBERTON, Mrs.]

FLORENCE: OR THE ASPIRANT. A NOVEL, IN THREE VOLUMES.

London: Whittaker, Treacher, and Co. Ave Maria Lane, 1829.

I 296p; II 293p; III 311p. 8vo. 24s (ECB, QR); 24s boards (ER).

ER 49: 529 (June 1829); QR 41: 287 (July 1829).

Corvey; CME 3-628-47797-2; ECB 209; NSTC 2K3090 (BI BL, C, E, O; NA DLC, MH).

*Notes.* Dedication to the King. NSTC 2R12236 attributes to 'Mrs Robertson', while Wolff (item 5918) lists under 'Robertson, Mrs.'. Towards the end of the novel, Admiral Stanhope, a fierce Protestant, selects 'an arm-full of books and threw them on to the fire' (vol. 3, p. 310). The heroine Florence, however, has the last word: "I shall imagine that the lives of the saints and of martyrs, and the works of highly-talented men, are sending forth a flame as pure as the religion which they professed, and to which they did such honour. But stay—I see a volume which is not worthy to mingle its flames or its ashes with those of such precious matter," and stepping forward she withdrew from the heap "Father Clement." (vol. 3, p. 311) The work is strongly in favour of Catholic Emancipation, featuring Scottish characters and setting, and narrated in a highly polemical tone. Grace Kennedy's death in 1825 and the presence here of a publisher not used for any of Kennedy's other novels argues strongly in favour of this different authorship.

1829: 58

[MAGINN, Daniel Wentworth.]

TALES OF MILITARY LIFE. BY THE AUTHOR OF "THE MILITARY SKETCH BOOK." IN THREE VOLUMES.

London: Henry Colburn, New Burlington Street, 1829.

I vii, 335p; II 322p; III 331p. 12mo. 31s 6d (ECB); 31s 6d bound (ER); 28s 6d (QR).

ER 49: 529 (June 1829); QR 41: 287 (July 1829).

Corvey; CME 3-628-48864-8; ECB 575; NSTC 2M9549 (BI BL, C, Dt, E; NA DLC, MH).

*Notes.* I Vandeleur; II Vandeleur; III Vandeleur concluded; Gentleman Gray. Dedication 'to the Colonel of the 42nd (Royal Highlanders,) Lieutenant-General the Right Hon. Sir George Murray, G.C.B. and G.C.H.'. Preface mentions the author having spent the 'greatest part' of his life in the army. Wrongly attributed in Block and in some library catalogues to William Maginn, but more convincingly identified in Loeber M238 as by Daniel Wentworth Maginn, military surgeon, possibly Irish. Wolff (item 7574) had also suggested that the attribution of this title to William Maginn is likely to be wrong. See also revised entry on the *The Military Sketch-book* (1827: 51). It should also be noted that the 1849/51 *Tales of Military Life* (Wolff, item 7575), previously listed as a further edn. under 1829: 58, actually represents yet another work.

Further edns: 1834.

1829: 74

[CHETWODE, Anna Maria.]

TALES OF MY TIME. BY THE AUTHOR OF BLUE-STOCKING HALL. IN THREE VOLUMES.

London: Henry Colburn and Richard Bentley, New Burlington Street, 1829.

I 297p; II 311p; III 351p. 12mo. 28s 6d (ECB); 28s 6d boards (ER).

ER 50: 284 (Oct 1829); QR 41: 557 (Nov 1829).

Corvey; CME 3-628-48871-0; ECB 575; NSTC 2S6011 (BI BL, C, Dt, E, O; NA DLC).

*Notes.* I Who Is She?; II Who Is She?; The Young Reformers; III The Young Reformers. Identifiable as by Miss Chetwode, rather than by William Pitt Scargill, as a consequence of the identification of 1827: 60 to Chetwode in Rolf Loeber and Magda Stouthamer-Loeber, *18th–19th Century Irish Fiction Newsletter, January 1998, No. 1*. 'The Young Reformers' is set initially in Ireland, and its main character, Albert Fitzmaurice, a Church of Ireland minister, as a young man is introduced to the United Irishmen [from plot summary communicated by Rolf Loeber and Magda Stouthamer-Loeber]. Loeber C203 reaffirms attribution, adding that author's probable first names were Anna Maria. In the Bentley Publishing Records, however, authorship is ascribed to 'Mrs. WILMOT': see *A List of the Principal Publications Issued from New Burlington Street during the Last Three Months of the Year 1829* (London, 1893), where the date of publication is given as 23 Oct. The note there also states parenthetically 'Wrongly attributed in the Bodleian Catalogue to Mrs. Loudon, and in the British Museum catalogue to William Pitt Scargill'. The name of Mrs Wilmot is expanded to that of WILMOT, afterwards BRAND, Barbarina Baroness Dacre (1768–1854), in Michael Turner's *Index and Guide to the Lists of Publications of Richard Bentley & Son 1829–1898* (Bishop Stortford, 1975), p. 218. This title, however, is not attributed to Barbarina Brand/Dacre/Wilmot in *ODNB*, *CBEL3*, or *FC*, and there is no mention any involvement with this or related works in *A Family Chronicle Derived from the Notes and Letters Selected by Barbarina, the Hon. Lady Grey*, ed. Gertrude Lyster (London, 1908). In view of all the evidence it seems best to stay with the re-attribution to Miss Chetwode. Loeber C203 in reaffirming the attribution to Chetwode suggests that instead it is more plausible that Chetwode's sister, Elizabeth as Mrs Wilmot, mediated transactions on hers behalf with Bentley. *OCLC World Cat* (No. 13336186) states also attributed to Mrs J. C. Loudon. See also revised *Notes* to 1827: 60.

#### 1834: 66

[HALL, Agnes Crombie.]

THE PAUPER BOY; OR, THE UPS AND DOWNS OF LIFE. A NOVEL. BY ROSALIA ST. CLAIR, AUTHOR OF BANKER'S DAUGHTERS OF BRISTOL; FIRST AND LAST YEARS OF WEDDED LIFE; ELEANOR OGILVIE; ULRICA OF SAXONY; SON OF O'DONNELL; SOLDIER BOY; SAILOR BOY; FASHIONABLES AND UNFASHIONABLES; CLAVERING TOWER; DOOMED ONE; &C. IN THREE VOLUMES.

London: Printed for A. K. Newman and Co., 1834.

I 287p; II 296p; III 314p. 12mo. 18s (ECB).

ECB 511 (June 1834).

Corvey; CME 3-628-48498-7; NSTC 2S1998 (BI BL, O); xOCLC.

*Notes.* Previously listed under 'ST. CLAIR, Rosalia [pseud.]'. For identification of Agnes Crombie Hall as the author underlying this pseudonym, see updated *Notes* to 1819: 59 above. Unlike all the preceding novels using the pseudonym, this title is not listed by Hall in her appeal to the Royal Literary Fund of 1843 (Case 555, item 46). However the novels given in the present title as works by the same author, as well as the publisher, make its provenance clear. List of 'New Publications' (1 p. unnn.) at end of vol. 1. Printer's marks and colophons of J. Darling, Leadenhall Street.

B: NEW INFORMATION RELATING TO AUTHORSHIP, BUT  
NOT LEADING TO ATTRIBUTION CHANGES

1800: 22 [CARVER, Mrs], THE OLD WOMAN. A NOVEL. BY THE AUTHOR OF THE HORRORS OF OAKENDALE ABBEY. For an attribution of this novel and three apparent predecessors to the surgeon Sir Anthony Carlisle, see Don Shelton's Report 'Sir Anthony Carlisle and Mrs Carver', *Romantic Textualities*, Issue 19 (Winter 2009) <[http://www.romtext.org.uk/reports/rt19\\_n04/](http://www.romtext.org.uk/reports/rt19_n04/)>.

1801: 10 ANON., MYSTERIOUS FRIENDSHIP: A TALE. Newman Catalogue of 1814 attributes to 'Miss / Mrs. Helme'. It is noticeable that Elizabeth Helme's *St. Margaret's Cave* (1801: 32), where she appears as a named author, was similarly published by Earle & Hemet; but, apart from this, there seems to be little else to connect the two works.

1801: 17 [COLPOYS, Mrs], THE IRISH EXCURSION, OR I FEAR TO TELL YOU. A NOVEL. Loeber C273 expands author name with initial 'A.', though without finding a clear identity.

1802: 41 [MARTIN, H.], HELEN OF GLENROSS; A NOVEL. BY THE AUTHOR OF HISTORIC TALES. Loeber M287 expands forename to **Harriet**. Also notes that part of the story was serialized under the title of 'The history of Mr. Frazer' in the *Universal Magazine* (1802) [Mayo, item 616].

1803: 38 KARAM[Z]IN, Ni[k]olai [Mikhailovich]; ELRINGTON, John Battersby (*trans.*), RUSSIAN TALES. Examination of the 1804 reissue, titled *Tales from the Russian of Nicolai Karamsin* (BL 12590 f. 90), shows a completely different set of preliminaries, which themselves strongly argue for the attribution of the translation to Andreas Andersen Feldborg. These consist of a dedication 'to Mr A de Gyldenpalm, His Danish Majesty's Charge D'Affaires at the Court of Great Britain &c', in which 'The Translator' speaks 'As a native of Denmark'; and also a 'Translator's Preface' in which the same translator refers to having 'already the honour of introducing my author to the British Public, by the trans-

lation of his Travels'. This latter presumably relates to Karamzin's *Travels from Moscow, through Prussia, Germany, Switzerland, France, and England* (London, 1803)—see OCLC WorldCat No. 9213044, which states translated from the German, though no translator is given. Translation of both works by the same Dane is strongly implied in a letter of Isaac D'Israeli to John Murray II, probably belonging to 1803, in the Murray Archives. Here D'Israeli states: 'I heard last night that Karamsin's Travels is a very indifferent book. This does not augur well for Karamsin's Tales; the work in question of the Dane's. I give you this information *in time*, that you may not plunge headlong into any independent engagement respecting the work. If he has printed 900, it is a good many; parts of the work should not extend beyond the circle of a Circulating Library.' It is worth noting that Sidney, the printer of Karamzin's Travels, appears on the title-pages of both the 1803 and 1804 Karamzin *Tales*: alone in the first case (indicating a private publication), and with 'J. Johnson, St Paul's Church-Yard' in the second case. The main body of the work in both instances is made up from the same sheets, suggesting possibly that Johnson had bought up remaindered stock for the second issue. (The 1804 reissue also lacks the two plates found in the 1803 issue, the second of which, facing p. 204, bears the legend 'Published Novemr 5th 1803'.) If however Feldborg is adjudged translator, this not only leaves the large problem of the 1803 edn. title-page attribution of the translation to John Battersby Elrington, but also the questions posed by a different set of preliminaries profiling Elrington as an entirely different kind of entity. The address 'To My Friends' there in particular refers to the translator as being 'a Gentleman in Prison, laboring for Bread'. One potential solution is that Elrington is a pseudonym of Feldborg's, though this seems a large conjectural step to take. For further commentary on the larger issues involved, see **Addendum 1** to this Update concerning 'Charles Sedley'.

1803: 75 [WHITFIELD, Henry], LEOPOLD; OR, THE BASTARD. The 'Correspondence' section at the end of Sept 1804 number of the *Monthly Review* includes the following notice: 'The Rev. H. Whitfield requests us to correct the surmise introduced in our last number, p. 424, by stating that he is *not* the author of the Novel intituled *Leopold*' (n.s. vol. 42, p. 112). This in turn casts doubt most immediately on *But Which? or Domestic Grievances of the Wolmore Family. By the Author of "Leopold"* (1807: 67); while other 'Whitfield' titles are also perhaps worth now questioning again (see, e.g., 1816: 58). The only title attributed directly to Henry Whitfield on the original title-page is *A Picture from Life: Or, the History of Emma Tankerville and Sir Henry Moreton. By Henry Whitfield, M.A.* (1804: 70). Noticeably the Preface (pp. [v]–xiv) of this latter offers a scholarly defence of the novel form, followed by 'a Dialogue between a Friend of the Author and himself' (xv–xvii) concerning the use of the author's name (liberally sprinkled with Latin). Another acknowledged publication is *The Christmas Holidays; and Black Monday, or the Boy's Return*

to *School*. In *Blank Verse* (London, 1804), 'By Henry Whitfield, M.A., Fellow of King's College, Cambridge'.

1804: 8 ANON., *THE REFORMED REPROBATE*. A NOVEL. Newman Catalogue of 1814 attributes to 'Kotzebue'; but see existing *Notes* to entry for greater likelihood of a connection with August Lafontaine. J. F. Hughes, the co-publisher, was quite capable of encouraging false attributions to high-profile authors, such as August von Kotzebue.

1804: 67 THOMSON, [Anna? or Harriet?], *THE PRIDE OF ANCESTRY: OR, WHO IS SHE? A NOVEL*. BY MRS. THOMSON, AUTHOR OF *EXCESSIVE SENSIBILITY—FATAL FOLLIES—THE LABYRINTHS OF LIFE—GERALDINE—AND ROBERT AND ADELA*, &C. The alternative attribution to Harriet Thomson (née Pigott) now looks highly unlikely. As the *ODNB* entry makes clear Harriet Pigott (1775–1846) never married and her first clear publication was *The Private Correspondence of a Woman of Fashion* (1832). Ann Thomson on the other hand was the wife of the writer William Thomson (1745–1817), and herself a prolific author of novels, apparently beginning with *Excessive Sensibility* (1787: 50). In a postscript to a letter of appeal to Royal Literary Fund of 8 Jan 1817, on behalf of her husband, she adds 'I have written eighteen Volumes of *Trash—Novels—to help out*' (Case 357, item 2). In these circumstances it seems fitting to attribute the authorship exclusively to 'THOMSON, [Anna]'.

1804: 71 WIELAND, C[hristoph] M[artin]; ELRINGTON, John Battersby (*trans.*), *CONFESSIONS IN ELYSIUM, OR THE ADVENTURES OF A PLATONIC PHILOSOPHER*. The question of the identity of John Battersby Elrington, and/or of a connection with Andreas Andersen Feldborg, is opened up by the case of 1803: 38 above. The licentiousness of much of the present text, at least in its translated form, might seem to match the Elrington persona; translation of an extensive text 'from the German' would seem to accord more with Feldborg. One linking factor is the appearance of G. Sidney as printer again on the titles. For further commentary on the larger issues involved, see *Addendum 1* to this Update concerning 'Charles Sedley'.

1805: 10 ANON., *THE MYSTERIOUS PROTECTOR: A NOVEL*. DEDICATED TO LADY CRESPIGNY. The 1821 Catalogue for J. Brown's Circulating Library, Standishgate, Wigan, attributes this novel to Mrs Crespigny; while advertisements also found in the *Morning Chronicle* and *Star* newspapers for 6 Dec 1805 state that the novel was 'Corrected and revised by Lady Crespigny'. This evidently formed part of a marketing ploy, however, and no mention of direct assistance is found in the ultra-respectful Dedication of the novel to Lady Crespigny signed 'M. C.'. Lady Mary Champion de Crespigny (1748?–1812), née Mary Clarke, is one of most commonly found persons in subscription lists



to novels early in the 19th century. Apart from writing *The Pavilion. A Novel* (1796: 35), she was also the acknowledged author of *A Monody to the Memory of the Right Honourable the Lord Collingwood* (London, 1810).

**1805: 11** ANON., ROSETTA, A NOVEL. BY A LADY, WELL KNOWN IN THE FASHIONABLE WORLD. This title is tentatively attributed to Eliza Parsons by the *Flowers of Literature for 1804*, in a footnote addendum to 'A List of Mrs Parson's Publications': 'We believe, but on this point we cannot be certain, that Mrs Parson's has written "The Wise-ones Bubbled; or, Lovers Triumphant," in two volumes, duodecimo—and another novel, intitled "Rosetta" (p. 27). No other trace of "The Wise-ones Bubbled" has been discovered.

**1805: 68** TEMPLE, Mrs {F.}, FERDINAND FITZORMOND; OR, THE FOOL OF NATURE. A review in the *Flowers of Literature for 1806* identifies the author as the same Mrs Temple whose *Poems* it had reviewed in 1805: 'Her preface is here signed F. Temple: the *Poems* appeared under the name of Laura Sophia Temple' (p. 502). The title is also mentioned in an introductory section on 'Novelists' in the same issue of the journal: 'Mrs. Temple, the fair author of some excellent poems, of which we took ample notice in our preceding volume, has produced a ponderous novel, in five volumes, entitled *Ferdinand Fitzormond*' (p. lxxvii). The combined attribution also gains some credence in view of all three works involved, *Flowers of Literature*, *Ferdinand Fitzormond*, and *Poems* (1805), being issued by the same publisher, viz. Richard Phillips. On the other hand, Laura Sophia Temple (bap. 1783) was only married to Samuel B. Sweetman in 1816, which does not accord with the 'Mrs' in the titles of *Ferdinand Fitzormond* or the initial 'F.' as found in its 'Advertisement'. Sophia's mother (d. 1812), the wife of Lieutenant-Colonel Richard Temple, however was born Frances Hoare, and was evidently the author of a commemorative elegy to her elder daughter Maria Catherine in the *Gentleman's Magazine*, 92: 854 (Sept 1802). In these respects there is a much stronger likelihood that she is the true author of the present work. The address 'To the Reader' in *Poems* (London, 1805) is dated 'Chelsea, Dec. 16, 1804'; the 'Advertisement' to *Ferdinand Fitzormond*, London, May 1805. Laura Sophia Temple herself was later author of *Lyric and Other Poems* (London, 1808) and *The Siege of Zaragoza, and Other Poems* (London, 1812).

**1805: 72** [?WYNDHAM, Revd], MEN AND WOMEN, A NOVEL. BY THE AUTHOR OF "WHAT YOU WILL", "TOURVILLE", &C." For a possible alternative to Wyndham as the author of this novel, and others apparently in the same chain (e.g. 1800: 79, 1804: 73), see additional note to Section A, 1808: 18, above.

**1806: 16** ANON., TWO GIRLS OF EIGHTEEN. BY AN OLD MAN. Newman Catalogue of 1814 (in addition to ECB and NCBEL) attributes to George Walker, the author and bookseller, and publisher of the present work.

However, there are distinct differences between this anonymous and now rare title, in terms of its production history, and surrounding novels by Walker, which usually were acknowledged, listed other works by the author in the title, and entered into subsequent edns. It may or may not be significant that vol. 2 of the Corvey copy contains at the end a 1-page advertisement list of 'Books Published and Sold by G. Walker', which begins with four novels by Walker himself, all plainly accredited there as his. The novel itself is a fairly confident direct narrative account of trials and tribulations in contemporary middle-rank society, and has a slightly ogling manner in describing its young heroines. The persona of the 'old man' ('I am too old to write for fame, and too indolent to write for profit': vol. 1, p. 8) is only occasionally obtrusive, and in literal terms does not match the circumstances of Walker, then in his early thirties.

1806: 34 HAMILTON, [Ann] M[ary], THE FOREST OF ST. BERNARDO. BY MISS M. HAMILTON. Attributed to Ann Mary Hamilton on the basis of NSTC etc. However Loeber (p. 553) speculates that Ann Hamilton and Mary Hamilton might represent two separate individuals. Certainly the only clear link with this title in the following chain of novels is *The Maiden Wife: or, the Heiress of De Courcey* (1813: 21), also given on its title-page as by 'Miss M. Hamilton', and described there as 'Authoress of the Forest of St. Bernardo. &c. &c.'. This opens up the possibility of a distinct chain by Mrs Ann Hamilton, for which see entry on 1810: 49 below.

1806: 43 LATHY, T[homas] P[ike], THE INVISIBLE ENEMY; OR, THE MINES OF WIELITSKA. A POLISH LEGENDARY ROMANCE. Casper Wintermans indicates in a personal letter that this is an unacknowledged trans. of Jean-Louis Lacroix de Niré's *Ladouski et Floriska* (Paris, 1801). Comparison between the two texts shows a close resemblance at the beginning, with an apparently wide divergence in plotting and character names thereafter. Probably still best attributable to Lathy, on the basis that this at the most represents a loose translation.

1807: 5 ANON., THEODORE; OR, THE ENTHUSIAST. Newman Catalogue of 1814 states 'from the German of La Fontaine'. A possible clue to a German origin might lie in the Dedication 'to Her Serene Highness the Reigning Duchess of Saxe-Weimar'; but no direct evidence connecting this work with August Lafontaine has been discovered. The plot is distinct from that of *Lobenstein Village* (1804: 34), translated 'from the French [*sic*] of Augustus La Fontaine' by Elizabeth Meeke, this presumably stemming from *Le Village de Lobenstein* (Paris 1802), which itself in its larger title wording claims to be based on the 'roman allemand intitulé *Théodor*', the root German text in EN2 being given as Lafontaine's *Theodor, oder Kultur und Huminität* (Berlin, 1802). The plot proper of *Theodore; or, The Enthusiast* begins at Ch. 2: 'In a village in Swabia, not far from the banks of the Danube, there lived an honest and respectable

family of the name of Rosenthal. The youngest son was 'Theodore'. The main parts have the all the marks of a standard bildungsroman, with Theodore having fantasies about being a soldier, visiting a monastery, etc., and with a number of conversations involving marked speakers ('Fr Anthony'/Rosenthal/Theodore). Its denouement has Theodore revealed as brother of Theresa; and ends with him lying cold on Leonora's grave. Another Theodore is the hero of *Lobenstein Village*, but the story has no similarities with *Theodore; or, the Enthusiast* as described above. This Theodore is abandoned at the doorstep of the philosopher Lindner and his sister Sabina, who decide to adopt him. The village gossips do not believe the story, and rumour that Theodore is the illegitimate child of Sabina (who has recently been ill) and Lindner's friend Senk. This precipitates Senk, who loves Sabina, to propose to her to protect her virtue, and she accepts—after accepting his motives were amorous, not simply exigent. The rumours die eventually, as Lindner brings up Theodore. In the second part of the story, the adult Theodore falls in love with Eloisa, but because of the mysterious circumstances surrounding his birth, Eloisa's mother blocks their union. It transpires that his parents were aristocrats from warring sides, and that Eloisa is Theodore's cousin. Even when his grandfather accepts him, the snobbish Baroness refuses to accept the truth, until a written confession by his mother and an in-person one by his father explaining the circumstances which led them to such extreme measures makes everything satisfactory. The Baroness repents. Theodore and Eloisa marry, and enjoy the benefits of having two fathers in life. Ultimately, this novel is more of a comedy which unravels the mysteries of Theodore's birth, than a tragic bildungsroman. It is entirely possible that *Theodore; or, the Enthusiast* is German in origin, but it is distinct from *Lobenstein Village* apart from having a similarly named hero, and it would seem that this later work is probably not by August Lafontaine. It is not listed as an English translation of Lafontaine in Dirk Sangmeister, *Bibliographie August Lafontaine* (Bielefeld, 1996).

1807: 19 DIOGENES [pseud.], THE ROYAL ECLIPSE; OR, DELICATE FACTS EXHIBITING THE SECRET MEMOIRS OF SQUIRE GEORGE AND HIS WIFE. WITH NOTES. According to the review of this work in *The Satirist, or, Monthly Meteor*, 1: 65 (Oct 1807), it was 'written by the same author' as *The Infidel Mother* (1807: 58), itself attributed on its title-page to (the almost certainly pseudonymous) Charles Sedley. Another review in the same issue of *The Satirist* of Sedley's *The Barouche Driver and His Wife* (1807: 57) also furthers the connection (1: 69), drawing in as well *The Royal Investigation; or, Authentic Documents Containing the Official Acquittal of H.R.H. the Princess of Wales* (London, 1807), 'by a Serjeant at law'. The publisher of all four publications mentioned here was J. F. Hughes. For further commentary on the larger issues involved, see **Addendum 1** to this Update concerning 'Charles Sedley'.

1807: 66 THOMSON, [Anna? or Harriet?], LAURETTE; OR, THE CAPRICES OF FORTUNE. A NOVEL. BY MRS. THOMSON. See 1804: 67 above, for a clear attribution to 'THOMSON, Anna'.

1808: 9 ANON., MEMOIRS OF FEMALE PHILOSOPHERS, IN TWO VOLUMES. BY A MODERN PHILOSOPHER OF THE OTHER SEX. Advertised in the *Morning Chronicle* of 19 and 25 Mar 1808 as translated from the German by the Author of *Caroline of Lichtfield* and *Christina* [i.e. Jeanne-Isabelle-Pauline Polier de Bottens, Baronne de Montolieu]. This opened up the possibility that this represents a re-translation back, through the French, of Charles Lloyd's *Edmund Oliver* (1798: 42), itself translated into German as *Edmund Olliver, Seitenstück zu Rousseaus Heloise* (Erfurt, 1800); but no further progress to report.

1808: 33 BYRON, ['Medora Gordon'], THE ENGLISH-WOMAN. A NOVEL. The *Orlando* database tentatively lists Julia Maria Byron (1782–1858) as the possible author of the chain of novels by 'Miss Byron', noting also the apparent link of those published as by 'A Modern Antique'. This claim is repeated in Bernard Quaritch Catalogue, 1442 (2020), itemizing a copy of the 3rd edn. of *Celia in Search of a Husband* (1809: 15 below). According to the commentary there, it 'seems unlikely' that a person named Medora Gordon Byron existed, but that Miss Byron may however be 'Julia Maria Byron (later Heath) cousin of the poet and niece of Robert Charles Dallas'. The NYPL Archives & Manuscripts website lists two autograph letters of Julia Maria Byron in the Pforzheimer Collection, the second to R. C. Dallas, signed 9 Apr 1812, discussing Cantos 1–11 of *Childe Harold*. In its entry it also describes her as first cousin to Lord Byron, and states that in May 1816 she married Revd Robert Heath, Fellow in St. John's College. Further information about Julia Maria Byron, and more particularly evidence of any literary output, are however needed before making a positive attribution. With this secured, authorship adjustments would also be required for items 1809: 15; 1809: 16; 1810: 30; 1812: 26; 1814: 15; 1815: 18; and 1816: 21.

1808: 41 DOHERTY, [Ann], RONALDSHA; A ROMANCE. Further information on the author can be found in a note on her from the *Romantic Circles* edn. of Southey's letters, in relation to the following letter: <[https://romantic-circles.org/editions/southey\\_letters/Part\\_Six/HTML/letterEEed.26.3616.html](https://romantic-circles.org/editions/southey_letters/Part_Six/HTML/letterEEed.26.3616.html)>. Under the heading of 'Attersoll, Ann [also known as Ann Holmes, Ann Hunter, Ann Doherty, Ann de la Piguliere] (c. 1786–1831/1832)' it reads: 'Daughter of Thomas Holmes (1751–1827), a wealthy East India merchant, who changed his name to Hunter on inheriting the Gobions estate in Hertfordshire in 1802 from his wife's grandfather. The same year, Ann Holmes eloped, aged sixteen, with Hugh Doherty, an impecunious thirty-year-old Irishman and officer in the Light Dragoons. Their marriage soon broke down, and Doherty published his account of events in *The Discovery* (1807). This revealed how, in an attempt to

prevent the elopement, Ann had been confined by her parents in a “madhouse”, from which he had helped her escape. After her separation from her husband, Ann Doherty (as she was then known) published a number of novels, including *Ronaldsha* (1808), *The Castles of Wolfnorth and Mont Eagle* (1812) and *The Knight of the Glen* (1815). Her personal life remained complex. In 1811 Hugh Doherty successfully sued the architect Philip William Wyatt (d. 1835) for “criminal conversation” with his wife. Her relationship with Wyatt did not last and by 1818 she was referring to herself as Ann Attersoll, probably because she was living with John Attersoll (c. 1784–1822), a wealthy merchant, banker and MP for Wootton Bassett 1812–13. At this time she corresponded with Southey, sending him a copy of her *Peter the Cruel King of Castile and Leon: An Historical Play in Five Acts* (1818). By 1820 (possibly earlier) she was living in France and had dropped the name of Attersoll and adopted that of Madame St. Anne Holmes (much to Southey’s confusion). A French translation of *Roderick, the Last of the Goths*, published in 1821 by Pierre Hippolyte Amillet de Sagrie (1785–1830), was dedicated to her. She remained in France and was later known by the surname de la Pigueliere.’ Authorship of *Peter the Cruel King of Castile and Leon, an Historical Play in Five Acts* (Angers, 1818) is accordingly attributed to Mrs Attersoll in the University of Toronto Libraries’ online ‘Jackson Bibliography of Romantic Poetry’. While this new information does not disqualify the use of the name Ann Doherty for the authorship of this item as well as that of *The Castles of Wolfnorth and Mont Eagle* (1812: 31), ‘by St. Ann’, and *The Knights of the Glen* (1815: 22), it does indicate that the latter two titles were written at a time when that name was probably not in use, as well as providing a link to at least one other work by the same author in a different genre.

1808: 47 GENLIS, [Stéphanie-Félicité, Comtesse] de, SAINCLAIR, OR THE VICTIM OF THE ARTS AND SCIENCES. TRANSLATED FROM THE FRENCH OF MADAME DE GENLIS. According to the concluding comment to a notice of Genlis’s *The Siege of Rochelle* (1808: 48) in the *Critical Review*, the above title was also translated by Robert Charles Dallas: ‘This novel, as well as ‘Sainclair’, which we have already noticed, is translated, as we understand it, by Mr. Dallas, the author of Percival, &c.’: App. to 3rd ser. 13: 525–8 (Jan–Apr 1808). Unlike 1808: 48, however, the present title-page does not attribute the translation to Dallas, and the *Critical Review*’s assertion should be regarded with some scepticism in view of this inequality.

1808: 91 RATCLIFFE, Eliza, THE MYSTERIOUS BARON, OR THE CASTLE IN THE FOREST, A GOTHIC STORY. For a possible interconnection with Mary Anne Radcliffe, the named (but likewise possibly pseudonymous) author of *Manfroné; or, the One-Handed Monk* (1809: 61), see **Addendum 2** to this Update, below.

**1809: 15** [BYRON, 'Medora Gordon'], CELIA IN SEARCH OF A HUSBAND. BY A MODERN ANTIQUE. Item 18 in Bernard Quaritch Catalogue, 1442 (2020), describing a same-year 3rd edn. of this work, tentatively proposes the true author as Julia Maria Byron. For further details, see entry for **1808: 33** above.

**1809: 41** LATHY, T[homas] P[ike], \*LOVE, HATRED, AND REVENGE; A SWISS ROMANCE. Casper Wintermans indicates in a personal letter that this might turn out to be an unacknowledged trans. of François Pagès's *Amour, haine et vengeance* (Paris, 1799). Such a work is quoted by Maurice Lévy, *Le Roman 'gothique' anglais, 1762–1824* (Paris, 1995), p. 477, but no further information about this French title has been discovered.

**1809: 61** ?RADCLIFFE, Mary Anne or [?KER, Louisa Theresa Bellenden], MANFRONÉ; OR, THE ONE-HANDED MONK. A ROMANCE. BY MARY ANNE RADCLIFFE. The Corvey copy of the 2nd edn. (1819) has on its title-page 'by Mary Anne Radcliffe, Author of *The Mysterious Baron*, &c, &c.'. This would appear to refer to *The Mysterious Baron, or the Castle in the Forest* (**1808: 91**), whose author is given as 'Eliza Radcliffe' on its title-page. Both authorial names have a spurious feel to them, but behind might lie a common author. See **Addendum 2** for a report on the tangled issue of the authorship of *Manfroné* and other related titles.

**1810: 24** [?BAYLEY, Catharine], CALEDONIA; OR, THE STRANGER IN SCOTLAND: A NATIONAL TALE. See **1812: 20**, below.

**1810: 25** [?BAYLEY, Catharine], THE SPANISH LADY, AND THE NORMAN KNIGHT. A ROMANCE OF THE ELEVENTH CENTURY. See **1812: 20**, below.

**1810: 49** HAMILTON, Ann [Mary], THE IRISHWOMAN IN LONDON, A MODERN NOVEL, IN THREE VOLUMES. BY ANN HAMILTON. Attributed to Ann Mary Hamilton on the basis of NSTC etc. However Loeber (p. 553) speculates that Ann Hamilton and Mary Hamilton might represent two separate individuals. Unlike *The Forest of St Bernardo* (**1806: 34**; see above) the author here is described as 'Ann' rather than 'Miss M'. Hamilton, a nomenclature which is followed through with **1811: 37, 38, 39** (all by 'A. Hamilton') and **1812: 32** ('by Mrs. Hamilton'). This sequence of novels also forms a unit though linkage of other works as 'by the author' on the title-pages. Loeber notes a possible connection with an Irish author of verse named Ann Hamilton. Irish components are also found in the above novel along with **1811: 37** and **1812: 32**; whereas this is presumably not the case with **1806: 34** and **1813: 21** as associated with 'M. Hamilton'. However as both novels at the head of these two chains were published by J. F. Hughes, a notorious inventor of names, care perhaps need so be taken before establishing 'real' authorial identities.

**1810: 74** SCOTT, Honoria [pseud.?], *A WINTER IN EDINBURGH; OR, THE RUSSIAN BROTHERS; A NOVEL*. Further support for identification of the author as Susan Fraser can be found in a contemporary review of her *Camilla de Florian, and Other Poems* (London, 1809), 'By an Officer's Wife', in *The Satirist, or, Monthly Meteor*, 5: 300–3 (Sept 1809): 'Mrs. Fraser, the author of the little volume now under our consideration ... it appears is the lady of an officer in the 42d regiment; that gallant body of hardy Highlanders, who, wherever the British standard has been unfurled have covered themselves with glory. From an address to the reviewers, prefixed to the work, we learn that Capt. Fraser is now in an ill state of health, produced by wounds received in the service of his country' (p. 301). *Camilla de Florian* itself contains a dedication to the Duchess of York signed Susan Fraser, as well as a list 'Subscribers' Names'. Its publisher, J. Dick of Chiswell Street, London, also features in the imprint of the present title as well those of 1810: 72, 1810: 73, and 1813: 54, the other three novels supposedly written by Honoria Scott. In light of the above evidence, and the interest shown in both the Spanish Peninsular War and Scottish themes across both genres, it seems reasonable now to replace the author line of the four novels involved with '[?FRASER, Susan]'.

**1811: 31** Edgeworth, Mrs, *FATHERLESS FANNY; OR, THE MEMOIRS OF A LITTLE MENDICANT, AND HER BENEFACTORS. A MODERN NOVEL, IN FOUR VOLUMES. BY MRS. EDGEWORTH. AUTHORESS OF "THE WIFE; OR, A MODEL FOR WOMEN," &C. &C.* London 1821 edn., published by Thomas Kelly, on its main title-page gives as 'by the Author of "The Old English Baron," &c. &c.' [i.e. Clara Reeve]. Loeber R25 describes a lost manuscript novel by Reeve, speculating that the theme or parts of this may have been used later in *Fatherless Fanny*.

**1811: 47** [?JOHNSTONE, Anthony Gregory], RHYDISEL. *THE DEVIL IN OXFORD*. Author's forename should be 'Andrew' not 'Anthony', this corrected name now accurately reflecting that in the Bodleian Library Catalogue, which itself may result from special knowledge. Restoration of the correct name now makes it possible to move further to a possible identification of the author. Andrew Gregory Johnston[e], who died 1850 in his 65th year, is listed as the owner of a slave plantation in Anchovy Valley, Portland, Jamaica (see 'Legacies of British Slave-ownership' <<https://www.ucl.ac.uk/lbs/person/view/2146630665>>). According to this record, he was in Britain until c. 1830, and had bought Fritton Hall [in Suffolk] in 1819. He is also listed as owning slaves in Portland, Jamaica, in the 1817 Jamaica almanac; and ownership may well have come earlier in the form of an inheritance. In this light it is interesting to note two incidents in the novel touching on slavery. In the first, a Henry lord Olbion talks fulsomely about emancipating all slaves, while 'a young gentleman just arrived from West Indies' accepts the basic principle but argues for a more gradual approach in view of the economic ramifications: 'I know with what ease a speculator traverses the

continent of Africa in imagination, and disposes the government of his country to communicate liberty and equality to all the inhabitants; but let it be remembered that he is no loser by his philanthropy: whereas, every gentleman in the West Indies, that liberates a slave ... resigns a considerable part of his estate, and also presents the enfranchised man with an annuity for life' (vol. 1, pp. 27–8). A sense that the above represents an authorized viewpoint is reinforced when Olbion in the aftermath, on a hurry to make chapel, abuses a beggar woman and knocks out one of the eyes of her child. The subject comes into view later in the novel (and with a hint of personal knowledge) through the story of a man in the West Indies who usurps property there, depriving his nephews of their rights, and, having returned to England and married, later considers endowing a College. In the process he is bitten by a mad dog, leading to further reduction of his rear through surgery: 'cutting, carving, burning, and cauterizing, till he had scarce any thing left to sit or lie on' (vol. 2, pp. 197–8). Allowing two years in advance of the actual publication of the novel in July 1811, the 'West Indian' Johnstone would have been about 23 at the time of writing. This identification gains further support from the British Library copy which reportedly bears the following attribution on the verso of its title-page: This novel was written by my dear [ingenious?] friend Andrew Gregory Johnstone when a very young man. W. A. D. H.' In view of this, it would seem reasonable now to give the author as '[JOHNSTONE, Andrew Gregory]', that is with the forename as Andrew and minus the question mark.

**1811: 69** ROSE, Edward [H.], THE SEA-DEVIL, OR, SON OF A BELLOWS-MENDER. TRAGI-COMIC ROMANCE OF THE PRESENT DAY. BY EDWARD ROSE, SEAMAN. Loeber R264 expands 'H.' in author name to 'Hampden', placing his death in 1810 at Naval Hospital, Stonehouse (Scotland); though acknowledging that this would make the appearance of the present work posthumous.

**1812: 10** ANON., MY OWN TIMES, A NOVEL. The Longman Commission Ledger entry for this title (1C, p. 601) has 'Mr Cormack' at the top right corner of the entry (where author names often appear), and also registers payment to 'H Cormack' in the accounts. No likely Cormack writing at this time, however, has been discovered; and alternative possibilities are that this person was the author's agent or a member of the book trade.

**1812: 17** ANON., \*WILLIAM AND AZUBAH; OR, THE ALPINE RECESS, A NOVEL. Newman Catalogue of 1814 attributes to A. J. Montrion. But for a fuller attribution, see new entry for this novel under **Section D**.

**1812: 20** [?BAYLEY, Catharine], A SET-DOWN AT COURT; INCLUDING A SERIES OF ANECDOTES IN HIGH LIFE, AND THE HISTORY OF MONTHEMAR. A NOVEL, FOUNDED ON FACT. The identification of



'Mrs Bayley' (given as the author on the 1816 titles of vols. 2 and 3 of the Bodleian copy used for this entry) as Catharine Bayley does not gain immediate credence from the record of the latter's appeals to the Royal Literary Fund. A letter of 27 Aug 1814 to the Fund (Case 317, item 1) acknowledges only 'Vacation Evenings and the little Volume abbreviated from the *Zadig* of Voltaire, entitled by her, *Zadig and Astarte*, published by Longman & Co. Paternoster Row 1809 1810' as individual publications. In the same letter, Bayley describes herself as 'the Widow of the late Major Henry Bayley of the Royal Marines', her lack of a widow's pension (her husband having died nine years ago on half-pay), and later refers to pieces published by her in periodicals, 'particularly the *European Magazine*'. No suggestion is made however of the three chain titles published by 'Kate Montalbion' and associable with Mrs Bayley (1810: 24, 25, and the above work). Another letter of appeal to the Fund, dated 12 Nov 1816, again mentions only 'the *Vacation Evenings*—*now* out of print—and my *Zadig* from Voltaire, which is nearly so'. The same letter goes on to describe how 'I have been ill many months, and am *now* so reduced that every garment, every necessary even my *Wedding Ring* are deposited for the present means of sustenance' (Case 317, item 16). Of course it is quite possible that Bayley did not wish to acknowledge three novels published by two far less salubrious publishers than Longmans, viz. J. F. Hughes and Allen & Co. The apparent reissuing of *A Set-Down at Court* in 1816 also tallies interestingly with Catharine Bayley's last desperate appeal to the RLF in that year.

1812: 47 [?MAXWELL, Caroline], MALCOLM DOUGLAS; OR, THE SIBYLLINE PROPHECY. A ROMANCE. The question mark qualifying the attribution, hitherto based on a title-page attribution, can now be removed in the light of Caroline Maxwell's appeal to the Royal Literary Fund. In a letter to the Fund dated 12 Apr 1815, 'Malcolm Douglas. In 3 Volumes. Printed for Hookhams 15 Old-Bond Street' is listed as one of seven published works by her (RLF, Case 324, item 1). The same letter, written on Maxwell's behalf by another, and naming her at the start as 'Mrs Maxwell of No 9 Margaret Street Cavendish Square', describes her as a widow with five children (four of them daughters), one of whom one is now an officer in the Navy and another established as a governess. The letter continues that the bankruptcy of both the person who looked after her funds and of 'a person by whom she was employed to compose & ornament books for children' has left her in a state of debt. This letter is docketed at its head '£10 given'. The presence of the above title in this letter also further contradicts the Bodleian catalogue dating of [1824?].

1812: 63 [?WATSON, Miss], ROSAMUND, COUNTESS OF CLARENSTEIN. The question mark qualifying the attribution, hitherto based on the MS inscription in the Harvard copy, can now be removed in the light of two letters by Dorothy Wordsworth. The first, to Jane Marshall of 2 May 1813, reads: 'I write merely to request that you will send Miss Watson's Novel as soon as

you have done with it' (*The Letters of William and Dorothy Wordsworth: III: The Middle Years*, ed. Ernest De Selincourt, 2nd edn., rev. by Mary Moorman and Alan G. Hill (Oxford, 1979), vol. 2, p. 95). Another letter of 18 Feb 1815 to Sara Hutchinson, commenting on Anna Maria Porter's *The Recluse of Norway* (1814: 46), states: 'There is a good deal of Miss Watson in the colouring of the Ladies [i.e. Porter sisters]; and when love begins almost all novels grow tiresome' (ibid., vol. 2, p. 203). Support for this definitely being the daughter of Richard Watson (1737–1816), Bishop of Llandaff, is found in a later letter of 26 Feb 1826, where Dorothy writes of 'Watson's of Calgarth (the Bishop's Daughter)', the Watsons having settled at Calgarth in 1789 (*The Letters of William and Dorothy Wordsworth: V: The Later Years*, ed. Ernest de Selincourt, 2nd edn., ed. and rev. by Alan G. Hill (Oxford, 1979), vol. 1, p. 95).

**1813: 1** ANON., DEMETRIUS, A RUSSIAN ROMANCE. Some light is thrown on the authorship in a letter of 6 Jan 1813 to Revd William Manley in the Longman Letter Books: 'We were duly favored with your letter & the life of Demetrius which we have perused with pleasure; and if you & the authoress approve we will undertake the publication of it on the same plan as we publish the works of Mrs Opie & several other of our authors—we to print the work at our own risk & divide the profits of every edition with the author. // We could put the work to press as soon as we receive your answer. // The title we consider as rather of two [*sic*] classical an appearance for a novel & we would recommend the author to think of a more popular nature' (1, 98, no. 4). Taken at face value, this indicates female authorship, with Manley acting as a go-between; on the other hand, some room ought perhaps to be allowed for Manley himself having a more direct hand in the composition than acknowledged. Evidently, in this case Longmans' advice over the title led at best only to modification.

**1813: 14** COXE, Eliza A., LIBERALITY AND PREJUDICE, A TALE. A subscription novel published by B. & R. Crosby & Co., and the only work normally accredited to the author. But did she possibly follow on from this very competent performance with other (anonymous) publications? A letter in the Longman Letter Books to 'Miss Cox', dated 9 Apr 1821, is tempting in this respect: 'As we have now little or no demand for two or three of your novels, it is our intention to dispose of the remainder in a sale which we shall be making to the trade which will enable us to settle the account with you' (1, 101, no. 112). Another contender might be Frances Clarinda Adeline Cox, the identified author of *The Camisard; or, the Protestants of Languedoc* (1825: 21), though in this instance the publisher was G. B. Whittaker. At the same time, the present title might relate to yet another author, whose identity is otherwise unknown.

**1813: 37** JOHNSON, Mrs D., \*THE BROTHERS IN HIGH LIFE; OR, THE NORTH OF IRELAND. A ROMANCE, IN THREE VOLUMES. BY MRS D. JOHNSON. University of Reading holds copy of 1813 1st edn., with imprint

'London: Printed for G. Kearsley, No. 46, Fleet Street, 1813'. See new entry under **Section D**. Loeber J32 expands author name to Mrs David Johnson.

**1813: 47** [PHIBBS, Mary], *THE LADY OF MARTENDYKE; AN HISTORICAL TALE OF THE FIFTEENTH CENTURY. BY A LADY*. Loeber P55 provides secondary evidence concerning the family of William Harloe Phibbs (probably the same as William H. Phibbs, one of the subscribers), sheriff of Co. Sligo in 1814, while summarizing the Irish ingredients in the novel. A connection with Mary Phibbs, named author of the drama *Alice Western; or, the Dangers of Coquetry* (London, 1855) is also mentioned. The possibility of a childish game being involved in the autograph substitution of Mary Phibbs for 'A Lady' in the ViU copy however still remains.

**1814: 12** BATTERSBY, John. *TELL-TALE SOPHAS, AN ECLECTIC FABLE, IN THREE VOLUMES. FOUNDED ON ANECDOTES, FOREIGN AND DOMESTIC*. The author name John Battersby interestingly echoes that of John Battersby Elrington (see items **1803: 38** and **1804: 71** above); while the salacious nature of the contents is reminiscent of the scandal novels supposedly by Charles Sedley. Characteristic of this latter quality is the conversation involving two fashionable ladies in *An Invisible Traveller, or Peep into Bond-Street*: "Why—the book! Don't you know, that the P\*\*\*\*\* is the vilest fellow that ever breathed; and the dear charming P\*\*\*\*\* the most virtuous and most injured creature in the whole world ..." (vol. 1, pp. 11–12). The text also makes use of the long ellipses, supposedly veiling unmentionable matter, which are a familiar feature of the Sedley novels and associated titles. For further commentary on the larger issues involved, see **Addendum 1** to this Update concerning 'Charles Sedley'.

**1814: 36** [JOHNSTONE, Christian Isobel], *THE SAXON AND THE GAËL; OR, THE NORTHERN METROPOLIS: INCLUDING A VIEW OF THE LOWLAND AND HIGHLAND CHARACTER*. A near-contemporary acknowledgment of Johnstone's authorship can be found in Mrs Hughes of Uffington's *Letters and Recollections of Sir Walter Scott*, ed. Horace G. Hutchinson: 'A Mrs. Johnson is the author of the Saxon and the Gael (of which Sir W. and Hogg spoke well)' (London, 1904), p. 328. For Hogg himself referring to the work, but without mentioning an author, see Peter Garside 'Reviewing Scott: A Hogg Notice of *Guy Mannering* in the *Caledonian Mercury*', *Studies in Hogg and His World*, 19 (2008), 66–80. One rumour in Edinburgh, reported by J. G. Lockhart to a friend in a letter of 28 Feb 1815, claimed that the author was John Pinkerton, 'on account of his notorious scurrility and hatred of Edinburgh': *The Life and Letters of John Gibson Lockhart*, ed. Andrew Lang, 2 vols. (London, 1897), vol. 1, p. 74.

1816: 22 CONSTANT DE [REBECQUE], Benjamin [Henri]; [WALKER, Alexander (*trans.*)], ADOLPHE: AN ANECDOTE FOUND AMONG THE PAPERS OF AN UNKNOWN PERSON, AND PUBLISHED BY M. BENJAMIN DE CONSTANT. An account of this first English translation, together with valuable details concerning Alexander Walker, the translator, can be found in C. P. Courtney, 'Alexander Walker and Benjamin Constant: A Note on the English Translation of *Adolphe*', *French Studies*, 29:2 (Apr 1975), 137–50. As Courtney describes, Walker (1779–1852) was a medical student in Scotland, and contributor to several medical journals, who came to London to seek literary work, and was in communication with Constant (who had also studied at Edinburgh University) during the latter's visit to England (Jan–July 1816). Walker went on to have a prolific literary career of his own, writing or contributing to a variety of medical and scientific works, and acting from 1824 as the general literary editor of the hugely ambitious though short-lived *European Review*, whose aim was to publish edns. simultaneously in four different languages. Walker was evidently committed to the Encyclopaedic ideal, and a strong sense that all knowledge is related underlies a succession of more popular informational works produced in the 1830s, including *The Nervous System* (1834), *Intermarriage* (1838), *Women Psychologically Considered* (1839), and *Female Beauty* (1837), the last nominally at least by Mrs Alexander Walker. Library catalogues, however, have sometimes failed to link the translator of Constant with the 'physiologist' Alexander Walker, and indeed there has been a more endemic failure to bring the whole *oeuvre* under one single identified author. A copy of Walker's somewhat eccentric pamphlet *The Political and Military State of Europe, 1807; an Address to the British Nation* (Edinburgh, 1807) reportedly contains a list of other works by Walker in preparation, including novels, though without precise titles for the novels being given.

Additional information about the original edns. of *Adolphe* in French that shortly preceded the above translation can be found in Courtney's meticulously detailed *A Bibliography of Editions of the Writings of Benjamin Constant to 1833* (London, 1981), pp. 47–62. Whereas the 1816: 22 entry merely states 'Paris, 1816' for the French original, in actuality there were clearly two separate edns. in French, one published from London and one from Paris, the London edn. slightly ahead of the other. The first of these (Courtney 18a) bears the imprint of Henry Colburn (London) and Tröttel [*sic*] & Wurtz (Paris); this was entered at Stationers' Hall on 7 June 1816, having been delivered on 30 Apr to the London printers Schulze & Dean. The first Paris edn. (Courtney 18b), published by Treuttel & Würtz in association with Colburn, and presumably set from proofs sent from London, appears to have been published on or about 15 June 1816. A 2nd edn. (Courtney 18c), effectively a reissue of the first Colburn French edn., with new preliminaries and the addition of a 'Préface de la seconde édition', was probably first issued in July or Aug [additional source: first advertisement in *Morning Chronicle*, 17 Aug 1816]. Walker's translation (Courtney 18i), another Colburn production, incorporates the same Preface, and a copy was apparently

entered at Stationers' Hall on 3 Sept 1816. A useful summary of the chronology of the different edns. can also be found in C. P. Courtney, 'The Text of Constant's *Adolphe*', *French Studies*, 37:3 (July 1983), 296–309 <<https://doi.org/10.1093/fs/XXXVII.3.296>> (pp. 296–7); while similar bibliographical information also features in the Introduction to the same author's edn. of *Adolphe* (Oxford, 1989).

**1817: 13** [?BELL, Nugent], ALEXENA; OR, THE CASTLE OF SANTA MARCO, A ROMANCE, IN THREE VOLUMES. EMBELLISHED WITH ENGRAVINGS. The author is identified as Nugent Bell on the title-page of the 2nd vol. of the National Library of Ireland copy of *Alexena* [detail initially communicated by Rolf Loeber]. This copy (press mark J823), as re-examined by Jacqueline Belanger, has 'By Nugent Bell, Esq.' in vol. 2 only, immediately after the title, with 'Embellished with engravings' being demoted to after the epigraph: each vol. also carries the imprint of A. K. Newman at the Minerva Press, and not that of Brett Smith, Dublin (as found in the last 2 vols. of the of the University of Virginia copy used for the EN2 entry). It is possible that the name of Nugent Bell also appears in the Virginia copy, but, if so, this was not recorded at the time of inspection. It definitely does not occur in the title of vol. 2 of the copy held by the University of Illinois at Urbana. The surname Nugent, which echoes the Jacobite song 'Grace Nugent' and was also that of a prominent Irish Catholic family, reinforces other indications of an Irish provenance for this work. Loeber (B140) suggests that the author may be connected with the genealogist Henry Nugent Bell (1792–1822).

**1818: 50** [?PHILLIPS, John], LIONEL: OR, THE LAST OF THE PE-  
VENSEYS. A NOVEL. The question mark qualifying the attribution, hitherto based on correspondence in the Longman Letter Books, can now be removed in the light of further evidence found in the entry for this title in the Longman Divide Ledger 2D, p. 86, where 'John Phillips' is written in the margin after the detailing of a payment to the author.

**1819: 6** ANON., THE ENGLISHMAN IN PARIS; A SATIRICAL NOVEL. WITH SKETCHES OF THE MOST REMARKABLE CHARACTERS THAT HAVE RECENTLY VISITED THAT CELEBRATED CAPITAL. Jarndyce Catalogue, 154, item 265, lists as by 'Brown, Thomas the Elder, pseud.?', evidently on the basis of half-title adverts there for two other satirical novels attributable to the pseudonymous Brown. In terms of contemporary practice, the original publisher's apparent ploy to make an association between the titles in our own view does not constitute enough to make an attribution.

**1819: 13** \*ANON., THE METROPOLIS. A NOVEL, BY THE AUTHOR OF LITTLE HYDROGEN, OR THE DEVIL ON TWO STICKS IN LONDON. See new entry under **Section D**.

**1819: 23** [BALFOUR, Alexander], CAMPBELL; OR, THE SCOTTISH PROBATIONER. A NOVEL. A useful account of this novel, and the three others written by Alexander Balfour (see 1822: 17, 1823: 21, and 1826: 12), can be found in David Macbeth Moir's 'Memoir' of the author in Balfour's posthumously-published *Weeds and Wildflowers* (Edinburgh, 1830). Whereas the above novel was published from Edinburgh by Oliver & Boyd, its three successors were published by A. K. Newman at the Minerva Press, this offering a fairly unusual instance of a domiciled Scottish fiction writer publishing in London at the height of the indigenous 'Scotch Novel' (James Hogg provides another instance). Moir offers a critical commentary on each title, with that on *Highland Mary* (1826: 12) pointing to two levels of esteem in the fiction industry: 'if we seldom find it in the boudoir of the great, the circulating-library copies are dog-eared, and thumbed to tatters,—no very uncertain criterion (whatever be Mr. Hazlitt's theory) of its merits' (p. lxxxv).

**1819: 29** [BUSK, Mrs M. M.], ZEAL AND EXPERIENCE: A TALE. See **1825: 17** below, for a positive identification of the author of this title and TALES OF FAULT AND FEELING as **Mary Margaret** Busk. Both titles are attributed to her in *ODNB*.

**1819: 49** MOORE, Mrs Robert, EVELEEN MOUNTJOY; OR, VIEWS OF LIFE. A NOVEL. OCLC WorldCat (No. 47116197) gives author's name as Eleanor Moore, perhaps mistakenly. The Longman Divide Ledger 2D, p. 153 has 'Mrs A. A. Moore, Fletching, near Uckfield, Sussex' written at top right hand corner above entry for this title. Neither naming seems strong enough to warrant replacing Mrs Robert Moore as found on the title-page.

**1819: 67** [?TAYLOR, Jane], THE AUTHORESS. A TALE. Attributed in the Tyrrell's Circulating Library Catalogue (1834) to 'Miss Taylor', this offering an element of contemporary support for the tentative attribution in EN2 of this and allied titles to Jane Taylor.

**1820: 28(a)** GENLIS, [Stéphanie-Félicité, Comtesse] de, PETRARCH AND LAURA. BY MADAME DE GENLIS. TRANSLATED FROM THE FRENCH. For the possibility that the translator might be John Galt, see Angela Esterhammer, 'London Periodicals, Scottish Novels, and Italian Fabrications: *Andrew of Padua, the Improvisatore* Re-membered', *Studies in Romanticism*, 48:3 (2009), 469–90 (p. 481); and new commentary regarding **1820: 24** in Section A above.

**1820: 32** HEFFORD, John, CRESTYPHON, A THEBAN TALE: AND THE VANDAL ROBBERY, A CATHARGINIAN TALE. OCLC WorldCat (No. 13323716) attributes to both John Hefford and Mrs A. Yossy, the latter reflecting the attribution in UCLA Library Catalog to 'Madame A. Yossy'. The

possibility of an involvement by Ann Yosy or Yossy also gains some support from a letter (signed A Yosy) of 1833 to the Royal Literary Fund: 'I have subjoined a list of the works which I have published being besides the Switzerland 2 Classic Tales and a novel in four Volumes entitled "Constance and Leopold"' (Case 534, item 11). The last work mentioned must be *Constancy and Leopold* (1818: 62), which in the titles is given as by 'Madame Yossy, author of Switzerland'. The 'Switzerland' thus mentioned is evidently *Switzerland ... Interspersed with Historical Anecdotes* (2 vols., London, 1815), the poor returns for which is a subject of complaint in an earlier letter of Yossy's to RLF headed 24 May 1825 (Case 534, item 4). As argued in the relevant entries of EN2, the confusion of Yossy's non-fictional *Switzerland* with *Tales from Switzerland* (1822: 12) best explains the almost certainly incorrect attribution of the latter title and its successors to her authorship. Unfortunately the list of titles mentioned in the letter of 1833 to RLF has apparently not survived. The name of John Hefford has not been found in association with any other title of this period, nor has anything positive been discovered about the 'Commercial College, Woodford' as given as his domain in the extended title of the present work. One wonders whether the '2 Classic Tales' claimed in 1833 represent this title, possibly written in association with Hefford at an educational establishment. The address given at the head of Yossy's letter of 24 May 1825, however, is 14 Pultney Terrace, Pentonville.

1820: 40 [JONES, George], SUPREME BON TON: AND BON TON BY PROFESSION. A NOVEL. BY THE AUTHOR OF "PARGA." &C. &C. George Jones is identified as the author of the chain of novels associated with the pseudonymous Leigh Cliffe (see also 1822: 49, 1823: 49, 1829: 49). This sequence of novels is nevertheless claimed by Christian Frederick Wieles in approaches to the Royal Literary Fund. The first letter of appeal, of 13 Nov 1821 and signed Christian F. Wieles, mentions his having 'published several works exclusive of criticisms and miscellaneous articles for the *London Magazine*', and refers to his forwarding of what could be the present work: 'I presume to send three volumes of a light work which I have published with far more praise than profit' (Case 444, item 1). In another letter of 10 June 1823 Wieles specifically mentions the two subsequent 'Leigh Cliffe' titles, both of which list *Supreme Bon Ton* as a work by the same author on their title-pages: 'My case is very hard, and I am placed in the most unpleasant circumstances through the conduct of my Publisher, who, for two works—"The Knights of Ritzburg" and "Temptation" has only given me two small Bills of Five pounds each, which have been months overdue and are not yet, even in part, paid' (Case 444, item 3). All four novels in the chain are listed by title and date in a later appeal to RLF in 1842 (Case 444, item 14): the same application also listing the poem *Parga* (London, 1819). The London addresses given at the head the letters of 1821 and 1823 are, respectively, 32 Frederic Place, Hampstead Road, and 9 Tonbridge Street, Brunswick Square. The 1842 application involves a printed form, on which the applicant describes himself as 'Christian Frederic Wieles Leigh Cliffe', his ad-

dress as 27 S[outh] Howland Street, Fitzroy Square, and his age as 43. On the surface of things this would seem to offer rock-hard evidence for attribution to Wieles rather than Jones. However caution is still needed, arguably, pending an explanation for the name George Jones.

**1821: 4** ANON., CONCEALMENT. A NOVEL. Attributed in a note by Wolff (item 7433) to Mary Fletcher (1802–?), but on a misreading of his source from *Notes & Queries*, 215 (Oct 1970), 382–3. The article in question, “The Authorship of “Concealment””, by Dorothy R. Scheele, unequivocally concerns the novel of the same title published by Bentley in 1837, which on her evidence is clearly attributable to Mary Fletcher (later Richardson), the youngest daughter of Eliza Fletcher (1770–1858), the wife of the Scottish lawyer Archibald Fletcher and herself leader of an Edinburgh intellectual-literary circle. After the publication of this 1837 novel, in a letter of Sept 1838, Eliza Fletcher wrote to Allan Cunningham: ‘He [Bentley] offered to take the risk of the publication and to share the profits with the author—at the end of a year and a half he sends her an acct. charging between £30 & £40 for advertizing the Book—ten percent upon the copies sold—which after deducting the Expense of paper and printing leaves her a profit of 10/!!! So much for a Lady’s authorship.—He owns to the sale of between 200 and 300 Copies. I mention this in confidence—you will not allow it to go further’ (NLS, MS 2617, f. 90). Along with *Concealment, or the Cascade of Llantwarryhn* (1801: 27), by the shadowy Mrs E. M. Foster, this means there were at least three novels with the lead title *Concealment* published between 1800 and 1837.

**1821: 6** ANON., HAPPINESS; A TALE, FOR THE GRAVE AND THE GAY. This title is advertised as ‘by the author of *No Fiction*’ [i.e. of 1819: 56, by Andrew Reed] in the *Edinburgh Evening Courant* on 1 Dec 1821 and 19 Jan 1822. This attribution has not, however, been found in the London newspapers viewed, though the two works are often compared or advertised together there. The most likely explanation is that the Edinburgh paper turned a general association into a more direct connection. Examination of the two works themselves has revealed no striking similarities, though both are in a moral-didactic register and have the publisher Francis Westley on their imprints. Granted the success of *No Fiction* (6 edns. by 1822), it would only be natural for the publishers to try and connect this new work with its popularity.

**1821: 22** [BENNET, William], THE CAVALIER. A ROMANCE. NSTC in listing the Philadelphia 1822 edn. held at Harvard notes: ‘sometimes attributed Thomas Roscoe junior’. Two further ‘Bennet’ titles, *The King of the Peak* (1823: 23) and *Owain Goch* (1827: 16), are given in CBEL<sub>3</sub> as by Thomas Roscoe (1791–1871), the son of William Roscoe. The dedication of *The King of the Peak* to the Mayor of Liverpool might also seem to promote the idea of a Roscoe/Liverpool connection. Furthermore, several of the letters addressed



to William Bennet Esq in the Longman archives appear at points to indicate that he is the agent rather than actual author. See, for example, the firm's letter of 7 Jan 1823: 'If your friend can fix on any other good title, it may be as well not to take that of "King of the Peak": for, though it may be explained away in the Preface, at first it will be considered as an adoption of part of the title of Peverell of the Peak' (Letter Book I, 101, no. 338). On the other hand, there can be no denying the Derbyshire credentials of this set of novels; and, in this particular instance, the author responded in his Preface by asserting that 'there are many respectable gentlemen in the county of Derby, who can bear witness that I intended publishing this work under the title it bears, before there was any annunciation of Peveril of the Peak' (vol. 1, p. xvi). Especially telling in this regard is the family copy described in Wolff (vol. 1, p. 71; item 385), with a note laid in saying 'These books were written by my great grandfather William Bennet under the pseudonym Lee Gibbons'. William Bennet (1797–1879) was born in Liverpool but operated as a solicitor and attorney in Chapel-en-le-Frith in the Peak District from about 1819; he is also the supposed author of the local ballad 'The Drunken Butcher of Tideswell'. Roscoe in turn published his more substantial works from the 1820s, but his known output consists mainly of translations and travel writings. In the circumstances, it seems best to stick with Bennet as the sequence of novels beginning with *The Cavalier*.

**1822: 9** ANON., NO ENTHUSIASM; A TALE FOR THE PRESENT TIMES. Bettison Catalogue states 'by the Author of Happiness'. This indicates the same author wrote *Happiness; a Tale, for the Grave and Gay* (1821: 6), whose main publisher was also Francis Westley, and for information relating to the authorship of which see **1821: 6** above.

**1822: 13** ANON., THE VILLAGE COQUETTE; A NOVEL. BY THE AUTHOR OF "SUCH IS THE WORLD." Bettison Catalogue attributes 'Village Coquet, a Novel' to 'Mrs. Macnally'. If the attribution is correct this would also affect *Such is the World* (1821: 15), as well as offering a potential link with *Eccentricity: A Novel* (1820: 50), where 'Mrs. Mac Nally' is acknowledged as author on the title and whose 'Advertisement' is signed 'Louisa Mac Nally'. But whereas *Eccentricity* is a co-publication of J. Cumming in Dublin and Longmans, the two other novels were published by G. and W. B. Whittaker alone. The signature 'F. J.' dated at Kensington in the Preface to *The Village Coquette* is also hard to square with authorship by Mac Nally, and noticeably in the same Preface the author refers to *Such is the World* as 'my first novel' (p. vi). In her own 'Advertisement' to *Eccentricity*, moreover, Mac Nally, in complaining about the association of her name with 'an anonymous Publication, not of very recent date', promises 'to annex my name (as to the present) to any future Composition which I may be inclined to present to the public'. In all, there appears to be no good reason to link Mrs Mac Nally's acknowledged novel with the two later works; though on a broader front, the possibility of there being two 'Village Coquettes', or

even two Mrs Macnallys, should perhaps not be overlooked. Stephen J. Brown, *Ireland in Fiction: A Guide to Irish Novels, Tales, Romances, and Folk-Lore* (1919; reprinted New York, 1970), lists *The Pirate's Fort* (1854) under Louisa M'Nally (see his item 1069), though as if by a separate writer of the same name. OCLC WorldCat treats the authors of *Eccentricity* and *The Pirate's Fort* as the same. Loeber (p. 844) identifies Mrs Louisa Mac Nally (b. after 1767) as the daughter of the Revd Dr Robert Edgeworth of Lissard (Co. Longford) and Charlotte Roberts, and thus distantly related to Maria Edgeworth.

**1822: 49** [JONES, George], THE KNIGHTS OF RITZBERG. A ROMANCE. For evidence that the true author is Christian Frederic Wieles, see **1820: 40** above.

**1822: 80** [WHITE, Joseph Blanco], VARGAS: A TALE OF SPAIN. The view that Joseph Blanco White is the author of this novel is defended by Martin Murphy, in "The Spanish "Waverley": Blanco White and "Vargas", *Atlantis: Revista de la Asociación Española de Estudios Anglo-Norteamericanos*, 17 (1995), 168–80.

**1822: 81** [WILKINS, George, and others?], BODY AND SOUL. Further evidence of an involvement by the Revd Shepherd in this work have been found in the Longman Letter Books. A letter to Revd G. Wilkins of 11 Aug 1823 begins: 'We are willing to publish the new edition of Body & Soul on the terms which were suggested by Mr. Orme to Mr. Shepherd & agreed to by your letter of the 9th—namely to pay you down half the profits on publication, by a note at 6 months' (1, 101, no. 396E). Another letter, directly to the Revd. Mr Shepherd, dated 31 Jan 1824, offers to 'publish your "Liturgical Considerations" on the same terms we did "Body & Soul"', adding later: 'As to the statement of Acc[oun]t of the final settlement of "Body & Soul", we must refer you to Dr Wilkins, who was supplied with copies of all the accounts, & with whom all settlements were made' (1, 101, no. 420). Mention of 'Liturgical Considerations' in this second letter helps identify the addressee as the Revd William Shepherd, Rector of Margaret Roding (Essex), who published *Liturgical Considerations; or an Apology for the Daily Service of the Church, Contained in the Book of Common Prayer* (London, 1824). Of course, Shepherd's interest in *Body and Soul* could have been other than as co-author, though this role seems most likely, especially in view of the use of the 'by one of the authors of Body and Soul' as an authorial description in later works (see also **1825: 88**, below).

**1823: 30** CRUMPE, Miss [M. G. T.], ISABEL ST ALBE: OR VICE AND VIRTUE. A NOVEL. BY MISS CRUMPE. Author's name should be correctly rendered as 'CRUMPE, Miss [Mary Grace Susan]' (Loeber C549).

**1823: 49** [JONES, George], TEMPTATION. A NOVEL. For evidence that the true author is Christian Frederic Wieles, see **1820: 40** above.

**1823: 56** LEWIS, Miss M. G., GWENLLEAN. A TALE. The author's forenames can be expanded to *Mary Gogo*, as used in this author's appeal to the Royal Literary Fund (Case 507). The choice of the initials 'M. G.' for this title was possibly motivated by a desire, originating most likely from the publisher, to echo the familiar authorial name of M. G. ['Monk'] Lewis.

**1823: 86** [WILSON, James], THE FIRE-EATER. There appear to be two possible candidates for the authorship as generally attributed to James Wilson. 1) James Wilson (1795–1856), the zoologist and younger brother of John Wilson (the 'Christopher North' of *Blackwood's Edinburgh Magazine*). In *Peter's Letters to His Kinsfolk* ('2nd edn.', Edinburgh, 1819), J. G. Lockhart describes the young Wilson 'as no less a poet than a naturalist', adding that 'he has already published several little pieces of exquisite beauty, although he has not ventured to give his name along with them' (vol. 1, p. 258). However, the list of his publications that concludes James Hamilton's *Memoirs of the Life of James Wilson, Esq. of Woodville* (London, 1859) lists only scientific publications. Some encouragement might possibly be found in the dedication of this novel to John Wilson, though signaling one's brother in this way could have risked looking odd by the standards of the day. 2) James Wilson (d. 1858), son of Major Wilson, Royal Artillery. This Wilson is on record as having been admitted to the Faculty of Advocates in Edinburgh in 1807, then qualifying as an English Barrister, after which he served as Chief Justice of Mauritius 1835–57. The record in Stephen and Elizabeth Walker's *The Faculty of Advocates, 1800–1986* (Edinburgh, 1987) also adds that he was an 'Author' (p. 194). In this light it is interesting to note the NLS Catalogue's description of the author of *The Fire-Eater* as 'Wilson, James (Advocate)'. There is a letter presumably from the same Wilson to Lockhart of 16 Oct 1824, from Lincoln's Inn Fields. Here Wilson repeats his willingness, already expressed to Lockhart before leaving Edinburgh, to fill up his vacation with literary work: 'In this matter you could serve me much, by letter of introduction to the quarters which you think most likely to serve my views.—Since I have the misfortune to enjoy so little, if any, of the acquaintance of Sir Walter Scott, it would perhaps be idle in me to hope that he would interest himself in my favour' (NLS, MS 935, f. 272). The second (and last) novel attributed to James Wilson is dedicated to Sir Walter Scott, 18 May 1824 (see **1824: 98** below). Both these Wilson novels have French settings, and involve military situations, the first concerning a plot against the Bourbons in the wake of Waterloo, the second being set at the time of Marlborough's campaigns. This second James Wilson's father being a Major in the Royal Artillery might best explain such choices of subject, and in view of all the evidence he seems the more likely candidate for the authorship.

**1824: 8** ANON., THE HUMAN HEART. Entered under EDLMANN, Frederick J., in Wolff (item 1999), but on the rather shaky grounds of a presentation copy with the bookplate of Frederick J. Edlmann, Hawkwood, and an

inscription in hand ‘Maryann Edlmann from her affectionate brother, the Author’. As Wolff conceded, Edlmann may be the married name of the inscriber’s sister, in which case the book remains anonymous; but there is also the possibility that the inscription is fanciful of part of a family game. In these circumstances, any ascription to Edlmann must be highly speculative.

**1824: 56** [JONES, Hannah Maria], *THE GAMBLERS; OR, THE TREACHEROUS FRIEND: A MORAL TALE, FOUNDED ON RECENT FACTS*. A letter from Thomas Byerley to the publisher George Boyd of 11 Aug 1824 contains the following postscript, which raises some questions about the attribution of the above to Hannah Maria Jones: ‘Has Robertson sent you Haynes novel of the Gambler. I read one or two scenes which are admirable & his name stands well in London’ (NLS, MS Accession 5000/191). The two authors called Haynes known to have written fiction at this time are D. F. Haynes, Esq, author of *Pierre and Adeline* (1814: 30), and Miss C. D. Haynes, author of a number of novels from 1818 on. It is of course possible that Byerley (editor of the *Literary Chronicle* and assistant editor of *The Star* newspaper) mistakes the authorship of the present novel. A play called *The Gamblers*, by H. M. Milner, was also published in 1824.

**1824: 68** MOORE, Hannah W., *ELLEN RAMSAY*. The Longman Divide Ledger entry (2D, p. 292) for this title shows a number of special copies being sent to ‘Mr Lubé[?]. This might just possibly point to a different authorship of the novel, which if it were the case would mean that Hannah W. Moore is an eye-catching pseudonym. A Dennis George Lubé was the author of *An Analysis of the Principles of Equity Pleading* (London, 1823), which by itself does not point to novel writing. It is also noteworthy that Longman & Co. themselves were later to complain in a letter to Mr [William?] East of 14 Dec 1827 about defacement of the title-page—presumably of remaindered copies—to ‘cause it to be supposed the said work was written by Mrs Hannah More’ (Letter Book 1, 202, no. 67A).

**1824: 98** [WILSON, James], *TOURNAY; OR ALASTER OF KEMPENCAIRN*. For discussion as to the identity of James Wilson as author see entry for **1823: 86** above. Interestingly this novel is attributed to R. P. Gillies in *Catalogue of the Library at Abbotsford* (Edinburgh, 1838), along with *Old Tapestry* (see Section A, **1819: 47**). Examination of the Abbotsford copy, however, reveals no handwritten inscription of the kind that might indicate Gillies, the dedication there to Scott being part of the printed text.

**1825: 17** [BUSK, Mrs M. M.], *TALES OF FAULT AND FEELING. BY THE AUTHOR OF “ZEAL AND EXPERIENCE”*. Clear identification of the author as **Mary Margaret** Busk (1779–1863) can be found in Ellen Curran, ‘Holding on by a Pen: the Story of a Lady Reviewer’, *Victorian Periodicals Review*, 31:1 (Spring, 1998), 9–30. Busk, whose literary career followed the financial

difficulties of her father (Alexander Blair) and husband (William Busk), is described there as a prolific contributor to the reviews, her many other publications including several histories, translations and children's books. It would also appear that it was this writer's parents who are being referred to by Maria Edgeworth in a letter of 4 Mar 1819: 'After spending at the rate of ten thousand a year in high London society he died almost ruined leaving his widow scarce £400 a year. She now writes novels if not for bread for butter' (*Letters from England, 1813–1844*, ed. Christina Colvin (Oxford, 1971), p. 173). For novels now identified as by Mrs Alexander Blair, see Section A, 1820: 38 and 1823: 14.

1825: 23 [?CROWE, Eyre Evans or ?PHIPPS, Constantine Henry, Marquis of Normanby], THE ENGLISH IN ITALY. Copy owned by Peter Garside has 'by Eyre Evans Crowe' written beneath the title in the 1st vol., apparently in a contemporary hand. Further evidence in favour of Crowe's authorship appears in the Bentley Publishing Records, where 'The English at Home, By the Author of "The English in Italy," etc.', entered as published on 27 May 1830, is given as 'By Eyre Evans Crowe, son of a military officer of the same name, who received £500 for the copyright': see *A List of the Principal Publications Issued from New Burlington Street during the Year 1830* (London, 1893). The same note continues: 'Mr. Crowe was French Correspondent of the *Morning Chronicle*, and afterwards Editor, for some time, of the *Daily News*. "The English at Home" was preceded by two other novels from his pen, "The English in France," and "The English in Italy." Mr. Crowe died in 1868.' It is also worth noting that the same attribution is found in the earlier manuscript Catalogue of Bentley Publications held by the British Library (BL Add MSS 46637), covering the years 1829–37. The evidence in favour of Crowe's rather than Phipps's authorship of this title, as well as of *Historiettes* (1827: 28) and *The English in France* (1828: 34), now seems overwhelming. Attributed to Crowe in Loeber C545.

1825: 53 [LEWIS, Miss M. G.], AMBITION. The author's forenames can be expanded to **Mary Gogo**, as used in this author's appeal to the Royal Literary Fund (Case 507). See also 1823: 56 above.

1825: 88 [?WILKINS, George or ?SHEPHERD, Revd], THE VILLAGE PASTOR. BY ONE OF THE AUTHORS OF BODY AND SOUL. See 1822: 81, above, for the identification of the Revd Shepherd as William Shepherd, Rector of Margaret Roding (Essex). Re-examination of the correspondence in the Longman Letter Books indicates that early in 1825 the firm was dealing with Wilkins about the 2nd edn. of the *Two Rectors* (1824: 97) at much the same time as apparently offering terms to Shepherd for *The Village Pastor*. The full text of the key letter to the Revd Mr Shepherd on 17 Feb 1825 reads: 'We have received a letter from Dr Wilkins, in which he consents to the insertion of "by one of the authors of Body & Soul" in the title of the "Village Pastor". // The expense of advertising such small volumes being so great a proportion to the

other expences, the utmost terms we can propose you are, for an edition of 1250 copies, £50 immediately, & should the edition be sold off within twelve months after the publication £20 more' (I, 101, no. 495A). Another letter, this time to the Revd Dr Wilkins, dated 21 Feb 1825, indicates that Wilkins was threatening a change of publisher: 'We thank you kindly for your very friendly letter; and we certainly should feel concerned to see your works published by another house. Before therefore we deliver your letter to Messrs Rivington, we beg leave to propose terms, which we hope will be satisfactory to you, for an edition of 1500 copies (the number we would advise to be printed) viz—on publication of the edition, we will without your having to wait the event of the sale pay you in cash half the balance of probable profits.' (I, 101, 494B). A postscript to this letter, adding 'We have arranged with Mr Shepherd respecting the publication of his works', also encourages the view that parallel negotiations were taking place for separate works by these two Anglican clergymen. If this interpretation is followed, then it can be seen that Wilkins himself also adopted the wording 'by one of the authors of *Body and Soul*' for the 2nd edn. of *The Two Rectors* (see 1824: 97), an intention relayed in a postscript of Longmans' letter to Shepherd of 17 Feb 1825: 'Dr W. in the next edition of "The Two Rectors" intends to say "by one of the authors of B & S & the V. P.' While some problematical elements remain, it now seems more likely that William Shepherd, in addition to playing a part in the writing of *Body and Soul*, was the single author of *The Village Pastor*.

1826: 11 APPENZELLER, [Johann Konrad], GERTRUDE DE WART; OR, FIDELITY UNTIL DEATH. The entry for this title in the Longman Commission Ledger 3C, p 143 has written in the top right corner: 'Revd. W. H. Vivians, 2 Hans Place'. This might signify that Vivians was the translator, and this work is listed under his name in the *Index to the Archives of the House of Longman*, compiled by Allison Ingram (Cambridge, 1981). John Henry Vivian [*sic*] (1785–1855) was the author of *Extracts of Notes taken in the Course of a Tour ... of Europe ... 1814 and 1815*, published by Longman & Co, 1822.

1826: 38 [GILLIES, Robert Pierce], TALES OF A VOYAGER TO THE ARCTIC OCEAN. NSTC 2G10257 states sometimes attributed to George Robert Gleig, though other entries there more conventionally ascribe to R. P. Gillies. Nonetheless this title, and the second series of *Tales of a Voyager* (1829: 33), seem to sit awkwardly with other contemporary works by Gillies. In his *Memoirs of a Literary Veteran* (3 vols., London, 1851), Gillies's narrative covering the years 1825–30 highlights only one novel: 'Returning to town at Christmas 1829 ... the first use I made of my little gasp of time was to finish a book, "Basil Barrington" for which Mr. Colburn paid me £200 before it was written' (III, 213). *Basil Barrington and His Friends* (1830: 50) mentions no other works 'by the author' on its title-page, which seems an odd omission since Colburn was also the publisher of both series of *Tales of a Voyager to the Arctic Ocean*. Two other works published in the early 1830s, *Ranulph de Rohais* (1830: 51) and *Thurlston*

*Tales* (1835: 46), published by William Kidd and John Macrone respectively, do however describe themselves as 'by the Author of "Tales of a Voyager to the Arctic Ocean"'. Both these latter are likewise conventionally attributed to Gillies, though whether by title association or for more substantive reasons is a moot point. Certainly, viewed as whole, the two series of *Tales of a Voyager* together with *Ranulph de Rohais* and *Thurlston Tales* appear to form a distinct group, with *Basil Barrington* lacking any visible connection with any of its constituents.

Further doubt is cast by the records of the Royal Literary Fund, which include a series of appeals made by Gillies and lastly his widow, which as a matter of course meant providing lists of his works. "Basil Barrington and his Friends" in three vols. published by Colburn' is given prominence in Gillies's first letter to the society on 20 June 1831 (Case 708, item 1), and was subsequently listed in appeals made in 1838, 1846, 1850, and 1859 (items 5, 8, 19, and 28). At no point on the other hand is there any mention of the two series of *Tales of a Voyager to the Arctic Ocean*, *Ranulph de Rohais*, or *Thurlston Tales*. Certainly in his appeal of 1850, Gillies introduced the possibility that not all his writings were included: 'I regret to say that some of these are the only part of my published works which it is *in my power* to obtain & submit to the society' (item 19). But it is unlikely all four novels would be suppressed or difficult to find; and, unless other supportive evidence can be found, Gillies's authorship of 1826: 38, 1829: 33, as well as 1830: 51 and 1835: 46, must be considered as at least doubtful. For a fuller discussion of Gillies's output, and works wrongly attributed to him, see 'Shadow and Substance: Restoring the Literary Output of Robert Pearse Gillies (1789–1858), by the present reporter, in *Romantic Textualities*, 24 (Winter 2021) <<https://doi.org/10.18573/romtext.106>>.

1826: 42 HALL, Mrs A. C., OBSTINACY. The author initials can now be confidently expanded to **Agnes Crombie** (for whom see updated *Notes* to 1819: 59, Section A). This work is listed separately from the original novels associated with the pseudonym Rosalia St. Clair in Hall's 1843 appeal to the Royal Literary Fund (Case 555, item 46), as 'a tale for Youth' published by Longmans. In a letter of 1828 to the Fund, Hall claimed that she had received no profit from the work: 'Calling a short time ago at Messrs Longman & co. to obtain a settlement for a small work published nearly two years ago I had the mortification to hear from Mr. Orme ... that no emolument whatever was likely to be derived from it' (item 2). Previously the terms undertaken with Longmans had been described in a letter of 6 Jan 1826 written on her behalf by George Dyer: 'I have also lying before me an agreement between Messrs Longman and Add Booksellers, and Mrs Hall dated 19 Sept 1825, and signed by both parties, relating to a Tale to be called *Obstinacy*, which waits(?) to be published by Longman and Co and the profits shared between them ... Mrs Hall has also translated a good deal from the French' (Case 223, item 20). This is evidently the only standard work of fiction to have been published under Hall's true name.

1826: 47 [HUDSON, Marianne Spencer], *ALMACK'S A NOVEL*. A different authorship is suggested by a letter of Maria Edgeworth to Miss Ruxton, 8 Apr 1827: 'I know who wrote *Almack's*. Lady de Ros tells me it is by Mrs Purvis, sister to Lady Blessington; this accounts for both the knowledge of high, and habits of low, life which appear in the book' (*Life and Letters of Maria Edgeworth*, ed. Augustus J. C. Hare, 2 vols. (London, 1894), vol. 2, p. 150). In this case, however, gossip would appear to have been misleading. (The accepted author's married name was Mrs Robert Hudson.)

1826: 58 MARTEN, Ambrose, *THE STANLEY TALES, ORIGINAL AND SELECT. CHIEFLY COLLECTED BY THE LATE AMBROSE MARTEN, OF STANLEY PRIORY, TEESDALE*. Previously attributed to Ambrose Martin, though the name is more evidently part of the fiction. Such is noted in a contemporary review in the *Literary Chronicle*, which observes how the framework is 'concocted in humble imitation of the Waverley fashion of ushering in a novel or a story'. The same review also notes that the 'collection of tales is published in monthly parts', each being 'ornamented with a respectable engraving' (21 Oct 1826, p. 661). One possible clue towards the true authorship is found in an obituary of Charles Robert Forrester in the *Gentleman's Magazine*, 187: 545 (May 1850), which in listing his earlier publications notes that 'He also wrote for the "Stanley Tales"' (vol. 187, p. 545). This presumably underlies the statement in the present *ODNB* entry for Forrester that 'In 1826–7 he contributed to the *Stanley Tales*'. Forrester is the recognized author of the nearby novels *Castle Baynard; or, the Days of John* (1824: 35) and *Sir Roland. A Romance of the Twelfth Century* (1827: 30), both written under the pseudonym of Hal Willis. In view of the above information, and the possibility that multiple authorship was involved, it would seem safest for the moment to revise the author line to 'MARTEN, Ambrose [pseud.]', with additions to the *Notes* pointing to Forrester's likely involvement. The *Notes* field should also now observe publication in monthly parts.

1826: 68 [SCARGILL, William Pitt], *TRUTH. A NOVEL BY THE AUTHOR OF NOTHING*. As noted in EN2, NCBEL states not by Scargill, which in turn helped encourage there a questioning of his authorship of two others in an apparent chain, *Elizabeth Evanshaw, the Sequel of Truth* (1827: 61) and *Penelope; or, Love's Labours Lost* (1828: 70: see below). The 'Advertisement' to *Elizabeth Evanshaw*, however, leaves little doubt that it is by the author of *Truth*, and also discusses religious issues in a way which might encourage one to associate both novels with Scargill, an Unitarian minister who later became an adherent of the established church. The attribution by Rolf Loeber and Magda Stouthamer-Loeber of *Blue-Stocking Hall* (1827: 60) and *Tales of My Time* (1829: 74) to Anna Maria Chetwode, rather than to Scargill, now raises the question of whether the above three novels actually represent Scargill's true output at this time. If so, the issue also remains of their relationship to



*Truckleborough Hall* (1827: 62), *Rank and Talent* (1829: 72), and *Tales of a Briefless Barrister* (1829: 73), conventionally attributed to Scargill, and all upmarket novels published by Henry Colburn, for which see entry for 1827: 62 below.

1827: 10 ANON., STORIES OF CHIVALRY AND ROMANCE. Longman Commission Ledger entry for this title (3C, p. 217) has 'Mr Davis, 7 Throgmorton St' written at top right hand corner, perhaps providing a clue to the authorship. No suitable 'Davis' writing at this period has been discovered, however, and the name could feasibly be that of a literary agent or banker.

1827: 13 [ANWYL, Edward Trevor], TALES OF WELSH SOCIETY AND SCENERY. The Bodleian pre-1920 catalogue attributes this to Thomas Richards, Surgeon. Attribution to Richards also in BLC. If this were accepted, then it would have a knock-on effect with regard to *Youth and Manhood of Edward Ellis* (1829: 14), effectively the same work, and open up the possibility that Edward Trevor Anwyl, as found on the title-page of *Reginald Trevor; or, the Welsh Loyalists* (1829: 13), is a pseudonym.

1827: 28 [?CROWE, Eyre Evans or ?PHIPPS, Constantine Henry, Marquis of Normanby], HISTORIETTES, OR TALES OF CONTINENTAL LIFE, BY THE AUTHOR OF "THE ENGLISH IN ITALY." See entry on 1825: 23, above.

1827: 62 [SCARGILL, William Pitt], TRUCKLEBOROUGH HALL; A NOVEL. Notwithstanding recent doubts as to whether this title as well as *Rank and Talent* (1829: 72) and *Tales of a Briefless Barrister* (1829: 73), all upmarket novels published by Henry Colburn, should be unquestioningly treated as by Scargill, the records of the Royal Literary Fund indicate that they are almost certainly his. A letter from Mrs Scargill to C. P. Roney (4 Jan 1837), concerning subscriptions to the posthumous *The Widow's Offering* (London, 1837), gives *Truckleborough Hall* as the first work by the author to be listed in the title-page (RLF, Case 839, item 5). Two cuttings from the *Morning Chronicle* of 1855 included in the file (item 8) also give as among the author's works: *Truckleborough Hall*, *Rank and Talent*, and *Tales of a Briefless Barrister*. No mention is made at any point of *Truth. A Novel by the Author of Nothing* (1826: 68), *Elizabeth Evanshaw, the Sequel of Truth* (1827: 61), and *Penelope; or, Love's Labours Lost* (1828: 70) (see entry for 1826: 68 above; also 1828: 70 below), which are more problematically connected with Scargill.

1828: 1 ANON., DE BEAUVOIR; OR, SECOND LOVE. A letter from George Croly to William Blackwood, 21 Jan 1828, identifies the author as a female acquaintance: 'A lady, the widow of an officer, & a friend of mine, has just published a Novel, *De Beauvoir, or Second Love* which strikes me as *clever*, & of which she has prodigious anxiety to have some notice taken in the more

prominent publications. I should wish to oblige her by some *short* account of two or three pages of Criticisms in your Magazine ... The book is graceful & vigorous, a particular novel without any of the stupidities & affectations of boudoir & drawing room knowledge which have brought the name into disrepute' (NLS, MS 4021, f. 126). Longman Divide Ledger 2D, p. 46, has 'Mrs Foot, 45 Sloane Square' written at top right corner of entry for this title. This in turn might lead possibly to Maria Foote (1797?–1867), the celebrated actress; though, if this is the case, Croly's description of her as a widow was more decorous than accurate. OCLC WorldCat (No. 47870384) interestingly describes *Amatory Proceedings of a Well-Known Sporting Colonel with Miss Foote, and Numerous Ladies of All Descriptions* [London, 1830], part of no. 3 of *Amatory Biography, or Lives of the Seductive Characters of Both Sexes of the Present Day*.

1828: 6 ANON., THE LAIRDS OF FIFE. James Hogg in his story 'Sound Morality' (1829) implies female authorship with a confidence which might indicate personal knowledge concerning this Edinburgh-published work: 'there is another person whom we have long lost sight of, like the greater part of our lady novelists, who introduce characters for the mere purpose of showing them off (*vide* The Laird o' Fife, Rich and Poor, and a thousand others)': see *Contributions to Blackwood's Edinburgh Magazine: Volume 2 1829–1835*, ed. Thomas C. Richardson (Edinburgh, 2012), p. 36. For *Rich and Poor* and its new attribution to Anne Walker, see Section A, 1823: 81, above. As Richardson notes 'both novels use allegorical names for negatively-portrayed characters, such as Nabob, Mammon, the Marquis of Vainhall, the Honourable Laetitia Alicia Aloof, and Captain and Mrs Sham' (p. 367).

1828: 13 ANON., THE CAPTAIN'S LOG BOOK: INCLUDING ANECDOTES OF WELL KNOWN MILITARY CHARACTERS. Tyrrell's Circulating Library Catalogue (1834) gives the author as Capt. Frizelle; but no author of this name has been discovered.

1828: 34 [?CROWE, Eyre Evans or ?PHIPPS, Constantine Henry, Marquis of Normanby], THE ENGLISH IN FRANCE, BY THE AUTHOR OF "THE ENGLISH IN ITALY." See entry on 1825: 23 above.

1828: 38 [?DEALE, ... OR ?LUTTRELL, Henry], LIFE IN THE WEST; OR, THE CURTAIN DRAWN. A NOVEL. The argument for Henry Luttrell's authorship, as found in Wolff, stems from *Craven Derby, or the Lordship by Tenure* (1832), which carries on its title-page 'by the author of Crockford's: or, Life in the West', and is ascribed to Henry Luttrell (as an alternative to '— Deale') in H&L. It is worth considering, however, whether the ascription of *Craven Derby* is itself flawed, as a result of a confusion with *Crockford-House; a Rhapsody in Two Cantos* (London, 1827), which is more positively identifiable as

by Henry Luttrell (1765?–1851). OCLC WorldCat (No. 20312659) and various entries within COPAC all currently attribute *Life in the West* to 'Deale, Mr.'

**1828: 70** [?SCARGILL, William Pitt], PENELOPE: OR, LOVE'S LABOUR LOST. A NOVEL. With regard to the problematical issue of Scargill's authorship of the chain of three novels beginning with *Truth* (1826: 68) is perhaps worth noting that Henry Crabb Robinson evidently had no doubts about this particular title, as well as an apparently impeccable source in the author himself: 'Read today the first volume of Scargill's Penelope—a dull but clever novel. Scargill says it has been praised by Lamb': *Henry Crabb Robinson on Books and Their Writers*, ed. Edith J. Morley (London, 1938), vol. 1, p. 358.

**1829: 17** BEDINGFIELD, Mrs [Mary] Bryan, LONGHOLLOW: A COUNTRY TALE. This author published a vol. of poetry as Mrs Bryan, and there are entries for her as such in Virginia Blain *et al.*, *Feminist Companion to Literature in English* (London, 1990), and in J. R. de J. Jackson, *Romantic Poetry by Women* (Oxford, 1993), though neither say that she later published a novel. Of her life, and relationship with Walter Scott, Sharon Ragaz communicated the following. 'Mary Bryan first wrote to Scott on 10 June 1818 (NLS, MS 3889, ff. 115–17), saying that she would soon be sending him a parcel. She also enclosed an extract of a favourable notice in the *Critical Review* of her *Sonnets and Metrical Tales* (Bristol, 1815). The parcel, containing a printed vol.—probably the book of verse—and a manuscript, she sent on 27 June, with a letter identifying herself as the widow of a Bristol printer, mother of six children, and debt-encumbered. There are eight letters from her in the Walpole Collection of letters to Scott: the final one is dated 25 Sept 1827 (NLS, MS 3905, ff. 7–10). About 1819 she married James Bedingfield (a physician or surgeon—her late husband's doctor and the dedicatee of the 1815 book) and moved to Stowmarket. Her letters to Scott concern her various literary attempts; she sent him various MSS which he apparently responded to with suggestions (though none of his letters to her have been found). Scott evidently advised her to write a domestic tale, and the final letter describes how she eventually did so. She asks if she can send the MS for his perusal, and states that in writing it she "resolved to keep in mind a few general instructions you were then so good as to suggest for that purpose". This must have been *Longhollow*. The Preface to *Longhollow* includes mention of the Waverley novels that echoes comments she makes in a letter of 22 July 1818 (NLS, MS 3889, ff. 155–7). A copy of *Longhollow* is at Abbotsford.' It is worth adding that no mention of this later work is found either in Jonathan Wordsworth's Introduction to the facsimile edn. of *Sonnets and Metrical Tales* (Poole, 1996).

**1829: 31** [CRUMPE, Miss M. G. T.], GERALDINE OF DESMOND, OR IRELAND IN THE REIGN OF ELIZABETH. AN HISTORICAL ROMANCE. Author's name should be correctly rendered as **CRUMPE, Miss Mary Grace Susan** (Loeber C550.)

1829: 33 [GILLIES, Robert Pierce], TALES OF A VOYAGER TO THE ARCTIC OCEAN. SECOND SERIES. For doubts concerning Gillies's authorship of this and related titles, see to 1826: 38 above.

1829: 49 [JONES, George], MARGARET CORYTON. For evidence that the true author is Christian Frederic Wieles, see 1820: 40 above.

APPENDIX F: 1 [ISDELL, Sarah or ?PILKINGTON, Mary], \*FITZHERBERT. A NOVEL. Reference to this novel is possibly made, though under a slightly different name, in an appeal by the Irish author Sarah Isdell to the Royal Literary Fund in a letter of 20 Feb 1810, Case 246, item 1. In this she describes how having come to London, with two novels already to her name, she had unsuccessfully offered her 'Novel of Faulkner' to a number of publishers, ending with 'Mr Crosby' who had offered to publish it only if it could be deferred to the following year. It is not improbable then that the novel might have subsequently passed further down chain of respectability to J. F. Hughes (an ex-associate of Crosby), with whom the publication of *Fitzherbert* in 1810 is associated, nor that in such hands the original title might have been altered to one scandalously matching that of a rumoured secret wife of the Prince of Wales.

1830: 51 [GILLIES, Robert Pierce], RANULPH DE ROHAIS. A ROMANCE OF THE TWELFTH CENTURY. BY THE AUTHOR OF "TALES OF A VOYAGER TO THE ARCTIC OCEAN." For doubts concerning Gillies's authorship of this and related titles, see to 1826: 38 above.

1832: 66 [NORTON, Caroline Elizabeth Sarah; née SHERIDAN], RICHARD OF YORK; OR, "THE WHITE ROSE OF ENGLAND." The attribution to Caroline Norton has been questioned by a correspondent, and now looks doubtful. The source for the attribution is the NSTC record 2N10695, which gives the author of the New York 1835 edn. as 'Norton, Caroline Elizabeth Sarah, Hon. Mrs. George Chapple Norton—afterwards Stirling-Maxwell, Lady ... 1808–1877.' None of the other NSTC records list the 1832 edn. under Norton's name, and the attribution must be regarded as questionable. It is generally understood that between the publication of *The Undying One, and Other Poems* (London, 1830) and 1835, when her 3-vol. *The Wife and Woman's Reward* (1835: 72) appeared, Caroline Norton's work consisted only of poems and short stories published in magazines.

1833: 7 ANON., WALTZBURG: A TALE OF THE SIXTEENTH CENTURY. James Burmester Catalogue, 74 (2009), item 166, describes copy with inscription on two of the endpapers 'With the Author's love', and an inscription on the title-page reading 'by Frances Rose'. Copy reportedly has the Rose family bookplate. See also 1835: 9 below. Further information about the identity of

Frances Rose could lead to full attribution; though, for the moment, the possibility of a family game being involved remains a possibility.

**1833: 78** ZSCHOKKE, [Johann Heinrich Daniel], GOLDENTHAL: A TALE. Lady Maria Callcott (1785–1842) was evidently involved in publishing this work, and in addition to revising the text appears to have paid the printing costs. In a letter of 12 Dec 1833 to the Hon. Caroline Fox she observes: 'I myself have been paying very dear for Goldenthal—nay at nearly twice the above rate' (BL Add. MS 51962). The translator seems likely to have been Marianne Skerrett (1793–1887), who was the niece of T. J. Mathias, and later part of Queen Victoria's household, probably because of her connection, through Callcott, with the Holland House set.

**1834: 35** {H}[AYLEY], {W}[illiam] {T.}, DOUGLAS D'ARCY; SOME PAS-SAGES IN THE LIFE OF AN ADVENTURER. Author surname should be correctly spelled as 'HALEY'. Thanks are due to Marie Léger-St-Jean for pointing this out.

**1835: 9** ANON., PENRUDDOCK, A TALE. BY THE AUTHOR OF 'WALTZBURG.' James Burmester Catalogue, 74 (2009), item 165, describes copy with inscription on the title of vol. 1 to 'Philippa Rose from her affectionate mother', and an erased inscription on the same title reading 'by Frances Rose'. Copy reportedly has the Rose family bookplate. See also **1833: 7** above.

**1835: 46** [GILLIES, Robert Pierce], THURLSTON TALES: BY THE AUTHOR OF "TALES OF A VOYAGER TO THE ARCTIC OCEAN." For doubts concerning Gillies's authorship of this and related titles, see to **1826: 38** above.

#### C: NEW TITLES FOR POTENTIAL INCLUSION

**1800**

[WOOD, Sally Sayward Barrell Keating.]

\*JULIA AND THE ILLUMINATED BARON: A NOVEL FOUNDED ON RECENT FACTS, WHICH HAVE TRANSPIRED IN THE COURSE OF THE LATE REVOLUTION OF MORAL PRINCIPLES IN FRANCE.

London: W. Row, 1800–1.

2 vols. 12mo. 8s (Bento3).

No copy of first edn. located.

*Notes.* Originally published Portsmouth, NH, 1800. Details in entry from 2nd edn. at Indiana University (OCLC WorldCat No. 42940726): not seen. OCLC entry gives author as 'P. Barrell', apparently in error. Format from Bento3.

Further edn: 2nd edn. 1801 (OCLC).

1801

ANON.

THE MORAL LEGACY; OR, SIMPLE NARRATIVES.

London: Printed for William Miller, Old Bond Street, 1801.

xi, 359p. 8vo. 7s boards (CR); 7s (ECB).

CR 2nd ser. 33: 354 (Nov 1801); WSW I: 80.

BL 1578/2364; ECB 395, NSTC M3116 (BI O).

*Notes.* 'Introduction', pp. [v]–xi, signed 'Editor' and dated 'London, April 10, 1801'. This claims that contents derive from narratives collected and bequeathed by a philanthropist friend. The constituent stories (all in the first person) are: 'The Gamester', pp. [1]–35; 'The Passionate Man', 36–50; 'The Envious Woman', 5–67; 'The Vain Man', 68–99; 'The Libertine', 100–22; 'The Prodigal', 123–51; 'The Miser', 152–95; 'The Enthusiast', 196–265; 'The Adulteress', 266–359. Further edn: 2nd edn. 1808 (BL 1507/197).

1801

[?BRYER, Henry] and/or {?W., J.}.

EIGHT HISTORICAL TALES, CURIOUS AND INSTRUCTIVE: I. THE UNFORTUNATE DAMASCENES. II. JETZER. III. ARDEN OF FAVERSHAM. IV. THE GOWRIE CONSPIRACY. V. MASANIELLO. VI. THE CAMPDEN WONDER. VII. THE MYSTERIOUS LETTERS. VIII. IVAN THE THIRD.

London: Printed for J. Johnson, No. 72, St. Paul's Churchyard, by H. Bryer, Bridewell Hospital, Bridge Street, 1801.

viii, 284p, ill., map. 12mo. 4s 6d (CR).

CR 2nd ser. 35: 113 (May 1802); WSW I: 36.

BL 12612.c.2; ECB 82; NSTC T112 (BI E, O).

*Notes.* Dedication 'To that Kind Relative, Who Watched over his Helpless Youth with Paternal Care.' 'Prefatory Invitation', signed 'J. W.', notes: 'A few of these [fabled romances] are offered to your perusal; be persuaded to turn awhile from the artful fictions of the novel-writer to the volume before you' (p. v). List of 'Tales and Authorities', pp. vii–viii. 'The Unfortunate Damascenes', [1]–62; 'Jetzer', 63–84; 'Arden of Faversham', 85–130; 'The Gowrie Conspiracy', 131–58; 'Masaniello', [159]–190; 'The Campden Wonder', 191–225; 'The Mysterious Letters', 226–42; 'Ivan the Third', [243]–284. ECB lists under Bryer (H.), this probably relating to Henry Bryer, the printer, who was associated with a number of historical works at this period, including *A Lilliputian History of England, from the Norman Conquest* (1806). BLC, following signature, gives as '[By J. W.]'

1803

HUNTER, [Rachel].

LETTERS OF MRS. PALMERSTONE TO HER DAUGHTER; INCULCATING MORALITY BY ENTERTAINING NARRATIVES. BY MRS. HUNTER OF NORWICH. IN THREE VOLUMES.

London: Printed by W. Robberds, Norwich; and sold by Longman and Rees, Paternoster-Row, 1803.

I xiii, 232p; II, 222p; 256p. 8vo. 15s boards (CR).

CR 3rd ser. 3: 118 (Jan 1804); ER 3: 258 (Oct 1803).

p.c.; NSTC H3175 (BI BL, O).

*Notes.* Dedication signed Rachel Hunter, Norwich, 1 June 1803. 'Advertisement', similarly signed, refers to her preceding novels, *Letitia; or, the Castle without a Spectre* (1801: 35) and *The History of the Grubthorpe Family* (1802: 32), stating that her intention had been to reserve 'the introduction of her own name' to the present work. 'A Dialogue Between the Author and her Reader, Mr. Not-At-All' (pp. [vii]–xiii). Fourteen tales in all, some of which such as 'Hamet, an Allegorical Tale' (vol. 3, pp. 42–110) are of a considerable length. Ostensibly offering moral instruction from a mother to her daughter, these 'letters' display a range of modes with a fairly complicated layering of narrative voices, placing the work at a level of 'juvenile' literature comparable to Maria Edgeworth's *Moral Tales* (1801: 25) and Jane Taylor's *Display* (1815: 50). This title also features as one of the works 'by the author' on the title-pages of all of her four remaining works of fiction (1804: 26, 1806: 36, 1807: 30, 1811: 46), so inclusion now might be said to complete her *oeuvre* as a novelist.

Further edn: 1810.

1804

HARLEY, George [Davies].

CIRCUMSTANCES RESPECTING THE LATE CHARLES MONTFORD, ESQ. BY GEORGE HARLEY, ESQ.

Liverpool: Printed by J. M'Creery, Houghton-Street, 1804.

I 154; II 124p. 8vo. 5s (ECB).

WSW I: 298.

BL 12614.g.20; ECB 255; NSTC H589.

*Notes.* Dedication 'To the Memory of Charles Montford, This Little Volume, the Feeble Record of his Character, I Give and Dedicate.' Listed under 'Novels' in *British Critic*, 24: 559–60 (Nov 1804), which states 'There can be no doubt, that at least the greater part of these "Circumstance" are imaginary and fictitious' (p. 559). A play, purportedly written by 'my departed friend', begins with new arabic pagination: 'Love in Marriage. A Comedy, in Five Acts.' BLC and ECB treat George Harley as pseudonym. ECB dates Sept 1804.

1804

[LINDAU, Wilhelm Adolf.]

HELIODORA, OR THE GRECIAN MINSTREL. IN THREE VOLUMES. TRANSLATED FROM THE GERMAN OF BARON GÖTHE.

London: (Printed by T. Plummer, Seething-Lane, Tower-Street,) for R. Dutton, 45, Gracechurch-Street, 1804.

I 235p; II 187p; III 211p. 12mo. 12s (ECB); 10s 6d sewed (ER).

ER 4: 498 (July 1804).

BL 12547.a.10; ECB 234; NSTC L1661 (BI C).

*Notes.* Trans. of *Heliadora, oder die Lautenspielerin aus Griechenland* (Meissen, 1799/1800). Half-titles read 'Heliadora, or the Grecian Minstrel'. 1p. unnl. list of 'Books, Published by R. Dutton, (Circulating Library,) No. 45, Gracechurch-Street, London' at ends of vols. 2 and 3. BLC correctly gives 'W. Lindau' as author of original work; it is possible that the association with Goethe in the present instance was aimed at stimulating greater interest. ECB lists under Goethe, as 'Helidora; or, the Genuine [*sic*] minstrel', and dates Apr 1804. Listed under 'Novels and Romances' in Kinnear's main Catalogue as 'from the German of Goethe', and reviewed under 'Novels and Tales' in the *Anti-Jacobin Review*, 18: 357 (Aug 1804).

1805

GOETHE, [Johann Wolfgang von].

HERMAN AND DOROTHEA: A TALE. TRANSLATED FROM THE GERMAN OF GOETHE.

London: Printed for Longman, Hurst, Rees, and Orme, Paternoster-Row, by Mercier and Co. Northumberland-Court, Strand, 1805.

xii, 142p, ill. 12mo.

BL 11521.aaa.8; NSTC G1268.

*Notes.* Prose translation of Goethe's *Hermann und Dorothea*, first published in *Taschenbuch für 1798* (Berlin, 1798). 'Advertisement' to the present work remarks: 'The Public are already acquainted with the Poem of Herman and Dorothea; written by the celebrated Goethe, and translated into blank verse by Mr. Holcroft. It is replete with beauties of every kind: but the extreme simplicity of manners and of incident, which prevails throughout, is a defect in the eye of some English readers; who have not been accustomed to see the common occurrences of life written in the language of the Muses. This consideration occasioned the present translation, in prose, to be undertaken' (pp. iv–v). Thomas Holcroft's verse translation was first published in 1801.

1806

PALMER, Sarah Cornelia.

THE DREAM. BY SARAH CORNELIA PALMER.

London: Printed by E. Thomas, Golden-Lane, Barbican. For J. M'Kenzie, No. 20, Old-Bailey, and sold by W. Harris, High-Street, Shadwell, and the Booksellers in Town and Country, 1806.

iv, 123p. 8vo. 3s (cover).

C 8000.c.230; NSTC P199 (BI O).

*Notes.* Clear fictional narrative within the encompassing frame of a dream. 'Contents' (pp. [iii]–iv) lists main components, but without giving page numbers. Cambridge U.L. copy (not recorded in NSTC) is in original paper covers, with front cover supplying fuller details than the t.p. proper. This reads: 'This



day published, (3s.) *The Dream: or Sketches of Some Remarkable Personages in High Life. ...* London: Printed and Published by J. Mackenzie, Old Bailey; and Sold by Mr. Harris, Bookseller, Shadwell; Mr. Skelton, Southampton; Mr Matthews, Portsmouth; Mr. Woolmer and Mr. Rising, Exeter; Mr. Birdsall, Northampton; Mr. Sutton, Nottingham; and all other Booksellers in Town and Country, 1806.' End cover carries a full-page adv. for 'J. Mackenzie, Bookseller and Publisher', informing 'Friends & Customers, that they may be supplied with Account Books of all Descriptions, Ruled and Plain; Cyphering and Copy Books; Memorandum Books; Bibles, Testaments, and Spellings; Reading Made Easy; Watt's Divine Songs; Thomson's Seasons, and the Death of Abel, very Neat Pocket Editions, Embellished with Elegant Engravings; Gilt and Plain Paper; Black Lead Pencils, and Stationery of all Kinds, on the Most Reasonable Terms.'

1806

{SATCHELL, John.}

THORNTON ABBEY: A SERIES OF LETTERS ON RELIGIOUS SUBJECTS.

London: Printed for J. Burditt Paternoster Row. By J. W. Morris, Dunstable, 1806.

I viii, 241p; II v, 242p; III viii, 255p. 12mo.

WSW I: 120.

BL 1697/5763; NSTC S497 (BI O).

*Notes.* 'Preface', signed 'Andrew Fuller', states that 'The Author of the following work was the late Mr. John Satchell of Kettering' (p. iii). Errata for vols. 1-3, 1p. unnn. at end of vol. 3. A fiction, notwithstanding its sub-title. Collates in sixes. Wolff (item 6164) lists a 2-vol. edn. published in Portsea, n.d., which he speculatively dates as 1815; this has the subtitle 'or, the Persecuted Daughter'. For this later see also OCLC WorldCat No. 22237237.

Futher edn: 2nd edn. 1814 (NSTC); Portsea [1815] (Wolff, see above). NSTC also gives 2nd edn. with 1810 imprint date held at Cambridge U.L.

1810

ANON.

TALES ORIGINAL AND TRANSLATED FROM THE SPANISH. BY A LADY. EMBELLISHED WITH EIGHT ENGRAVINGS ON WOOD.

London: Printed for J. J. Stockdale, No. 41, Pall-Mall, 1810.

391p., ill. 8vo. 12s, Large paper 21s (ER, QR).

ER 16: 509 (Aug 1810); QR 4: 277 (Aug 1810).

BL 12614.g.21; NSTC L126 (BI C).

Frontispiece dated '23rd May, 1810'. Dedication 'to Anna Eliza Chandos, Countess Temple, the Accomplished Heiress, and Worthy Representative of the Royal Magnificent, and Noble House of Chandos', by 'her Ladyship's Unknown, but Most Obedient, and Very Humble Servant, John Joseph Stockdale 31st May, 1810' (p. [1]). An 'Advertisement', dated 'Whitchurch, Hampshire, 1810', notes: 'The

following Tales are the production of a young Lady unknown in the Metropolis, and unused to writing for the public eye' (p. [3]). 'Contents and List of Cuts' follows on p. [5]. 'Philip. A Tale from the Spanish', [9]–63; 'Claudius. A Tale from the Spanish', 64–98; 'Ernest the Rebel. A Tale from the Spanish', 99–117; 'The Welsh Girls', 118–243; 'The Captive's Slave. A Tale from the Spanish', 244–342; 'Doristea's Fortune. A Tale from the Spanish', 343–91. The constituent tales are advertized separately in a 3pp. adv. list at the end of *Fatal Love* (1812, see below), with prices ranging from '1s 6d, or Royal Paper hot-pressed 2s' for *Ernest the Rebel* to '4s, or Royal Paper hot-pressed 7s' for *The Welsh Girls*. The same list also contains the present work in its complete form at 12s. Examination of the BL copy shows no sign of it having been made up from separate items.

1810

LEFANU, [Elizabeth].

THE SISTER; A TALE, IN TWO VOLUMES. BY MRS. H. LEFANU, DAUGHTER OF THE LATE THOMAS SHERIDAN, M.A.

London: Printed for Richards and Co. New Public Library, Cornhill. By J. Hartnell, Albion-Press, Bermondsey-Street, Southwark, 1810.

I 226p; II 228p. 12mo.

BL C.190.aa.15; xNSTC.

*Notes.* Not, as first suspected, a children's book. Listed anonymously under 'Novels and Romances' in Appendix (1814) to Kinnear's Catalogue.

1811

ANON.

WORTHINGHAM-LEASE: A TALE.

London: Printed by W. Lewis, Published by M. Jones, 1811.

151p.

PU 823.W89; xNSTC.

Not seen, but reported by Dan Traister, Rare Books Librarian at the University of Pennsylvania, to be a novel and one that falls within the chronological limits of EN2. Record in OCLC WorldCat (No. 249289612).

1811

[QUILLINAN, Edward.]

NEW CANTERBURY TALES; OR THE GLORIES OF THE GARRISON. BY OLIVER OUTLINE, MAJOR-GENERAL, & C & C.

London: Printed for Henry Colburn, English and Foreign Public Library, Conduit Street, Hanover Square, 1811.

185p. 12mo. 5s (ER, QR).

ER 19: 252 (Nov 1811); QR 6: 563 (Dec 1811).

p.c.; NSTC O619 (BI BL, E, O).

*Notes.* Dedication 'to Job Makepeace, Esq.'. In form of comic dialogues sketching scenes of military life, with brief narrative links, reminiscent in some respects

of Peacock's comic satires. Author identification from Bernard Quaritch Catalogue, 1442 (2020), item 89, which points out that chapter 7 ('The Ball Room Votaries') is a prose version of Quillinan's first book of verse *Ball Room Votaries; or Canterbury and Its Vicinity* (London, 1810). OCLC, NSTC, and COPAC both fail to go beyond the pseudonym. Quillinan's first wife was a daughter of Sir Samuel Egerton Brydges, after whose decease, much later in 1841, he became Wordsworth's son-in-law by marrying Dora. ER and QR both lists under 'Novels'.

## 1812

ST. RAPHAEL, Felix [pseud.?).

FATAL LOVE; OR, LETTERS FROM A VILLAGE. EDITED BY FELIX ST. RAPHAEL.

London: Printed for J. J. Stockdale, 41, Pall Mall, 1812.

401p. 12mo. 8s (*British Critic*).

WSW I: 43.

MRu R54907; xNSTC.

*Notes.* Preface apologetically states that 'if the reader be not interested in its contents, nor pleased with the style, he has only one volume to pay for, to wade through, or to throw down'. According to the *British Critic*, 39: 310 (Mar 1812): 'a terrible and melancholy tale, not however ill told, of love and madness, crosses, disappointment, and vexations innumerable'.

## 1813

ANON.

THE AGE WE LIVE IN: A FRAGMENT. DEDICATED TO EVERY YOUNG LADY OF FASHION.

London: Printed for Lackington, Allen, and Co. Temple of the Muses, Finsbury-Square, 1813.

236p. 12mo. 6s (ER).

ER 22: 246 (Oct 1813); QR 10: 296 (Oct 1813); WSW I: 8.

BL 12614.bbb.1; NSTC L24 (BI C, O).

*Notes.* Preface, signed by editor 'L. L——', notes: 'In giving the following pages to the Public, the Editor complies with the particular injunction of the writer of them. Her sun set at a very early period of her day of youth; and the present volume is the result of some of those hours of confinement that she was obliged to submit to' (p. 3). The *British Critic*, 42: 80 (July 1813) lists under 'Novels', praising 'an elegant and well-written little volume; certainly from the pen of one who knows a great deal of fashionable life'. A journal of an invalid young woman moving in beau monde circles; evidently unconnected with Louisa Sidney Stanhope's *The Age We Live In. A Novel* (1809: 69).

1814

[EGAN, Pierce.]

THE MISTRESS OF ROYALTY; OR, THE LOVES OF FLORIZEL AND PERDITA, PORTRAYED IN THE AMATORY EPISTLES, BETWEEN AN ILLUSTRIOUS PERSONAGE, AND A DISTINGUISHED FEMALE: WITH AN INTERESTING SKETCH OF FLORIZEL AND PERDITA, INCLUDING OTHER CHARACTERS.

London: Printed by and for P. Egan, 29, Great Marlborough Street; and sold by all Booksellers, 1814.

144p. 8vo.

BL C.57.b.51; NSTC E558.

*Notes.* Roman à clef relating affair between Prince Regent and Mary Robinson, in the form of letters between the pair. BL copy has author's inscription dated 'January 25, 1843' and signed 'Pierce Egan'. The handwritten dedication comments: 'With the Author's best respects, to J. Richardson, Esq. If there is any merit attached to this little Book it is from its *singularity*. The Author having, in the capacity of a Printer composed the Types, and worked it off at the Press.' A 'Memorial. Sacred to the Memory of Perdita' appears on pp. 141-4.

1815

WOODHOUSE, Thomas Rhodes.

THE TWO BARONS; OR, ZINDORF CASTLE, A BOHEMIAN ROMANCE.

London: Longman, Hurst, Rees, Orme, and Brown, 1815.

3 vols. 12mo.

CtY In.W8585.815T [not seen]; xNSTC.

*Notes.* An account, apparently for this title, is found in Longman Commission Ledger 2C, p. 291, positioned after an account for Henrietta Rhodes' *Rosalie; or, the Castle of Montalabretti* (1811: 68). The present title bears a strong resemblance to *Vileroy; or, the Horrors of Zindorf Castle* (1842), though this is normally attributed to Elizabeth Caroline Grey.

1818

BOYD, Arabella.

THE FOUNDLING ORPHAN AND HEIRESS: A NOVEL. IN TWO VOLUMES.

Belfast: Printed by F. D. Finlay, 1818.

2 vols.

Linen Hall Library, Belfast BPB1818.15 [not seen]; xNSTC.

*Notes.* Might possibly be a juvenile work, though use of 'Novel' in title and 2-vol. size point to adult fiction.

1819

[JOHNSON, Thomas Burgeland.]

THE MYSTERY OF THE ABBEY; OR, THE WIDOW'S FIRE SIDE.

London: Printed for Sherwood, Neely, and Jones, Paternoſter Row. Published by R. Sutton, Paradise-ſtreet, Liverpool, and to be had of all Booksellers, 1819. 2 vols. in 1.

[not seen]; xNSTC.

*Notes.* Appeared as item 228 in Jarndyce Catalogue, 191 (Winter 2010–11). Copy described as having tipped at rear of vol. a single folded contemporary MS sheet entitled *Widow's Fire Side* and with double-column list of [subscribers?] names. The fuller title is listed amongst 'Works preparing for Publication' in *Blackwood's Edinburgh Magazine*, 5 (May 1819). The novel is attributed to Thomas Burgeland Johnson (c. 1778–1840; *ODNB*), better known as a sporting journalist, in Charles Henry Timperley's *Encyclopedia of Literary and Typographical Anecdote* (London, 1842), p. 5, which also notes that he had worked formerly as a printer in Liverpool. According to Edith Birkhead the abbey in the book is 'haunted' by the proprietors of a distillery, and its horrible spectre turns out to be a harmless idiot. 'Apart from these gibes, there is not a hint of the supernatural in the whole book. It is a *picaresque* novel, written by a sportsman. The title is merely a hoax': *The Tale of Terror* (London, 1921), p. 140. OCLC WorldCat (No. 876437547) records single copy, at ViU (PR4826.J535.M9.1819.v1/2).

1819

WALL, D.

TWENTY YEARS CONFINEMENT, OR, THE TWO CASIMIRS. BY D. WALL, ESQ, CORRESPONDENT TO SEVERAL LITERARY SOCIETIES.

London: Published By J. Tallis, 7, Warwick Sque., n.d. [1819].

544p, ill. 8vo.

Hathi (NjP); NSTC 012972677 (BI BL).

*Notes.* Engraved t.p. only, from which title, headed by the words 'Founded on Facts', is taken. Purportedly based on Hungarian history, with suitably informative footnotes, but narrative written in fictional style. Originally published in 23 numbers; collates in fours. James Burmester List, 62 (2023), item 140, describes seven engraved plates additional to present engraved frontispiece.

1823

ANON.

THE LEGEND OF MOILENA; OR, THE PRIEST OF ASHINROE.

London: Geo. Corvie & Co.; Dublin, John Cumming, 1823.

1 vol. 8vo.

[not seen]; xNSTC.

*Notes.* Information above courtesy of Rolf Loeber, now confirmed in Loeber Anon.129. Summers (p. 384) lists 'Legend of Moleiria [*sic*], The. A Tale. Minerva-Press, Newman. [1812]'; but this is not in Blakey.

Further edn: London, A. K. Newman, 1828 (OCLC). National Library of Ireland's catalogue description of a Newman '1823' edn. (Ir.82379.13) possibly contains a misprint for 1828.

1825

ANON.

DE COURCY: A TALE.

Isle of Wight: Printed for the Author, by J. Hall, Newport, and sold by Baynes and Son, 23 Paternoster Row; and Hall and Plumbly, Newport, 1825.

397p.

New York University Library [not seen]; xNSTC.

*Notes.* Evidently a rare of Isle of Wight imprint, which nevertheless has the external makings of full-length work of fiction.

1826

[DARLEY, George.]

THE LABOURS OF IDLENESS; OR, SEVEN NIGHTS' ENTERTAINMENTS. BY GUY PENSEVAL.

London: Printed for John Taylor. Waterloo-Place, Pall-Mall, 1826.

330p. 8vo. 9s 6d (ECB).

O 26.238; ECB 441; NSTC 2P10662 (BI C, E, BL, O; NA DLC, MH).

*Notes.* 'Epistle Dedicatory to the Reader', pp. [3]–15, end-signed Guy Penseval, Brooklands, January 1st, 1826. ECB dates Mar 1826. Consists of seven quite varied tales, mostly dealing with love, and interspersed with a few poems. James Burmester Catalogue, 78 (2010), item 91, describes a hybrid copy, incorporating this work and Robert Dyer's *The Story of a Wanderer* (see 1826: 33), under the mantle title of *The New Sketch Book, by G. Crayon, jun.* (London, 1829). The catalogue description speculates that Darley, struggling for income, reissued the work in an attempt to revive sales, but felt that it would fare better with the circulating libraries if presented in a new dress and in 2 vols. NSTC 2P10663, however, describes as 'an unauthorised issue'.

1827

[?YU CHIAO LI]; REMUSAT, [Jean Pierre Abel] (*trans.*).

IU-KIAO-LI: OR, THE TWO FAIR COUSINS. A CHINESE NOVEL FROM THE FRENCH VERSION OF M. ABEL-REMUSAT. IN TWO VOLUMES.

London: Hunt and Clarke, Covent-Garden, 1827.

I xxxv, 259p; II 290p. 12mo. 14s (ECB).

O 27.261; ECB 303; NSTC 2Y2340 (BI BL, C, E; NA DLC).

*Notes.* Trans. of *Iu-kiao-li, ou les deux cousines, roman chinois traduit par M. Abel-Remusat* (Paris, 1826). Inscription in Chinese characters between half-titles and t.p. in each vol. 'Advertisement', pp. [vii]–viii; 'French Translator's Preface', pp. [ix]–xxv. Footnote to the latter states: 'Some commencing observations on

the nature and tendency of the modern novel or romance, and on the productions of Sir Walter Scott in particular, are omitted as possessing little which has not been frequently repeated by English writers' (ixn). 'Note' (unn.) states that 'A copy of *Iu-Kiao-Li* has for nearly two hundred years formed a part of the very rich collection of Oriental works in the King's Library at Paris', and asserts the authenticity of the text. Running headlines read: 'JU-KIAO-LI: OR, THE TWO COUSINS'. Explanatory footnotes passim in the main text. 'Supplementary Notes, supplied by J. H. Pickford, Esq., Member of the Asiatic Society of Paris' at end of each vol. No definitive information about an originating Chinese author has been discovered. ECB dates May 1827.

Further edn: 1830 as *The Two Fair Cousins; a Chinese Novel* (OCLC).

1829

ANON.

THREE WEEKS IN THE DOWNS, OR CONJUGAL FIDELITY REWARDED: EXEMPLIFIED IN THE NARRATIVE OF HELEN AND EDMUND. A TALE FOUNDED ON FACT. BY AN OFFICER'S WIDOW. London: Published by John Bennett, Three-Tun Passage, Ivy-Lane, Paternoster-Row; and W. Bennett, Russell-Street, Plymouth, 1829.

663p, ill. 8vo.

O Vet.A6.e.2132; xNSTC.

*Notes.* Additional engraved t.p., also dated 1829, and bearing the imprint of John Bennett alone. Introductory address (3 pp. unn.) in which the authoress acknowledges indebtedness 'to some valuable *Periodicals*, as well as to a recent and excellent work entitled the *Night Watch*' (for the latter, see 1828: 11). 'Contents' (4 pp. unn.) also precede main narrative, which itself commences on p. [3]. Engraved frontispiece, plus six other plates interleaved in text, all save one (undated) bearing the date 1829. Evidently published first in numbers. Collates in fours.

Further edn: 1834 (NSTC 2D18353).

1829

[SHEPHERD, William.]

CLOUDS AND SUNSHINE.

London: Printed for Samuel Maunder, 10, Newgate Street, n.d. [1829].

x, 324p. 12mo. 8s 6d (ECB).

O 29.196; ECB 122; NSTC 2S18889 (BI BL, C, Dt, E).

*Notes.* Correctly attributable to William Shepherd, Rector of Margaret Roding (Essex), and wrongly in NSTC to William Shepherd (1768–1847), Unitarian Minister. The Revd Shepherd in question was author of *Liturgical Considerations* (London, 1824), and almost certainly a co-author with George Wilkins of *Body and Soul* and *The Village Pastor*: see respectively 1822: 81 and 1825: 88, in Section B above. Preface states of the author's intentions: 'His simple object is to convey instruction in a pleasing manner, and maintain fairly and charitably that Doc-

trine which is accordant to the Gospel of Jesus Christ and to the Established Church, which he firmly and conscientiously believes founded on that rock of ages' (p. ix). The constituent tales are: 'The Gipsy Girl', [3]-40; 'Religious Offices', [43]-95; 'Enthusiasm', [99]-148; 'Romanism', [151]-197; 'Rashness', [201]-250; 'De Lawrence', [253]-312. 'Appendix', [317]-324 is purely theological in content.

D: TITLES PREVIOUSLY NOT LOCATED FOR WHICH HOLDING  
LIBRARIES HAVE SUBSEQUENTLY BEEN DISCOVERED

**1801: 41**

KING, Sophia [afterwards FORTNUM].

THE VICTIM OF FRIENDSHIP; A GERMAN ROMANCE. BY SOPHIA KING, AUTHOR OF TRIFLES FROM HELICON; WALDORF, OR THE DANGERS OF PHILOSOPHY; AND CORDELIA, A ROMANCE OF REAL LIFE.

London: Printed for R. Dutton, 10, Birchin-Lane, Cornhill, 1801.

I, vi, ii, 190p; II 216p. 12mo. 7s boards (CR).

CR 2nd ser. 32: 232 (June 1801); WSW I: 355.

NNS Ham F7438 V4; xNSTC.

*Notes.* Sophia King was a sister of Charlotte Dacre, with whom she published *Trifles of Helicon* (London, 1798), a collection of verse (see Jackson, p. 95).

**1802: 8** [The existing entry should be replaced with the following, and repositioned chronologically, as a result of the discovery of the original 1801 edn. as below.]

ANON.

PARENTAL TURPITUDE; OR, THE MYSTERIES OF ABRUZZO, BY THE AUTHOR OF THE CHILD OF DOUBT, &C. IN TWO VOLUMES.

London: Printed by and for R. Cantwell, 1801.

2 vols.

PU PR39991.A7.C435.1801 [not seen]; ECB 432; xNSTC.

*Notes.* Republished 1802 as *The Mysteries of Abruzzo*, this edn. forming the basis of the entry in EN<sub>2</sub> (1802: 8). 'Advertisement' there indicates female authorship. *Eliza Beaumont and Harriet Osborne; or, the Child of Doubt* (London, 1789) is by Indiana Brooks, but apart from the similarity of the sub-title no evidence has been discovered about the authorship of this title.

Further edn: 2nd edn. 1802 (Corvey), CME 3-628-48177-5.

**1802: 23**

DUCRAY-DUMINIL, [François-Guillaume].

VICTOR; OR, THE CHILD OF THE FOREST. IN FOUR VOLUMES. FROM THE FRENCH OF M. DUCRAY-DUMINIL.



London: Printed at the Minerva-Press, for Lane and Newman, Leadenhall-Street, 1802.

I ???p; II 287p; III 318p; IV 360p. 12mo. 16s boards (CR).

CR 2nd ser. 38, 115–16 (May 1803).

BL RB 23.a.23492 [not seen]; xNSTC.

*Notes.* Trans. of *Victor, ou l'enfant de la forêt* (Paris, 1797). Details from Google Books, based on BL copy; vol. 1 not found there.

1802: 25

FIÉVÉE, [Joseph].

FREDERIC; TRANSLATED FROM THE FRENCH OF M. FIÉVÉE, AUTHOR OF SUZETTE'S DOWRY, &C. &C.

London: Printed by E. Rider, Little-Britain, for Wynne and Scholey, No. 45, and James Wallis, No. 46, Pater-Noster Row, 1802.

I viii, 218p; II 275p; III 250p. 12s boards (CR).

CR 2nd ser. 36: 357 (Nov 1802).

NNS Ham F4688 F6; xNSTC.

*Notes.* Trans. of *Frédéric* (Paris, 1799). Bento3 gives Wallis as publisher, and prices at 10s 6d. MR n.s. 34: 531–2 (App [Apr/May 1801]) gives full review of an edn. published in London by De Bouffe, apparently in French (though an extract quoted is in English).

1803: 49

MONTJO[I]E, F[é]lix L[ouis] C[hristophe].

MOUNT PAUSILYPP0; OR, A MANUSCRIPT FOUND AT THE TOMB OF VIRGIL. TRANSLATED FROM THE FRENCH OF F. L. C. MONTJOYE, AUTHOR OF THE HISTORY OF THE FOUR SPANIARDS. IN FIVE VOLUMES.

London: Printed for H. D. Symonds, Paternoster-Row, by Bye and Law, St. John's-Square, Clerkenwell, 1803.

I v, 288p; II 323p; III 243p; IV 252p; V 311p. 12mo. 20s (ECB).

ER 3: 506 (Jan 1804).

Corvey; ECB 393; xNSTC.

*Notes.* Trans. of *Manuscrit trouvé au mont Pausilype* (Paris, 1802). ECB dates Oct 1803. ECB spells as Pausillyppo, ER as Pausilyppo, and Bento3 as Pausilippo.

1803: 58

PIGAULT-LEBRUN, [Charles-Antoine].

MONSIEUR BOTTE. A ROMANCE. BY PIGAULT-LEBRUN. AUTHOR OF MY UNCLE THOMAS, THE BARONS OF FELSHEIM, &C. &C.

London: Printed at the Minerva Press, for William Lane, Leadenhall-Street, 1803.

I v, 258; II 307; III 262p. 12mo. 12s boards (CR).

CR 3rd ser. 3: 237–8 (Oct 1804); WSW I: 366.

NNS Ham P6282 M5; ECB 335; xNSTC.

Notes. Trans. of *Monsieur Botte* (Paris, 1802). The 4-vol. 1803 edn. listed by NSTC (P1729) is in French.

1805: 15

[FELDBORG, Andersen Andreas.]

MENTAL RECREATIONS. FOUR DANISH AND GERMAN TALES. BY THE AUTHOR OF TOUR IN ZEALAND.

London: Printed for C. and R. Baldwin ... and J. Harris, 1805.

158p. 8vo. 2s 6d (ECB).

CR 3rd ser. 6: 326 (Nov 1805); WSW I: 74.

University of Alberta, PT 8127.F32.A6.E5.1805 [not seen]; ECB 381; xNSTC.

Notes. ECB, unlike CR, lists publisher as Dutton, and gives format as 12mo. CR recommends as a 'fire-screen'. Described in OCLC WordCat No. 6579925. OCLC also lists copy at Bibliotheek Universiteit van Amsterdam. *A Tour in Zealand, in the Year 1802*, 'By a Native of Denmark' (London, 1804) is generally accredited to Andreas Andersen Feldborg. For the issue of Feldborg's identity and possible output in fiction, see **Addendum 1** to this Update concerning 'Charles Sedley'.

For HERMANN AND EMILIA (1805: 43), see under Section A.

1806: 32

GENLIS, [Stéphanie-Félicité, Comtesse de].

THE IMPERTINENT WIFE: A MORAL TALE: CONTAINING ALSO, THE FAIR PENITENT, DALIDOR & MULCE, AND LOVERS WITHOUT LOVE. FROM THE FRENCH OF MADAME GENLIS.

London: Printed at the Minerva Press for Lane, Newman, and Co., 1806.

223p. 12mo. 3s 6d (ECB, ER).

ER 8: 479 (July 1806).

Georgia State University [not seen]; ECB 225.

Notes. Trans. of *L'Épouse impertinente* (Paris, 1804). In Blakey, but copy not seen. Fuller title (given above) follows ER. OCLC WorldCat (No. 45320233). OCLC also lists copy at Huntington Library (CSmH).

1808: 23

BARNBY, Mrs.

THE AMERICAN SAVAGE; OR, ORAB AND PHOEBE. BY MRS BARNBY.

London: Printed for the Author; and sold by G. Robinson, 25 Paternoster-Row, 1808.

2 vols., ill. 12mo. 9s (ECB, ER).

ER 15: 529 (Jan 1810); WSW I: 141.

Dickinson College Library, 823.B259a [not seen]; ECB 40; xNSTC.

*Notes.* ECB dates Sept 1808. Summers gives Maidstone as place of publication. OCLC WorldCat No. 55896585 lists two holding libraries.

1809: 51

MORRINGTON, ISABELLA.

FASHION'S FOOL; OR THE COTTAGE OF MERLIN VALE. A NOVEL FOUNDED ON FACTS: INTERSPERSED WITH PIECES OF POETRY. BY THE LATE ISABELLA MORRINGTON.

London: Printed by Seale & Bates, and sold by Sherwood, Neely, and Jones, 20 Paternoster Row, and may be had of every Bookseller in the Kingdom, 1809.

I viii, 180p; II 163p. 12mo. 10s (ER, QR).

ER 14: 519 (July 1809); QR 1: 461 (May 1809).

NNS Ham M8745 F2 [not seen]; xNSTC.

*Notes.* Copy at Bibliotheque de l'Université Laval, Quebec, also listed in OCLC WorldCat (No. 77286473). A correspondent from Australia also describes a private copy which appears to have come from Cary & Burrows's Circulating Library (numbered 549). The fuller title and completed author name described above from the OCLC record matches the records of circulating libraries given for this item in DBF (1809A050). Listed by Henderson as being in National Library of Wales, but not found there. ER gives sub-title as 'A History Founded on Facts'; QR as 'A Rational, Moral, Sentimental, Literary, and Entertaining History, founded on Facts'.

1810: 56

HOUGHTON, Mary.

THE MYSTERIES OF THE FOREST: A NOVEL. BY MISS MARY HOUGHTON.

London: Printed and Published by T. Gillet, 1810.

3 vols. 12mo. 18s (ER, QR).

ER 16: 509 (Aug 1810); QR 4: 277 (Aug 1810); WSW I: 329.

University of Alberta, PR 4806.H83.M99 [not seen]; ECB 284; xNSTC.

Further edn: 2nd edn. 1822 (Corvey; NSTC 2H32140), CME 3-628-47750-6. This edn. by A. K. Newman & Co. (sub-titled 'A Romance') has printer's marks and colophons in each vol. of J. Gillet, Crown-Court, Fleet-Street, London, indicating a remainder issue.

1812: 5

ANON.

FRIENDS AND LOVERS. A NOVEL. INTERSPERSED WITH OCCASIONAL VERSE.

London: Printed for C. Chapple, 1812.

3 vols. 15s (ER, QR).

ER 19: 511 (Feb 1812); QR 7: 231 (Mar 1812).

Rice University, Fondren Library [not seen].

*Notes.* OCLC WorldCat (No. 12257155).

1812: 17

MONTRIOU, A. J.

WILLIAM AND AZUBAH; OR, THE ALPINE RECESS, A NOVEL.

Grantham: Printed for the Author, by R. Storr: and sold, in London, by B. and R. Crosby, 1812.

I ii, 163p; II 155p. 12mo. 8s (ECB).

Thomas Fisher Rare Book Library, Toronto, B-12 07298 [not seen]; ECB 638; xNSTC.

*Notes.* Author name from University of Toronto Libraries online Catalogue, where unclear whether on titles or not. J. A. L. Montriou was the author of *Elements of Astronomy* (Grantham, [1804]), as well as a variety of other educational books stemming from the 1780s: the present writer may possibly be his son.

1813: 37

JOHNSON, Mrs D[avid].

THE BROTHERS IN HIGH LIFE; OR, THE NORTH OF IRELAND. A NOVEL, IN THREE VOLUMES. BY MRS D. JOHNSON.

London: Printed for G. Kearsley, No. 46, Fleet Street, 1813.

I 184p; II 179p; III 186p. 12mo.

WSW I: 346.

Reading University Library [not seen]; xNSTC.

*Notes.* 1820 edn. (CtY-BR In.J631.813Bb) adds following in imprint: 'and sold by J. Jones, 4, St. Michael's Alley, Cornhill, and 24, Blackman Street, Southwark'. Title there also states 'A ROMANCE'. Pagination above taken from that edn. on basis of probability of its representing a reissue.

Further edn: 1820 (see note above).

1814: 21

[FOSCOLO, Niccolo Ugo.]

THE LETTERS OF ORTIS TO LORENZO: TAKEN FROM THE ORIGINAL MANUSCRIPTS, PUBLISHED AT MILAN IN 1802. TRANSLATED FROM THE ITALIAN.

London: Printed for Henry Colburn, 1814.

iv, 233p, ill. 12mo. 8s 6d (ECB, ER, QR).

ER 23: 255 (Apr 1814); QR 11: 255 (Apr 1814).

C S740.d.81.5 [not seen]; ECB 342; xNSTC.

*Notes.* Trans. of *Ultime Lettere di Jacopo Ortis* (Milan, 1802). 'Preface, by the Translator' signed F. B. and dated London, 1 Jan 1814. Frontispiece portrait bears legend: 'Published Jany. 1 1814 by Henry Colburn. Conduit Street'. An Italian language version ('Londra, 1811') was reviewed in QR 8: 438–45 (Dec 1812).

Further edn: 2nd edn. 1818 (BL 12.410.ccc.29; NSTC 2O5322).

**1815: 21** [The existing entry should be replaced with the following, and renumbered, as a result of the discovery in the National Library of Ireland of the original 1814 Cork edn., complete with subscription list.]

{DESPOURRINS, M.}

THE NEVILLE FAMILY; AN INTERESTING TALE, FOUNDED ON FACTS. BY A LADY. IN THREE VOLUMES.

Cork: Printed for the Author, by W. West & Co. Nelson-Place, 1814.

I xii, iv, 250p; II 220p; III 188p. 12mo. 13s 6d (QR).

QR 13: 531 (July 1815).

D DixCork1814; xNSTC.

*Notes.* Dedication ‘to the Right Honorable Lady Kinsale’, signed ‘M. Despourrins’. ‘Subscribers’ Names’ (c. 325 names, mostly from Kinsale and County Cork), vol. 1, pp. [i]–xii. Collates in sixes. Details from QR almost certainly relate to the London 1815 edn. (see below).

Further edn: London 1815 (Corvey—probably a reissue with cancel t.p. and lacking the subscription list), CME 3-628-48190-2).

**1816: 7** [The existing entry should be replaced with the following, and repositioned, as a result of the discovery of the original 1808 edn. as below.]

ANON.

HENRY FREEMANTLE. A NOVEL. IN TWO VOLUMES.

London: Printed for Longman, Hurst, Rees and Orme ... [et al.]; and J. Lansdown, Bristol, 1808.

I 192p; II 249p. 12mo.

University of Leeds, Brotherton Collection, Gen HEN [not seen]; xNSTC.

*Notes.* Reissued as *Malvern Hills; or, History of Henry Freemantle*, with imprint ‘Printed for Thomas Mason, Russell-Street; and sold by A. K. Newman & Co. Leadenhall-Street; and Simpkin & Marshall, Stationers’ Court, 1816’: MH-H 19463.31.125; NSTC 2F15501 (BI O). Half-titles there read: ‘Malvern Hills. A Novel’, while running titles read: ‘Henry Freemantle’. Pagination above temporarily taken from that edn. on basis of probability of a reissue.

**1819: 13**

ANON.

THE METROPOLIS. A NOVEL, BY THE AUTHOR OF LITTLE HYDROGEN, OR THE DEVIL ON TWO STICKS IN LONDON. IN THREE VOLUMES.

London: Printed for J. J. Stockdale, 41, Pall Mall, 1819.

I iv, 267p; II 273p; III 260p. 12mo.

IU 823.M56 [Hathi]; xNSTC.

*Notes.* Introduction presents the (female) narrator’s account. A different work from Eaton Stannard Barrett’s *The Metropolis* (1811: 18), though attributed to Barrett in some catalogues, along with *Little Hydrogen; or, the Devil on Two Sticks in London* (London, 1817), a political satire after the manner of Le Sage.

The latter, comprising just over 200 pp. and illustrated with coloured cartoons, was considered too formulaic for inclusion in EN<sub>2</sub>; however in its conclusion the character of Hydrogen looks forward to wider-embracing work ‘under the title of THE METROPOLIS. I scarcely need say that it will be a *Fashionable Novel*’ (p. 205). Both works touch on similar subjects, such as Caroline Lamb and her *Glenarvon* (1816: 40). Eaton Stannard Barrett’s death in Glamorgan (Wales) in 1820, and his previous use of *The Metropolis* as a main title, makes any connection unlikely. Also wrongly attributed to Andrew Carmichael, the author of *The Metropolis* (1805), a satire in verse on Dublin, an error reflected in OCLC World Cat (No. 23271029). ECB 383 lists 8th edn., 1819, 24s. Further edns: 2nd edn. (NSTC 2M26045); 8th edn. 1819 (NSTC).

**1824: 44**

GREEN, William Child.

THE WOODLAND FAMILY; OR, THE SONS OF ERROR, AND DAUGHTERS OF SIMPLICITY. BY WILLIAM CHILD GREEN.

London: Printed and published by Joseph Emans, No. 91 Waterloo Road, 1824. lii, 557p, ill. 8vo.

Manchester, Deansgate Library (Special Collections); xNSTC.

*Notes.* Engraved t.p. gives title as ‘The Woodland Family; or the Sons of Error and Daughters of Simplicity. A Domestic Tale’. Author’s Preface dated 30 July 1823. Every third gathering of four numbered at foot of page alongside signature from No. 1 to No. 23, indicating an issue in parts. Eight engraved plates (one missing in present copy), including Frontispiece.

Further edn: 1826 (MH 18488.8.10; NSTC 2G20225). This Harvard copy has the imprint of ‘J. M’Gowan and Son Great Windmill Street, Haymarket’.

**APPENDIX F: 3**

[COOPER, Maria Susanna.]

THE WIFE; OR, CAROLINE HERBERT. BY THE LATE AUTHOR OF THE “EXEMPLARY MOTHER.”

London: Printed for Becket and Porter, Pall-Mall; by W. Bulmer, and Co. Cleveland-Row, 1813.

2 vols. 8vo. 10s (ECB).

WSW I: 218.

Chawton House Library; ECB 98; xNSTC.

*Notes.* Previous details from Hardy (item 326). Now part of the Chawton House Library, and full text is given as part of the Library’s Novels-On-Line service <<https://chawton.org/novels/wife/>>. An epistolary novel, reportedly offering a revision of the same author’s *Letters between Emilia and Harriet* (London, 1762)—which itself had been previously revised as *The Daughter: or the History of Miss Emilia Royston, and Miss Harriet Ayres; in a Series of Letters* (see 1775:

20). The suspicion, when the text was unseen, that *The Wife* might possibly be a work directed at children proves to have been unfounded; but a chronologically distant root source, and a possibly complicated textual history, raise possible new difficulties over its suitability for inclusion in the main listings.

#### APPENDIX F: 5

MATHEWS, Eliza Kirkham.

THE PHANTOM; OR, MYSTERIES OF THE CASTLE. A TALE OF OTHER TIMES. BY THE LATE MRS. MATHEWS, OF THE THEATRES ROYAL, YORK AND HULL.

London: Printed for Baldwin, Cradock, and Joy Paternoster-Row; and I. Wilson, Hull, 1825.

iv, 248p, ill. 12mo. 4s.

BL RB23.a.20672; xNSTC.

*Notes.* End colophon of William Rawson, Printer, Hull (also verso of title-page). Price from list of 'New Publications' by A. K. Newman at end of vol. 2 of Alexander Campbell, *Perkin Warbeck; or, the Court of James the Fourth of Scotland* (1830: 36). Another copy reported by James Burmeister (who also supplied the BL copy in 1992). According to Burmeister this represents a 1-vol. reissue of a gothic novel first published in 2 vols. (but continuously paginated) in Hull in about 1798, utilizing the original Hull-printed sheets and adding a new title-page and preface. Eliza Kirkham Mathews (née Strong) was the first wife of Charles Mathews the famous comedian; they married in 1797 and shortly afterwards joined Tate Wilkinson's York circuit, which included Hull. Evidently printed while she was there, the original Hull edn. is unrecorded (at least under this name), and appears not to have survived. The BL catalogue attributes the work to Mathews's second wife Anne Jackson Mathews; another copy at the Huntington Library also contains a misleading note regarding authorship. The BL copy includes a woodcut plate, absent in both the Huntington copy and that reported by Burmeister, and which may have been inserted from another source. Discovery of this 1825 edn. introduces a number of issues about the ultimate positioning of this title, as to whether it is placed speculatively in the late 1790s or as part of the 1825 listing as a reissue with an uncertain back history.

#### E: NEW INFORMATION RELATING TO EXISTING TITLE ENTRIES

1800: 36 GENLIS, [Stéphanie-Félicité], [Comtesse] de, THE RIVAL MOTHERS, OR CALUMNY. French source title given as 'Paris 1800'. However the original imprint reads: 'Berlin: Chez F. T. de La Garde; et à Paris, chez Barba, libraire, Palais du Tribunal, Galerie de Bois, no. 225'. Therefore the correct designation would appear to be 'Berlin and Paris'.

1801: 60 SICKELMORE, Richard, RAYMOND, A NOVEL. Hathi (based on Princeton University Library copy) contains 'List of Subscribers', vol. 1, pp. [vii]–xii. None was found in the Corvey copy used for EN<sub>2</sub>, and DBF does not include details of this list. 135 subscribers, amongst whom 48 are females, subscribing for 140 copies. Headed by 'His Royal Highness the PRINCE of WALES', the list includes a high proportion of aristocrats, including the Duchess of Beaufort, Duke of Marlborough, and Lord Holland. 'Mrs Fitzherbert', placed fairly high up the alphabetical ordering, beneath Lady Henry Fitzroy and Hon. Miss Flower, may possibly refer to the Prince's companion/wife.

1802: 8 ANON., \*THE MYSTERIES OF ABRUZZO, BY THE AUTHOR OF THE CHILD OF DOUBT, &C. Title as conjectured derives from Corvey 2nd edn. 1802. Catalogue (1808) of Richards's Circulating Library nevertheless lists 'Parental Turpitude, or the Mysteries of Abruzzo'. This is matched by ECB 432, which has: 'Parental turpitude; or the Mysteries of Abruzzo. 12mo, 3s, Trepas, Aug. 1801.' This apparently represents the 1st edn. and original title of the work, as now located as at University of Pennsylvania (see Section D).

1803: 11 ANON., NOTHING NEW, A NOVEL; IN WHICH IS DRAWN CHARACTERISTIC SKETCHES FROM MODERN AND FASHIONABLE LIFE. OCLC WorldCat (No. 52903117) describes the following: *Nothing New! Or, Louisa, the Orphan of Lennox Abbey: A Novel* (London, J. Barfield, 3 vols., 1803). It should be noted that 1803: 11, with its different sub-title, bears the printer's mark of J. Barfield. There is a strong likelihood that these two represent variant issues of the same novel as published in 1803. This in turn reinforces the view that *Louisa; or, the Orphan of Lennox Abbey* (1807: 1) is a reissue, in which case ideally it should not have been given a separate entry.

1803: 67(a) and (b) STÆL-HOLSTEIN, [Anne Louise Germaine] de, DELPHINE: A NOVEL. French source text in each case given as 'Geneva, 1802' [as published by Paschoud]. However, as is noted in John Robertshaw Catalogue, 137 (2015), item 121, there is evidence that a Paris edn. with the date 'an xi, 1803', was actually the first. 'On 5th May 1802 Madame de Staël agreed a contract with Maradan to publish "Delphine"—before the appearance of the Paschoud edition. It is not known exactly when the Paschoud edition went on sale, but it is clear it was an unauthorised edition. Schazmann 30 and the Bibliothèque Nationale exhibition catalogue "Madame de Staël et l'Europe" (1966) p. 55 both state that the Maradan edition is the first. Lonchamp's bibliography (1949) pp. 30–3 gives priority to the Geneva edition—he gives various reasons one of which is the lack of an errata in the Maradan edition, but he has failed to notice that at the end of vol. 6 there is a page of errata.' In view of the above, it might seem more reasonable to describe the title as 'Trans. of *Delphine* (Paris, 1803)'—though, at least until fuller investigation, there must remain a possibility that either or both of these edns. were involved.



**1804: 27** [IRELAND, Samuel William Henry], \*BRUNO; OR, THE SEPULCHRAL SUMMONS. Serious doubt is cast on the existence of this work by Jeffrey Kahan, in 'The Search for W. H. Ireland's *Bruno*', *European Romantic Review*, 24:1 (2013), 3–22 <<https://doi.org/10.1080/10509585.2013.747803>>. Kahan notes the description of such a title as 'a novel of terror' in Montague Summers's *The Gothic Quest* (London, [1938]), p. 346, followed by similar mentions by Maurice Lévy (Toulouse, 1968) and Devendra Varma (Washington, 1972), as well as the putative synopsis by Frank (item 200). However no evidence has been found as to an actual copy owned by these critics, or one to which they might have had access. As Kahan also observes, *Bruno* is absent as a work by Ireland on title-pages prior to the 2nd edn. (London, 1834) of his *The Abbess*; and the work is listed as a 3-vol. work only as late as the 1839 *London Catalogue of Books*. He also points to the existence of a short story by Ireland titled 'Legend of Bruno', elements of which might possibly belong the period 1799–1805. Kahan offers a number of conjectural explanations, amongst which bibliographical deception is a common thread. As a consequence it would seem safer to remove this item from the main chronological listings, possibly placing it in Appendix F instead.

**1804: 31** LAFONTAINE, August [Heinrich Julius], \*BARON DE FLEMING; OR, THE RAGE OF NOBILITY. FROM THE GERMAN OF AUGUSTUS LA FONTAINE. It is likely from the similarity of titles that this was translated from the French translation: *Le Baron de Fleming, ou la manie des titres* (Paris, 1803).

**1804: 44** MALARME, Charlotte de Bournon; GOOCH, [Elizabeth Sarah] Villa-Real (*trans.*). CAN WE DOUBT IT? OR, THE GENUINE HISTORY OF TWO FAMILIES OF NORWICH. BY CHARLOTTE BOURNON-MALARME, MEMBER OF THE ACADEMY OF ARCADES OF ROME. TRANSLATED FROM THE FRENCH, BY MRS. VILLA-REAL GOOCH. The French original of this novel is *Peut-on s'en douter? ou, histoire véritable de deux familles de Norwich* (Paris, 1802).

**1806: 35** HARVEY, Jane, THE CASTLE OF TYNEMOUTH. A TALE. 2nd edn., Newcastle-upon-Tyne, 1830, contains a 'List of Subscribers', the text of which can be viewed at <[https://chawtonhouse.org/\\_www/wp-content/uploads/2012/06/The-Castle-of-Tynemouth.-A-Tale.pdf](https://chawtonhouse.org/_www/wp-content/uploads/2012/06/The-Castle-of-Tynemouth.-A-Tale.pdf)>.

**1807: 1** ANON., \*LOUISA; OR, THE ORPHAN OF LENOX ABBEY. See **1803: 11** above for further evidence that this represents a reissue (and if so should not have been given a full entry).

1807: 3 ANON., \*MARGARETTA; OR THE INTRICACIES OF THE HEART. An account for this novel (under the heading 'Margaretta') is given in Longman Commission Ledger 1C, p. 42, with an intake of 300 copies itemized on 10 Aug 1807. This confirms Longmans' involvement in the work, of which several American imprints survive, though a copy with a British imprint still remains elusive.

1807: 15 COTTIN, [Sophie Rištaud]; MEEKE, [Elizabeth] (*trans.*), ELIZABETH; OR, THE EXILES OF SIBERIA. A TALE, FOUNDED ON FACTS. ALTERED FROM THE FRENCH OF MADAME DE COTTIN. The EN2 entry is based on the Minerva Press edn., located at Yale University, at that point considered to represent the first published translation. Advertisements in the *Morning Chronicle* on 23 Jan 1807 and *The Star* on 18 Feb 1807 point to a possibly earlier 1-vol. edn. issued by Oddy & Co., W. Oddy, and Appleyards. These adverts are apparently matched by the entry in OCLC WorldCat (No. 12265756), itself based on the copy at Indiana University (PQ2211.C53.E613.1807). The Indiana catalogue describes this as: *Elizabeth, or, the Exiles of Siberia: A Tale Founded upon Facts from the French of Mad. Cottin*, London: Printed for Appleyard [and 2 others], 1807, 254p. This evidently matches the copy at Glasgow University Library (Sp.Coll.Z6-1.22), with title reading *Elizabeth; or the Exiles of Siberia, a Tale, Founded upon Facts. From the French of Mad. Cottin*; and with imprint 'London: Printed for Appleyard, Wimpole Street; Oddy and Co. 27, Oxford Street; and W. Oddy, 108, Newgate Street, 1807'. Printer's mark on title-page reads: 'Burton, Printer, 82, Fetter Lane'. 'The Author's Preface' (3pp. unn.), followed by 'Translator's Address' (1p. unn.); main text 254p (12mo in sixes). Leaf advertising 'Books Just Published and Sold by Oddy and Co.' at end. Evidently a different translation from 1807: 15; and, if discovered in time, would have warranted full entry as 1807: 15(b). Furthermore an additional translator, either for this or one of several other contemporary edns., can now be claimed in Agnes Crombie Hall (for whom, see updated *Notes* to Section A, 1819: 59). According to the introduction (4 pp. unn.) to an 1874 Jedburgh edn. of her short tale *The Autobiography of a Scottish Borderer*, published under the name of Mrs Hall: 'She translated several works from the Continental languages, one of them being the tale, once a favourite "The Exiles of Siberia"—from the French of Madame Cottin.' Initially published in *Fraser's Magazine*, 8: 396–412 (Oct 1833), Hall's own original story had been first issued as a single item as *A Tale; or Autobiography of a Scottish Borderer* (Jedburgh, 1834). Though the small print used here makes this definable as a shorter tale, the page length (40 pp.) would have probably precluded entry as a full item in EN3. Like the possible extra translation, it nevertheless adds usefully to the now enlarged corpus of fiction relating to Agnes Crombie Hall.

1808: 39 COTTIN, [Sophie Ristaud], CLARA; A NOVEL. Described in entry as 'Trans. of *Claire d'Albe* (Paris, 1799)'. Imprint of private copy of the French original under that title reads: 'A Paris, Chez Maradan, Libraire, rue Pavée-André-des-Arcs, no 16 An VII.' Author accreditation there reads 'Par La C.\*\*\*'

1808: 63 HURSTONE, J. P., THE PICCADILLY AMBULATOR; OR, OLD Q: CONTAINING MEMOIRS OF THE PRIVATE LIFE OF THAT EVER-GREEN VOTARY OF VENUS! THROUGHOUT WHICH ARE INTERSPERSED ANECDOTES OF THE MOST NOTED FASHIONABLES, HIS CONTEMPORARIES. Title at foot of folding coloured illustration reads 'A View taken from the **Green** [not 'Grand'] Park'. (Verified from private copy.)

1810: 67 PLUNKETT, [Elizabeth] [née GUNNING], DANGERS THROUGH LIFE: OR, THE VICTIM OF SEDUCTION. A NOVEL. A footnote to the 'Literary Retrospection' introducing Sarah Green's *Romance Readers and Romance Writers* (1810: 46) reads: 'Vide "DANGERS THROUGH LIFE," PUBLISHED BY MRS. PLUNKETT, *as original*. This novel is a translation of "LES MALHEURS DE L'INCONSTANCE."' This refers to Claude-Joseph Dorat's *Les Malheurs de l'inconstance* (Amsterdam and Paris, 1772), first translated into English by Elizabeth Griffith as *The Fatal Effects of Inconstancy* (see 1774: 25). Compare the suspicion of the *Critical Review*: 'In looking over several of these letters, we are struck with almost a *conviction* that they are a translation, or at least a very strict imitation from the French' (3rd ser. 19: 377–83 (Apr 1810), p. 379). Examination of the plots of Plunkett's work and the above French original suggests a number of parallels, though the characters' names have become English, and there are apparently some embellishments in plotting. Had it constituted only a subsequent translation, *Dangers through Life* would not have merited inclusion as an individual entry. As things stand, pending contrary information, it is perhaps more appropriately considered as a looser reworking or 'imitation'.

1812: 56 SOANE, George, \*KNIGHT DAEMON AND ROBBER CHIEF. It has been suggested that this title might relate to Soane's 'The Stranger Knight' as serialized in 8 parts (as 'an original Romance') in the *Theatrical Inquisitor*, 1812–14. See James D. Jenkins (ed.), *The Stranger Knight, with the Bond of Blood* (Richmond, VA, 2012). Until the discovery of an actual copy, the existence the *Knight Daemon* in book form must be questionable.

1814: 16 CULLEN, Margaret, MORNTON A NOVEL. The Ricky Carter Collection Donation, Special Collections and Archives, Cardiff University Library, includes a copy bearing 'Second Edition' on the title-page, and with imprint date of 1815. In other respects, the imprint details are the same as on the 1st edn., as is also the case with the colophon. This edn. presumably fills in the gap between the 1st edn. and the 3rd edn. of 1829 noted in EN2.

**1814: 59** WARD, Catherine G[eorge], THE SON AND THE NEPHEW; OR, MORE SECRETS THAN ONE. Another edn. was published by T. Mason, 1817. This is evidently a reissue from old sheets of the original 3-vol. novel published by Sherwood, Neely, and Jones, with similar pagination and bearing the same colophon of 'Molineux, 4, Bolt Court, Fleet Street' (see <<https://archive.org/details/sonnephewormoreso1ward/>>). Unlike the original edn. the replacement title-page however does not refer to the Dedication to Mrs Boehme, though the Dedication itself does follow.

**1815: 54** [WILLIAMS, William], THE JOURNAL OF LLEWELLIN PENROSE, A SEAMAN. Longmans' letter to Orton Smith dated 4 Feb 1814 (see also **1808: 18**, Section A, above) indicates that the firm was keen at this point to procure this work via the Revd John Eagles, the son of the author's old benefactor in Bristol, Thomas Eagles, though having previously declined it: 'Some years back we had offered to us a MS entitled "Penrose", which was in the possession of the late Mr Eagles of Bristol. We then declined it. We understand that it is now in the hands of his son, & that he is disposed to part with it. If you are at all acquainted with the present Mr Eagles, we shall feel particularly obliged if you would inquire respecting it, & on what terms he would part with it. We should wish to see the MS before we determine finally respecting [it]' (Letter Book 1, 98, no. 131). It was presumably at much the same time as this that John Murray—the eventual publisher—was bargaining for it, with Walter Scott reportedly reading and approving the MS (the 'Caledonian Mercury Press, Edinburgh' colophon of the printed work may be revealing in this respect). This letter, as seen here more fully, also encourages the view that Orton Smith lived in Bristol, and at least associated with clergymen, if not being actually being one himself. The EN2 entry should have probably mentioned the presence of a diagrammatic illustration facing p. 131 of vol. 2 (as in private copy).

**1816: 7** ANON., \*MALVERN HILLS; OR, HISTORY OF HENRY FREEMANTLE. A NOVEL. SECOND EDITION. Additions in hand at end of Marshall's Catalogue include 'Henry Freemantle 2v 1808'. This would seem to corroborate Block's suggestion of an earlier publication under this title c. 1810. 'Henry Freemantle' also appears as such in the main catalogues of Newman, Godwin and Bettison. For the newly discovered original edn. of *Henry Freemantle* (1808) see **Section D** above.

**1816: 37** JOHNSTON, Mary, THE LAIRDS OF GLENFERN; OR, HIGHLANDERS OF THE NINETEENTH CENTURY. A TALE. NLS copy (Vts.54.h.31–32) had the joint imprint: London: Printed at the Minerva Press for A. K. Newman and Co: Edinburgh: John Anderson'. John Anderson's name is missing in the Corvey copy used for EN2 entry, whose t.p. and colophons match that of a routine Minerva Press title. One possibility is the work was actually initiated in Edinburgh, and then sold on to Newman & Co.; another

that Anderson was acting as an agent for Minerva publications. If the latter it seems not to have been a regular association.

1817: 3 ANON., HARDENBRASS AND HAVERILL; OR, THE SECRET OF THE CASTLE, A NOVEL. The presence of an entry for this title in Longman Commission Ledger 2C, p. 23, accounting for 500 copies, would seem to point to at least a share by that firm in the publication. All secondary sources seen, however, reinforce the Sherwood, Neely, & Jones imprint described in the existing entry.

1818: 47 [PASCOE, Charlotte Champion, and WILLYAMS, Jane Louisa], COQUETRY. The existing *Notes* field states: 'National Library of Scotland MS 322, f. 285v (19 Jan 1818) shows Walter Scott recommending the work to Robert Cadell (Constable's partner), having read it in MS, and suggesting "Trevanion" would be a better title'. Though not intended, this might give the impression that Scott was writing to Cadell. In fact Cadell's letter was to Constable: 'I have called on Mr Scott he spoke of a Novel written by a Lady which he thinks might do—she names it Coquetry—but he and I agreed that was nonsense—he thinks Trevanion would be better' NLS MS, f. 286v). It is likely that Scott in fact suggested 'Trevelyan' (a name in the novel itself), with Cadell mishearing. It is also apparent from the end-result that Mrs Pascoe prevailed in her original choice.

1820: 34 HOGG, James, WINTER EVENING TALES. Ian Duncan in his Introduction to the Stirling / South Carolina edn. of this work (Edinburgh, 2002), p. xx, gives the sub-title of the German trans. of 1822 as *Winter-Abend-Erzählungen*. He also states that it was ascribed to 'Sir James Hogg', had a Preface by Sophie Man, and was published first in Berlin in 1822, then again in Vienna in 1826.

1820: 37 HUIISH, Robert, FATHERLESS ROSA; OR, THE DANGERS OF THE FEMALE LIFE. Bernard Quaritch Catalogue, 1433 (Autumn 2018), item 29, describes copy with a note on the front pastedown recording the purchase of the 22 parts for 11s and binding 2s.

1821: 26 [CAREY, David], A LEGEND OF ARGYLE; OR 'TIS A HUNDRED YEARS SINCE. Add at beginning of *Notes* field: "Advertisement" (2 pp. unn.) concerning anonymity and authenticity.'

1821: 65 SIDNEY, Philip Francis, THE RULING PASSION, A COMIC STORY, OF THE SIXTEENTH CENTURY. Further information about this title has arisen through a letter addressed to 'Allison & Sidney' in the Longman Letter Books. Dated 30 Dec 1820, this reads: 'We wish you had sent us a copy of Ruling Passion. If we are not mistaken it is a translation either from the French or Italian. We have no objection to publish the work for you on the

usual terms we do such matters—to account for the books we may sell at the Trade Sale price & charge a commission of 10 P Cent on the sales, you paying all the expenses of Advertising, freight, &c. // Have you not been too sanguine of its sale having printed 2000 copies?’ (I, 101, no. 70). It is likely that Allison & Sidney are ‘the Proprietors of the Hull Packet [a weekly newspaper]’, for whom the novel was printed. Mention of the work being a translation also helps explain the presumably facetious ‘revived, revised, and edited’ incorporated in the fuller title. OCLC WorldCat (No. 8634631) identifies this work as based on *La Fuerza de la sangre* of Miguel de Cervantes Saavedra, which itself had been translated into English as *The Prevalence of Blood* (London, 1729), and again, more recently, as *The Force of Blood, a Novel* (London, 1800). No copy of this work with Longmans included in the imprint has been discovered, though it is possible that the firm helped in the remaindering of what is almost certainly correctly perceived to be an over-large impression.

1822: 76 TROTTER, Robert, LOWRAN CASTLE, OR THE WILD BOAR OF CURRIDOO: WITH OTHER TALES, ILLUSTRATIVE OF THE SUPERSTITIONS, MANNERS, AND CUSTOMS OF GALLOWAY. The BL copy at RB.23.b.12566, containing ‘Subscribers’ Names’, pp. [159]–168, lists 273 subscribers, amongst whom just 14 are females, with 288 copies in all subscribed. Alphabetical listing arranges gentry and those in professional class (military, medical, clergy) above often long lists under the title ‘Messrs’. It includes place names throughout, with main concentration in SW Scotland, but with significant input from NW England, and other towns in England. Noticeably also included are ‘Robert Gillespie, Esq. of New York’ and ‘James Simpson, Geneva, New York’. A family connection (possibly the author’s father) is suggested by ‘John Trotter, Esq. surgeon, Worsley Mills, two copies’. The copy at E NG.1177.f.4, which formed the EN2 entry, ended at p. 157, and so evidently lacked the subscription list.

1823: 38 [GLEIG, George Robert], THE STRANGER’S GRAVE. Richard Beaton Catalogue, 42 (2006) records Allen, 1846 reprint, 144 pp., titled ‘The Stranger’s Grave, or the Maiden’s Doom. By H. Villiers, Esq. A Tale of Illicit Love, Founded Upon Facts’. This matches the (mistaken) attribution in some catalogues to Henry Villiers. Similar accreditation found in 1845 edn., published by Geo. Peirce, 310 Strand, now available online in Google Books.

1824: 9 ANON., JAMES FORBES; A TALE, FOUNDED ON FACTS. Bernard Quaritch Catalogue, 1442 (2020), item 51, describes the dedicatee, ‘Mrs Mackinnon, of Portswood House, in the County of Southampton, and of Hyde Park Place, London’ as a friend of Anna-Maria and Jane Porter. (Transcription of Dedication details above from private copy.)

**1824: 31** DURAS, [Claire Louise Rose Bonne, Duchesse de], OURIKA. Entries a) and b) in the Bibliography describe different translation with 1824 imprints published by, respectively, James Cawthorn and Longman & Co. James Burmeister Catalogue, 71 (2008), item 125, describes another edn. published with same year London imprint of J. Robins, 12mo, 100pp, this copy bearing the distinctive ownership inscription on title of George Cruikshank, 1824. A similar imprint is listed in OCLC WorldCat (No. 612813008). If discovered in time, this might have warranted full entry as 1824: 31(c).

**1824: 74** [PEERS, John], THE CONFESSIONS OF A GAMESTER. James Burmeister Catalogue, 34 (1997), item 65, describes a copy with a 2-pp. auto-graph letter signed by Peers, and so confirming the NSTC/Bodleian attribution. 'Dated from Lambeth, 26 April, 1828, and addressed to "My dear Sir", the letter refers to a pending decision of the Court of Aldermen on the conduct of the Chaplain of the prison in Whitecross Street, central London, and begs "acceptance of a little work which I published some time since—the subject of it died in the neighbourhood of Thorn Arch".' The Burmeister entry goes on to conclude, from this and its contents, that the book 'appears to be a genuine autobiography rather than a fictional narrative'. The absence of any materials in the supplementary fields for this title in DBF also argues against its belonging to the mainstream fiction scene. As a result, in addition to deleting the question mark over authorship, there appears to be a case for removing the whole work from the main chronological entries.

**1825: 26** DE RENZY, {S.} Sparow, LIFE, LOVE, AND POLITICS; OR THE ADVENTURES OF A NOVICE. A TALE. James Burmeister Catalogue, 65 (2006), item 108, describes copy with list of subscribers, accounting for 30 copies; with the Earl and Countess of Cavan, and Sir Hussey and Lady Vivian, prominent among the subscribers. BL copy (N.300) rechecked, and lacks this list. One additional feature, previously not noted, is the colophon of Thomas Baker, Printer, Southampton, in both vols.

**1825: 38** [HÄRING, Georg Wilhelm Heinrich]; [DE QUINCEY, Thomas (*trans.*)], WALLADMOR. Advertised as to be published 'in a few days' in the *Morning Chronicle*, 21 Oct 1824; then advertised as published (first full advert) in the same paper, 18 Dec 1824. These sightings, while indicating perhaps some delay in publication, would seem to modify the statement in the existing *Notes* that the work 'almost certainly appeared early in 1825'. Subsequent sightings show the *Morning Chronicle* of 4 Oct 1824 anticipating publication 'on the 15th instant'; this being matched by adverts stating 'On the 15th October will be published' in *The Star* on 2 and 9 Oct 1824. An advert in the *Edinburgh Evening Chronicle* of 8 Jan 1825 stating 'This day published' suggests that the release in Scotland came later.

**1825: 50** [LAUDER, Sir Thomas Dick], LOCHANDHU A TALE OF THE EIGHTEENTH CENTURY. John Robertshaw Catalogue, 122 (2011), item 109, describes 1828 French trans. published by Charles Gosselin, claiming in its titles to be ‘Traduction de l’anglais sur la seconde édition, par A.-J.-B. Defauconpret’. No subsequent British edn. has been discovered, prior to a ‘second edition’ published in Elgin in 1877, so this is possibly part of a ploy designed to give a sense of runaway popularity in Britain. The ascription of the work at the same time to ‘Sir Edward Maccauley’ also suggests a lack of scrupulosity, not unfitting for Gosselin, who also mass-produced translations of the Waverley novels directly under Scott’s name, accompanied by a plethora of engraved illustrations and maps.

**1825: 87** [WESTMACOTT, Charles Molloy], FITZALLEYNE OF BERKELEY. A ROMANCE OF THE PRESENT TIMES. Jarndyce Catalogue, 177 (Spring 2010), item 668, describes a copy with two later newspaper cuttings and a contemporary MS note reading: ‘This relates to the family scandal of the notorious Earl Fitzhardinge, his brothers the Berkeleys, and the whole disreputable lot’.

**1826: 56** [MÄMPEL, Johann C.], THE ADVENTURES OF A YOUNG RIFLEMAN, IN THE FRENCH AND ENGLISH ARMIES, DURING THE WAR IN SPAIN AND PORTUGAL, FROM 1806 TO 1816. WRITTEN BY HIMSELF. John Robertshaw Catalogue, 144 (2018), item 110, which led to personal purchase of this copy, states that ‘The preface is by Goethe’. On this basis the *Notes* field should include after ‘Trans.’ details the following sentence: ‘Preface by the Editor’ supposedly by Goethe. The title should also begin with ‘THE’, and the correct pagination for preliminaries is ‘vi’ not ‘iv’.

**1827: 44** [JOHNSTONE, Christian Isobel], ELIZABETH DE BRUCE. Ian Duncan, in his *Scott’s Shadow: The Novel in Romantic Edinburgh* (Princeton and Oxford, 2007), p. 346, n. 9, points to a German version ‘nach Walter Scott’ (3 vols., Stuttgart, 1827). As he notes, this matches the earlier attribution of the Johnstone’s *Clan-Albin* to Scott, as already noted in EN2 (1815: 32).

**1827: 48** [LAUDER, Sir Thomas Dick], THE WOLFE OF BADENOCH; A HISTORICAL ROMANCE OF THE FOURTEENTH CENTURY. John Robertshaw Catalogue, 122 (2011), item 108, describes 1828 French trans. (*Le Loup de Badenoch*) published by Charles Gosselin, claiming in its title to be ‘Traduit de l’anglais sur la troisième-édition, par A.-J.-B. Defauconpret’, though only a 2nd in-period British edn. has been discovered (see also 1825: 50 above). It also wrongly gives the author as ‘Sir Edward Maccauley’. In the original EN2 entry the pagination of vol. 1 should read ‘I vii, 299’, and it is worth adding to the *Notes* field: ‘“Preliminary Notice” stating that the novel “was advertised in June 1825, at which time it was ready for the press” [v].’



1828: 23 [BRISTOW, Amelia], EMMA DE LISSAU; A NARRATIVE OF STRIKING VICISSITUDES, AND PECULIAR TRIALS; WITH EXPLANATORY NOTES, ILLUSTRATIVE OF THE MANNERS AND CUSTOMS OF THE JEWS. 2nd edn., London, 1829 (private copy) contains extended 'List of Subscribers' (10 pp. unnn.), with extra details alongside some names (384 copies subscribed).

1828: 57 MANZONI, Alessandro; [SWAN, Charles (*trans.*)], THE BETROTHED LOVERS; A MILANESE TALE OF THE XVIIITH. CENTURY. Entry in Bibliography describes BL copy with Pisa imprint of Nicolo Capurro, 1828; but notes also that ECB lists Rivington as publisher, adding that this indicates a circulation in Britain (providing justification for inclusion of a non-British Irish imprint). Jarndyce Catalogue, 180 (Winter 2008–9), item 258, describes a copy with London imprint, 'Printed for C. and J. Rivington', more fully establishing that this first British edn. (evidently a joint production with the Italian publisher) was also issued fully in Britain. Furthermore, item 65 in Bernard Quaritch Catalogue, 1442 (2020) in describing copy with the Italian imprint adds that the translator Charles Swan had it printed in Pisa while staying there, the title being subsequently issued by Rivington in June 1828. The Quaritch copy also reportedly contains a terminal advertisement leaf in vol. 1 for works published by C. & J. Rivington.

**Appendix F: 4** DARLING, P[eter] M[iddleton], PATERNAL LOVE; OR, THE REWARD OF FRIENDSHIP. This title is listed in the *Monthly Review*, 76: 102 (Jan 1815). The format is given as 12mo (no pagination given), and the price at 6s sewed, the imprint being Gale & Co. 1814. The short notice reads: 'The heroine of this tale is a young lady of Norway, attired in a gypsey straw-bonnet, who refreshes herself after sultry days by taking evening walks along "the winding shores of the *Atlantic* ocean." No peculiarities of climate, language, or manners, are regarded, and the most common rules of grammar are repeatedly violated, in this defective performance.' This new evidence strengthens the claim for this work to be included in the main listings, though some uncertainty about its length and whether or not a juvenile audience is targeted remain.

1830: 40 [COOPER, James Fenimore], THE WATER WITCH; OR, THE SKIMMER OF THE SEAS. A TALE. James Burmester draws attention to the fact that the proper 1st edn. of this novel, preceding both the London and Philadelphia edns., was the English-language version printed in Dresden, 1830 (published before 18 Sept). This however does not override the present entry, owing to the policy of prioritizing first British edns. in the Bibliography. There was also a Berlin 1830 edn. (as *Die Wassernixe*), which accounts for the present 'German trans., 1830' component. The same situation apparently applied to the English edn. of Cooper's *The Borderers* (1829: 27), printed in Florence, likewise reflecting Cooper's practice of having his manuscripts set by local printers

while abroad. The text of the Dresden edn. of the *Water Witch*, together with a commentary, can be viewed at <<http://external.oneonta.edu/cooper/texts/dresden.html>>.

#### ADDENDUM I: CHARLES SEDLEY

*Jacqueline Belanger and Peter Garside*

‘Charles Sedley [pseud.?’] is credited with the authorship of six titles in vol. 2 of the *English Novel, 1770–1829*. Four of these bore the name of Charles Sedley on the title-page: *The Barouche Driver and His Wife: A Tale for Haut Ton* (1807: 57); *The Infidel Mother; or, Three Winters in London* (1807: 58); *The Faro Table; or, the Gambling Mothers* (1808: 97); and *A Winter in Dublin: A Descriptive Tale* (1808: 98). A fifth title (evidently the last in the series), *Asmodeus; or, the Devil in London* (1808: 96), effectively identifies Sedley through title-page attribution to ‘the Author of “The Faro Table,” “A Winter in Dublin,” &c. &c. &c.’; while a sixth (and probably the first), *The Mask of Fashion; A Plain Tale* (1807: 59), though sometimes given to Thomas Skinner Surr, is mentioned as a work of Sedley’s on the titles of *The Winter in Dublin* and *The Infidel Mother*.

All six titles were published by James Fletcher Hughes, then tilting his output away from lurid Lewisian Gothic ‘horror’ novels towards a peculiarly acerbic kind of topical ‘scandal’ fiction: see Peter Garside, ‘J. F. Hughes and the Publication of Popular Fiction, 1803–1810’, *The Library*, 6th ser. 9:3 (Sept 1987), 240–58 <<https://doi.org/10.1093/library/s6-IX.3.240>>. All six ‘Sedley’ titles featured a dated preface or dedication, indicative of a fashionably mobile person: *The Mask of Fashion*, London, Nov 1806; *The Infidel Mother*, London, Mar 1807; *The Barouche Driver and His Wife*, Brighton Cliffs, 19 July 1807; *A Winter in Dublin*, Ramsgate, 17 Oct 1807; *Asmodeus*, London, Apr 1808. Two are dedicated to aristocratic figures: *The Mask of Fashion* to the Duchess of St Albans; and *The Barouche Driver* to the Earl and Countess of Jersey. As a whole, a strong sense of a palpable originating author is given in the preliminaries (the BL copy of the *Barouche Driver* actually has an inscription ‘From the Author’ on the half-title to vol. 1). When assailed on the score of slander in *A Winter in Dublin*, J. F. Hughes (according to a ‘Postscript’ [*sic*] by him in *The Faro Table*) denied the existence of any real author named Sedley: ‘I informed him that Charles Sedley was a fictitious person’ (vol. 2, p. 182). Hughes’s own presence tends to be increasingly invasive in the later titles.

Who then might Sedley have been? Though a number of modern catalogues list it without indicating pseudonymity, the name most probably derives from the Restoration rake, Sir Charles Sedley (1639–1701), with several OCLC WorldCat entries anachronistically attributing to him authorship of these novels! Sedley was also commonly used as a name for licentious characters in contemporary fiction. For instance, Frances Burney’s Sir Sedley Clarendel in *Camilla* (1785: 4), or

Isaac D'Israeli's Sedley in *Vaurien* (1797: 37), whose 'life was a system of refined Epicurism' (vol. 2, p. 58). Research carried out during the preparation of DBF, especially by Jacqueline Belanger, brought us tantalizingly close to identifying a true author, though in the final count the sheer complexities of the evidence discovered has made it necessary to withdraw from positive identification. The remainder of this report concentrates on three possible contenders for the dubious credit of authorship.

*i) John Battersby Elrington*

The name of John Battersby Elrington features on the title-pages of two works of fiction in the early 1800s, each time as translator. The first of these is Nikolai Mikhailovich Karamzin's *Russian Tales* (1803: 38), the second is Christoph Martin Wieland's *Confessions in Elysium* (1804: 71). On the surface of things, these two foreign works (both probably translated from German) look unlikely sources. Rather surprisingly, however, each contains prefatory material reminiscent in some respects of the Sedley preliminaries. In *Russian Tales* an unpaginated address 'To My Friends', signed 'J. B. E., Borough Oct 10, 1803', figures the translator as 'but a Gentleman in Prison, laboring for Bread. It is a trifle ... without merit; ... a mere essay in Famine'. Another such statement, 'To the World', also contains just a hint (albeit metaphorically) of the voluptuary mode that was to become one of Sedley's trademarks: 'I have attempted to dress a Foreign Beauty in an English Costume; and, while the simplicity of Nature, and the sensibilities of the heart, are objects of admiration, I have every thing to hope—nothing to apprehend.'

*Confessions in Elysium*, for its part, includes a dedication 'to His Royal Highness Prince William Frederick of Gloucester [*sic*]', signed 'I. B. Elrington, London, March 1st, 1804'. It also contains its own address 'To the World', where again one senses an inclination towards voluptuary language, as well as a penchant for extended ellipses, suggestive of either breathless wonder and/or unmentionable material; this last address is signed 'I. B. E., London, March 1st 1804'. In this instance, such intimations are fully realized, in a species of erotic description that may or may not derive from Wieland: 'She [an "amorous Priestess"] half reclined upon a sofa magnificently embroidered ... and richly spangled with pearls and variegated precious stones ... There was an easy negligence in her dress' (vol. 2, p. 155). It is also worth noting the similarity between Elrington's full name and that of 'John Battersby', the named author of *Tell-Tale Sophas: An Eclectic Fable* (1814: 12), which is filled with similar descriptions along with the more domestic scandal materials associated with Sedley. Perhaps significantly the printer of *Tell-Tale Sophas* is D. N. Shury, J. F. Hughes's most commonly used printer (there is a possibility of a later issue of sheets which had fallen victim of Hughes's financial collapse in 1809/10).

A series of strong intimations that Elrington was the concealed author of the 'Sedley' titles have been discovered in *The Satirist, or, Monthly Meteor*, a periodical (founded in 1807) deeply involved in the scandals surrounding the

Prince and Princess of Wales, and the Duke of York, c. 1807–9. In a series of review articles attacking Sedley with all-out vigour, this magazine all but spelled out what in completed form is surely meant to be Elrington. For instance, in its review of *The Infidel Mother*: ‘the cloven foot of E——n stares the reader full in the face throughout this Infidel Mother: which, to conclude, is one of the most disgusting farragoes of absurdity ever put together’ (vol. 1, Nov 1807, p. 185). Likewise, apropos *Asmodeus*: ‘When we contemplate the present piteous condition of the wretched Charles Sedley, *alias* E——n, we cannot repress that species of compassion which a humane judge would feel at the sight of a criminal, whom he had sentenced, expiring on the rack’ (vol. 2, June 1808, p. 438). In other articles, *The Satirist* uncovered what it took to be the same authorship of two works dealing more directly with the topical royal scandals (see under Section B, 1807: 19 above). Lastly, in alluding to a civil action for damages in which its publisher was the defendant, *The Satirist* at the onset of a feature titled ‘The Satirist and Pickpockets’ spelled out the name in full: ‘The SATIRIST having excited the wrath of Messrs. Finnerty, Hague, Ellrington, *alias* Charles Sedley, Esquire, Cobbett, and the whole fraternity of pickpockets ...’ (vol. 4, Jan 1809, p. 1).

Edward Pope has subsequently written to say that in his archival research he has found evidence of the real existence of John Battersby Elrington. A person of that name was in debtor’s prison (Fleet and Kings Bench) from 23 Jan to 22 Aug 1811, as well as being in a list of debtors in Newgate Prison June 1813. Also, there are two baptisms of children of a John Battersby Elrington in Jamaica in 1792 and 1793, mother’s name Isabella Parker. Finally, evidence has been discovered of the birth of a John Battersby Elrington in Dublin on 6 Feb 1765.

In view of this new information, the case for a qualified attribution of the Sedley titles to Elrington, along possibly with *Tell-Tale Sophas* (1814: 12) by ‘John Battersby’, becomes more compelling.

ii) *Andreas Andersen Feldborg (1782–1838)*

This Danish writer would make the most unlikely of candidates, were it not for a bibliographical mystery surrounding the English translation of Karamzin’s *Tales*. As described under Section B, 1803: 38 above, the 1804 reissue of this work lacks any mention of Elrington in the title or preliminaries, while the latter strongly suggest the very different persona of a Danish translator (while at the same time in procedure strangely paralleling the Elrington preliminaries). This time the dedication (dated ‘London, 5th Nov. 1803’ and signed ‘The Translator’) is to the Danish Ambassador. The ‘Translator’s Preface’ then alludes to previous work on Karamzin’s *Travels from Moscow, through Prussia, Germany, Switzerland, France, and England* (London, 1803), for the accomplishment of which he expresses gratitude to ‘her royal Highness the Duchess of York’ (p. v). Correspondence in the Murray archives also points to the translation of both Karamzin’s *Tales* and *Travels* by the same Dane, who, even without this kind of support, seems a more likely translator of foreign literature than Elrington.

One noticeable typographical feature of the main sheets, which are identical in both issues, is the use of a succession of a dots, in the form of extended ellipses, to indicate pauses, etc.

According the *Dansk Biografisk Lexicon* (Copenhagen, 1887–1905), Feldborg (who is described as a 'literary vagabond') came to England in 1802, wrote on the English naval victory over the Danes, translated materials, and returned to Denmark in 1810. There is also evidence that he dabbled at least once more in fiction. For evidence indicating that *Mental Recreations. Four Danish and German Tales*, apparently written as by 'Andreas Anderson', was his work, see Section D, 1805: 15. Feldborg's departure from Britain near the end of the decade also matches evidence within another of his productions, *A Dane's Excursions in Britain* (London, 1809), written under the half-pseudonym of J. A. Andersen. In this the publisher explains the abrupt ending as follows, in an end statement dated 25 Aug 1809: 'Here end the "Excursions" of the Dane.—Mr. Andersen, the Author of a Tour in Zealand, the Translator of the Great and Good Danes, Norwegians, and Holsteinians, and the writer of the present volumes, has suspended his task, and made, as the Publisher must think, an excursion from Britain!' (vol. 2, p. 121) Though the samplings are small, one cannot help noticing an air of amazement in statements concerning Feldborg, as if a kind of rather outrageous person was involved.

One possibility from the above is that Elrington (and so Sedley) was yet another pseudonym of Feldborg's, though, if so, it hard to believe that a foreign incomer could have such a grasp of domestic scandal. Another is that Feldborg and Elrington were involved in some kind of strange collaboration, momentarily visible through the two issues of Karamzin's *Tales*. It would be useful to compare the hand written inscriptions that are to be found in the British Library copies of the 1803-issued Karamzin *Tales* (BL 12591.h.21) and *The Barouche Driver* (BL 12613.g.14), to see if there is any similarity in hand. (The inscription in the 1803 *Tales* reads: 'To Doctor William Tenant, This little volume, is, most respectfully, presented by the translator'.)

### iii) *Davenport Sedley*

The activities of such an actual person, indexed there as 'blackmailer and extortionist', are described in Iain McCalman's *Radical Underworld: Prophets, Revolutionaries and Pornographers in London, 1795–1840* (1988; Oxford, 1993). By McCalman's account: 'Sedley had a vulture's instinct for corruption, and the Regent's vendetta against Princess Caroline, as well as the Duke of York's indiscretions with Mary Anne Clarke, provided him with especially rich pickings. His technique was to furnish victims with a title-page and extracts from a projected book containing what he typically described as "extremely unpleasant matter". He would then offer to have the embarrassing material suppressed or expurgated for a price' (pp. 35–6). According to McCalman, there is evidence that Sedley had United Irish affiliations, and that 'he had been sent in May 1799 from Dublin gaol to England on a warrant for swindling and embezzlement'

(p. 36). (It is worth noting here that the name Elrington itself has strong Irish connotations—there was, for example, an Irish Bishop Elrington, Provost of Trinity College, Dublin—and the surname might just possibly have been adopted by Davenport Sedley as a *nom de guerre*.) Considering the gravitational pull of the main Sedley scandal novels, it is also interesting find that Davenport Sedley appears to have gained access to ‘The Book’, concerning the ‘Delicate Investigation’ of Princess Caroline, no doubt making hay from this out of the establishment’s desire for its suppression (see p. 42). It is just feasible, then, that the Sedley part of Charles Sedley was a true name, and that J. F. Hughes’s output was more fully involved in extortion than has been realized. If so, Hughes was clearly telling at least a half-lie when claiming Sedley was a fictitious person. Granted the large body of scandal included, furthermore, it would also seem that any attempts to gain payment for suppression of materials were by no means always successful!

### *Conclusion*

The six Sedley novels reflect so much the surreptitious world of scandal-mongering at this period as well as the underhand activities of a still largely unregularized book trade that it is highly possible the mystery of Sedley’s true identity will never be solved. Other possibilities exist as well as the options listed above. One is that, in spite of the projection of such a distinct author identity, these texts were put together from a variety of sources, representing in some respects a kind of pastiche. It has been discovered, for example, that a whole sequence in *The Faro Table* (see 3rd edn., vol. 1, pp. 105–10), feeds on an account supposedly given by a ‘*Femme de Chambre*’ in an early issue of *The Pic Nic* (vol. 1, no. 6, 12 Feb 1803, pp. 203–8), a periodical run by a number of individuals active on the less respectable margins of London theatre life and published by J. F. Hughes. In the light of his increasing invasiveness in the later Sedley titles, it is also tempting to think that Hughes himself had a hand in creating and/or assembling materials. Certainly his own disappearance as a publisher, probably from inescapable bankruptcy, presently offers as good a reason as any for the disappearance of ‘Charles Sedley’.

### ADDENDUM 2: MARY ANNE RADCLIFFE / LOUISA BELLENDEN KER

*Peter Garside, with Sharon Ragaz,  
Jacqueline Belanger, and Anthony Mandal*

Two items in the 2nd vol. of *The English Novel, 1770–1829* are attributed in the author-line to either ?RADCLIFFE, Mary Anne or ?KER, Louisa Theresa Bellenden. These are: *Manfroné; or, the One-Handed Monk* (1809: 61) and *Ida of Austria; or the Knights of the Holy Cross* (1812: 53). The attribution of *Manfroné* to Radcliffe stems directly from its title-page, which states ‘by Mary Anne

Radcliffe', and in the main is followed in modern catalogues and critical studies, this work still being well known, buoyed up by a combination of its arresting title and the continuing academic appetite for the Gothic. By comparison hardly anything is known about *Ida of Austria*, and it is not unlikely that the Corvey copy which provides the EN2 entry is unique. The connection with Radcliffe in this case comes indirectly as a result of the title-page, which states 'by the author of "Manfrone"'. The name of Louisa Bellenden Ker, in turn, comes into play only as a result of the record of her appeals to the Royal Literary Fund. Three appeals from Ker there (RLF, Case 400, items 6, 10, 11), written between 1822 and 1824, list 'Manfrone or the One handed Monk' as one of several works by the applicant, this particular title coming first in the list on each occasion. No mention is made of *Ida of Austria* there, however, so the association of Ker with this second novel is arrived at through the most tenuous of links.

The issue is further complicated by the title-page attribution of the 1819 2nd edn. of *Manfrone*, as reprinted by A. K. Newman, to 'Mary Anne Radcliffe, Author of *The Mysterious Baron, &c. &c.*' In actuality, *The Mysterious Baron, or the Castle in the Forest, a Gothic Story* (1808: 91), which was published by C. Chapple, is attributed on its own title-page to 'Eliza Radcliffe', the dedication of this work ('to Miss Mary Ann Davies, of Fleet-Street') introducing it as 'the first essay of a female pen'. One possibility is that Newman later confused the two similar sounding names. Certainly on reading the texts there appears to be little similarity between the rather naïve-seeming Walpolean romance style of *The Mysterious Baron* and the more fraught high Gothic manner of *Manfrone*. Behind this, of course, lies the similarity of both names to Ann Radcliffe, the high priestess of Gothic romance, and the possibility that either or both were fabrications based on a desire to cash in on the latter's fame.

Despite a number of forays into the issue of attribution, it has not been possible to offer any fresh positive suggestions, and if anything the claims of both Mary Anne Radcliffe and Louisa Bellenden Ker have diminished, for reasons outlined below.

### *i) Mary Anne Radcliffe*

There can hardly be any doubt as to the existence of a real-life Mary Anne Radcliffe writing at this time, nor that she is the author (as given on both title-pages) of *The Female Advocate; or An Attempt to Recover the Rights of Woman from Male Usurpation* (London, 1799) and of *The Memoirs of Mrs Mary Ann Radcliffe; in Familiar Letters to a Female Friend* (Edinburgh, 1810). According to the address 'To the Reader' in *The Female Advocate*, this Wollstonecraftian study was written seven years prior to publication, but delayed through 'timidity' and 'other hinderances'. The later *Memoirs* also states that the original intention was to publish the *Female Advocate* anonymously: 'But the publisher (who at that time took a share in it) ... strongly recommended giving my name to it. Whether, with a view to extend the sale, from the same name at that period standing high amongst the novel readers—or from whatever other motive, is

best known to himself' (p. 387). As this last comment indicates, there is a clear interconnection between these two non-fictional works, the second of which offers an account ('after a life of more than three-score years') of an insecure Scottish upbringing, complicated religious loyalties, early marriage to an older and unreliable husband, struggles to survive independently with her children in London during the 1790s, and a return to live in Edinburgh c. 1807, where charitable assistance was sought (part of the process involving the present work, which lists 99 'Subscribers Names', a number from the higher echelons of Scottish society).

The spectre of uncertainty, however, enters into the equation with the fictional works that have been ascribed (or are ascribable) to Mary Anne Radcliffe, which can be seen as forming three distinct phases. Foremost here are two 1790 novels published by William Lane at the Minerva Press, both of which are given under her name in EN1, though neither supplies an author on the title-page: *The Fate of Velina de Guidova* (1790: 62) and *Radzivil. A Romance* (1790: 63). Granted that the memoirist Mary Anne Radcliffe [henceforth MAR] was in London at this time, struggling to survive independently, it is not implausible that she should undertake work for Minerva as a means of supplementing income. It should be added though that neither work gives a strong sense of an underlying author identity; and *Radzivil* in particular, ostensibly (at least) 'from the Russ[ian] of the Celebrated M. Wocklow', has several marks of being a fairly routine translation possibly from the French. The second phase of writing associated with MAR, *Radcliffe's New Novelist's Pocket Magazine* (a compilation of chapbook stories) has not been seen, but is described by Donald K. Adams as bearing the legend 'The whole written, adjusted and compiled solely for this Work, By Mrs. Mary Anne Radclife, of Wimbledon in Surrey': 'The Second Mrs Radcliffe', *Mystery and Detection Annual* (Beverly Hills, 1972), pp. 48–64 (p. 53). By Adams's account also, the first number was published in Edinburgh by Thomas Brown (though printed in London), both surviving issues are dated 1802, and amongst Gothic materials can be found in the second issue 'Monkish Mysteries; or, The Miraculous Escape'. The last 'phase' of involvement is then found with the eye-catching *Manfroné; or, the One-Handed Monk*, whose contents might seem to match the out-and-out Lewisian Gothic implied by the title 'Monkish Mysteries'. This last 'phase' is now extendable to *Ida of Austria*, though this historical romance set in the time of the Crusades has little of the Gothic in it, and in fact shows internal signs of possibly being a translation from a root German title.

The large resulting question as to whether it is possible to combine the MAR of the two non-fictional works with the fiction writer of all or some of phases 1–3 has never met with a fully positive answer. Even Donald K. Adams, who makes the fullest case for combination, qualifies his argument with hedging phrases at key points. Janet Todd's *A Dictionary of British and American Women Writers, 1660–1800* (London, 1984), noticeably provides two entries, one for the 'polemical writer and autobiographer' (1745?–1810?), the other for the 'novelist'



(fl. 1790?–1809). Joanne Shattock in her *The Oxford Guide to British Women Writers* (Oxford, 1993) and *The Feminist Companion to Literature in English* (London, 1990), ed. Blain, Grundy, and Clements, both supply single entries, though with inbuilt qualifications regarding the novels involved. Isobel Grundy, author of the *Feminist Companion* entry, has subsequently personally expressed the opinion that any real connection of the novels with the memoirist is unlikely, and that the probable cause is a publishers' scam.

With this in view, it is worth reviewing the history of the attribution of the 'phase 1' novels, especially as found in contemporary circulating library catalogues. In Part Two (London, [1798]) of *A Catalogue of the Minerva General Library*, held in the Bodleian Library (Don.e.218), 'Velina de Guidova (the Fate of)' is listed as 'by Mrs. Radcliffe', in a way exactly comparable to 'Sicilian Romance, a Tale' on the preceding page. 'Radzivil, a Romance', however, is merely stated as being 'from the Russian of Mr. Wocklow'. In the 1814 *Catalogue* (Don.e.217) of the same library under A. K. Newman, on the other hand, we find 'Radzivil, a Romance, from the Russian of Wocklow, by Mrs. Ann Radcliffe', and 'Velina de Guidova, a Novel, by the Author of the Romance of the Forest'. Reinforcing this joint attribution is the appearance of both titles again in the 1814 *Catalogue* under the prefix 'Radcliffe's (Mrs.)', though it is also interesting to see placed there as well (along with the main Ann Radcliffe titles) both 'Manfrone, or the One-handed Monk' and 'Mysterious Baron, or the Castle in the Forest'. *Manfrone* also has its own separate entry there as 'Manfrone or the One-handed Monk, by Mrs. Radcliffe'. The now extremely rare *Ida of Austria* is likewise listed individually, but without any author being nominated. All in all no reference is made in either of these catalogues to Mary Anne Radcliffe as such. The assumption that *Radzivil* and *Velina de Guidova* are 'probably by Mrs. Mary Ann Radcliffe', made by Dorothy Blakey under the entries for those titles in her *The Minerva Press 1790–1820* (London, 1939), pp. 150–1, and which evidently informed later attributions of these works to that author, appears to be based primarily on her own conjecture. In some 50 circulating-library catalogues surveyed, no instance of an attribution to Mary Anne Radcliffe as such has been discovered in relation to this phase.

There are also strong circumstantial reasons for rejecting the idea that the memoirist MAR had any connection *Manfrone* (1809), the most obvious explanation for the appearance of her name in the titles of that novel being that it is a pseudonym. Whereas (as already suggested) it would not be implausible for MAR when in London to earn money writing for Minerva, by 1809 she was quite obviously domiciled in Edinburgh, and the placing of this work with J. F. Hughes in London would have been hard to accomplish from such a base. Nor would one expect an author seeking social acceptance, and employing the eminently respectable Manners & Miller for her *Memoirs*, to have had dealings with a publisher operating at the lower end of the fiction market. Conversely, there are number of reasons why Hughes should have enticed or bullied one of his stable of authors into featuring as Mary Anne Radcliffe. It was Hughes

who in the same imprint year brought out *Seraphina; or a Winter in Town* (1809: 14), 'by Caroline Burney', evidently hoping to cash in on the genuine trademark names of Frances Burney and her half-sister Sarah Harriet Burney (Hughes's lists for 1809–10 also contained titles by 'Mrs Edgeworth'). In the 'Advertisement' to Sarah Harriet Burney's *Traits of Nature* (1812: 24), Henry Colburn implicitly dissociated himself from Hughes's malpractice: 'The publisher of this Work thinks it proper to state that Miss Burney is *not* the Author of a Novel called "Seraphina," published in the year 1809, under the assumed name of Caroline Burney.'

The stamp of J. F. Hughes is also to be traced in titles as well as author names. According to the testimony of its author, T. J. Horsley Curties, it was probably Hughes who fabricated the actual title of *The Monk of Udolpho* (1807: 16), which managed to combine two of the most talismanic words in the Gothic canon. Whereas Hughes's main stock in trade had hitherto been in Monk-like Lewisian Gothic, in 1809, as Rictor Norton has reminded us, Ann Radcliffe's name was very much in the public eye, owing to reports of her madness and/or death: see *Mistress of Udolpho: The Life of Ann Radcliffe* (London and New York, 1999), pp. 212–18. Approached from the vantage point of Hughes's production of popular fiction, both the arresting title and association-filled author name of *Manfroné* have an air of predictability about them.

One useful pointer to how contemporary witnesses, and more particularly rival authors, might have felt has been found in *A Winter in Edinburgh* (1810: 74), published by J. Dick, and attributed on its title-page to Honoria Scott (now fairly confidently identified as the pseudonym for Susan Fraser). Matching a real-life incident in which Hughes had attempted to introduce a 'spoiler' *Winter at Bath* on the market (see notes to 1807: 7), one of the characters proposes bringing out a novel entitled 'A Winter in Wales', only to find the same title to be advertised by:

Mr. Wigless [the sobriquet is based on Wigmore Steet, Hughes's address], a bookseller, certainly of celebrity; for, under his guidance, the literary bantlings of the Miss Muffins were ushered into the world as follows;

'The Horrors of the Church-Yard; by *Mrs Radcliff*.'

'Euphrosyne in Frocks, by *Miss Burney*.'

(vol. 3, pp. 196–7)

If indeed (as seems likely) the author name in *Manfroné* is an invention aimed at producing an association with Ann Radcliffe, then records of circulating-library catalogues point to the overall success of the ploy, a good proportion of catalogues surveyed attributing the work to 'Mrs Radcliffe' rather than the specific name actually given. In fact, the pull of Ann Radcliffe's fame seems to represent the one single element unifying the three 'phases' outlined above. However, it is perhaps not inconceivable that the compiler of *Radcliffe's New Novelist's Pocket Magazine* and whoever wrote *Manfroné* are one and the same person. As for 'Eliza Radcliffe' of *The Mysterious Baron*, on internal evidence

she would appear more likely to have had a hand in *Ida of Austria* rather than *Manfroné*, though the reality might be that there is no true linkage between any of these three titles.

ii) *Louisa Bellenden Ker*

Normally in a case such as that of *Manfroné*, a claim of authorship in an appeal to the Royal Literary Fund would provide a welcome solution, with the prospect of further fresh attributions following in suit. In the case of Ker (whose earlier letters to the Fund are signed variously Louisa Bellenden Ker, Louisa Theresa Ker, and Louisa Ker) the end result is more obfuscation rather than clarification. In all Ker made eleven applications for assistance from 1819 to 1836, sending lists of her publications on at least three separate occasions.

In the first of these applications, dated 26 Oct 1819 (RLF, Case 400, item 1), it is noticeable that Ker makes no mention of *Manfroné*, in spite of its having been first published in 1809 and reprinted by Newman in 1819. Instead she refers only to 'a small volume of Tales from the French of Bernadin St Pierre', for which a publisher could not be found, and translations of two French plays, 'Bermicide or the Fatal Offspring' and 'the Brazen Bust', for which, though performed at Drury Lane and Covent Garden theatres respectively, she had not received due credit. The bulk of this letter is taken up in outlining her personal credentials, as 'the only surviving daughter of the late Dr Lewis Ker of the College of Physicians', dashed expectations of becoming 'the heiress of the noble family whose name I bear', and parlous situation after the death of her mother. The names of 'Mr Chapple, Circulating Library, Pall Mall' and 'Mr Woodfall, Printer to the College, Dean's Yard, Westminster' are given as suitable additional referees, and Ker's address in this letter is given as 3 Britannia Street, Westminster Road, Lambeth. In 1822 she made her second application, this time adding a list, having been informed that the first donation had been approved on the merits of her father. This list (item 6) gives the following 'published novels and dramas':

- Manfroné or the One handed Monk
- Aurora of the Mysterious Beauty
- Koningsmark a tale
- Herman and Rosa small pamphlet
- Abdallah & Zaida melo drama from the French, from which the piece Bermicide performed successfully at Drury Lane Theatre was taken
- Brazen Bust performed at Covent Garden
- Lewis & Antoinette a local piece performed in Bath & Dublin
- The Swiss Emigrants a tale
- and several [other] dramattick pieces ...

This application is supported by P. Boulanger, who affirms his knowledge of 'the Brazen Bust and several other applauded dramattick pieces', but mentions nothing else. Further listings are supplied in relation to applications in Apr and Nov 1824. The first (item 10) brings into play 'Dangerous Connections translation 3 vol.' and 'Indian Cottage d[itt]o from St Pierre', as well as three

extra plays performed 'at Covent Garden and the Cobourg Theatres' (one of which is 'Ruins of Babylon'). The second (item 11), a cut-down version, still features 'Manfroné', while adding 'Theodore or the Child of the Forest Romance in four volumes'. This last list is introduced by the qualification that most are 'now out of print, and others have never been published'. No mention is made at any point of *The Mysterious Baron*.


On the surface of things, it is quite feasible that Ker delayed claiming novels (with their less salubrious reputation) until forced to by the Committee's regulations. A major problem nevertheless exists with the titles eventually supplied, not least since several are attributable to other writers. *Aurora, or the Mysterious Beauty* (1803: 29), for instance, based on the *Aurora, ou l'amant mystérieuse* (Paris, 1802) of J.-J.-M. Duperche, is described on its title-page as 'Taken from the French. By Camilla Dufour'. Dufour herself was a popular singer at Drury Lane, and married to J. H. Sarratt, who himself is the acknowledged translator of a chapbook version of *Koenigsmark*, from the German of Raspe, another title listed by Ker. *The Swiss Emigrants: A Tale* (1804: 52) was almost certainly by the Scottish author Hugh Murray: in fact, the Longman Divide Ledger entry for this title (CD, p. 178) itemizes payment of £10 to 'Mr Murray'. Perhaps significantly, too, P. Boulanger when called into service again in 1826 could only vouch for 'the Brazen Bust, Ruins of Babylon and several other dramatick pieces' (item 14). One also wonders why Ker never used her own name in any of the above claimed novels, especially in view of her sympathy-inducing situation and alleged aristocratic connections (a valuable point of comparison is provided by her namesake Anne Ker: see especially John Steele's 'Anne and John Ker: New Soundings', *Cardiff Corvey: Reading the Romantic Text*, 12 (Summer 2004) <[http://www.romtext.org.uk/reports/cc12\\_n03/](http://www.romtext.org.uk/reports/cc12_n03/)>).

A further insight has been gained through the discovery by Sharon Ragaz of two reports evidently concerning Ker in the *Morning Chronicle*. The first, in the issue for 17 Oct 1823, concerns a trial for petty theft, the accused being Louisa Bellenden Kerr [*sic*] and another woman. Kerr or Ker described herself as distantly related to the Duke of Roxburghe (whose family name was Ker) and allied to other important figures. Her father she identified as a friend of Richard Brinsley Sheridan, and she made other claims about his status, saying he was librarian to the Royal College of Physicians. The court seemed to think there was enough evidence (or lack thereof) to consider these things unlikely and that she was a professional criminal. Although Ker said that she had turned to other means of obtaining a livelihood because all attempts to support herself by honest means had failed, she appears to have made no mention to the court of being a dramatist or novelist; neither did she claim to have published any works. Kerr was remanded into custody pending a further court appearance and an investigation of her circumstances by the Mendicity Society.

The *Morning Chronicle* of 22 Oct 1823 carries a further notice on Ker's second court appearance, at which an official from the Mendicity Society was in evidence. The official had viewed Ker's apparently squalid place of abode,

where a number of letters were found. It was determined that Ker carried on an expert trade in writing 'begging letters', a trade at which her mother was said to be even more expert. By claiming relationship to various people, she had received payments of small sums (£5 or so) from them. The newspaper notes that her case excited considerable interest because of her supposed aristocratic connections; however, the court determined that these had no basis in reality. Her claims about her father's profession are also stated to have been investigated and found to be untrue. She is described as a 'swindler'. Nevertheless, the grim circumstances of her living conditions were taken into account, and Ker was sent home to her parish (not identified) and urged to abandon the life she had adopted. Sharon Ragaz has more recently located an article in the *Morning Advertiser* for 4 May 1836 (p. 3) stating that she was again before the court for writing begging letters.

Of course, there remains the possibility that Ker was being unfairly maligned: one of the RLF letters of 1824 (item 10) refers to her as being 'the victim of unjust and malicious accusations'. Moreover, even if direct authorship is highly unlikely, a valuable insight into the general atmosphere that helped create *Manfroné* might still be found in the theatrical world conveyed by these appeals, a world from which J. F. Hughes drew a number of his authors. On the fuller front, however, the case of Louisa Bellenden Ker probably takes us no further in identifying an actual novel-writing 'Mary Anne Radcliffe'.

Much of this Report has been taken on board and developed by Dale Townshend in 'On the Authorship of *Manfroné*' (pp. 265–94) appended to his edn. of the novel for Valancourt Books (Richmond, VA, 2007). Townshend locates another contender as author in a Mary Ann Ratcliffe of Durham. 

### REFERRING TO THIS ARTICLE

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