

1995


# "Lost Books" and Publishing History: Two Annotated Lists of Imprints for the Fiction Titles Listed in the Circulating Library Catalogs of Thomas Lowndes (1766) and M. Heavisides (1790), of Which No Known Copies Survive

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Jacobs, Edward and Forster, Antonia, ""Lost Books" and Publishing History: Two Annotated Lists of Imprints for the Fiction Titles Listed in the Circulating Library Catalogs of Thomas Lowndes (1766) and M. Heavisides (1790), of Which No Known Copies Survive" (1995). *English Faculty Publications*. 25.

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## Original Publication Citation

Jacobs, E., & Forster, A. (1995). Lost books and publishing history, two annotated lists of imprints for the fiction titles listed in the circulating library catalogs of Thomas Lowndes (1766) and M. Heavisides (1790), of which no known copies survive. *Papers of the Bibliographical Society of America*, 89(3), 260-297.



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Source: *The Papers of the Bibliographical Society of America*, Vol. 89, No. 3 (SEPTEMBER 1995), pp. 260-297

Published by: The University of Chicago Press on behalf of the Bibliographical Society of America

Stable URL: <http://www.jstor.org/stable/24304424>

Accessed: 25-03-2016 17:39 UTC

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*When Photius wrote the oldest Review  
now extant, for the use of his brother,  
he could not possibly foresee, that his  
book was destined, after a long period  
of darkness and barbarism, to keep alive  
the only memorial of many works then  
generally diffused, and in the hands of  
all who chose to read them. Since the  
invention of printing, it has become  
infinitely more difficult for books to be  
entirely lost, such only excepted as perish  
not by any extraneous force or barbarous  
inroads, but by their own internal  
barbarism; and because they are not  
worth multiplying, even by the com-  
pendious method of the press. The bulk  
of the review, as now constituted in this  
country, contains both those which are  
ephemeral, and those which are perma-  
nent, and, in our work, as well as in  
others of the same kind, will hereafter  
be found the names of many authors  
and productions, which will have  
retained no other being or memorial.*

*British Critic*  
(preface to vol. IX, p. i)

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# “Lost Books” and Publishing History: Two Annotated Lists of Imprints for the Fiction Titles Listed in the Circulating Library Catalogs of Thomas Lowndes (1766) and M. Heavisides (1790), of Which No Known Copies Survive<sup>1</sup>

EDWARD JACOBS AND ANTONIA FORSTER

Almost immediately upon the British Library's publication of *The Eighteenth Century Short Title Catalogue on CD-ROM* (hereafter *ESTC*), there emerged criticism and controversy respecting the design and execution of that monumental bibliography, and of its access software.<sup>2</sup> However, amidst these discussions and those surrounding the on-line version, little notice has been taken of the historical inaccuracies inevitably entailed by the fact that *ESTC* and other union-catalog-type bibliographies only include books of which copies have survived. Certainly, for most scholars it makes sense to give bibliographical priority to cataloging books of which we still have copies, since those are the only

1. The research which made this essay possible was partially funded by an Old Dominion University Summer Faculty Research Fellowship for 1993.

2. See, for example, James Raven, “Swift Search,” *Times Literary Supplement* 4680 (11 December 1992): 12.

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Antonia Forster (Department of English, University of Akron, Akron, OH 44325-1906) was awarded the British Academy's Rose Mary Crawshay Prize for her *Index to Book Reviews in England 1749-1774* (1990); her second volume, taking the index to 1800, is to be published in 1996. She is also nearing completion of an edition of the correspondence of Ralph Griffiths, founding editor of the *Monthly Review*.

PBSA 89:3 (September 1995), pp. 260-297

ones we can read or otherwise analyze as texts. However, the lack of even a rudimentary bibliography of lost books presents often grave methodological problems for scholars interested in the history of publishing and the book trade, and especially for those who would do quantitative analyses of publishing. *ESTC* can make much of the work for such projects immeasurably more efficient and exhaustive. Yet we should be aware that, as databases, *ESTC* and other union-catalog-type bibliographies present only the books that we now have, and that they may therefore overlook many of the books which people in other centuries actually published, bought, sold, wrote, and read. The rich opportunities offered by *ESTC* may tempt us to dismiss books that we no longer have as historically and culturally insignificant ephemera, but surely the growing evidence we have that our historical record — especially for books — is rife with accident, politics, and outright lacunae should make us wary of the assumption that the books our libraries now hold sufficiently represent the bibliographical past. Indeed, when we proceed in our analyses as if other books never existed simply because they have not survived, are we not subjecting them to what has been called, in quite different contexts, “the enormous condescension of posterity”?<sup>3</sup>

The two appendixes that follow in this article are presented as illustrations of how attention to “lost books” may alter our understanding of the eighteenth-century book trade, and of British literary culture generally. They also constitute a very modest contribution toward a bibliography of books that were demonstrably published and read during the eighteenth century, but of which no known copies are extant. Both lists have been compiled in the course of doing a quantitative comparison of the kinds of fiction published by publishers who also ran circulating libraries, with the kinds published by publishers who did not. At present, this analysis is based upon the 804 evident works of fiction listed in the circulating-library catalogs of Thomas Lowndes (1766) and M. Heavisides (1790).<sup>4</sup> The two lists presented here were thus drawn from a quite

3. E. P. Thompson, *The Making of the English Working Class* (New York: Vintage, 1963), 12.

4. *A New Catalogue of Lowndes's Circulating Library, Consisting of Above Ten Thousand Volumes... Which are Lent to Read... By Thomas Lowndes, Bookseller, No. 77 in Fleet Street* (London: Lowndes, [1766]) (British Library); *A Catalogue of Books, Instructive and Entertaining, which are to be lent out by M. Heavisides, Bookseller, Stationer, Bookbinder, and Printer* (Darlington, 1790) (Bodleian Library).

For both lists, the criteria for separating “fiction” from other books are different for the two catalogs. In Lowndes's catalog, we have simply taken those titles listed

tiny sample of eighteenth-century books, but the historical and cultural circumstances of this particular sample suggest that few samples of equal quantity could have more probability of being representative of general trends within eighteenth-century British publishing. Indeed, circulating-library catalogs recommended themselves as the source for this comparison of circulating-library publishers and "regular" publishers because these catalogs offer one of the most convenient and representative selections available of the books published and most widely read during the eighteenth century. Other eighteenth-century sources, such as the catalogs in the *Gentleman's Magazine*, the *Monthly Review*, and the *Critical Review*, have the disadvantage of attempting to be exhaustive (at least after their initial publication dates), and as was just suggested, sources such as *ESTC* to a great extent reflect the history of organized book collecting, rather than of the publishing trade, per se. By contrast, the titles listed in circulating-library catalogs were selected by experienced eighteenth-century proprietors based upon what they knew or thought their clientele wanted to read. This does not of course mean that their lists are not selective, but it does mean that they represent the selections of people who made their living from the business of books. Thus the fiction in these catalogs ranges chronologically from sixteenth- and seventeenth-century romances to novels published the same year as the catalogs, and from titles we now teach in our courses to the titles listed here of which no known copies have survived. Among the extant circulating-library catalogs, the catalogs of Lowndes and Heavisides were chosen because between them they give the widest possible circumstantial variety. Lowndes ran one of the earliest and most successful London circulating libraries and was also a major publisher. By contrast, Heavisides was not himself a publisher, and ran his modest circulating library of five hundred or so titles roughly twenty-five years later in Darlington, whose locale put him as much in touch with publishers in Edinburgh as with those in London.

After identifying those fiction titles listed in these two catalogs that were indexed neither by *ESTC* nor by *The National Union Catalog of*

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as "Romances" or "Novels." Heavisides's does not categorize its holdings, so in this case we have excluded titles that are overtly listed as being written in modes other than prose fiction, or which we recognize as such. All other titles we have included as "fiction," since "letters," travels," "lives," and other such designations were often attached to works that we now would call "novels," in the minimal sense of extended prose narratives of (more or less) fabricated events.

*Pre-1956 Imprints* (hereafter *NUC*), we have done two related but distinct kinds of searches among eighteenth-century sources in order to compile these lists, and the differences between these two ways of searching need to be emphasized. The first kind of search is that undertaken by Antonia Forster's *Index to Book Reviews in England, 1749-1774*, (and by the forthcoming second volume for 1775-1800), which records *all* of the comments made by sixteen major Reviews<sup>5</sup> on books of poetry, fiction, and drama.<sup>6</sup> Because this *Index* focuses on making all actual *reviews* of literature accessible to us, it does not include "the innumerable items merely listed in the magazines' books lists" without comment,<sup>7</sup> and hence does not index all of the *imprints* for lost books available in these sources. By contrast, the second kind of search informing these lists focuses on finding *imprints* for the works of fiction listed in the catalogs of Heavisides and Lowndes of which no copies appear to be extant. Consequently, this kind of search has included items simply listed without comment, as well as those actually reviewed. However, given that titles thus listed without comment are indeed veritably "innumerable," this second mode of search has been necessarily limited to the *Gentleman's Magazine*, the *Monthly Review*, and the *Critical Review*.<sup>8</sup> Moreover, whereas the *Index* search sought reviews of poetry, drama, and fiction, within these three Reviews, this second kind of search has been limited to the "Miscellaneous" category and to categories such as "Histories" or "Romances" where prose fiction would plausibly be entered. Quite accidentally and erratically, these two formal ways of searching have been supplemented by advertisements contained in

5. Throughout this article we follow the practice of, for example, Walter Graham in *English Literary Periodicals* (New York: Nelson, 1930), and Derek Roper in *Reviewing before the Edinburgh 1778-1802* (London: Methuen, 1978), whereby "Review" stands for a periodical and "review" for an article.

6. (Carbondale: Southern Illinois University, 1990), 21. Volume two of this *Index* is forthcoming from the British Library.

7. Forster, 22.

8. These three Reviews were chosen because they were the earliest and most eminent of British Reviews, with the *Gentleman's Magazine* beginning in 1731, the *Monthly Review* in 1749, and the *Critical Review* in 1756. From its beginning until 1784, the *Monthly Review* is especially easy to access, owing to S. Ayscough's *A General Index to the Monthly Review, from its Commencement, to the end of the Seventieth Volume* (London: for R. Griffiths, and sold by T. Becket and T. Longman, 1786); continuations published in 1796 and 1818 cover the period to 1816.

books we have consulted during those searches. Because titles in the catalogs of Heavisides and Lowndes may have been published before the inauguration of the *Gentleman's Magazine* in 1731, imprints have also been sought among the advertisements in some of the early London newspapers, but it has not been possible to pursue this kind of search systematically or at all exhaustively.

Appendix A includes fiction titles listed in the catalogs of Lowndes and Heavisides which we can locate neither in *ESTC* nor in *NUC*, but for which we have been able to locate imprints, and in some cases substantive information about content and style, by doing the two kinds of searches just described. The entry for each of the titles in Appendix A gives the imprint as reported by the source(s) (including the format, the number of volumes, and the price); the number of the title in the catalog of Heavisides (H) or Lowndes (L); and all known sources for the imprint. Several of the items in this list are included in Frank Gees Black's *The Epistolary Novel in the Late Eighteenth Century* (Eugene: University of Oregon Press, 1940), Dorothy Blakey's *The Minerva Press* (London: Oxford University Press, 1939), Andrew Block's *The English Novel 1740-1850: A Catalogue Including Prose Romances, Short Stories, and Translations of Foreign Fiction* [1939, 1960] (London: Dawsons, 1961), and James Raven's *British Fiction 1750-1770: A Check-List of Prose Fiction, Printed in Britain and Ireland* (London: Associated University Presses, 1987). Significantly with respect to the usefulness of Reviews as sources of information about lost books, in almost every case the above sources draw their information about titles in our list from the same Reviews as we do; still, for such items we have indicated in which of the above source(s) they appear, except where Block's source was Blakey. Because it seems crucial to record as much information as possible about lost books, each entry in Appendix A also indicates the kind and extent of information provided by each review, and either quotes or summarizes all substantive descriptions of the content and/or style of the work in question.<sup>9</sup>

The second list (Appendix B) given here includes titles listed in the catalogs of Lowndes and Heavisides about which we have been able to

9. Reviews quoted without comment by us are given in their entirety. Unless otherwise noted, the "reviews" cited from the *Gentleman's Magazine* appear in the monthly "catalogue," which typically gives the imprint, format, and price without comment.

locate information neither in *ESTC* and *NUC*, nor by making the searches described above. Each entry in this list gives the title as printed in the catalog in which it appears, the number of the title in its catalog, and the number of volumes listed for it by its catalog. In the case of titles from Lowndes's catalog, which categorizes titles by format, the entry also lists the format given there. Because there are near matches for several of the titles in Appendix B, the entries for such titles also explain how the title in the catalog differs from any near matches in *ESTC*, *NUC*, or our eighteenth-century sources.

For both lists, criteria for matching catalog titles with imprints in the various sources have been as physically precise and conservative as is reasonable, given those sources. The fundamental requirement is of course for a match in title. In this respect allowance has been made for alternative spellings and misprints, but all such allowances are justified in the notes to the entries. Naturally, any match for a title must also have been published before the date of the catalog in which the title appears, and must correspond to the number of volumes listed for the title in the catalog. With respect to Lowndes' catalog, which divides titles by format as well as genre, we have also declared a match only when the format of a potential match corresponds to that given by the catalog.

With respect to both lists, we do not imagine that our own failure to find the titles in *ESTC*, *NUC*, or by our searches in eighteenth-century sources necessarily means that they are "lost books." Thus, for instance, the respective limitations on the two kinds of searches informing these lists means that it is all but certain that imprints for some of the titles in Appendix B are available among the lists without comment given by Reviews other than the *Gentleman's Magazine*, the *Monthly Review*, and the *Critical Review*. Moreover, it often requires expert knowledge of a period or author (and simple luck) to discover from the title listed in a circulating-library catalog the title under which either twentieth-century or eighteenth-century bibliographies may index the book. Hence, even though we have tried to search for all logical variants (e.g., "vertue" vs. "virtue"), and even though the imprints found for books in Appendix A have enabled us to return to *ESTC* and *NUC* with additional keywords and cross-references, inevitably others will know of copies of titles given as "lost" in these lists. Yet it is crucial to identify actual, extant books that so easily slip through our cataloging grids, and one purpose of this ar-

ticle is to solicit collaboration from other scholars toward such identifications.

The major purpose of this essay, however, is to call attention to the need for some sort of bibliographical control of books that past generations published and read, but that have not come down to us. Clearly it would be a massive project to make a systematic comparison of *ESTC* and *NUC* with the list that would be produced by submitting all titles in all Reviews to the kind of total fiction search described above. However, just such a massive project seems to be the only way that we can create a responsible bibliography of lost eighteenth-century books. Clearly we are violating basic historiographical principles when we ignore the historical existence of lost books and accept union-catalog-type bibliographies as sufficient sources for book history. The research that produced the two lists given here more specifically suggests that *ESTC* and *NUC* together miss about eight percent of the works of fiction that were actually published in Britain during the eighteenth century. And as was stressed above, the 804 fiction titles listed in the circulating-library catalogs of Lowndes and Heavisides are logically as representative as any similar quantity of books could be. Of these 804 works of fiction, 62 (8%) are not cataloged by *ESTC* and *NUC* and do not appear to be held by any major library. This is surely an intolerably high margin of error with which to *begin* a historical or quantitative analysis. More happily, however, of these 62 books, the searches described above have located imprints for 32 (51%). Hence, if these proportions are at all representative, then it would seem that the kind of project described at the beginning of this paragraph, and illustrated by the two lists given here, could reduce by more than half the eight percent of eighteenth-century books that are currently excluded from our understanding of British book history.

Comparison of the differences in percentages between the catalogs of Lowndes (1766) and Heavisides (1790) moreover suggests that as the century wore on and fiction publishing flourished, 1.7 times more books were published that *ESTC* and *NUC* miss, but that it is 5.1 times easier to recover imprints for these books from eighteenth-century sources than it is to recover imprints for books published earlier in the century. Thus, of the 376 fiction titles in Heavisides's 1790 catalog, 38 (10%) are missed by *ESTC* and *NUC*, but the above searches found imprints for 29

(76%) of these 38 overlooked books. By contrast, of the 428 fiction titles in Lowndes's 1766 catalog, only 26 (6%) are missed by *ESTC* and *NUC*, but the above searches found imprints for only 4 (15%) of these 26 books. These percentages thus suggest that Reviews are excellent sources for the recovery of imprints for "lost books" that were published after the initiation of the *Gentleman's Magazine* in 1731. By contrast, the lack of Reviews and the patchiness of other contemporary bibliographies before 1731 (such as Lintot's *Catalogue of all Books, Sermons, and Pamphlets* 1714–1717 and the *Monthly Chronicle's* registers of books 1728–1732) account for the low recovery rate for the titles in Lowndes's catalog, many of which are folio and quarto "romances" likely to have been published before 1731.

Aside from these indications of the significant *amount* of knowledge we may expect to gain by systematically pursuing the kind of searches for "lost books" heretofore outlined, the imprints in Appendix A suggest several substantive facts about eighteenth-century British book culture that are worth remarking, as illustrations of the ways that an inclusion of "lost books" may change our understanding of the past and its books. Most particularly, Appendix A contains two works by Treysac de Vergy (#27, *Nature*, and #28, *The Scotchman; or the World as it goes*) and one by Mrs. M. Harley (#10, *Countess of Hennebon*) that are not listed in *ESTC* and *NUC*. Both of these sources list other works by these authors, yet these "lost books" add important facts about their careers. Thus, for example, it is surely significant that Treysac de Vergy's *The Scotchman* imitates Laurence Sterne's style, as we learn from the notice of it in the *Critical Review*, and that when de Vergy "revised and altered" *Nature*, he also switched publishers, as we learn by comparing the Bodleian's copy of this revised edition with the imprint given for the earlier but lost edition by our sources.

Another significant way in which the imprints in Appendix A may change our understanding of eighteenth-century British book history concerns the relative position of circulating-library proprietors as publishers of fiction. As was mentioned above, these lists were compiled in the process of comparing circulating-library publishers with "normal" publishers. This comparison was undertaken in an attempt to redress the fact that scarcely any study of circulating libraries has heretofore acknowledged that they produced, as well as distributed, books. Significantly, in view of this neglect of circulating libraries as producers of

books, of the 24 publishers named by the imprints in Appendix A, only 4 (17%) also ran circulating libraries, yet these publishers produced 13 (41%) of the 32 lost books for which our searches have recovered imprints. Thus, proportionally speaking, circulating-library publishers were 3.4 times more likely than other publishers to publish books of which no known copies are extant. Analysis of the proportional role played by circulating-library owners in the publication of the 804 total fiction titles listed in the catalogs of Lowndes and Heavisides is not yet complete, but the data for Heavisides's catalog shows a roughly equivalent disproportion, with circulating-library publishers accounting for 14% of the publishers, yet 38% of the actual publications.<sup>10</sup>

Given that *ESTC* and *NUC* miss the books in Appendix A because those sources primarily index books that official, typically academic libraries have collected and preserved, this disproportion suggests that our official libraries have discriminated against the fiction published by

10. The major studies of circulating libraries are Paul Kaufman, "The Community Library: A Chapter in English Social History," *Transactions of the American Philosophical Society*, n.s. 57 (1967): 3-67; and Hilda Hamlyn, "The Circulating Libraries of the Eighteenth Century," (M.A. thesis: London University, 1948), whose first appendix provides a list of known circulating libraries, complete with addresses and authorities for their existence. See also Hamlyn's "Eighteenth-Century Circulating Libraries in England," *The Library* 5th series, 1 (1947): 197-222. Other studies are Alan McKillop, "English Circulating Libraries, 1725-50," *The Library* 4th series, 14 (1934): 447-85; Jan Fergus, "Eighteenth-Century Readers in Provincial England: The Customers of Samuel Clay's Circulating Library and Bookshop in Warwick, 1770-2," *PBSA* 78 (1984): 155-213; Devendra Varma, *The Evergreen Tree of Diabolical Knowledge* (Washington: Consortium Press, 1972); Lee Erikson, "The Economy of Novel Reader: Jane Austen and the Circulating Library," *SEL* 30 (1990): 573-90. The only treatment of publishing by circulating-library owners is James Raven, "The Noble Brothers and Popular Publishing," *The Library* 12 (1990): 293-345. The circulating-library publishers in Appendix A are: Vernor (with Chater), Lane, Noble, and Roson. See Hamlyn and Kaufman 53 for documentation on all except Roson. An advertisement for a "new catalog" of John Roson's circulating library at 54 St. Martin Le Grand appears between volumes one and two of the British Library's copy [12611.aa.6] of *The History of Miss Dorinda Catsby and Miss Emilia Faulkner* (London: printed and sold by S. Bladon, 1772). *ESTC* remarks the presence of this advertisement in its notes on the above title, but Roson's circulating library has not been included in any of the working lists of known British circulating libraries. See Edward Jacobs, "A Previously Unremarked Circulating Library: John Roson and the Role of Circulating-Library Proprietors as Publishers in Eighteenth-Century Britain," *PBSA* 89 (1995): 61-71.

circulating-library publishers. Certainly invective against the fruits of “the Evergreen Tree of Diabolical Knowledge” is a commonplace both in the reviews cited in Appendix A and in most literary and historical analyses of eighteenth-century British fiction. It may also be that such cultural prejudice against these books was reinforced and justified by the books themselves, since most circulating-library publishers were “up-start crows” scrambling to compete with the more highly capitalized dynastic publishing houses, and consequently many of their publications were decidedly down-market productions.<sup>11</sup> Still, like other “lost books,” these supposedly frivolous novels were manifestly written, published, and read during the eighteenth century, and if they are as disproportionately absent from library collections as the above percentages suggest, then our current understanding of eighteenth-century British publishing and reading habits may be overlooking substantially more than eight percent of the books actually in circulation during that watershed century. The mere possibility that our understanding of the demographics of eighteenth-century publishing is based upon such a large error of fact is yet another illustration of why we can no longer continue to understand how past generations read and responded to books by considering the books that we have, rather than the books that they had.

11. Edward Jacobs, “Anonymous Signatures: Circulating Libraries, Conventionality, and the Production of Gothic Romances,” forthcoming in *ELH* 62 (1995). Ironically, this neglect of circulating-library fiction by collectors has made these books extremely valuable today. For example, the most expensive item (at £950) in Jarndyce’s recent catalog *The Museum* XCVIII (Summer 1994) is item #95, a Minerva Press first edition of T. J. Horsely Curties’s *Ancient Records, or, The Abbey of Saint Oswythe. A romance* (Lane, 1801).

Appendix A

Fiction Titles Listed in the Catalogs of Lowndes and Heavisides,  
Which Do Not Appear in *ESTC* or *NUC*, but for Which Imprints  
Have Been Found in Eighteenth-Century Sources

1. *Adelaide or Conjugal Affection. From the French.* (H262). 12° 1 vol 2s. 6d. Lane. (Blakey).

*English Review* 5 (1785): 391: "Here we are amused with the endless frivolity of French manners. Everything is childish and affected. The author keeps himself at an awful distance from what is natural, sensible or proper."

*Monthly Review* 73 (1785): 391: "No matter whence *she* comes, who brings nothing with her that can tempt one to wish for her stay."

2. *The Adventures of Christopher<sup>12</sup> Curious; in a Series of Rambles, amorous and entertaining. By a modern Rambler.* (H785). 12° 1 vol 2s. 6d. Randal.

*English Review* 14 (1789): 470: "This is a publication that would disgrace the police of any civilised country on earth. The mind who could rake together from brothels such a nauseous collection of filth, must yet be more depraved than even the miscreant he would describe. Here, however, the garb of vice is not attractive. The painter no doubt wished to render her charming, but she appears in her own likeness, ugly, vulgar, and detestable."

3. *The Adventures of William B-ds-w, commonly stiled Devil Dick, the son and brother to two pious ministers: Containing instructive accounts of his wicked exploits, during a course of several years, in company with Ann S-z-d, whom he afterwards married; the penitent reformation of both these profligates; their coming to a great estate of her father's; and their religious as well as generous behaviour to Will Edgcomb, one of their iniquitous associates, who by their endeavours was happily reformed, and*

12. Heavisides's catalog reads "Cristopher."

became a worthy gentleman farmer. Drawn up for the benefit of mankind by Mr *B-ds-w's* own hand, and published from his papers. (L1715). 12° 2 vols 6s. Robinson, &c. (Raven).

*Monthly Review* 11 (1754): 470: A brief notice remarks that "The author must, certainly, be deeply read in the *Newgate* memoirs and *Tyburn* history: a collection of these he has jumbled together, and published, to plague us, in the form of DEVIL DICK."

4. *The American Hunter. A Tale. From Incidents which happened during the War with America. To which is annexed, a Somersetshire Story.* (H730). 12° 2s. 6d. Kearsley. (Black).<sup>13</sup>

*Analytical Review* 1 (1788): 474-5: A brief review signed "W" judges these tales "the mere effusions of a most romantic imagination" and supposes "the writer to be a great admirer of Ossian's poems." It also agrees with the other reviews that "The style is very incorrect, and some sentences are unintelligible," in support of which sixteen lines are quoted.

*Critical Review* 67 (1789): 154: "This tale presents us with a narrative of the miserable deaths of a lady and her two children in the woods of America, in consequence of being abandoned to penury by a faithless and cruel husband. But from the fanciful machinery of good and evil geniuses, so copiously interspersed, there is reason to suspect that the whole is a fiction of the author. Annexed is a story of a less affecting kind, the scene of which is laid in Somersetshire."

*English Review* 14 (1789): 427-8: This main article opens by declaring, "We have perused the performances in these volumes with much satisfaction," and proceeds to give a substantive summary of the first tale:

"The *American Hunter*, which is the title of the first, contains, in the narrow compass of an hundred pages, more tenderness and horror than we have lately found in works of a similar kind. The facts are few and simple, but sufficiently

13. Black lists a copy at the Harvard University's Houghton Library, but this is a 1789 reissue entitled *Fanny Vernon, or the Forlorn Hope; a tale of Woe, containing scenes of horror and distress that happened during the war in America* (London: for T. Axtell, 1789). Thanks to Hugh Amory for clarifying this matter for us.

affecting. An officer decoys a young lady from an old aunt, with whom she was on a visit at Southampton; marries her, carries her with him to America, and is there, after having two children, tempted by an uncle to abandon her, under the pretext that the marriage ceremony had not been regularly performed. The moment she is made acquainted with his treacherous resolution, by the offer of an annuity to her in his name, which she disdains to accept, she sallies forth in quest of some sea-port, that she may get back to her native country, but loses herself and the two babes in the woods. One of these dies with fatigue, while the other, while she is asleep, is torn from her bosom by a bear. She awakes, misses the child, and becomes furious with grief and despair. The following scene is deeply wrought; it exhibits the forlorn and distracted mother perishing in a storm. The labourers and peasantry of the adjacent parts, who often turn out to behold the tempest venting its rage on the top of the mountains, are made spectators of the awful catastrophe: [quotes sixteen-and-a-half lines]."

No substantives are given of the other story though it "is beautifully told, and has an agreeable issue." The review concludes by saying, "What a pity the work should be so slovenly printed that the first page presents an errata large enough to damn the best book in the language."

*Monthly Review* 79 (1788): 170-1: The first paragraph gives a schematic plot summary similar to that in the *Critical Review*, with the remark that "it would have read much better, had the author totally omitted his occasional machinery of good and evil geniusses, which encumber the narrative, only to recal us from sympathising with the unfortunate, to a recollection that the whole is fiction." The rest of the review offers the only substantive commentary on "The Somersetshire story," which "is of a less melancholy complexion; being a narrative of the distresses of a young lady, who having accidentally been the occasion of burning her father's house, ran away to shun parental resentment; when she was supposed to have perished in the flames. Her adventures in search of laborious subsistence, are natural

enough, until she married a young farmer, with whom she had lived as a servant. The most unlikely part of the story is, that neither she, from natural affection, no[r?] her rustic mate from views of interest, ever relieved the concern of her family with the information of her welfare.

"The writer understands human nature well, and in a little episode concerning a beautiful, a good, but unfortunate gypsy girl, has insinuated some reflection that will, as usual in such cases, be lost on those for whose use they are intended. Those of her sex in any degree removed from the lower ranks of life, reject with disdain any sentiments that thwart their exalted idea of their own deserts, and interrupt their golden expectations.

"The style of these tales is easy, but the language grossly incorrect; and a page and a half of *errata*, though they proclaim a shameful number, do not contain all the typographical errors in this small volume: these circumstances persuade us that it is the production of some writer not familiar with the press."

5. CARTWRIGHT, Mrs. *Memoirs of Lady Eliza Audley*. By Mrs. Cartwright, Author of *Letters on Female Education*. (H392). 12° 2 vols 5s. Richardson and Urquhart. (Block).

*Critical Review* 48 (1779): 399: "Miss Eliza Durenoy, the heroine of this novel, like the generality of other romantic heroines, is a lady of extraordinary beauty and accomplishments. The earlier part of her life is spent in a philosophical retirement, with her father; where she becomes acquainted with Lord Audley, and a mutual attachment commences. Upon the death of her father, miss Durenoy sets out for Paris, to put herself under the protection of an aunt, who lived in that city. While she is on her journey, she accidentally meets with the marquis of Belmont. This nobleman, who is a man of singular honour, politeness, and generosity, accompanies her to Paris, professes himself her admirer, and renders her a thousand kind offices. But miss Durenoy, expecting to meet Lord Audley at Paris, professes a friendship only for the marquis. And as she continues inflexible, notwithstanding

ing the coldness and inattention of her first lover, his lordship takes his leave of the world in the fashionable way, and bequeaths her twenty thousand pounds. Soon afterwards, lord Audley breaks off an amour with a Parisian lady, who had lately engaged his attention, and vows eternal constancy to his Eliza. In the mean time, the lady he had deserted prevails on the Marquis of Revennes to avenge her cause. A duel is the consequence, in which Lord Audley is mortally wounded: but in his dying moments is married to miss Durenoy. After his death, her ladyship returns to England, and spends the rest of her days in uninterrupted felicity.

"The language of this novel is incorrect. In almost every page we either meet with ungrammatical expressions, or Gallicisms; and what is worse, a profusion of frigid sentiments. The moral is unexceptionable: it is, as the author expresses it, an attempt to convince the youthful reader, that a heart fortified by religion is proof against adversity, and has a source of happiness within itself, which cannot be exhausted by misfortune."

*London Review* 9 (1779): 281-2: The review consists mainly of a letter to the editor from "AMELIA" "whom we accordingly press into our service, and constitute our *revieweress* of stolen-novels," challenging Mrs. Cartwright's claim to authorship on the grounds that "There was a translation of this very novel published more than a dozen years since, with another title—I think that of Lady Sarah\* Butler" and that "I am convinced Mrs. Cartwright has not altered the most minute circumstance in the story."

*Monthly Review* 60 (1779): 240: This brief notice complains that the work is a translation from an unnamed French original "published about the year 1760. We saw the book when it first came out, but do not remember the title. We do, however, recollect a translation of it, which was done by the late Dr. Goldsmith; although he did not put his name to it, the title of the Doctor's translation was "*Memoirs of Lady Harriet Butler\**." Perhaps Mrs. C. was ignorant of this former translation, when she sat down to the same task;—but,

however that may have been, she has certainly made free with the Publisher, by giving it as *her own work*." [\*Vid. Review, vol. xxv. p.472].

6. *The Divorce. In a series of Letters, to and from Persons of high Rank.* (H536). 12° 2 vols 5s. Baldwin. (Black).

*Critical Review* 31 (1771): 315: "The author of this performance has availed himself of the temper of the times, and launched it into the world with a dedication to a nobleman, the repudiation of whose wife made no little figure in the annals of gallantry. The work is not without its merit, and may certainly be classed with those which are more distinguished by regularity and decency of conduct, than variety or splendor of invention."

*Monthly Review* 44 (1771): 497-8: The reviewer is "convinced of the bad tendency of putting such decorated pictures of vice into the hands of young persons," but offers no substantive information, other than that the title and dedication indicate that "the Writer means to have it understood as founded on a late adventure in high life."

7. *Female Constancy; or the History of Miss Arabella Waldegrave.* (H982). 12° 2 vols 5s. Davies. (Block). (Raven).

*Critical Review* 27 (1769): 471: A brief review observes that the author's preface solicits the "patronage and protection of the ladies of Great Britain," and that the heroine indeed remains constant to her beloved, "in spite of the many very extraordinary efforts which are made to weaken her attachment."

*Monthly Review* 41 (1769): 232: "The fidelity of these lovers is almost miraculous; especially that of the hero; whose constancy seems to have as good a right to be celebrated in the title-page, as that of the lady: — but, it was just as the Author pleased. — For the rest, we need only add, that the story of Miss W. may be considered as an affecting representation of the difficulties and dangers to which a young woman may be exposed, who, through misfortune, or imprudence, is deprived of the protection of her friends."

*Town and Country Magazine* 1 (1769): 381: "We may venture to recommend this lady's invariable attachment to the modern beauties, though we cannot be very lavish in praise of the stile or invention of the author."

8. FOGERTY, Mrs. *Memoirs of Colonel Digby and Miss Stanley, a narrative founded on facts. In a series of letters, by Mrs. Fogerty, author of the Fatal Connection.* (H972). 12° 2 vols 6s. Snagg. (Black).

*Critical Review* 36 (1773): 397: "Mrs. Fogerty has certainly a prolific brain, but she breeds so fast, that the brats which she produces are not likely to live, having but *washy* constitutions. To write *fast*, and to write *well* are two very different things; but many readers who have voracious appetites, and who are concerned with *mere business* in works of this kind, may meet with amusement in the two volumes now under our inspection: but those who expect to find that business of an interesting nature, and conducted in a masterly manner, will be, most probably, disappointed."

*Gentleman's Magazine* 43 (1773): 570.

*Monthly Review* 49 (1773): 319: "Our opinion of this lady's talents for Novel-writing has already been given: vid. Review for August last, Art 24. of the Catalogue; where we have mentioned her other work, the *Fatal Connexion*." This earlier review (49 [1773]: 150) reads: "Surely Mrs. Fogerty was begotten, born, nursed, and educated in a circulating library, and sucked in the spirit of romance with her mother's milk! Novel-writing seems quite natural to her; and while she lives there is no fear that the reading Misses and reading Masters who cultivate this profitable study at the easy rate of ten shillings and six-pence per ann. will ever want a due supply of adventures, memoirs, and genuine histories of Lady this, and Lord that, and Colonel t'other thing. In the manufacturing of all which, the greatest difficulty seems to be — the hitting off a new title-page: for as to the stories told, and the characters drawn, they are all echoes of echoes, and shadows of shades."

*Town and Country Magazine* 5 (1773): 669: Brief dismissive reviews for this title and the author's *Fatal Connexion* offer no substantive information.

*Universal Catalogue* 2 (1773) art. 1127: A one-sentence review dismisses the novel as "a very paltry performance."

9. *The Fruitless Inquiry*. (H794). 2s. 6d. Noble. Advertised in *The Female American; or, the adventures of Unca Eliza Winkfield* (London: F. & J. Noble, 1767) [BL 12612.cc.4], among "Books Lately printed for F. and J. Noble." Given that item #1817 in *A New Catalogue of the Large and Valuable Collection of Books (Both English and French) in John Noble's Circulating Library* (London, [1765]) is "Haywood's fruitless Inquiry," this title is doubtless identical to Eliza Haywood's *The Fruitless Enquiry...after Happiness*, originally published in 1727 by J. Stephens, and republished by T. Lowndes in 1767. We have retained the title in this list as "lost," however, because neither *NUC*, *ESTC*, nor Raven show an edition of this novel by the Nobles, and it is surely significant that they evidently republished Haywood's novel at the same time as Lowndes (another major publisher and circulating-library owner) did.

10. [HARLEY, MRS. M.]. *Countess of Hennebon, an historical Novel, in 3 volumes. By the author of the Priory of St. Bernard*. (H770). 12° 3 vols 7s. 6d. Lane. (Blakey).

*Critical Review* 68 (1789): 408–9: A brief, negative review maintains that "history and geography are...repeatedly violated," but offers no substantive information.

11. *Heerfort*<sup>14</sup> and *Clara, from the German*. (H767). 12° 3 vols 9s. Robinsons.

*Analytical Review* 5 (1789): 487: A two-paragraph review says that the translator "appears to have but an imperfect knowledge of the language," and offers only general summaries of content and style, noting that "it is full of strange adventures," but that the "characters are artless, and the conversations natural; and if the passion of love is carried too far, it is still the passion of love: the mind is not warped by senti-

14. Heavisides's catalog reads "Heerford," presumably another of the misprints in the catalog. *ESTC* shows no English edition, but only *Heerfort et Claire. Histoire allemande, traduite de l'original*. Londres: et se trouve à Paris, chez Maradan, 1789–90. 12° 2 vols.

mental, pumped up nonsense, though it may be obliged to listen to an enthusiastic rant, to observe a passion torn to rags, and follow a wild-goose-chase." In contrast to "our flimsy novels," the reviewer approves that here "neither gallantry nor coquetry is introduced" and that readers "will find no imaginary picture of lords and ladies, polite conversations, and court dresses."

*Critical Review* 68 (1789): 494: A brief notice observes that "The narrative is too frequently broken, and he [the author] returns to relate adventures, which a novelist of more address would have brought some of the other characters to explain."

*English Review* 16 (1790): 66–7: "Waldemar, the father of our heroine, is reduced by the profusion of a fashionable wife and his own liberality, from affluent circumstances to bare competence, and by that means impelled to abandon the splendid circle of high life, and associate with parsons, farmers, and peasants, in an old family mansion, which he had saved from the wreck of his fortune. In this retirement Heerfort, a young man of liberal accomplishments, an orphan without fortune, and a nephew of Waldemar's, is invited, on his leaving the university, to spend a few months. Here, as might naturally be expected, an attachment commences between Heerfort and Clara. This young lady had an only brother, who, unfortunately for her, was a selfish, unfeeling character, and his mother's favourite. At his instigation, and to secure for him who had but just got a commission in the army, the whole of his father's fortune, his mother had the cruelty and address to inveigle and shut her daughter up in a convent, unknown both to the father and lover. After grappling, however, with unparalleled hardships and disappointments, Heerfort and Clara recover each other, are married, and made happy. The scenes throughout the piece are numerous and variegated, sometimes interesting, but oftener too romantic to be probable. The work discovers abundant genius, but it is strangely misapplied in creating such a world of fictitious, where there is so much real mischief."

*European Magazine* 17 (1790): 200: The review says that "from the many foreign idioms with which almost every page is filled, we may conclude with certainty that it is not a work of native growth," but otherwise offers only the generalization that "The scenes are not the meer workings of disordered fancy, but representations of real life. The characters are not ideal personages, but 'folks of this world.'"

*Monthly Review* n.s. 2 (1790): 465: A brief review dismisses the work as an "unnatural, ridiculous, tedious, and stupid, composition."

*Town & Country Magazine* 22 (1790): 55: "An interesting, entertaining, and affecting work; though the fable cannot boast of much skill in its fabrication."

12. *The history of Mira, Daughter of Marcio. Interspersed with a Variety of entertaining Subjects relative thereto.* (H576). 12° 2 vols 6s. Wilkie. (Raven).

*Monthly Review* 18 (1758): 93: "Mrs. Mira is as engaging a Lady as any of her companions, Sally Sable, Katty N. the prostitute of quality, and the rest of that amiable Sisterhood, who, within these few years past, have successively appeared upon the town: — to the exquisite entertainment and delight of all who had the happiness of their acquaintance."

13. *The History of Miss Carolina*<sup>15</sup> *Manners. In a series of genuine Letters to a Friend.* (H104). 12° 3 vols 7s. 6d. Printed for the Author, and sold by T. Evans, 1772. (Black).

*Critical Review* 33 (1772): 256: "The public are here presented, from necessity presented, with the artless story of an artless girl, who has been plunged into a gulph of misery by her sensibility to the accomplishments, by her credulity to the protestations, of a gentleman whose character is, perhaps, the most singular that ever existed, whose every word and action is a mystery."

15. Heavisides's catalog reads "Caroline." Given the numerous other verifiable misprints in the catalog, it is more likely that *Monthly Review* gives the actual title, and that "Caroline" in the catalog is a misprint.

"By this extract, from an advertisement immediately following the title-page — the declarations in which seem to be justified by the subsequent narrative — compassion is strongly excited, and, at the same time, criticism is excluded."

*British Magazine and General Review* 1 (1772): 342: "It is an old adage,' says our fair authoress, in an advertisement prefixed to her work, 'that facts require not the ornamental diction of romance. The public are here presented — from necessity presented — with the artless story of an artless girl, who has been plunged into a gulph of misery by her credulity to the protestations, of a young gentleman, whose character is perhaps the most singular that ever existed, whose every word and action is a mystery. If it shall be found to convey a useful lesson to the inexperienced of her sex, she will not lament that it hath been published. As she writes to the heart, by the heart alone she wishes to be judged; and she expects, nay relies upon a candid perusal from all who are capable of feeling for a distressed woman, whom temptation could not seduce, and whom calumny cannot defame.'

"After so ingenuous, so eloquent an address, it would be cruel to stigmatize the slight inaccuracies of a work which has been published 'from necessity,' and which bears every mark of truth. We take our leave, therefore, of Miss Manners, with expressing our wish that her history may have an extensive sale, and that she may at length enjoy that happiness with the man of her heart, which we think he cannot in honour withhold from her and to which, from her unshaken virtue, she seems to be amply entitled."

*Monthly Review* 46 (1772): 265: "Of all the *Histories, Lives, Memoirs, or Adventures* that ever we read, we remember not one that gave us less satisfaction, in the perusal, than the present. But as it is possible that the History of Miss Manners, though we have classed it with the *Novels*, may not be, merely, a work of invention, and may relate to the real situation of persons now in actual distress, which may be still aggravated by a severe censure of this publication, — we shall

say nothing more of it at present; except that the story does not *seem* to be finished; and that we shall suspend our ultimate judgement of it till the sequel (if any is intended) shall appear."

*Universal Catalogue* 1 (1772) art. 398: "This history, by an advertisement prefixed, is palmed upon the public for genuine, tho' it has not the least appearance of it. With respect to the execution, 'tis low and wretched to the last degree."

14. *The History of the Curate of Craman. By an Unbeneficed Clergyman.* (H281). 12° 2 vols 5s. Johnson. (Block).

*Critical Review* 43 (1777): 314: "The scene where we first become acquainted with the hero of this piece is at a school in Yorkshire, whence we are conducted to the university of Aberdeen, and entertained on our route with descriptions of various places and characters, which though, in our opinion, not entirely just, are generally represented in a lively manner. The narrative is interspersed with a variety of episcodical digressions, and some little effusions in poetry. From the whole there is ground to expect, that by such productions as the present, this unbeneficed clergyman may be enabled to keep himself in a tight gown and cassock, and a clean band on Sundays, till he becomes a beneficed member of the church, which we wish soon may be the case."

*Monthly Review* 57 (1777): 248: A short notice summarizes the plan proposed by the author that "every curate who does the duty of any parish should have, at least, one third of the tythes thereof — that he should be presented to it by the patron, and always succeed to the benefice, at the death or resignation of the incumbent — that every benefice in the Kingdom above 300 £ per ann. should sink a certain moiety of the overplus, to raise a fund for the augmentation of such as have less than 150 £ per ann.—and that every ecclesiastical sinecure should contribute largely to the same purpose...."

15. *The Incognita; or Emily Villars.* (H506). 12° 2 vols 5s. Lane. (Blakey).  
*Critical Review* 56 (1783): 477: A short review contains no substantive information beyond the observation that the au-

thor tries "to inculcate to his readers the wholesome precept of filial duty."

*English Review* 2 (1783): 393: "This novel rises superior to many of the present productions under that title. There is nothing indeed very gratifying to a Reader of taste, or a lover of genius, but the attempts at character, at moral reflection and originality of plot are not unsuccessful. This, however, we can say, that our young readers, if they miss instruction, will not be corrupted by it; the morals being strictly just, and the events tending to confirm the necessity of filial duty and prudence. The printer or corrector of the press deserves nothing of the Author, as there are many inaccuracies in both volumes."

*Monthly Review* 71 (1784): 150: A short notice concludes that "Grave readers will be offended at its friskiness; and readers of taste will be disgusted at descriptions which enter too minutely into vulgar scenes, and at dialogues which are degraded by the cant of vulgar speech."

16. *Light Summer Reading for Ladies: or the History of Lady Lucy Fenton.* (H558). small 8° 3 vols 9s. Robinson and Roberts. (Black). (Raven).

*Critical Review* 25 (1768): 462-4: This extensive review gives a detailed summary of a complex plot concerning the love of "lady Lucy Fenton, a young woman of quality, who, through dissipation, natural levity, and education, is ignorant that she has a heart" and "Mr. Bellair, who is, perhaps, too sensible that he has one, but mistakes its properties." There is also a sketch of the subplot involving the love between Bellair's friend Sir Charles Lumley and Miss Adelaide Dingley, which the "author has, with a judgment uncommon to modern novel-writers, introduced...as a contrast to that between Bellair and lady Lucy, of whose character Adelaide's is the reverse." The reviewer concludes, "Though we could have wished Sir Charles and Adelaide had been the capital characters of this piece, yet we cannot refuse our author the merit of being a good draughtsman, and colouring after life, unless the complexion of lady Lucy's coquetry should be thought a little too high and overcharged."

*London Magazine* 37 (1768): 276: "A very just title of this present work is indeed, Light Summer Reading for Ladies."

*Monthly Review* 39 (1768): 82. This review remarks that "The History of Lady Lucy is conveyed in the modish Clarissean epistolary way; she is deeply in love, but will not give up her coquetry, until the temporary loss of her resolute lover distracts her so, that she is at length brought to a better way of thinking, and more propriety of conduct."

*Universal Museum* 4 (1768): 259: "Innocent, and amusing."

17. *Mutual Attachment; or, the Memoirs of Victoria de Ponty. A Novel. Translated from the French.*<sup>16</sup> (H103). 12° 3s. Lane. (Blakey).

*Critical Review* 57 (1784): 233: A brief review ends by saying, "we are sorry to find that, to render her all-accomplished, she [the heroine] is at last instructed in the art of disputation, and finishes her conquest over her intended husband, by conquering him in debate. We indeed hoped to find that the race of Pretieuses was extinct."

*Town and Country Magazine* 16 (1784): 269: "We have often met with plagiarisms from the French and other languages, and presented to the public as originals; but we do not recollect to have seen before an original production passed upon us for a translation. This novel seems to come from the same manufacture as the preceding." [The preceding review is of *The Fairy Ring; or Emmeline* (London: Lane, 1784).]

18. *The Noble Lovers; or the history of Lord Emely and Miss Villars. Containing some characters of the most celebrated persons in high life.* (H594). 12° 3 vols 9s. Bladon.

*British Magazine and General Review* 2 (1772): 165.<sup>17</sup>

*Critical Review* 34 (1772): 76-7: A short notice gives no substantive information.

*Gentleman's Magazine* 42 (1772): 382.

16. Blakey 136 says this title is probably a translation of J. F. de Bastide's *Les aventures de Victoire Ponty*.

17. We have been unable to locate this once-seen review, owing to the fact that both the British Library and Bodleian copies of this volume of this Review are now missing.

*London Magazine* 41 (1772): 386: "The author of this novel has not descended to that insignificance of love-prattle and intrigue, which generally is the characteristic of works of this kind. He has recorded some facts among many fables; but the former are already known to every body, and nobody will be very eager to be informed of the latter. They contain nothing to interest the heart. The characters of several living persons are interspersed through the performance: these are painted in true or false colours, as they affected the author's opinion or interest. Among others, we cannot suppress our indignation for the manner in which he has treated a great philosopher, who was betrayed by youth and imprudence to give opinions to the world which he now repents of. The novelist, by having portrayed him proud, assuming, vicious, abandoned, has convinced us that he is not acquainted with him: his manners are engaging, his temper humane, and his heart benevolent."

*Monthly Review* 47 (1772): 151: "This Writer aims at vivacity, and is only petulant. He affects a most intimate acquaintance with the world, and is almost a stranger to it. The anecdotes he has inserted are in general without foundation, and abound with spleen and ill-nature. In fine, his work is a compound of malignity and dullness."

*Universal Catalogue* 1 (1772): art. 980: A brief, positive review says that "the great variety of characters introduced, renders them interesting" and that "[t]hose made use of are chiefly living ones, and such as are in high life, and the author has been so very plain in his descriptions, that there is little or no occasion for any key to discover the persons hinted at."

19. NUGENT, Miss, and Miss Taylor. *The Indiscreet Marriage. By Miss Nugent and Miss Taylor, of Twickenham.* (H248). 12° 3 vols 7s. 6d. Dodsley. (Black). (Block).<sup>18</sup>

*Critical Review* 49 (1780): 76: The notice contains no plot information, but identifies the authors as "two ladies, 'whose ages together do not exceed thirty years.'"

18. Block lists a work with the same title and number of volumes as this item, but he gives no author's name.

*London Magazine* 48 (1779): 182–3: This page-and-half review opens with the declaration that “The first of the young ladies whose names are set to this juvenile performance is the daughter of a Veteran officer, who died in the bed of honour, in the service of his country, at the head of his company of marines, at the battle of Bunker’s Hill. To his only son, Edward Nugent, an officer in the East India Company’s service at Bombay, this petty trifle is with true taste and elegant simplicity, dedicated by his sister. Of the coadjutrix, Miss Taylor we know nothing more, than that she is very young, the ages of the two not exceeding thirty years, yet there seems to be a friendly union formed between her and Miss Nugent, which would do honour to riper years and more mature judgment.” There follows a description of their plea for indulgence, and the observation, “It is plain by the respectable list of subscribers to their performance, that they stand acquitted in the opinion of the ladies of Twickenham, where they reside, and its neighbourhood.” The reviewer acknowledges that it would be “indelicate” to criticize “the first adventure in the literary line of two young ladies who have thrown themselves on the mercy of the publick,” and contents himself with the observation that “Those who are fond of the marvellous, of intricacies, perplexities, embarrassments, and plot upon plot will give preference to the indiscreet marriage,” but that “The young ladies will be pleased to recollect a kind of needle work once much in vogue with the ladies of their ancestry, called, patch-work, greatly resembling Harlequin’s coat, it was pretty, and the execution required some taste in the choice and arrangement of the colours, as well as great patience; but the want of elegant simplicity threw it out of date.”

*Monthly Review* 60 (1779): 480: This short notice declares that a novel “under the sanction of two female names, seems entitled, if not to favour, at least to lenity,” and thus declines “entering into a particular enumeration of the defects of this work,” emphasizing only that “a tolerable facility in the art

of epistolary writing" is not enough to rescue the work from "mediocrity."

20. *The Prediction; or the History of Miss Lucy Maxwell. By a Lady.* (H657). 12° 3 vols 7s. 6d. Chater and Vernor. (Black). (Block).

*Critical Review* 30 (1770): 306–9: Most of this three-page main article is devoted to a detailed summary of a delightfully bizarre (and rather proto-feminist) plot.

*London Magazine* 39 (1770): 580: "Those who are fonder of the *extraordinary*, than of the *probable*, and so they are *surprized*, care not by what means, will possibly read the *Prediction* with pleasure; such, however, as judge by the criterion of common-sense, will be apt to pronounce it a flimsey composition, and refuse to part with their judgment for the gratification of their curiosity."

*Monthly Review* 43 (1770): 326: "There is more of *Novel* than of *Nature* in this work. — But we forbear to criticise the productions of a *Lady's* pen; especially as, whatever are its defects, it is friendly to the cause of virtue and morality: which is more than can be said in favour of many of the romances of this age and country."

21. *The Prudent Orphan: or the History of Miss Sophia Stanley.* (H597). 12° 2 vols 5s. Roson &c.

*Gentleman's Magazine* 45 (1775): 540.

*Monthly Review* 52 (1775): 186: A one-paragraph notice ends with the observation that "some fair readers may learn from it, that gypsies are not such ignorant creatures as the wise folk represent them, but may be very successfully consulted on certain great occasions; and that all a young lady has to do, to render herself *perfectly agreeable*, is to take a lesson once a day, or oftener if she finds it necessary, from Miss *Sophia*, Miss Harriot, Miss Charlotte, or some other accomplished fair (to be met with at any of the circulating libraries) on the wonderful art and mystery of *love*."

22. *The Reconciliation; or the History of Miss Mortimer and Miss Fitzgerald*.<sup>19</sup> (H209). 8° 5s. Lane. (Black). (Blakey).

*Critical Review* 56 (1783): 74: "This is entitled an Hibernian novel, but without any apparent reason for that appellation. It perfectly resembles English manufacture, and will therefore have an equal chance of sale among the purchasers of such commodities."

*Monthly Review* 68 (1783): 457-8: This half-page review is mainly concerned with complaining about the lack of Irishness, but offers some plot summary in the course of ridiculing a vow taken by the heroine.

23. *The Reward of Virtue; or the History of Miss Polly Graham. Intermixed with several curious and interesting Incidents in the Lives of several Persons of both Sexes, remarkable for the singular Adventures which befel them. To which is added, a brief Description of Bounty-Hall, and its Inhabitants*. (H619). 12° 2s. 6d. Roson.<sup>20</sup> (Block). (Raven).

*Monthly Review* 41 (1769): 479: "A jumble of improbable and ill-connected tales."

24. *Seduction; or the History of Lady Revel. A Novel*. (H670). 12° 2 vols 6s. Axtell.

*Critical Review* 64 (1787): 152: "An insipid work! There is scarcely any attempt to seduce; and the History of Lady Revel is little more than an Appendix, subjoined to the work. The author seems to have framed a title before he

19. Heavisides's title reads "...Mr. Mortimer and Mrs. Fitzgerald." Presumably this is one of the many misprints in the catalog, and does not indicate another title. *ESTC* shows a related title, whose text is probably identical, given its Dublin imprint and the reference in the review to Heavisides's books as being "entitled an Hibernian novel": *The triumph of prudence over passion: or the history of Miss Mortimer and Miss Fitzgerald*. By the authoress of Emeline. In 2 Volumes. Dublin, for the author and sold by S. Colbert. M,DCC,XXXI.

20. In an advertisement for this title that appears in *The History of Miss Derinda Catsby and Miss Emilia Faulkner* (Bladon, 1772), this book is included among those "lately printed and sold by S. Bladon." However, *Monthly Review* lists Roson as the publisher, and as the imprints for titles 173, 597, and 619 in Heavisides's catalog indicate, Bladon printed books "for" both Roson and Hookham, two circulating-library publishers. Raven gives "Robson" as the publisher, but this is a misprint.

wrote the book; and therefore was obliged to introduce something which had any relation, though a remote one, to his first design."

*Monthly Review* 77 (1787): 326-7: Two-sentence notice says "it would be highly ridiculous in us to enter into a particular account."

*Town & Country Magazine* 19 (1787): 398: "Wretchedly insipid."

25. ST. PIERRE, William. *The History of two Persons of Quality, taken from memoirs written in the reign of Edward IV. by William St. Pierre, Esq.; who was educated with the Earl of \* \* \*, and afterwards governor to the son of that Nobleman.* (L1884). 12° 1 vol 3s. Noble. (Raven).

*Gentleman's Magazine* 27 (1757): 191.

*Monthly Review* 16 (1757): 452: A brief review observes that the "hero, like most other heroes of romance, is wholly employed in making love; the heroine, in returning his addresses with equal ardour" and that "the hero kills his man."

26. *Sydney Place; or the Bracelet.* (H675). 12° 2 vols 5s. Lane. (Black). (Blakey).

*Critical Review* 65 (1788): 236-7: This brief notice asks, "Why must elegance and beauty be discovered, by accident, in a cottage?" and "why every pert, flippant female must be the counter-part of lady Grandison in sir Charles Grandison?" The only other substantive information about the book maintains that "the religious topics are not managed with success: if the 'points' of difference between Catholics and Protestants were 'immaterial,' we cannot easily see the reason why Clara, for their sake, should have left her father."

*General Magazine* 2 (1788): 142: "This bracelet is not totally destitute of brilliancy; but we have seen a vast number like it, and can by no means commend the *setting*."

*Monthly Review* 79 (1788): 466: "Parents have flinty hearts: no tears can move them: Children must be wretched! ROMEO

Yes, parents *must* have flinty hearts, and children *must* be wretched; or how could the modern novelist furnish a proper entertainment for the ladies? In the present perfor-

mance, Miss Clara Harvey is in love with the *charmingest of men*, while her father is obstinately bent on her marrying another. She writes a great deal *about it and about it* to her friend. This friend is in a terrible taking at the news, and administers condolences and *consolements* as liberally as the Pope dispenses his indulgences and bulls. This cruel parent, however, dies in the nick of time, as all parents should — and Miss is happy with the man of her heart. It is but justice to acknowledge, that this production is superior, in point of composition, to the motley, we had almost said the undefinable tribe to which it belongs.”

*Town & Country Magazine* 20 (1788): 156: “A well-written novel, though the incidents are servilely copied from other works.”

27. TREYSSAC DE VERGY, [Pierre Henri]. *Nature. By Mr. Treysac de Vergy.* (H724). 12° 3s. Murdoch. The Bodleian holds “A new edition. Revised and altered by the author” of this title, published by Shatwell in 1771. However, given that this new edition overtly claims to be revised, we have retained what is evidently the first edition in this list as “lost.” (Black).

*Critical Review* 30 (1770): 316: A brief notice states that “this volume very naturally paints the havock which the passions make in the human heart, when they are not under the correction of reason and virtue.”

*London Magazine* 39 (1770): 580: “Mr. de Vergy has already undergone our censure for the consummate vanity, and the flagitious profligacy of his novels; we shall, therefore, only observe that the present is as likely as any of his former ones to shew the self-applauding coxcomb, and the shameless corrupter of society.”

28. TREYSSAC DE VERGY, [Pierre Henri]. *The Scotchman; or the World as it goes, a Novel. By Mr. Treysac de Vergy.* (H612). 12° 2 vols 6s. Brough.

*Critical Review* 30 (1770): 316–7: This two-paragraph notice remarks that “In the second volume M. de Vergy affects to imitate the style, and manner of the late Mr. Sterne,” and

reprehends "a dedication to John Wilkes, esq. alderman of Farrington Without" and a preface in which "the author... has the effrontery to suppose that the favourable reception which he meets with from his fair readers is in proportion to the immortality of his writing."

*Gentleman's Magazine* 40 (1770): 625.

*London Magazine* 39 (1770): 268: "The article now under consideration is a miserable catchpenny, and dedicated by the author to Mr. Wilkes, in hopes that the popularity of the patron, and the prejudices entertained against the Scotch, may be a means of obtruding it upon the public."

*Monthly Review* 43 (1770): 66: "We were led, by the title of these volumes, to expect a satire on the *Scotch*; and, upon our casually opening the first of them, the following passage confirmed us in that idea. [quotes eight lines].

"But if ever this fashionable strain of national abuse made any part of the Chevalier's plan, in respect of his present performance, he seems very early on to have lost sight of it, by deviating all at once into his old lascivious path, which appears to be his natural and favourite walk of authorship; so that his rascally hero, M'Intosh, is as much an English, Irish, German, or French rascal, as a North Briton one. — We do not perceive that any known character is aimed at in this performance. M'Intosh is represented as an agreeable, over-reaching, deceitful scoundrel, like fifty other agreeable deceitful scoundrels that we meet with in the fertile fields of modern romance. — A third volume is to finish the work."

29. *The Vale of Glendor; or the Memoirs of Emily Westbrook*. (H255). 12° 2 vols 6s. Noble.<sup>21</sup>

*Critical Review* 59 (1785): 317: The reviewer approves the morals of this "pleasing little history...with few striking excellencies," but offers no substantive information.

*English Review* 5 (1785): 391: A brief review dismisses the story as "insipid" and the style as "incomparably turgid."

21. This item appears in Raven, "The Noble Brothers and Popular Publishing."

*European Magazine* 8 (1785): 201: Two sentences note the warning against "[p]recipitate and hasty attachments," and judge the "stile much above the common run of such productions."

*Monthly Review* 73 (1785): 152–3: A positive but brief notice specifies only that "it relates an interesting tale, adapted to afford a useful warning to young females, at their entrance upon the world, against hasty and incautious confidence."

30. *The Victim of Deception*. (H705). 12° 2 vols 5s. sewed. Lane. (Blakey).

*Monthly Review* 79 (1788): 172: "This novel appears to be of French extraction. The story is briefly as follows: A young and beautiful female becomes enamoured of a man of libertine principles, and *very delicately* invites him to her bed. The gentleman, as will be readily imagined, complies; and then abandons her to the sorrows of remorse. How far he is to be justified in his conduct, or whether the lady can properly be termed the *Victim of Deception*, we must leave to the determination of casuists. With respect to the merits of the work, we must remark — that the passions are represented by our author in such warm and glowing colours, that the woman who rises from the study of his pages with an unheated imagination, may safely sit down to the perusal of *Therese Philosophe*."

31. *The West-Indian; or the Memoirs of Frederick Charlton*. (H735). 12° 2 vols 5s. Axtell.

*Critical Review* 65 (1788): 150: This sarcastic notice complains that "There is too great a similarity in this story to the Adventures of Roderick Random, and his Narcissa," but provides no other substantive information.

*Monthly Review* 78 (1788): 250: The notice concentrates on ridiculing the dedication's invitation to some sort of social engagement, saying "your table would present us with nothing but kickshaws: a lenten entertainment!"

*Town & Country Magazine* 20 (1788): 133: "An imitation of Roderick Random, executed with some dexterity."

32. *The Wise Ones Bubbled, or Lovers Triumphant: After a Series of above twenty Years of Separation and Residence in divers foreign Parts, most of the Time subject to the acutest Difficulties. With an account of their miraculous Meeting and Adventures, till they happily enjoyed the blessed Fruits of all their Toils for each other. Printed from Mr.<sup>22</sup> Parson's own Manuscript. In two volumes.* (H466 / L1998). 8° 2 vols 6s. Wren. (Block). (Raven).

*British Magazine* 2 (1761): 161: "Those who can be entertained by this bubble, certainly deserve another appellation."

*Critical Review* 11 (1761): 163: "Should any wise ones have been drawn in to purchase this absurd novel, they are certainly bubbled; and thus far the author has fulfilled his prediction. We could wish, however, that the manes of Mrs. Parsons had not been stained by the publication of a performance, too wretched for the meanest scribbler of Grub-street."

*Monthly Review* 24 (1761): 349: "It is to be feared the Bookseller was of the number of the *wise ones bubbled*, when the manuscript of this trash was purchased.

"N.B. This book is usually advertised, under the second title, *viz.* The Lovers Triumphant."

22. This is probably a misprint for "Mrs." Not only does the review itself speak of "Mrs. Parsons," but the *Monthly Review* index lists this title, which *Monthly Review* treats in volume 24 (1760): 349, under "Mrs. Parsons."

## Appendix B

Fiction Titles Listed in the Catalogs of Lowndes and Heavisides,  
Which Appear neither in *ESTC* and *NUC*  
nor in Eighteenth-Century Sources

1. *Arabian Tales*. (H919). 4 vols. The only exact title and volume match for this title is given by *ESTC* as: *Arabian tales; or, a continuation of the Arabian nights entertainments. Consisting of stories related by the Sultana of the Indies. In 4 volumes....* (Edinburgh: for Bell and Bradfute, J. Dickson, E. Balfour, and P. Hill: G.G.J. and J. Robinson, London, 1792). Another book of the same title bears the imprint (Dublin: by Robert Rhames, for R. Cross, P. Wogan, P. Byrne, W. McKenzie, J. Moore [and 4 others], 1792). It is possible that these titles were postdated, but unlikely that they would have been postdated the two years required for them to equal the title in Heavisides's 1790 catalog.
2. *Arnaldo or Injured Lover*. (L1586). 8°.
3. *Belle Assemblée continued. Vol. I. Amorous Thief, Nature outdone by Love, &c. Vol. II. Fatal Surprise, Gentleman of Picardy, &c.* (L1632-3). 2 vols 8°. None of the editions of *La Belle Assemblée* listed by *ESTC* and *NUC* include the specific titles listed by Lowndes's catalog; hence presumably there was indeed a continuation of the collection.
4. *Buscon the Witty Spaniard*. (L1621). 8°.
5. *Collection of Letters of the Ancients*. (H30). 1 vol.
6. *Conspiracy of Gabrini*. (L1660). 8°. This may be a rendering of a title listed by *ESTC*: *Memoirs of Nicholas Gabrini de Rienzi. From the French of the reverend Fathers Brumoy and Cerceau* (London: for

Griffiths, &c., 1740). However, this latter book is 12° rather than 8°, and the title is not even a near match, aside from the personal name.

7. *Court of Venus, or History of Cuckolds*. (L1644). 8° 2 vols. This title may be a rendering of a title listed by ESTC: *The school of Venus, or, Cupid restor'd to sight; being a history of the cuckolds and cuckold-makers, contained in an account of the secret amours and pleasant intrugues of our British Kings, noblemen, and others.... By Captain Alexander Smith* (London, printed and sold by J. Morphew and E. Berrington, 1716). Aside from the substitution of "school" for "Court" in the first phrase, the titles match substantially, and both books are two volumes.
8. *Crawford's Novels, viz. Unfortunate Dutchess &c.* (L1640). 8°. ESTC lists: *The Unfortunate Dutchess. A Novel*. (London, for. T. Read, 1739). However, there is no record of a collection of novels by Crawford in which this title appears.
9. *Eromena, or Love and Revenge*. (L238). f°.
10. *Fairies, their defeat, a Manuscript*. (L1754). 8°.
11. *Fortunate Villager*. (H305). 4 vols. NUC and ESTC show: *The fortunate villager; or, memoirs of Sir Andrew Thompson* (London: for F. Noble and J. Noble, [1750?]). The publication date was certainly 1757, since Forster shows reviews of this book in *Monthly Review* 16 (1757): 284; and *Critical Review* 3 (1757): 187. However, this latter title is two volumes, whereas Heavisides's title is four volumes. It is possible that the Heavisides listing is a misprint, but it is also possible that it refers to a continuation or "new edition" of the title published by the Nobles.
12. *Gentleman Spaniard*. 4°. (L435).
13. *Grand Scipio*. (L241). f°.
14. *Grey's Love Letters*. (L1760). 8° 2 vols.

15. *Helena to Paris, and other Love Letters*. (L1780). 8°.
16. *History of Christiana*. (H399). 2 vols. It is possible but not certain that this title is a misprint for a title listed in *Critical Review* June 1784: *History of Christina Princess of Swabia and of Eloisa de Leverot. Translated from the French of Madame Riccoboni*. 12° 2 vols 6s. Stockdale. There is also a reference to a related title in the *ESTC* listing for: *The Earl of Douglas, an English Story, from the French of the Countess d'Anois. In 3 volumes. By the translator of Dorval; Observations on the Greeks, Christiana, Queen of Sweden &c*. (Lynn, by W. Whittingham and sold by R. Baldwin. London, 1774).
17. *Illustrious Shepherdess, Imperious Brother*. (L1815). 8°.
18. *Inhuman Cardinal*. (L1805). 8°.
19. *Innocent Lady*. (L1817). 8°.
20. *Iphigenes, or Innocent Impostor*. (L438). 4°.
21. *Ladies Curiosity, Story of A Gentlemen that fancied he had got a Cobler in his belly &c*. (L1836) 8°.
22. *Letters from a Gentleman to a Lady*. (H191). 2 vols. There are myriad similar titles, but no exact match.
23. *Life of John Bull*. (H431). 1 vol. This may be identical with one of the various books listed by *ESTC* under *The history of John Bull*, but the lack of an exact title match leaves open the possibility that there was yet another work about "John Bull."
24. *Love and Arms, or the Romance of Romances*. (L243). f°.
25. *Love Letters*. (H822 and H923). 2 vols. There are of course myriad matches in *NUC* and *ESTC* for this title, but the only two matches by volume and date are: *Original love letters between a lady of quality and a person of inferior station* (London, for J. Bew, 1784); and Aphra Behn's *Love letters between a nobleman and his sister* (London,

printed and sold by Randal Taylor, 1684–7), which *NUC* lists as 3 volumes in 2.

26. *Mirandor. Comical Adventures of Mirandor.* (L1863). 8° 2 vols.
27. *Palais Royal, K. Tameran, West Country Clothier.* (L1900). 8°. *ESTC* lists: *West-country clothier undone by a peacock: with the pleasant and comical humours of honest Humphry his man...* (London, for Robert Gifford, 1711). There are also several histories and lives of "Tamerlane," but there is no record of a compilation of these works with Palais Royal.
28. *Pandion and Amphigenia.* (L1912). 8°.
29. *Pearson's Miscellanies.* (H11). 1 vol.
30. *Sympathy of Souls.* (H648). 1 vol. *ESTC* lists: *The sympathy of souls, by Mr. Wieland, attempted from the French, and revised after the original German* (London: for the editor, and sold by E. Beetham; Bladon, Byfield and Hawksworth; and Chapple, 1795). However, this title was published five years after the date of Heavisides's catalog. Presumably there was an earlier translation, of which we have no record.