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The Minerva Press

by

Deborah Anne McLeod

A thesis submitted to the Faculty of Graduate Studies and Research in partial fulfillment of the
requirements for the degree of Doctor of Philosophy

Department of English

Edmonton, Alberta

Spring, 1997
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Dedicated to the memory of my father, Roy Kachman, who taught me the value of a good story.
Abstract

Although the Minerva Press is generally acknowledged as the greatest single publisher of fiction between 1790 and 1820, it has received little scholarly attention. The standard critical position has been that the bulk of the press's productions are inferior formulaic novels pandering to the underdeveloped tastes of a predominantly female readership. This assumption has been based to a large degree on the press's association with the circulating-library novel.

This study uses a text-based quantitative and qualitative analysis to address the differences between the stereotypes which have dominated depictions of the press and actual press production. Current assumptions about the press are used as a template for an analysis of its readership, production, and reception. At the heart of this analysis is an annotated bibliography of 1636 Minerva Press titles based on the inspection of over 500 texts.

First addressed is the stereotype that Minerva readers were predominantly young women. Since most readers rented Minerva texts from circulating libraries, empirical data of library readership as well as fictional and non-fictional representations of circulating-library patrons are analysed. Convincing evidence indicates that libraries provided a wide range of genres, both fictional and non-fictional, to patrons of both sexes. A quantitative analysis of Minerva production reveals a previously unappreciated diversity in genre and sub-genre. Particularly striking is the press's production of a larger amount of non-fiction and far less gothic fiction than one might expect. Finally, the gender stereotypes permeating discussions of the press are examined through an analysis of a number of paratextual elements. This analysis reveals a sophisticated manipulation of gender by Minerva authors as a means of engaging the reader's attention and ensuring a favourable response for their texts. An examination of reviews illustrates a significant critical move in which the association of the novel with women is used to define an elite or high literature by the denigration of a popular or "feminine" one. The historical depiction of the press is found not to have served as an adequate reflection of press production, contributing to a distorted representation of both the press and the literary marketplace of the period.
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Chapter I: Introduction

The Minerva Press, generally acknowledged as "the greatest single manufactory of fiction during the period" between 1790 and 1820, serves as "the veritable symbol of the cheap literature of [its] day."1 In spite of the fact that Minerva Press works were widely read and (one assumes) enjoyed, the press and its productions have been universally vilified. Minerva works have been regarded rather in the light of the Harlequin romance of our own period: homogeneous pap manufactured for the amusement of women without the discrimination to appreciate more intellectually or aesthetically challenging literature. Even Dorothy Blakey, the historian whose 1939 bibliography, The Minerva Press, 1790-1820, remains the only extended study of the press, accepts without question an 1884 assessment that Minerva works are "completely expurgated of all the higher qualities of mind."2 According to Blakey, the "only justification for a study of the press" is the "vogue [Minerva works] had in their own day, and their later use as a symbol for popular fiction."3

Many of the hundreds of works published by the press were almost incredibly popular. In 1806, for example, two thousand copies of Vicissitudes Abroad; or, The ghost of my father by Anna Maria Bennet were sold the very first day the six-volume novel was offered to the public, even though the price was thirty-six shillings for the set.4 The number of books sold, however, only partially reflects the popularity of Minerva works; William Lane, the founder of the press, was an astute businessman who pioneered the expansion of the circulating library in order to develop a market for the works he produced. Not only did Lane supply his own Leadenhall Street library with Minerva works, his productions made their way into the collections of provincial libraries throughout Britain and into circulating libraries as far afield as New York, Jamaica, and Bombay.5

The popularity of Minerva works is reflected in contemporary mentions of the press and its productions. When Jane Austen, for example, has Isabella Thorpe list seven "horrid" novels in Northanger Abbey (1818), six of the seven are Minerva texts.6 When Austen's contemporary, Mary Russell Mitford, offers her own reading list, five of the twenty-two titles she has borrowed from her local circulating library prove to be on the Minerva Press list.7 We know several literary figures to have been enthusiastic readers
of Minerva Press works. Hannah More's godson, Thomas Babington Macaulay, was one of the Minerva Library's "most constant and generous patrons," according to Amy Cruse in *The Englishman and his Books* (1930). Macaulay particularly enjoyed Mary Meke's novels as well as the writing of Catherine Cuthbertson. When in India many years after reading Cuthbertson, Macaulay apparently entered a bidding skirmish against Emily Eden, the sister of the Governor-General, to buy a copy of Cuthbertson's *Santo Sebastian* (4th ed. 1820) at an auction. Both bidders were motivated by their fond recollections of the novel and Macaulay only obtained it only by paying a fabulous price. Like Macaulay, Leigh Hunt was also an enthusiastic reader of circulating-library fiction, writing in his *Autobiography* that

Except where they repel me at the outset with excessive wordiness, I can read their three-volume enormities to this day without skipping a syllable; though I guess pretty nearly all that is going to happen from the mysterious gentleman who opens the work, in the dress of a particular century, down to the distribution of punishments and the drying of tears in the last chapter. I think the authors wonderfully clever people, especially those who write most, and I should like the most contemptuous of their critics to try their hand at anything half so engaging.

There is no doubt that many critics were contemptuous. The *Critical Review*, for example, called Minerva works "wretched productions," "buzzing insects," and "the vilest trash." According to one eighteenth-century reviewer the "distinguishing characteristic [sic] of the productions from the 'Minerva press'" are "the frivolous and the improbable." To critics of the nineteenth-century the name "Minerva meant little more than a convenient epithet of contempt." In his comments on *Ivanhoe*, for example, Coleridge accuses Scott of merely translating "a cento of the most common incidents of the . . . romances of D'Urfe, Scuderi, &c." into "Leadenhall Street Minerva Library sentences," while Charles Lamb denounces "the common run of Lane's novels" as "those scanty intellectual viands of the whole female reading public." This contempt for the press, established during its heyday and cemented by critics of the last century, has remained largely unchallenged. Modern critics are less likely than Thomas Medwin to refer to the "trash of the circulating libraries"—we tend now to put such openly pejorative terms in
quotation marks—but we have continued to represent the output of the press as all of a single piece, and to characterize that piece as being unadulterated badly-written sentimental and gothic fiction, produced by women for a predominantly female audience.

In this study I examine the assumptions and assessments underlying this contempt for the press in the context of recent research on the development of the circulating library as well as in the light of more complete records of what actually was published by Lane and his successors. I begin by giving a short history of the press and contextualizing my own study against the various assumptions and understandings of its production and readership.


William Lane, the founder of the Minerva Press, was born about 1738. He was the son of a poulterer and initially followed his father's trade. According to Blakey Lane began his bookselling career around 1770, but Ian Maxted in _The London Book Trades 1775-1800_ (1977) has him trading in 1763, using half of his father's shop for his new business. At about this same time he entered the circulating-library business, since we know from the _Morning Advertiser_ of 8 February, 1794, that at that point the library had been established "upwards of twenty years." By the end of 1773 Lane had moved into No. 13 Aldgate High Street and it was from these premises that he began publishing, producing that same year _The Ladies Museum, or Complete Pocket Memorandum Book for the Year 1774_ and Hugh Stoley's _Christiani Cultus_ in 1774. He moved to No. 33 Leadenhall Street in 1775; by 1776 his name occurs as a bookseller in Henry Kent's London Directory. He was accepted as a member in the Stationers' Company in 1777 and became a Liveryman two months later.

By 1784 Lane had his own press and was advertising for works to print. In the 1784 novel, _The Correspondents_, for example, Lane solicited novels "in manuscript for publishing the ensuing Season." It is in this decade that his business began to flourish; whereas he had produced only twelve works in the 1770s, in the 1780s he produced at least 140. Although it appears that he owned a small press at this time, it is likely that he also employed outside printers. By 1786 he found it necessary to take Richard Slatter as apprentice. Lane diversified his publishing interests two years later when, in partnership with several
other "Gentlemen of Property and Character," he became the proprietor of the first evening daily, *The Star and Evening Advertiser*, which he used to promote his own publications.

In keeping with his obvious business talents, Lane proved to be a clever and innovative advertiser. Michael Sadleir has noted that Lane "show[ed] an enterprise and an elaboration of publicity-method which are astonishing at their period." Sadleir offers as an example a six-page advertisement entitled "A Tale Addressed to the Novel Readers of the Present Time." This "tale," which has a manuscript endorsement noting it to be by Lane, is a clever pastiche of thirty-eight Minerva Press titles in a gothic-inspired narrative. In this little story ELLEN, COUNTESS OF CASTLE HOWELL visits "an ancient and gothic structure":

Notwithstanding its gloomy situation, yet to this Castle Ellen constantly paid her devotions, passing a beautiful plain, (in the middle of which was placed the SHRINE OF BERTHA) before she entered the dreary paths of the forest.

Her companions were PAULINE, A VICTIM OF THE HEART, and MADELINE, of the HOUSE OF MONTGOMERY. Her attendants LUCY, with the twins ELLEN AND JULIA, having been reared in the CASTLE OF WOLFENBACH, were, from some ERRORS OF EDUCATION, not the WOMEN THEY SHOULD BE; and as such, were constantly stopt by the dragons, till the Countess returned from her pious visits.

This narrative ends with "MINERVA descend[ing] from her throne, with information, that she would take them all under her patronage, and with such others as offered for her protection, should, in the course of the year, be presented to the throne of public approbation."23

In 1790 Lane began to operate under the name of the Minerva Press and enlarged his premises with the addition of two neighbouring houses. Besides printing his own publications, he was also seeking out general printing jobs at this time. By 1791 he was able to advertise a staff of "upwards of thirty men . . . constantly employed"24 and had at least four presses in operation, each with two pressmen and three compositors.25
There is evidence that Lane was associated with a number of other London firms. In the Morning Advisor of 8 February, 1794, for example, Lane speaks of "publishing, both at the Minerva and the West End of the Metropolis, by auxiliary friends," and a number of Minerva Press publications have imprints which note that they were "printed for William Lane . . . and sold by E. Harlow." Lane also had a number of music imprints, some with Oliver and Boyd of Edinburgh, as well as dealings with American publishers—he reprinted, for example, all of Charles Brockden Brown's novels. While Lane's editions of works originally published in America might have been simple appropriations (he did not acknowledge the original editions), Blakey points out that Lane did have a legitimate connection with the publisher of the first American edition of Weiland, H. Caritat, who became the New York agent for the Minerva Press.

Lane had become a member of the Honourable Artillery Company in 1767 and apparently served in the military with distinction. Even though he had left the militia for three years in order to spend more time at his business, in 1779, only a year after his return, he was not only second captain and adjutant of the White Regiment of Trained Bands, but also major-general of the whole Company and the head of the Military Committee. By 1791 he was a lieutenant-colonel in the White Regiment of the Company and eventually became first captain of the West London Regiment when the Trained Bands were reorganized into the regular militia in 1794. Lane was able to find business advantage even in military service. His publication of an illustrated military handbook entitled The Soldier's Companion (1798) went to at least sixty-five editions and enjoyed extremely brisk sales, with 200,000 copies reportedly being sold in just a few days.

As mentioned previously, Lane started his circulating library business around 1770. According to Blakey, he "established circulating libraries in all parts of the kingdom for the sale of his novels, and was for many years his own traveller," by which strategy he developed a steady market for his own productions. In 1784 he was offering his assistance to individuals wishing to set up their own circulating-library businesses:

He begs to inform any Person, either in Town or Country, desirous of commencing a Circulating Library, that he has always ready bound, several Thousand Volumes, in
History, Voyages, Novels, Plays, &c. suitable for that Purpose; and that he will be happy
in instructing them in the Manner of keeping a Reading Library.—On an Address to him,
as above, they may receive an immediate Supply of Entertaining Books.32

This offer was repeated in Lane’s 1791 prospectus.

A story of steady growth is told in the series of extant Minerva Library Catalogues as well as by
Lane’s advertisements and prospectuses. According to these sources, “Lane’s General and Encresing
Circulating Library” could boast ten thousand works in 1790. Such a list of works gives some credibility
to Lane’s claim in a 1794 prospectus printed in the Morning Advertiser of 8 February, 1794, that “from the
number of Books in this selection, and the manner in which it is conducted, it [the Minerva library] can
now boast being the first in London.”33 By December 1791, when Lane purchased “the Stock of Novels,
consisting of several thousand volumes, printed by Mr. John Walter, at the Logographic Press,” he was
able to declare that “this Collection, added to his former, [made] Lane’s Repository for Tales, Novels, and
Adventures, the first in Europe, as the general amount [was] near Six Hundred Thousand Volumes.”34 The
catalogue of 1802 indicates a stock of nearly seventeen thousand items, which fell to eight thousand in
Newman’s 1814 catalogue. Although the stocks were replenished to between ten and eleven thousand
items by 1820, the library was never as extensive as it was under Lane’s proprietorship.

At the turn of the century Lane was at the apex of his career. Just over sixty, he decided to
separate the printing and publishing/bookselling operations of the Minerva Press and take a partner into
each of these new firms. His choice for a publishing partner was a former apprentice, Anthony King
Newman, who became part of the business in 1801. It appears from a change in imprint (to Lane, Newman
and Co.) that other partners joined the business in 1803, but no details remain concerning these partners.

For the new printing firm Lane took John Darling, “a clever young Edinburgh printer,” as a partner
sometime before 1806.35 By 1813 Darling had become the sole owner of the printing office, where he
continued to use the “Minerva-office” designation in 1839 when he took his son as partner. John Darling
senior retired in 1849.

Lane retired sometime between 1803 and 1808 and moved to Brighthelmstone (i.e., Brighton)
where he died on 29 January, 1814. His obituary appeared in the *Weekly Advertiser; or, Lewes and Brighthelmstone Journal* of 31 January, 1814:

Died on Saturday last, at his house, No. 3 Glocester Place, W. Lane, esq., formerly of the Minerva Printing-Office, London. His strong mental power and great fortitude he supported to the last hour. As a publisher few excelled him in the novel line. He was a friend to the distressed, and a zealous supporter of his country.36

Lane's second wife, Phoebe (Shepheard) Lane, inherited £17,500 from her husband's estate. He had no children from either marriage.

Little is known about Lane's personal life or character. According to Timperley, "No man knew the world better, and none better how to manage and enjoy it,"37 but there are indications that the rise of the son of a poulterer garnered some resentment. Samuel Rogers goes to some trouble to record his memory of "the splendid carriage in which [Lane] used to ride, and his footmen with their cockades and gold-headed canes,"38 and in 1798 an unknown artist lampooned Lane in a cartoon of "Bashaw Count Bounce, the Leadenhall Captain." This cartoon featured Lane in full regimentals standing outside the Minerva premises, his supporters depicted as a basket of Minerva Press novels and "a sort of goose rampant, whose spirited attitude is an amusing parody of the captain's own."39 In the margin someone has written:

To Printing Poulterers the fates how kind,—
A Rag Fair Chariot & a Black Behind.40

Lane is generally presented as a shrewd opportunist, but the anecdotal evidence of his benevolence does not reinforce this stereotype. In 1791 Ann Dowley, an unfortunate widow with six children, made public acknowledgement to "her most grateful Thanks to Mr. Lane, under whose recommendation this Subscription commenced, for his attention and humanity."41 Eliza Parsons uses "Mr. and Mrs. Lane of Leadenhall Street" as a reference in a letter of 18 December, 1792, in which she requests the assistance of the Royal Literary Fund.

Fictional representations of Lane's humanity also exist. In Eliza Kirkham Mathew's sentimental novel *What Has Been* (1801) the heroine is an author whose husband is unjustly imprisoned and condemned to death. She, desperate for money, attempts to sell her novel in a scene which may well have
been written as a compliment to Lane:

She . . . was immediately introduced to the publisher—and here let me gratify the ardent desire I feel of describing a man, for whom all who know him must feel the highest veneration. . . . He appeared about forty-five, yet in truth was seven years older; but the temperate and regular life which he had passed from youth to manhood, had given him a glow of health and cheerfulness not frequently seen in a man absorbed in the cares of the world. His countenance expressed that benign and tranquil cast which alone results from an unsullied conscience and a benevolent heart. “Good-will towards man,” was legibly imprinted on his open brow, and the sparkling intelligence of his fine blue eyes was softened by the humid drops of pity which the pensive loveliness and melancholy appearance of Emily had engendered.42

When this publisher refuses the manuscript, the heroine, in an agony of despair, bursts into tears:

This excellent man saw the distress under which she laboured, and from his soul pitied it. She was a stranger to him; her affliction might be feigned, notwithstanding its apparent sincerity; but his heart was alive to every active principle of benevolence, and he scorned to contaminate its purity by permitting suspicion to conquer his humanity.—“You appear distressed,” said he, in a tone of gentlest compassion, “and Heaven forbid I should refuse to soften it, if in my power.—Pardon me, you may be in want of money; allow me to advance this trifle,” drawing a couple of guineas from his purse; “take the manuscript home, and when you have made the proposed alterations, return it to me, and you shall receive its full value. Come, my dear Madam, I see you are in sorrow,—hope for better days.”43

It is impossible to assess the accuracy of this passage as a delineation of Lane’s character. Mathews may have written the scene as a realistic depiction of Lane, as a self-serving attempt to flatter him, or simply as an author’s daydream. But if it is a pencil sketch of Lane, it is particularly interesting because it presents him as not only charitable but discriminating; this publisher will not accept the manuscript until it is just
Blakey reproduces a similar passage from the anonymously published *The Follies of St. James's Street* (1789), which definitely does depict Lane. In this novel an author trying to sell her second novel is sent to Leadenhall Street, where she finds a favourable response:

> the Gentleman recommended to me [is] liberal in his ideas, and equally polite in his manner, who, not only with spirit receives these kind of light airy readings, but, in a manner that does honour to his publications, introduces them to the world... This work is now presented to the shrine of public favour:—but that young and timid adventurers for fame may be encouraged to present the offsprings of their genius, to Lane's Literary Repository, it is but justice to say, the proprietor is both free, generous and encouraging; and, to make use of the phrase, possesses fully the mechanism of books.


Novels that are universally read and esteemed, and which, though replete with fine sentences, elegant language, and moral instructions, might have been consigned to oblivion but for his public spirit: truth and justice therefore compel a declaration, that through this press, Ladies and Gentlemen that have Novels, Tales, and little Traits of that kind, will find it advantageous, as well as honourable, to have their works introduced to the public.**

It appears from this passage that Lane was particularly interested in attracting “young and timid” authors—perhaps because such writers would be less likely to demand a high price for their works. As Blakey points out, at the very least this passage is a most interesting example of Lane's advertising skill.

After Lane retired in 1809 Newman continued publishing, eventually dropping “Minerva Press” from his imprint after 1820. He expanded the company’s production of gift or presentation works for young readers. These were often designated as “Juvenile Prize Books” and advertised as being “for the instruction and amusement of the young.” Barbara Hofland was particularly adept at producing works of this sort under such titles as *The Good Grandmother, and her Offspring* (2nd ed., 1820), *The Sisters*
(1814), or *The Affectionate Brothers* (1816). In the 1830s she wrote a large number of single-volume works just for this market—all bearing the name of a single virtue such as *Decision* (1835), *Patience* (1835), *Integrity* (1836), *Moderation* (1836), *Humility* (1837), and *Fortitude* (1838).

It is difficult to be certain exactly what Newman published because he enjoyed a special business arrangement with Dean and Munday of Threadneedle Street. This arrangement allowed him to buy special editions of a thousand copies at half the published price with the Dean and Munday imprint replaced by his own. If Newman chose to buy smaller quantities of such editions, the work would appear under a joint imprint. Correctly assessing Newman’s later production is further complicated by the fact that he increasingly turned to remainder publication after 1820. He would buy the sheets from other publishing houses and simply print a new title page with his own imprint. Newman retired in 1848, selling his stock to another remainder publisher, Robert S. Parry, who carried on in the same premises until 1854. Le Fanu refers to Newman in *Forgotten Novels* as a “patron of undeveloped fictional genius” who held on till within the last score years, when he retired to take some rest at Gravesend, at the ripe age of four score. From all that we can learn, he was an estimable citizen, and possessed judgement in his peculiar walk. Remnants of his stock, done up in cloth to have a modern air, were sent to the great auction-rooms in Dublin, Edinburgh, and other large towns, previous to handing on his good-will to his successor. At this day there is no representative of the old firm.

Although Lane has been grudgingly—if rather contemptuously—admired for his ability to turn a profit, he has hardly been regarded as a patron of the literary arts. According to A. S. Collins in *The Profession of Letters*, Lane was the “prince” of those “new men in ‘the trade’” who had an unhappy “tendency to speculate in trash”:

[Lane] poured out his novels one after another like a swarm of gaudy insects fluttering out their brief life in a dazzling burst of fashionable sunshine. The readers who were pleased by the sparkle of their tinsel must have been child-like in their tastes, but for
some years they sold wonderfully well, and as Lane paid his authors little for them, he
grew a rich man on the proceeds.\textsuperscript{48}

Embedded in Collins's comments are three of the generally held assumptions about the Minerva Press.

First, there is a denigration of the readership, who are presented as "child-like"—naive readers only
interested in literary tinsel. Second, there is the assumption that Lane produced only fiction, pouring out
into a willing market an endless stream of lightweight novels. And finally, there is the presentation of
Minerva Press productions as ephemeral, homogeneous, and aesthetically unworthy of consideration (they
are "insects," "a swarm," "gaudy," and "trash").

Devendra P. Varma, for example, notes the ephemeral nature of Minerva Press publications in The

\textit{Gothic Flame}:

the circulating library catered for the taste of "the leisured fair," although the reading of
the novels was despised as a waste of time by serious-minded persons. Actual purchase
of these novels was exceptional: confidential maids got them from Lane's or other
circulating libraries, and the regular borrowing and library circulation soon reduced the
few copies to scraps. And as they were more or less a transient entertainment no one
cared about their survival. Even if a solitary copy or two survived by some chance, they
were thrown out contemptuously as unworthy of the bookshelf, and the children who
played with them for their pretty pictures accomplished their destruction. Many of them
lacking the vital protection of good binding perished without a trace. Any surviving
copies were cast out from lumber-rooms and remote country libraries to suffer death by
fire, or the ignominy of cheap auction.\textsuperscript{49}

Besides illustrating that Collins's judgement reflected the standard critical view, this quotation exemplifies
the chief difficulty of research into popular fiction. Varma is paraphrasing a passage from Montague
Summers's \textit{The Gothic Quest} (1938, rpt. 1964), a passage in which Summers is discussing bluebooks rather
than novels:

\begin{quote}
Even if a virgin copy or two by some chance survived, they would not have been for a
moment deemed worthy of the bookshelf, or even of a cardboard cover. They were
thrown out contemptuously; the babies crawling over the nursery floor were allowed to
play with them for the sake of the pretty painted pictures, and little hands soon had them
in scraps and tatters.50

Putting aside the ethics of such wholesale "paraphrasing," one finds the critical practice exemplified by
Varma to be common in the criticism of early popular fiction, and the gothic novel in particular. Critics
who wish to discuss this type of literature are faced with huge numbers of texts, often of considerable
length, sometimes not well-written, and usually available only in private collections, rare book libraries, or
in a micro-material format. The task is daunting, especially if what is desired is simply a backdrop against
which to construct an argument. Critics have therefore adopted the judgements and research of others
without investigating whether judgements based on nineteenth- or early twentieth-century sensibilities
continue to be valid.51

In this study I attempt to address this problem with a text-based quantitative study of the period's
most popular publishing house. I use the assumptions about the Minerva Press as a template for an
analysis of the press's readership and productions. For the most part, Minerva Press readers would have
been circulating-library subscribers. Although it has generally been understood that the vast majority of
library patrons were young women interested only in fiction, there is convincing evidence that not only did
circulating libraries serve a broad base of readership but that what was being borrowed was far more than
just fiction. After examining a number of fictional representations of circulating-library patrons, I explore
the social and mercantile functions that circulating libraries served within British society. I then examine
three studies which support with empirical evidence the contention that circulating libraries served a wide
variety of people with a wide variety of literature: Jan Fergus's analysis of the records of a small provincial
circulating library and bookshop operated by Samuel Clay, Paul Kaufman's analysis of the account books
of James Marshall's circulating library in Bath, and a second study by Kaufman, this one an analysis of
twenty-two library catalogues.

The Minerva Press has long been associated with the novel and, in particular, with the gothic
novel. In the third chapter of this study, I look at what Lane and Newman actually published between 1790 and 1820. I base my quantitative analysis on a database which I have developed of 1636 works. Over a thousand (1036) of these works were published between 1790 and 1820. Of these 1036 works, I have inspected, in varying degrees of thoroughness, 483. The bulk of the works I have inspected are from the holdings of the Bruce Peel Special Collections at the University of Alberta and from the collection of Minerva works in the Princely Library at Schloss Corvey in Höxter, Germany. I tried to read as many of these works as possible and currently have plot notes for 227 novels, including 96 from the 1790s, 68 from between 1800 and 1809, and 63 from between 1810 and 1820.

What I discovered in my analysis of the press's corpus is a previously unappreciated diversity both in genre and sub-genre. The Minerva Press produced many works other than novels and many types of novels other than gothic and sentimental romances. Also, although many of the Minerva Press novels are poorly written, many are at least as good as the standard novels of the day. Mary Charlton, Robert Bage, and Eliza Fenwick, for example, all published very good novels under the sign of Minerva. I also found that Lane published far less gothic than has been previously assumed. In *Love, Mystery, and Misery* (1978), Coral Ann Howells notes that "between 1795 and 1810 more than a third of [Lane's] yearly output had Gothic titles." This may be true (it rather depends on how one defines a "Gothic title"), but I found far less gothic between the covers of these novels than one would expect.

In the fourth chapter of this study I address the question of gender in relation to the Minerva Press. Critics have considered Minerva Press works to be unsophisticated formulaic fiction written by women for women. I found, however, that while it is true that more women than men published with Lane and Newman, an examination of the peritextual elements of Minerva texts indicates a previously unappreciated sophistication in Minerva authors. I found that authors maneuvered skillfully in order to engage the reader's attention and were particularly proficient at manipulating gender stereotypes to ensure a favourable response from critics. Reviewers, however, proved to be equally skilful in manipulating gender, and I found that the very strategies used by Minerva authors were ultimately used against them by reviewers.

The final portion of my study is a bibliography of the Minerva Press. This press has received no
serious attention in the fifty-seven years since Dorothy Blakey published her study. In this time numerous works have come to light. In *The Minerva Press, 1790-1820* (1939) Blakey listed 1058 works (885 in her main list and 173 in a supplement); I have been able to add 578 works to her list, making a total of 1636. Following Blakey's model and in order to provide a context, I have chosen to include works which fall outside the thirty-year period in which the Minerva Press imprint was used. Looking at what was being published in the 1820s, for example, gives some sense of the direction in which Newman was already beginning to move in the previous decade.
Notes


5. Blakey 123.

6. The six texts listed in *Northanger Abbey* are *Castle of Wolfenbach* (1793) and *Mysterious Warning* (1796) by Eliza Parson; *Clermont* (1798) by Regina Maria Roche; *Necromancer of the Black Forest* (i.e., *The Necromancer; or, The tale of the Black Forest*, 1794) by Carl Friedrich Kahler, translated by Peter Teuthold; *Orphan of the Rhine* by Eleanor Sleath (1798), and *Horrid Mysteries* (1796) by Karl Grosse, translated by Peter Will. The seventh novel which is mentioned is *Midnight Bell* (1798) by Francis Lathom. Newman published a second edition of this work in 1825.

7. These five works are *St. Margaret’s Cave* (Elizabeth Helme, 2nd ed. 1819), *St. Claire of the Isles* (Elizabeth Helme, 1817, 1824), *Amazement* (Mary Meeke, 1804), *Midnight Weddings* (Mary Meeke, 2nd ed. 1814), and *De Clifford* (MRS. KENNEDY, 1820). Miss Mitford’s book list is reproduced by G. E. Mitton. *Jane Austen and Her Times* (Methuen: London, 1905) 168-69.


9. Qtd. in Cruse 97.


16. William Lane's date of birth is uncertain. Blakey gives it as either 1745 or 1746. In *An Eighteenth-Century Book Trade Index* (U of Newcastle upon Tyne, 1977) Peter John Wallis gives the birth date as c.1737. I have taken 1738 in agreement with Montague Summers (The Gothic Quest, 1964) based on Lane being 76 when he died in 1814 (72).

17. Lane traded as William Lane from 1763-1802; as Lane and Newman from 1802-03; as Lane, Newman, and Co. from 1803-09; and as Lane, Darling, and Co. 1806-13. See Ian Maxted, *The London Book Trades 1775-1800: A Preliminary Checklist of Members* (Folkestone, Kent: Dawson, 1977).


25. Blakey 80.

26. Qtd. in Blakey 42. Blakey also gives other examples of Lane's possible association with other publishers. See page 42, note 2.


28. Maxted.

29. Blakey 43.


32. Advertisement in *The Correspondents* (1784).

33. Qtd. in Blakey 113.


36. Qtd. in Summers *Gothic Quest*, note 37, 103.


38. Samuel Rogers, *Recollections of the Table Talk of Samuel Rogers* (London, 1856) 139.

40. Blakey 21. According to Blakey, the original drawing has been mislaid, but a reproduction appears in Major G. Goold Walker's *History of the Honourable Artillery Company 1537-1926* (1926) 188.


43. Mathews Vol 2: 216-17.

44. Qtd. in Blakey 70-71.

45. Tuer 390.


51. This is particularly clear in Frederick S. Frank's *The First Goths: A Critical Guide to the English Gothic Novel* (New York: Garland, 1987). Although Frank's plot summaries of better-known gothic novels are fairly accurate, I found his synopses of lesser-known texts often far from the actual plot of the novel. In many cases, even the names of the characters were incorrect. So many texts in this "guide" are misrepresented that *The First Goths* is virtually useless. Other critics, however, continue to use Frank's plot summaries as a base from which to formulate generalizations about the early gothic novel.

52. Because of the way my data base is set up, it is difficult to establish an exact total. I have listed 420 works from the Corvey collection and 133 from the University of Alberta. I have inspected all of these, as well as works in libraries in Augsburg, Coburg, and Great Britain. The difference in the total is due to overlaps in these collections.

Chapter II: The Circulating Library

There is scarcely a street of the metropolis, or a village in the country, in which a circulating library may not be found: nor is there a corner of the empire, where the English language is understood, that has not suffered from the effects of this institution. ¹

The Context

The end of the eighteenth century saw a tremendous increase in the popularity of the novel during a period when English society was under a great deal of stress: the impact of the Industrial Revolution was being felt in every stratum of society; the population was growing rapidly;² workers, displaced from their traditional rural mode of life, were streaming into the cities;³ inflation was rampant; and rioting seemed to be the new national pastime. As the population grew and shifted, the traditional class structure also strained and changed: the distance between the middle-class and the working class became increasingly amorphous as the number of skilled labourers, small shopkeepers, clerks, and better domestic servants increased.⁴ This period also saw the development of a new lower class: underpaid, overworked urban labourers with enough political sophistication to express their hopelessness and desperation in a series of riots, a practice which culminated in the Peterloo Massacre of 1819. Social problems were being addressed with increasing seriousness in the light of contemporary events in France, and various voices competed for attention: radicals Mary Wollstonecraft and Mary Hays cried out for change in the treatment of women; Robert Raikes and Dr. Andrew Bell argued for educational reform; Elizabeth Heyrick agitated for the abolition of the slave trade; philanthropist John Howard argued the merits of prison reform; conservative politician Edmund Burke evoked the values of a golden age with impassioned purple prose; and Hannah More, the “Bishop in Petticoats,” flooded the country with reactionary propaganda.

Issues of reading, writing, and access to books were centred within this cacophony of voices. It goes without saying that members from all groups used books and pamphlets to advance their positions and answer the attacks of their opponents—Burke’s Reflections addressed Price and was in turn answered by Paine and Wollstonecraft—but control of what should be published, who should write it, and who should read it were issues fraught with political, social, and moral import. For the first time in history a mass reading audience was available for edification or exploitation, and competing interests jockeyed for
positions of control or influence.

It is difficult to ascertain just how large this mass reading audience was or of whom it was composed. Contemporary anecdotal evidence indicates a large increase in the number of readers, but the accuracy of such reports is difficult to assess. When Samuel Johnson, for example, refers to the country as "a nation of readers" or states that "[g]eneral literature now pervades the nation through all its ranks" his words—as Richard Altick has pointed out—must be understood within a limited context; Johnson certainly was not suggesting that the lowest orders had access to "general literature" or that all Britons were even literate. Even numerical evidence such as Edmund Burke’s reported estimate that during the 1790s the English reading public numbered no less than eighty thousand must be accepted with some hesitation, especially since Burke’s estimate cannot be found anywhere in his speeches or writing.

Similarly, levels of literacy are also very difficult to calculate, in no small part because the very term “literate” tends to be slippery; it does not, for example, necessarily mean a person is able to read extended text and may signify only that a person can write his or her name or read simple signs. And of course the ability to read extended text does not establish the likelihood that such texts are read. The difficulties of calculation are evident in the wide range of estimates: Raymond Williams, for example, estimates that approximately thirty-six to forty-five percent of Britons were literate at the end of the eighteenth century, while Lawrence Stone places that figure at closer to sixty-five percent of English men and eighty-eight percent of Scottish men. Since the landed gentry, the clergy, and the professionals were already “almost 100 percent literate” in this period, Stone argues that increases in literacy must of necessity have come from the lower classes and occupations such as yeomen, husbandmen, artisans, and tradesmen. Stone includes only males in his figures, female literacy being even more difficult to determine; it is generally established using either nineteenth-century anecdotal evidence concerning advancements in female education or the depiction of women in satire. Neither source is accurate or unbiased.

Even though we cannot determine exact readership or literacy figures, what is certain is that there existed a growing perception both that the number of readers were increasing rapidly and that the practice of reading was crossing class and social barriers. This perception is evident in the following passage from
James Lackington’s 1803 Memoirs:

I cannot help observing that the sale of books in general has increased prodigiously within the last twenty years. According to the best estimate I have been able to make, I suppose that more than four times the number of books are sold now than were sold twenty years since. The poorer sort of farmers, and even the poor country people in general, who before that period spent their winter evenings in relating stories of witches, ghosts, hobgoblins, etc., now shorten the winter nights by hearing their sons and daughters read tales, romances, etc., and on entering their houses, you may see Tom Jones, Roderick Random, and other entertaining books, stuck up in their bacon-racks, etc. If John goes to town with a load of hay, he is charged to be sure not to forget to bring home Peregrine Pickle’s Adventures; and when Dolly is sent to market to sell her eggs, she is commissioned to purchase The History of Pamela Andrews. In short all ranks and degrees now READ. But the most rapid increase of the sale of books has been since the termination of the late war with America.10

Lackington’s career as a highly successful remainder-merchant stands as evidence of the truth of his observation about the prodigious increase in publication: in the 1790s he claimed an annual turnover of 100,000 volumes and a profit of £4,000-5,000.11

Increasing rates of publication are further confirmed by several modern studies. Raymond Williams, for example, finds that whereas approximately 100 titles were published annually at mid-century, 372 titles were being published per year by the 1790s. This number continued to rise exponentially until by 1850 an average of 2600 titles were being published annually.12 Ian Maxted places the numbers even higher. According to his figures in The London Book Trades 1775-1800 an average of 524 titles per year were published in the 1740s, and this number rose steadily until an average of 761 titles per year were being published in the 1790s.13 Further evidence of an increasing readership can also be found in the press runs of very popular works. As mentioned earlier, in 1806 two thousand copies of Anna Maria Bennett’s six-volume novel, Vicissitudes Abroad; or, The ghost of my father were sold the first day it was offered to
the public. Four years later, 20,300 copies of *The Lady of the Lake* were sold the first month after its publication, and three years after that, 10,000 copies of *Rokeby* were sold within the first three months. And, of course, Hannah More's *Cheap Repository Tracts* (1795-1798) were phenomenally successful: no less than 2,000,000 copies of monthly installments were sold by the second year of publication.

This increase of reading material reflects a growing market for print materials which in turn reflects a growing number of readers. The conditions that fostered this growth have been discussed in detail elsewhere, and include such elements as an overall increase in the population of Britain; an increase in the size and scope of the middle classes; the mechanics of social emulation in relation to movement between classes; an increase in the amount of leisure time, especially for women; the growth of the circulating-library system; the spread of Evangelicalism and its effect on the way leisure time could be spent; and changes in copyright law, particularly the 1774 decision enforcing the end of perpetual copyright.

In his memoirs Lackington indicates not only an increase in overall publication, but a penetration of the practice of reading into the lower classes ("all ranks and degrees now READ"). His belief that not only the "poorer sort of farmers" but "country people in general" were turning from their traditional entertainments to the more sophisticated pleasures of Fielding and Smollett was less a reflection of reality—Richard Altick calls it "sheer fantasy"—than an expression of a general anxiety plaguing the period. With the increase in literacy, the advent of relatively cheap publication, and a very real revolution lurking on the doorstep, the potential danger to political and social stability should the masses become radicalized was obvious to the middle and upper classes. This anxiety came to a head in 1793 with the publication of a sixpenny version of the second part of Tom Paine’s *The Rights of Man*. The specific political response was a series of censorship laws designed to control seditious literature, but in more general terms the incident heightened contemporary uneasiness about the dangers of lower-class literacy, an uneasiness that deepened as details of the Terror filtered in from France.

Since the Restoration there had been two schools of thought about educating the masses. On the one side were those who believed that universal education was essential to social stability; they believed
that given proper instruction the lower classes would voluntarily keep their places and thus the status quo would be maintained. On the other side were those who were convinced that keeping the populace uneducated curtailed the power of the press and ultimately preserved social order. Both sides, however, shared a perception that popular fiction was a threat. One response to this threat was simultaneously to encourage education and to attempt to divert readers’ interests from “dangerous” fiction to morally “wholesome” and ideologically “safe” literature: ergo Hannah More’s Cheap Repository Tracts. To those who perceived lower-class literacy as dangerous per se, the growth of the circulating library provided the perfect stalking horse, allowing the increasingly untenable position of opposition to universal education to be masked as a disapproval of popular fiction on moral and aesthetic grounds.

Evergreen trees of diabolical knowledge: Circulating Libraries

The late eighteenth century saw a rapid expansion of the circulating library system throughout Great Britain. Circulating libraries had existed since early in the century and had enjoyed a steady rate of growth until mid-century, when their numbers increased rapidly. London could boast of at least nine booklenders between 1740 and 1750, six of whom called their establishments libraries. In the important early essay “Eighteenth-century Circulating Libraries in England” Hilda Hamlyn calculates the number of booklenders to have increased to at least nineteen between 1770 and 1790 and to twenty-six between 1790 and 1800,14 a number confirmed by Leigh’s mention of twenty-eight “booksellers who keep circulating libraries” in the New Picture of London (4th edn.) in 1820.19 James Raven, using lists from both Paul Kaufman and Hamlyn, notes that at least 112 rental libraries in London and 268 in the provinces were established before 1800.20 In 1801 the Monthly Magazine reported that there existed “not less than one thousand” circulating libraries in England,21 and by 1804 John Feltham could declare that “every intelligent village throughout the nation now possesses its Circulating Library,” a statement echoed twenty-two years later with J. Britton’s statement that “almost every small town in the kingdom possesses its circulating library.”22 Although one must allow for both rhetorical exaggeration and the inclusion of many “libraries” with a single shelf of books, there can be little doubt that the popularity of the institution was growing rapidly, as was the size and scope of many of the libraries, particularly those in London.
William Lane was an important factor in the expansion of the circulating library system; he spent a number of years travelling throughout the country, encouraging the development of a network of provincial circulating libraries in order to develop a market for his own productions. In the following advertisement which appeared in the Leeds Intelligencer of 1 May, 1787, Lane offers to supply full libraries “from Twenty to Five Hundred Pounds” on a week’s notice:

At a period like the present, when a general Taste for READING and RECITATION so universally prevails, it will be found entertaining and useful to establish PUBLIC LIBRARIES in every Town throughout the Kingdom.—But as many are deterred from engaging in an Establishment of this Kind, through the Want of proper Information respecting the Rules and Qualifications for conducting such an Undertaking to Advantage, WILLIAM LANE, Wholesale Bookseller, Printer, and Publisher, Leadenhall-Street, London, will be happy to lay down a Plan, either by Letter, or otherwise, for those who are desirous of interesting themselves in a Profession, at once genteel and profitable—of whom a GENERAL CATALOGUE may be obtained, containing several Thousand Volumes on every Subject (to which continual Additions are making) the whole selling considerably cheaper than can be procured but from this general Warehouse and Universal Repository of Literature.

A Selection of Books has been made, the Result of Twenty Years Care and Attention, on the various Subjects of History, Voyages, Travels, Novels, Romances, Poetry, Plays, &c. forming together a Grand Magazine of Letters, peculiarly adapted to CIRCULATING LIBRARIES; and in order that an immediate Supply may be received, a large Collection is kept ready bound, and a Library from Twenty to Five Hundred Pounds, properly arranged and classed with a Printed Catalogue may be ready at a Week’s Notice.

In an Undertaking of this Nature, from the extensive and opulent City, to the more contracted Village, Instruction and Entertainment may be diffused at a moderate Expence. The Historian, furnished with Remarks; the Gay and Volatile, with
Amusement; the Sedate, an useful Friend for Solitary Hours; and Theatrical Amateurs, an agreeable Companion. In every Point of View, Institutions of this Kind must be forcibly convenient to all Classes of People, of general Service and Public Utility.²⁴

Lane’s business acumen is apparent in his emphasis on the breadth of the potential market (“every Town throughout the Kingdom,” the “general Taste for READING and RECITATION [that] so universally prevails,” and “all Classes of People”), his establishment of his own authority by a listing of his own credentials and the stressing of his connection to London (“from the extensive and opulent City, to the more contracted Village”), his presentation of himself as a public benefactor (“of general Service and Public Utility”), and finally and most importantly, his emphasis on quick profit. What is also interesting in this advertisement is Lane’s division of his audience into four categories: the “Historian,” the “Gay and Volatile,” the “Sedate,” and “Theatrical Amateurs.” What is striking here is that he does not specifically gender his audience, that is unless one considers gaiety and volatility uniquely feminine.

As previously mentioned, Lane opened his circulating library around 1770, and by 1790, when he adopted the name Minerva, he had over ten thousand works in stock.²⁵ The library continued to grow until by 1802 the Minerva Library Catalogue listed nearly 17,000 titles.²⁶

Representations of Circulating-Library Readers

The effects of circulating libraries on the development of reading practices and on the social fabric as a whole have been distorted by a rather unsophisticated acceptance of their representation in the literature of the period. We have, for example, tended to accept at face value derogatory statements about circulating library fiction from those who had much to gain by being seen as part of an elite (i.e., non-circulating library) class of authors and readers. Coleridge, for example, writes in his Lectures on Shakespeare and Milton that reading novels “fills the mind with a mawkish and morbid sensibility” and “occasions in time the entire destruction of the powers of the mind.”²⁷ Yet we know Coleridge to have been a great novel reader in his youth. As a matter of fact, at eight he was made a free member of a circulating library in King Street, Cheapside, and claimed to have read every book in the catalogue—with no apparent mental impairment.²⁸ Coleridge’s criticism of circulating libraries in the Biographia Literaria
of 1817 seems overstated, rather in the manner of a newly converted religious or a recently reformed addict, a tone particularly interesting given his own struggles with opium:

For as to the devotees of the circulating libraries, I dare not compliment their pass-time, or rather kill-time, with the name of reading. Call it rather a sort of beggarly day-dreaming, during which the mind of the dreamer furnishes for itself nothing but laziness, and a little mawkish sensibility; while the whole material and imagery of the doze is supplied ab extra by a sort of mental camera obscura manufactured at the printing office, which pro tempore fixes, reflects, and transmits the moving phantasms of one man's delirium, so as to people the barrenness of a hundred other brains afflicted with the same trance or suspension of common sense and all definite purpose. We should therefore transfer this species of amusement from the genus reading, to that comprehensive class characterized by the power of reconciling the two contrary yet co-existing propensities of human nature, namely, indulgence of sloth, and hatred of vacancy.²⁹

The context, the syntax, the pseudo-scientific posturing, the language—particularly the heavy reliance on Latin, all serve to separate Coleridge, the reader, from "the devotees of the circulating libraries" and Coleridge, the writer and artist, from the nameless, faceless labourers who manufacture written commodities rather than literature.

To an overly large degree our perceptions of circulating libraries and their patrons are founded on their representation in works such as George Colman's Polly Honeycombe (1760), Sheridan's The Rivals (1775), Samuel Pratt's Family Secrets (1797), Hannah More's Two Wealthy Farmers (1801), and J. B. Papworth's "The Library" (1813). It is through the lens of such satirical representations that the conception of the typical library patron as female, brainless, and deceptive has developed. This portrayal is really a variation and extension of the common portrayal of novel readers in general and is perhaps not unexpected given the circulating library's association with fiction. Samuel Johnson's thumbnail sketch of novel readers as "the young, the ignorant, and the idle" in the Rambler (1750) needs only the addition of "the female" to perfectly complete the caricature of the typical circulating-library subscriber. Sheridan's
Lydia Languish in *The Rivals*, for example, is presented as a flibbertigibbet young woman with more energy than discrimination. Upon the announcement of company, Lydia madly runs about hiding the unacceptable circulating-library novels she reads in pockets and under cushions and placing on prominent display the acceptable works she ought to but does not read—in this case, “Mrs. Chapone” and “Fوردye’s Sermons.” Literary critics have noted the wide range of the works Lydia conceals—she hides “classics” such as *Peregrine Pickle*, *Humphry Clinker*, and *Roderick Random* along with “trash” such as *The Tears of Sentimentality*, *The Innocent Adultery*, and *The Gordian Knot*—and have interpreted such diversity of title and quality as both an indication and criticism of circulating-library readers’ lack of discrimination. It is less often noted that such a mixture reflects just as graphically the heterogeneity of circulating-library offerings, a view supported by Clara Reeve, who in *The Progress of Romance* (1785) has her character Sophronia speak of the “good, bad, and indifferent” novels standing side by side “in the Chaos of a circulating Library.” And, of course, critical discourse about “trash” and “classics” is dependent upon the historical nature of the canonization process.

In *Family Secrets* Pratt satirizes the foibles of a number of types of circulating library patrons, almost all women. First we see an unusually honest woman, who—classified in error as “one of our learned ladies”—returns a coachful of heavy tomes, explaining that her tastes run exclusively to “[t]he last plays and novels.” She is followed by Lady Sarah, “a rational woman” who studies “only metaphysics.” Lady Sarah complains that the shopman has sent her “trumpery” novels rather than the learned works she desires. When Lady Sarah offhandedly orders “some nonsense for the servants” after ordering works by Priestley, Mandeville, and Hutcheson for herself, the narrative invites the reader to join in a smile and a wink at this transparent, slightly contemptible ruse. Our understanding of Lady Sarah as hypocrite is confirmed by the next patron, “a pretty lisper” who identifies her predecessor as the “inveterate sniffer” who leaves unpleasant mementos in the novels she borrows. Other patrons include the “whisperers” who, ashamed of their taste for circulating-library fiction, either send others to borrow the works they want or “hem, cough, blush, [and] stammer” their requests; a “bevy of young things” who “flutter out of their carriage” to choose novels to read while their hair is being dressed; and “the consumers,” whose desire for
fiction is insatiable and who devour volume after volume like "pretty caterpillars." Despite the offhand inclusion of the categories of "folio men" and "rational readers," the overwhelming impression is one of femaleness, youth, and dissimulation, an association epitomized in the following passage:

Thus I dispose of my good things . . . [said the booklender] sometimes tucked between muslins, cambrics, silks, satins, and the like, or rolled into a bundle, then thrown into a coach by some of my fair smugglers; the old ones meanwhile, Mams and Dads, never the wiser.

Although more even-handed depictions of circulating libraries and their patrons can be found in both literature and the period's social history, such descriptions do not seem to resonate with critics to the same degree as the satirical ones. Jane Austen, for example, mentions circulating libraries and the popular fiction associated with them in several of her own novels, the best-known example being Northanger Abbey. In this novel Catherine Morland, after a remarkably ordinary childhood, at fifteen goes into training to be a heroine by reading "all such works as heroines must read." Later in Bath the reading of a "horrid" novel, The Mystery of Udolpho, heightens her imagination to the state where she scares herself silly during her visit to Northanger Abbey. Austen's association of popular fiction with Catherine's foolishness and embarrassment, as well as its association with the shallow coquette, Isabella Thorpe, seems a severe indictment of such works. As with all things in Austen's novels, however, nothing is as simple or as straightforward as it first appears. The authors Catherine reads during her two years of heroine-preparation are Pope, Gray, Thomson, and Shakespeare, hardly the romantic reading one would expect. And while it is true that Catherine misinterprets every sign and clue while at Northanger Abbey, she does not really mistake General Tilney's character, as has often been observed. While the General is not a murderer, when he sends Catherine home without making proper arrangements for her comfort, safety, or indeed, ensuring that she has money enough for the journey, he puts the inexperienced girl in some danger. Prosaic danger, perhaps, but danger real enough.

In Pride and Prejudice circulating-library fiction is associated particularly with the younger Bennett girls. When Mr. Collins is asked to read to the Bennett family after dinner,
[he] readily assented, and a book was produced; but on beholding it, (for every thing announced it to be from a circulating library,) he started back, and begging pardon, protested that he never read novels.—Kitty stared at him, and Lydia exclaimed.—Other books were produced and after some deliberation he chose Fordyce's Sermons.32

Lydia very quickly and rudely brings the sermon reading to a close. Her preference for marbled-covered volumes is clear, and, given her character, no compliment to such fiction. But one presumes all the Bennett ladies would have preferred fiction to Fordyce, and one need only remember with what respect Mr. Collins's tastes are treated in the novel or how little the narrative supports Mary's choice of reading matter to mitigate the association of fiction with Lydia.

Austen's depiction of circulating libraries is at its most positive in Mansfield Park. While exiled in Portsmouth, Fanny Price misses the access to books she had enjoyed at Mansfield Park and, wishing to share her pleasure in reading with her sister, subscribes to the local circulating library. Austen presents Fanny's subscription to the library as a moment of liberation and assertion:

Fanny found it impossible not to try for books again. There were none in her father's house; but wealth is luxurious and daring—and some of hers found its way to a circulating library. She became a subscriber—amazed at being anything in proprīa persona, amazed at her own doings in every way; to be a renter, a chuser of books! And to be having any one's improvement in view in her choice! But so it was. Susan had read nothing, and Fanny longed to give her a share in her own first pleasures, and inspire a taste for the biography and poetry which she delighted in herself.33

Fanny is no Lydia Languish, but like Lydia, Fanny is getting more than cheap fiction from the circulating library: Lydia gets Smollett and Fanny gets biography and poetry. As Lee Erickson has pointed out in "The Economy of Novel Reading: Jane Austen and the Circulating Library" Austen is suggesting in Mansfield Park that circulating libraries could ideally be, and certainly were in Fanny's eyes, a "means for the intellectual liberation of women of small means."34

Not everyone saw circulating libraries in such a positive light, but Austen, herself a subscriber to a
circulating library in Basingstoke run by a Mrs. Martin, had little patience with the pretension of those who had to mark their place in the latest fiction before adding their voices to the general condemnation of the novel. In a letter to her sister Cassandra dated 18 December, 1798, Austen notes that

—As an inducement to subscribe Mrs. Martin tells us that her Collection is not to consist only of Novels, but of every kind of Literature, &c. &c.—She might have spared this pretension to our family who are great Novel-readers & not ashamed of being so;—but it was necessary I suppose to the self-consequence of half her subscribers.35

Jane Austen is only one of a number of famous circulating-library subscribers. I have already mentioned Macaulay’s and Hunt’s pleasant recollections of the Minerva Press. Charles Lamb also recalled his circulating-library experience with a great deal of genuine affection, writing in his 1822 essay “Detached Thoughts on Books and Reading”: “How beautiful to a genuine lover of reading are the sullied leaves, and worn out appearance . . . of an old ‘Circulating Library’ Tom Jones, or Vicar of Wakefield! How they speak of the thousand thumbs, that have turned over their pages with delight!”36 According to A. S. Collins, George Crabbe not only read circulating library novels, but found them useful in his own work. He read novels aloud to his wife and children on family walks and apparently wrote three of his own which unfortunately he chose to destroy. Crabbe’s son said of his father in the nineties “that even from the most trite of those fictions, he would sometimes catch a train of ideas that was turned to an excellent use; so that he seldom passed a day without reading part of some such work and was never very select in the choice of them.”37 Cowper also was a subscriber. In 1781 he asked his friend Joseph Hill to enter his subscription in “some well-furnished circulating library” and bespeak a catalogue for him so that he might order the books he desired.38 Perhaps the highest praise of the circulating library came from the pen of poet laureate Robert Southey, who reminisced in a letter dated 19 January, 1823, that “Bull’s Circulating Library was to me then what the Bodleian would be now.”39

_Circulating-Library Readership_

For the most part, modern critics have accepted the satirical representations of circulating library patrons at face value. In other words, we have accepted that these authors satirize female patrons because
most library patrons were women, and that these patrons are presented as young and undiscriminating
because library patrons were young and undiscriminating, and so on. There is strong evidence, however,
that there was a much broader base of readership in these libraries than previously assumed.

In Northanger Abbey Jane Austen mounts her famous defence of the novel, noting that novels are
works “in which the greatest powers of the mind are displayed, in which the most thorough knowledge of
human nature, the happiest delineation of its varieties, the liveliest effusions of wit and humour are
conveyed to the world in the best chosen language.” Austen then suggests through the character of Henry
Tilney that young men were also great readers of the novel. When Catherine remarks that she thought that
“young men despised novels amazingly” young Tilney replies:

It is **amazingly**; it may well suggest **amazement** if they do—for they read nearly as many
as women. I myself have read hundreds and hundreds. Do not imagine that you can
cope with me in a knowledge of Julias and Louisas. If we proceed to particulars, and
engage in the never-ceasing inquiry of “Have you read this?” and “Have you read that?”
I shall soon leave you as far behind me as—what shall I say?—I want an appropriate
simile;—as far as your friend Emily herself left poor Valancourt when she went with her
aunt into Italy. Consider how many years I have had the start of you. I had entered on
my studies in Oxford, while you were a good little girl working your sampler at home!”

Here the antecedent for “my studies” seems to be deliberately indeterminate: is Henry simply noting the
difference in their ages or is this a tongue-in-cheek suggestion that much of his time in Oxford was spent in
the circulating library?

Henry Tilney’s assertion that men were equally interested in fiction is hard to support empirically.
It is very difficult to determine exactly what people read, especially if they had some reason to be deceptive
about their reading habits. The contents of personal libraries are of little use in this matter; few people
bought and bound popular fiction since it was expensive and most people would read a novel or a play only
once. Jane Austen notes in a letter to Fanny Knight that a second edition of Mansfield Park may not be
feasible because “[p]eople are more ready to borrow than to buy—which I cannot wonder at.” There are,
however, a number of indications that men may well have been better represented at the circulating-library counter than previously assumed. First, the idea is supported by the number of male authors we know to have been subscribers. Besides the previously mentioned Coleridge, Lamb, Hunt, Macaulay, Cowper, and Crabbe, other famous circulating-library users include Thomas Cooper, William Shenstone, Thomas Chatterton, Walter Scott, Robert Burns, William Cobbett, Robert Southey, John Keats, Percy Bysshe Shelley, Samuel Rogers, H. C. Robinson, David Ricardo, and William Wordsworth—as well as the Austen and Burney families. Indeed, one might have an easier time listing the literary men who were not subscribers.

Men also feature prominently in pictorial depictions of libraries. In a drawing of J. Hall’s Circulating Library at Margate reproduced in Paul Kaufman’s “The Community Library” men and women of various ages are seen clustered in an elegant establishment. Both men and women also appear in the coloured aquatint by Thomas Rowlandson (after J. Green) found in Poetical Sketches of Scarborough (1813).

The assembly-promenade featured in the drawing of Hall’s library points to its function as a social centre, a function confirmed by the following poem published in 1799 in the Lady’s Monthly Museum:

**A Circulating Library**

**AT A PUBLIC WATERING-PLACE.**

Two or three Novels, two or three Toys;
Two or three Misses, two or three Boys;
Two or three Aldermen reading Gazettes;
Two or three Lovers arranged in sets;
Two or three Ladies throwing the dice;
And two or three Squires promoting the vice;
Two or three Aristocrats, silent and proud;
Two or three Democrats, silly and loud;
Two or three Parsons, as black as a crow;
Two or three Soldiers, more smart than a beau;
Two or three Clerks, with their Susan and Sally;
Two or three Beauties, full-dres’d for the season;
And as many Old Women dres’d quite out of reason.

This poem depicts a broad range of activity and a democratic mix of people within the walls of the circulating library. Patrons of various ages, classes, and gender (boys and old women, clerks and
aristocrats, ladies and soldiers) gamble, gossip, read, and romance. Men rather than women dominate this picture: against five mentions of women, there are eight mentions of men.

As the pictures and poetry discussed above illustrate, circulating libraries were significant social centres; indeed, the library's subscription book often functioned as an informal social register, especially in popular watering places such as Margate and Bath. In *Camilla*, for example, Mrs. Arblay and Camilla visit the bookseller's shop in Tunbridge Wells upon their arrival as much to discover who is in town as to subscribe to the library.

Circulating libraries functioned as reference centres and reading rooms as well as meeting areas. In 1798 Cawthorne published a prospectus in which he offered patrons willing to pay an extra guinea a reading room where they could consult books and fellow "men of erudition":

Such a design, it is to be presumed, must be attended with peculiar advantages to Gentlemen of leisure, who are fond of literary and political information; and more especially so to those who are devoted to literature, as it not only affords the most suitable opportunity of enjoying a free communication and converse, but also of access to a greater number of Fugitive Publications, and of consulting works of a greater magnitude and value than are generally to be met with in one collection. Here the Scholar, intent on any particular enquiry, will be enabled to consult such books as are necessary to his purpose, and to avail himself of the opinions of men of erudition.\(^4\)

The advertisement is aimed at male subscribers—"Gentlemen of leisure" and "Scholar[s]"—and is shrewdly constructed to appeal to the self-importance of prospective patrons. Cawthorne was not the only proprietor to provide for the comfort of his subscribers; Hall supplied tables and chairs for his patrons.\(^5\) This must have been particularly welcome since not all works held at the library were allowed off the premises and most libraries offered pamphlets and newspapers as well as books. The extent to which newspapers were read by subscription can be judged from a 1794 advertisement from a Bristol circulating library which announced the opening of a reading-room for the perusal of newspapers and pamphlets up to 2s. a week in value. For this privilege, the proprietor, Biggs, charged a guinea a year, the same fee as a subscription to a
complete circulating library. Biggs was able to do so because of the intense contemporary interest in current affairs.51

Few circulating libraries were able to confine their business to book-lending alone. Most combined their circulating-library business with other trades catering to the fashionable world. According to the pamphlet The Use of Circulating Libraries Considered, with instructions for opening and conducting a library either upon a large or small plan (1797), not to do so was to court financial disaster:

Not one Circulating Library in twenty is, by its profits enabled to give support to a family, . . . the bookselling and stationery business should always be continued, and in country towns, some other may be added, the following in particular, are suitable for this purpose: Haberdashery, Hosiery, Hats, Tea, Tobacco and Snuff, Perfumery, and Patent Medicine.52

Bookbinders, engravers, and picture-framers were also often booklenders, as were grocers and tobacconists. Circulating-library revenue also supplemented the incomes of merchants who sold trinkets, musical instruments, hardware, fine cutlery, fishing tackle, or tickets to various events.53 Provincial bookseller Samuel Clay, for example, dealt in hats, medicines, stationary, indentures, wallpaper, inkwells, spectacles, and flower pots, as well as other goods.54 Large booksellers such as Lane, however, seldom needed to supplement their business any further.

The fact that circulating libraries functioned as meeting rooms, reading rooms, and retail outlets points to their serving a mixed clientele of various classes, ages, and both genders—at least for that aspect of the library’s business. The large number of well-known historical figures who were subscribers at various libraries and the fact that library proprietors focused certain advertisements specifically at men further strengthen the argument that circulating libraries attracted a mixed rather than a strictly female clientele.

Circulating-Library Readership: Three Studies

The idea that the readership of circulating libraries was more broadly based than previously assumed is further supported by three studies: Jan Fergus’s analysis of the records of a small provincial
circulating library and bookshop run by Samuel Clay in Warwick between 1770 and 1772, and two studies by Paul Kaufman: an examination of the account books of a circulating library operated by James Marshall in Bath between 1793 and 1799 and his analysis in “The Community Library: A Chapter in English Social History” of twenty-two extant circulating-library catalogues ranging in dates from 1748 to 1808.

Records of circulating libraries are extremely rare and offer us an important window into the culture of the circulating library and the nature of contemporary readership. Based on her study of Samuel Clay’s records, Jan Fergus brings into question five of what she refers to as “the six clichés about the eighteenth-century provincial reading public”: that women were the vast majority of patrons of circulating libraries, that women borrowed novels exclusively and voraciously, that servants and apprentices borrowed books in large numbers, that the middle class had come to dominate the reading public, and that there was a greatly expanded provincial readership.55 The single “cliché” for which Fergus finds support is that novels were the most popular genre in circulating libraries.

In the nineteen months encompassed by Samuel Clay’s records, thirty-seven people borrowed books from Clay. From the usual contention that women made up three-quarters of the circulating-library clientele, one would expect at least twenty-eight of these borrowers to be women. Instead Fergus finds the male/female ratio to be nearly equal with twenty female (54%) and seventeen male (46%) patrons.56 Although the percentage of novels borrowed was high (72%), neither men nor women borrowed novels exclusively. Men, in fact, borrowed novels at a slightly higher proportion than women (79% male to 76% female). The ratio of male to female novel borrowers would be even higher had Fergus not removed the single voracious novel-reader from the statistics, a male butcher who borrowed 141 volumes of novels (46 titles) in this nineteen-month period. Since this single male reader borrowed more novels than all the female patrons combined, the percentage of novels borrowed by males obviously would have been much higher had he been included.

Because Clay’s records include names and other clues to status, Fergus was able to determine that, in this library at least, the marketplace continued to be dominated by the gentry and professional classes.57 Although Clay loaned the latest plays and novels very cheaply (he charged only 2d. a volume with no
annual fee), there is no evidence that servants and apprentices took advantage of this opportunity to access reading material cheaply. The evidence indicates a conservative marketplace without the oft posited influx of readers from the middle and lower classes.

In his article "In Defense of Fair Readers" Paul Kaufman claims that the account books of James Marshall's circulating library, discovered in the basement archives of the Bath Municipal Library, offer the "first solid evidence of the sex of [circulating-library] patrons." In these account books are inscribed in 5,858 entries the names of nearly 1800 subscribers to Marshall's circulating library in Bath between 1793 and 1799. Like Clay's records, Marshall's subscription lists offer little evidence that readers from the lower classes had come to dominate the circulating-library of the period. In these lists can be found the names of numerous high ranking members of society, including half a dozen members of the royal family as well as the Prince of Wales.

But Kaufman is not concerned with class issues in this article. Noting that "[e]ver since the 1750s the rapidly-growing class of feminine readers during the second half of the eighteenth century has been branded with the guilt of fomenting a particular obnoxious kind of popular novel . . . [and] for the extraordinary growth of that 'evergreen tree of diabolical knowledge', the circulating library," Kaufman argues that it is "time to expose the gross caricature of both the libraries and of feminine readers." Contrary to the popular assumption that women made up the majority of circulating-library users, in the seven years encompassed by Marshall's account books the number of female subscribers averages less than thirty percent of all patrons, with yearly averages ranging from twenty-two percent in 1798 to thirty-five percent in 1793. Surprisingly enough, then, the vast majority of circulating-library subscribers in this Bath library were men. According to Kaufman, "this dramatic discovery at Bath decisively dispels the traditional belief that women were the main support of the nefarious traffic in flashy novels," a notion he refers to as "an irresponsible and essentially arrogant male slander."

Lee Erickson disagrees. He notes that in 1808 Marshall's library (at this point operated by his son, C. H. Marshall) had in stock only eight percent fiction, in contrast to the average in libraries of twenty percent which Kaufman had previously established. According to Erickson, because Marshall's library had
a relatively small percentage of fiction compared to other libraries, it “was less likely to have women
subscribers, given the competitive market.”

Erickson’s argument exemplifies much of the standard thinking about women and circulating-
library fiction, at the foundation of which is a seemingly indissoluble linkage of woman, novel, and
circulating library. Erickson discounts actual evidence pointing to a non-fiction-based circulating library
patronised by a large majority of men by moving imaginary novel-hungry women to an equally imaginary
home of the novel, a posited circulating library filled with fiction and women. In effect, Erickson argues
that the large percentage of women we expect at Marshall’s is not there because the large percentage of
fiction we expect is not there either. So both must be someplace else. Erickson further does not account
for the aberration of Marshall’s actual female patrons, who choose—willingly, we presume—to subscribe to
a library with so little fiction.

In “The Community Library: A Chapter in English Social History” Kaufman places the Marshall
statistics in a larger context. In this study Kaufman analyses twenty-two library catalogues, eight from
London libraries and thirteen from libraries outside of London. Catalogues range in length from 16 to 954
pages, and in size from the 437 titles in James Corkhill’s Cumberland library to the 20,722 in William
Lane’s. They range in date from Samuel Fancourt’s catalogue of 1748 to C. H. Marshall’s catalogue of
1808; most, however, are from the last two decades of the eighteenth century.

What Kaufman discovered upon analysis of this material is a “strikingly wide variety of stock”
and a much lower proportion of fiction than expected. In The Use of Circulating Libraries Considered,
with instructions for opening and conducting a library either upon a large or small plan (1797), the
anonymous author recommends that of a stock of 1500 titles, four-fifths should be fiction (1050 novels and
130 romances).56 The popularity of this advice seems borne out by The London Statistical Society’s list of
the contents of ten selected libraries in the three Westminster parishes of St. George, St. James, and St.
Anne. These libraries, which usually charged only a penny per volume fee, were the humble counterparts
to libraries such as the Minerva, which were too expensive for most members of the working classes.
Compiled in 1838, the list opposes holdings of “Works of a good character” with no less than seven
different categories of novels and romances, including “Novels of the lowest character” and “Fashionable novels, well known.” The proportion is almost exactly that advised in the pamphlet: out of just over two thousand works (2192), 76 are identified as romances and 1818 as novels, for a total of eighty-six percent fiction.67 It appears that lower-end circulating libraries may well have stocked more fiction.

Overall, the twenty-two library catalogues listed far less fiction than advised by The Use of Circulating Libraries Considered, a finding of considerable interest given the circulating library’s association with the novel. What is immediately noticeable from Kaufman’s results, summarized in Tables 1 and 2, is that, with the exception of Hookham (1791), all libraries in London list less than twenty percent fiction. Overall, including Hookham, London libraries average only fifteen percent fiction. Catalogues from centres outside London generally indicate a higher percentage of fiction, ranging from the five percent in Ann Ireland’s catalogue (Leicester) to over ninety-five percent in James Corkhill’s (Whitehaven), the average being about forty-one percent fiction. Overall, only four of the libraries indicate holdings with over fifty percent fiction, with an average of roughly thirty-two percent fiction. This is far lower than one would expect, especially given the information in The Use of Circulating Libraries Considered.

Kaufman, however, does raise some doubts about the experience of the author of this pamphlet, particularly in the light of the author’s recommendation that proprietors not stock pamphlets. This seems to be remarkably bad advice, given the amazing popularity of pamphlets in this period. The author refers to pamphlets as “literary mushrooms, which only enjoy a precarious existence, therefore cannot afford a lasting source of either instruction or amusement.”68 But considering the prominent place they occupy in many library catalogues and the fact that it has been estimated that the number of historical pamphlets in the second half of the century alone could total 300,000, this advice seems little less than incredible.69 It may be, however, that the author was targeting his advice to smaller provincial libraries who could not afford the necessary replacements for such ephemeral literature. In any case, it does not appear that many libraries followed his counsel.
Table 2:1 Circulating Library Catalogues (London)\textsuperscript{70}

<table>
<thead>
<tr>
<th>Proprietor</th>
<th>Date of Catalogue</th>
<th>No. of Titles</th>
<th>Percentage Fiction</th>
</tr>
</thead>
<tbody>
<tr>
<td>William Lane</td>
<td>[1796-1802]</td>
<td>20,722</td>
<td>Under 20</td>
</tr>
<tr>
<td>William Bathoe</td>
<td>1757</td>
<td>4735, plus 14000 plays</td>
<td>10</td>
</tr>
<tr>
<td>John Beach</td>
<td>1778</td>
<td>ca. 8000</td>
<td>11</td>
</tr>
<tr>
<td>Samuel Fancourt</td>
<td>1748</td>
<td>5004</td>
<td>10-15</td>
</tr>
<tr>
<td>Thomas Hookham</td>
<td>[1794]</td>
<td>8866</td>
<td>14</td>
</tr>
<tr>
<td>[Thomas &amp; Thomas Jordan] Hookham</td>
<td>1791</td>
<td>9433</td>
<td>Perhaps ¼</td>
</tr>
<tr>
<td>Thomas Lowndes</td>
<td>[1755]</td>
<td>5158, plus 1132 plays</td>
<td>Under 10</td>
</tr>
<tr>
<td>John Noble</td>
<td>[1767]</td>
<td>5535</td>
<td>15</td>
</tr>
</tbody>
</table>

Table 2:2 Circulating Library Catalogues (outside London)

<table>
<thead>
<tr>
<th>Proprietor</th>
<th>Date of Catalogue</th>
<th>No. of Titles</th>
<th>Percentage Fiction</th>
</tr>
</thead>
<tbody>
<tr>
<td>John Allen (Hereford)</td>
<td>ca. 1790</td>
<td>ca. 3600, plus 450 plays</td>
<td>Not over 5 % sensational</td>
</tr>
<tr>
<td>James Corkhill</td>
<td>1793</td>
<td>437</td>
<td>Over 95</td>
</tr>
<tr>
<td>T. Gibbon (Bath)</td>
<td>ca. 1799-1800</td>
<td>ca. 2550</td>
<td>45</td>
</tr>
<tr>
<td>Samuel Hazard (Bath)</td>
<td>1796</td>
<td>7725</td>
<td>Under 10</td>
</tr>
<tr>
<td>M. Heavisides (Darlington)</td>
<td>1790</td>
<td>466 (1014 vols.)</td>
<td>90</td>
</tr>
<tr>
<td>Ann Ireland (Leicester)</td>
<td>1789</td>
<td>2402</td>
<td>5</td>
</tr>
<tr>
<td>John Lowe (Birmingham)</td>
<td>1796</td>
<td>ca. 3500</td>
<td>40</td>
</tr>
<tr>
<td>Thomas Lucas (Birmingham)</td>
<td>1787</td>
<td>2353</td>
<td>33</td>
</tr>
<tr>
<td>William Mariott (Derby)</td>
<td>[1796]</td>
<td>542 (1366 vols.)</td>
<td>30-35</td>
</tr>
<tr>
<td>C. H. Marshall (Bath)</td>
<td>1808</td>
<td>5582</td>
<td>8</td>
</tr>
<tr>
<td>James Sanders (Derby)</td>
<td>ca. 1770</td>
<td>207 (497 vols.)</td>
<td>85</td>
</tr>
<tr>
<td>Robert Sands (Newcastle)</td>
<td>1801</td>
<td>8848</td>
<td>35</td>
</tr>
<tr>
<td>Silver's (Ramsgate)</td>
<td>ca. 1787</td>
<td>5017</td>
<td>20</td>
</tr>
<tr>
<td>F. Weatherdon (Newton Abbot)</td>
<td>1804</td>
<td>497</td>
<td>75</td>
</tr>
</tbody>
</table>

One must remember, however, that stocks are no indication of circulation, and circulation statistics are very difficult to determine. Although the Minerva catalogue listed less than twenty percent
fiction, Lane may well have had numerous duplicate copies of the same novel. He advertised, for example, in the *Oracle* of 25 January, 1798, that he had available "Twenty-five Copies of each modern and approved publication being usually in circulation which naturally prevents disappointment to the Subscribers." It is worth noting, however, that he refers to "publication" rather than "fiction" or "novel"; he presumably stocked multiple copies of popular non-fiction titles as well as of popular novels.

The Minerva library catalogue which Kaufman analyses has 432 pages and is made up of six parts dating from 1796 to 1802. Works listed in this catalogue are sorted by subject and by size. What is of particular interest is the variety of offerings, with categories including Divinity, Physic, Surgery, Husbandry, Arts, Sciences, and Miscellanies. Part of the collection is foreign literature, including 1500 French titles, as well as works in Italian, Spanish, Portuguese, German, and Dutch. The catalogue also offered the reader 35 volumes of "Beauties," which were collections of passages from various works.

Lane's Prospectus of 1798, reproduced by Blakey in her bibliography, lists a high percentage of fiction, as well as numerous works of "History, Biography, Philosophy, Voyages, Travels, Poetry, &c. &c." *Divinity*, which was a major heading in the catalogue, does not appear as such in the Prospectus and hardly any books of that type are listed. There are also fewer books of philosophy and poetry, the major categories being History and Travels. Fiction is well represented with 42 titles listed under "Works of particular and favorite Authors" and 44 under headings which indicate recent publication. The "favorite authors" are all women: Anna Maria Bennett, Regina Maria Roche, Elizabeth [sic] Meeke, Agnes Musgrave, Anna Howell, Mary Charlton, Isabella Kelly, Elizabeth Parsons, Elizabeth Bonhote, and Anna Maria M'Kenzie. Although Robert Bage is not mentioned as a favorite author, *Man as he is* (second edition) and *Hermesprong* both appear, without his name, as part of the same list. Two anonymously published works by Alethea Brereton Lewis appear in the same fashion: *Disobedience* and the second edition of *Plain Sense*. Although by this point in Bage's publication history it was likely known who had written the novels, it is possible that either this was not the case or that Lane did not think that Bage's name would be a draw.

Non-fiction is listed in the Prospectus according to size, with 102 titles appearing under the
categories Folio, Quarto, and Octavo. Many of these non-fiction entries are for multi-volume works, including the Encyclopaedia Britannica in 36 volumes quarto, Johnson's Poets in 75 volumes octavo; and Ancient and Modern Universal History in 64 volumes octavo. Besides listing works by title, Lane claims “All the Works complete of Robertson, Johnson, Henry, Hume, Locke, Pope, Rapin, Goldsmith, Milton, Smollett, Richardson, Garrick, Gibbons, Voltaire, Addison, Rollin, Littleton, Sterne, Shakespeare, Bolingbroke, Fielding, &c.,” as well as “every Author of the present Age” and “every Novel, Romance, Tale, and Adventure in the English Language, together with all Dramatic Publications.” The Prospectus also advertises a number of periodicals including the Annual Register (both old and new); the Critical, Monthly, British, Analytical, and English Reviews; and the Gentlemen's, Lady's, Universal, London, Free Mason's, Sportsman's, and Town and Country Magazines.

The catalogue and the Prospectus indicate a diversity of fiction, non-fiction, and periodical literature in the Minerva Library holdings which has not been previously appreciated. The ubiquity of the library’s reputation as a purveyor of cheap fiction is made obvious in Devendra Varma’s The Evergreen Tree of Diabolical Knowledge (1972) when, after outlining the contents of the Minerva Library catalogue, Varma notes his own astonishment upon learning that Lane's library “possessed such a large number of quite serious books.”

Although the catalogue and prospectus do not necessarily reflect reading practices, they do represent Lane's attempt to increase the readership of his library. As such, what appears in these documents gives us some indication of Minerva Library readers or at least Lane’s perception of them. If Lane were merely padding his prospectus with prestigious works in order to downplay his association with fiction, one would expect the non-fictional works to be placed in the more prominent position, and they are not. Also, if this were the case, we might expect him to emphasize classical works; again, he does not. According to the catalogue he had only eleven volumes of Cicero and a handful of other classical works. In any case, building up the prestige of his library by such a strategy would not have been to Lane's advantage, if he really was totally dependent on the lending of fiction to the exclusion of any other type of literature. By every account Lane was an extremely astute businessman; there is no doubt he knew his
audience and knew how to manipulate it. Thus, we must take very seriously the evidence of the Minerva Library catalogue and the Prospectus of 1798. What we see here is Lane appealing to a mixed audience, an audience which he considered to be “The Historian . . . the Gay and Volatile . . . the Sedate . . . and the Theatrical Amateurs” as we have already seen from the advertisement in the Leeds Intelligencer of 1 May, 1787. It is an audience made up of readers who may want the latest fiction by the most popular authors; readers who may have need of the British Peerage or the four volumes of Chambers’s Dictionary of Arts; readers interested in Swinburne’s Travels to Spain and Long’s History of Jamaica; readers interested in reviews and magazines, in the complete works of Garrick, and in Woodfall’s complete Parliamentary Debates. It is not an audience easy to characterize, precisely because it is an audience distinguished by its heterogeneity.

What is of particular interest in the 1798 Prospectus is Lane’s accentuation of two properties in relation to fiction. First, he gives pride of place to recently published works, to works published “this season.” These are for the most part fiction, although the list does include Select Poems by Miss [Julia] Young and the English Travellers’ Guide to Hamburg. Thus, fiction, and especially new fiction, appears to be of major importance to readers. Secondly, Lane apparently accentuates the femaleness of a series of novels by organizing the titles according to the names of ten “favorite” women authors. Lane’s listing of these ten female authors has been taken at face value, as a straightforward reflection that popular novels were generally written by women. The “femaleness” of Lane’s list has also been read as an indication of the femaleness of the marketplace. In other words, female authors are more of a draw because they appeal to a readership we already know to be female. In this view, the absence of Bage’s name is not significant; it is simply the result of his practice of publishing anonymously. But if, as I have tried to demonstrate, the marketplace was not as “female” as we have assumed, and men as well as women were reading circulating-library fiction, then this one-to-one correspondence between female authorship and female readership both misrepresents and over-simplifies the complex and subtle relationship between author and marketplace.

As I will argue later in my discussion of the preface, gender—and “femaleness” in particular—may
function as a shifting signifier, the meaning of which can be fully understood only within an understanding of a particular cultural context. In the case of Lane's prospectus, he may be using "femaleness" to flag a particular and valued kind of novel, perhaps something "light and airy" which may be read simply for enjoyment or perhaps the "simple narrative founded on events within the bounds of probability," advocated by Mary Meeke as the new style of novel in her preface to *Midnight Weddings*. The author's femaleness may signal a particular narrative sensibility; it may be, for example, the sign of an increasingly valued subjectivity at play in the novel. Or it may be that Lane, with a clear-headed grasp of his age's prejudices, was manipulating contemporary associations of women and fiction in order to boost his profit margin. In any case, the notion that female-gendered authorship was being used to signal a particular kind or kinds of novel or to sell novels in general may partially account for fluctuations of anonymous publication and the indications that many male authors felt compelled to gender themselves female on the titlepages of their novels. It is difficult, if not impossible, however, to fix with certainty the meaning the sign of the female author would have had for Lane and his customers upon the publication of the prospectus of 1798 without considerably more research into the relationship between publication and reception.
Notes


2. The combined population of England and Wales grew from seven million to almost nine million between 1760 and 1801; the rate of expansion then increased to the point that the population doubled in the first half of the nineteenth century. See Richard Altick, *The English Common Reader: A Social History of the Mass Reading Public 1800-1900* (Chicago: U of Chicago P, 1957) 81.

3. Although most of the population was in rural areas at the end of the eighteenth century, by 1851 this had changed dramatically and the urban population exceeded the rural. See Raymond Williams, "Notes of English Prose: 1780-1950," *Writing in Sociology* (Thetford, Norfolk: Verso) 66.

4. Altick 82-83.

5. Altick 41.

6. Preface to the first volume of *Penny Magazine* (1832). Altick notes that this statement has not been found in Burke's writings or speeches. See Altick 49.

7. Williams estimates that out of a British mainland population of eleven million, four to five million were literate. Williams 66.


12. Williams. 66--. According to James Raven, well over 500 novels were published between 1750 and 1769; and over 300 novels were published between 1770 and 1779. See James Raven, "The Noble Brothers and Popular Publishing, 1737-89" *The Library* 12 (1990): 303.

13. Maxted's figures exclude books printed abroad and proposals for subscriptions but do include reprints. Year by year variations can be considerable; I have given averages by decade:

<table>
<thead>
<tr>
<th>Period</th>
<th>Number</th>
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<td>1750-59</td>
<td>537</td>
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<tr>
<td>1760-69</td>
<td>600</td>
</tr>
</tbody>
</table>
1790-99 761
1800-09 846
1810-19 686
1820-29 1078


17. Altick 40.


21. *Monthly Magazine* 11 (1801): 238. By 1821 the *Monthly Magazine* reported that “It is computed that there are in the united kingdom at least 1500 of them [circulating libraries], supported on the average by 70 subscribers and supplying with books at least 100,000 individuals regularly and another 100,000 occasionally,” qtd. in Kaufman, “Community Library” 10.


23. Paul Kaufman qualifies the importance of William Lane in the spread of the circulating library system. Blakey refers to Lane as being “largely instrumental in the spread of the circulating library movement to the provinces” (119), but Kaufman notes that she is ignoring the rapid spread of book clubs and coffee houses which took place long before Lane’s encouragement of circulating libraries in smaller centres. See Kaufman “Community Library” 10-11, note 26.

24. Qtd. in Blakey 120-21.


30. Clara Reeve, *The Progress of Romance, through Times, Countries, and Manners, with Remarks on the Good and Bad Effects of it, on them respectively: in a Course of Evening Conversations*, vol. 2 (Colchester.
31. Pratt’s satire may be doubly pointed here. Not only does he present Lady Sarah as a hypocrite who is attempting to mask her predilection for fiction by assuming a false taste for “metaphysics,” but he may also be lampooning the tastes of a “rational woman.” The writings of Priestley, Mandeville, and Hutcheson likely would not have been considered the best reading for a well-bred female. Interest in the productions of Joseph Priestley, a well-known supporter of the French Revolution, would have been highly suspect. Bernard de Mandeville, best known for *The Fable of the Bees, or Private Vices, Public Benefits* (1714, 1723), advocated improved status and a better education for women. His ironic use of the language of *vice* and *virtue* was often misconstrued. Francis Hutcheson, who published on aesthetic, moral, and political topics, was perhaps the least problematic of the three authors, but he too was known for his progressive views on social justice, representative government, colonial autonomy, and the rejection of slavery. See Margaret Drabble, *The Oxford Companion to English Literature* (Oxford: Oxford UP, 1985).


36. Charles Lamb, “Detached Thoughts on Books and Reading,” in *Elia and The Last Essays of Elia*, ed. Jonathan Bate (Oxford: Oxford UP, 1987) 196-97., qtd. in Skelton-Foord 1. According to Cruse, Leigh Hunt only came to the Minerva Press with his sister Mary. Although their shared reading-table was “daily fed with assiduously fresh supplies” of modern tales, these were for Mary Hunt (97-98).

37. Qtd. in Collins 93.


42. Although it is generally held that fiction was regarded as ephemeral literature in the sense that it was rented, read, and returned, it is interesting to note a comment of Jane Austen's in 1807. She mentions reading *Clarentine* by Sarah Burney: “We are reading *Clarentine* and are surprised to find how foolish it is. I remember liking it much less on a second reading than at the first, and it does not bear a third at all. It is full of unnatural conduct and forced difficulties, without striking merit of any kind,” qtd. in G. E. Mitton, *Jane Austen and her Times* (London: Methuen, 1905) 168.


44. This list was compiled from several sources including Paul Kaufman’s “In Defense of Fair Readers,” *Review of English Literature* 8 (1967): 76, and Skelton-Foord 2.


49. [1798] Prospectus [St. Bride’s], qtd. in Hamlyn 220.

50. Hamlyn 220.

51. Hamlyn 221.


53. Blakey 122.


55. Fergus 191.

56. Fergus 177-78.

57. Fergus 191.


63. Kaufman, “Fair Readers” 75.

64. Kaufman, “Fair Readers” 71.

65. Erickson 588, note 21.

66. The Use of Circulating Libraries Considered, with instructions for opening and conducting a library either upon a large or small plan (1797) is reproduced in Devendra P. Varma, The Evergreen Tree of Diabolical Knowledge (Washington: Consortium, 1972).


70. The information in Table 2.1 and 2.2 has been taken from Kaufman, "Community Library" 11-13.

71. Qtd. in Hamlyn 217, note 7.

72. The catalogues Blakey inspected were in one volume but had been originally issued in seven parts. These parts are undated, but she dates them to cover the period between 1790 and 1802. A catalogue of A. K. Newman's Circulating Library is dated February 1814. It is also in seven parts and extends to some time after March 1820. See Blakey 123-24. For a facsimile of the titlepage of Newman's catalogue, see Devendra P. Varma, *The Evergreen Tree of Diabolical Knowledge* (Washington: Consortium, 1972) 118.

73. Kaufman, "Community Library" 12.

74. Varma 73.

75. See Blakey 311-14.

76. Varma 67.

77. Varma 67.
Chapter III: Minerva Press Production

General Production Figures

The last decade of the eighteenth century saw an unprecedented growth in the number of novels being produced and read. James Raven, using figures gleaned from the *Eighteenth-Century Short Title Catalogue*, estimates that by the turn of the century more than 150 novels were being published every year, a rate of growth double that of the mid-century.¹ Such statistics reflect both an increased interest in prose fiction and a general increase in publishing of all kinds. At the Minerva Press, William Lane, who had printed 11 items in the 1770s and 131 in the 1780s, produced 402 in the 1790s.

The four tables below (and Figure 1 which is plotted from them) indicate the annual production of the Minerva Press by decade. In these tables the category “works” includes all titles, both fiction and non-fiction. The category “novels” includes long fictions, but not collections of tales, stories, or children’s literature. “Non-fiction” does not include poetry, drama, musicals, operas, joke or jest books, or collections of tales, fables, or songs. What it does include are political pamphlets; collections of maxims or “beauties”; games; cookery books; travel literature; books of instruction; collections of sermons, psalms, or hymns; devotional works; books on health; and works which may be classed as “news.”

Between 1790 and 1820, 150 or 14% of all works with a Minerva Press imprint were marked as “editions.” I have included these to give some sense—however limited—of how many works Lane might not have had to set from manuscript. The number of editions² remains fairly stable over the thirty-year period: 15% from 1790–1799, 10% from 1800–1809, and 18% from 1810–1820. Lane had a number of particularly popular authors whose novels tend to swell the total disproportionately. These include Regina Maria Roche, whose *Children of the Abbey* (1796) went to at least ten editions, eight of which were within the Minerva period, and Anna Maria Bennett, whose novels *Anna* (1785), *Ellen, Countess of Castle Howell* (1794), and *The Beggar Girl* (1797) all went to multiple editions. Other Minerva authors with numerous editions to their credit include Elizabeth Bonhote, James Norris Brewer, Medora Gordon Byron, Sarah Green, Elizabeth Helme, Barbara Hofland, Alethea Brereton Lewis, Mary Meeke, Agnes Musgrave, and Mrs. Ross. Lane also reprinted works of proven popularity such as Robert Dodsley’s *Economy of Human
Life (first Minerva 1793, and six editions following), Gay's Fables (first Minerva 1795, and nine following), and at least three editions of Thomson's poetry.

**Table 3:1 Minerva Press Production 1790-1799**

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<th></th>
<th>1790</th>
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<td>45</td>
<td>35</td>
<td>41</td>
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<td>15</td>
<td>17</td>
<td>26</td>
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<td>6</td>
<td>5</td>
<td>8</td>
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<td>8</td>
<td>11</td>
<td>23</td>
<td>4</td>
<td>15</td>
<td>9</td>
<td>7</td>
<td>10</td>
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<td>103</td>
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**Table 3:2 Minerva Press Production 1800-1809**

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<td>25</td>
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**Table 3:3 Minerva Press Production 1810-1820**

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<td>26</td>
<td>33</td>
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<td>29</td>
<td>35</td>
<td>28</td>
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<td>30</td>
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**Table 3:4 Minerva Press Production by decade (1790-1820)**

<table>
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<tr>
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<th>1800-1809</th>
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</table>
On initial inspection of these four tables, it appears that Minerva Press production peaked in the 1790s. This rate declined steadily after 1800, with the exception of a year of increased activity in 1805.\footnote{Footnote content.} On average, for example, 40 works per year were produced in the 1790s, 32 in the period between 1800 and 1809, and 29 between 1810 and 1820. These figures, however, must be accepted with some reservation, since they are likely being skewed by the disproportionate availability of data for the 1790s through the ESTC.

The increase in non-fiction production in 1793 appears a reaction to events on the continent; 15 of the 23 non-fiction works published in this year are related to France or revolutionary events. These include *The Will of Louis the Sixteenth* as well as multiple editions of *Massacre of the French King*. There is no similar correlation to specific events in other years exhibiting higher than average production figures.

**Production of Novels**

Overall, 73% of the works published by the Minerva Press were novels. The lowest percentage is found in the 1790s when novels made up 61% of the total production; this ratio increased to 82% between 1800 and 1809, then decreased to 79% between 1810 and 1820. Percentages range from 34% in 1793 to 93% in 1801, 1802, and 1819. There appears to be a large increase in the percentage of novels produced at the turn of the century, but again this increase is likely the result of less complete data after 1800. Of the 119 works published in the 1790s which have been added to Blakey's list, for example, 106 or 89% are texts other than novels. In contrast, of the 120 works dating between 1801 and 1820 added to Blakey's bibliography, 74 or 62% were works other than novels. Percentages of novels thus appear to drop substantially as reporting mechanisms improve. The ESTC has encouraged complete reportage, and what has emerged is far more Minerva Press non-fiction than we previously realized existed. No similar reporting mechanism has yet yielded as comprehensive a list of the literature of the early nineteenth century; the *Nineteenth-Century Short Title Catalogue* is neither as accessible nor as comprehensive as its eighteenth-century counterpart.
Production Other than Novels

Of a total of 1036 works published between 1790 and 1820, on average 27% are texts other than novels. This percentage is highest in the 1790s (39%) and lowest just after the turn of the century (18% between 1800 and 1809), with the middle decade having 21% of all its productions being works other than novels. Overall, as Table 3:5 (Categories other than fiction) indicates, these texts include 67 different types of compilations, including collections of maxims, sermons, hymns, fairy tales, fables, songs, jokes, and travel accounts, as well as 52 books of instruction on a wide range of subjects including spelling, cooking, brewing, parenting, farriery, medicine, and military matters. During this period the Minerva Press also published 49 pamphlets on a broad range of topics, from Lane's own Address to the Public, on circulating libraries (1795) to the patriotic celebration of a successful naval engagement, Glorious Victory over the French; or, The British tars triumphant (1793). Besides compilations, books of instruction, and pamphlets, Lane also published 25 books of poetry, including Susannah Gunning's Virginius and Virginia, printed for the author in 1792, John Benjamin Rogers' "metrical tale," The Days of Harold (1816), and the children's poem The Wonderful Adventures and Discoveries of Captain Lemuel Gulliver (1811). The bulk of the poetry published at the Minerva Press was reprints of proven popularity such as Edward Young's Night Thoughts (Minerva 1793), Robert Blair's The Grave (first Minerva 1790), and Mary Julia Young's Poems (Minerva 1798). Lane also published 17 works related to music and 9 dramas. Musical pieces include the libretto for the opera Caernarvon Castle (1793) and several books of songs such as The British Songster (first Minerva 1795) and The Buck's Pocket Companion (1790). Dramatic works include Anne Hughes' Moral Drama's [sic], as well as multiple editions of both Mariana Starke's The Widow of Malabar (1791) and James Cartwright Cross' The Purse; or, Benevolent Tar (1794). For the most part the travel category contains collections of letters from foreign places, such as William Hanson's Letters from Sicily (1814) and Elizabeth Helme's translation of Vaillant's Travels from the Cape of Good Hope (1790). Perhaps the most interesting publication in this group is Thomas Anburey's Travels through the Interior Parts of America (1789, 1791), which boasts a number of maps and illustrations as well as a very impressive subscription list. Other categories are religious works, including several reprints of Elizabeth
Rowe's popular *Devout Exercises of the Heart* (Minerva 1795) and William Dodd's *Reflections on Death* (Minerva 1810), as well as a number of collections of sermons. Lane only published one lecture as far as we know; it was *A Lecture on Heads* by George Alexander Stevens (1795). The breakdown by decade of each of these categories may be found in the table below.

**Table 3:5 Categories Other than Fiction**

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</tr>
<tr>
<td>PAMPHLETS</td>
<td>42</td>
<td>7</td>
<td>0</td>
<td>49</td>
</tr>
<tr>
<td>POETRY</td>
<td>17</td>
<td>4</td>
<td>4</td>
<td>25</td>
</tr>
<tr>
<td>MUSIC</td>
<td>13</td>
<td>2</td>
<td>2</td>
<td>17</td>
</tr>
<tr>
<td>TRAVEL</td>
<td>9</td>
<td>1</td>
<td>5</td>
<td>15</td>
</tr>
<tr>
<td>DRAMA</td>
<td>9</td>
<td>0</td>
<td>0</td>
<td>9</td>
</tr>
<tr>
<td>RELIGIOUS WORKS</td>
<td>4</td>
<td>1</td>
<td>3</td>
<td>8</td>
</tr>
<tr>
<td>COOKBOOKS</td>
<td>2</td>
<td>0</td>
<td>2</td>
<td>4</td>
</tr>
<tr>
<td>LECTURES OR SERMONS</td>
<td>4</td>
<td>0</td>
<td>0</td>
<td>4</td>
</tr>
</tbody>
</table>

Given the general assumption that novels made up the vast bulk of Minerva Press productions, and given that the non-fiction produced at the Minerva is less likely to have endured or to have been reported, the number and variety of the publications that have survived is striking. That fact that on average 27% of the titles published at the Minerva were works other than novels indicates that we have seriously underestimated the amount of non-novelistic publishing done by the press. This is especially striking in terms of the 1790s when almost 40% of all titles were for works other than novels. This is not to argue, however, that the bulk of the work done at the Minerva Press was not concerned with fiction, since three-volume novels and three-page pamphlets are being treated equally in these figures, but rather to stress that the output of the press was far more diverse than has previously been appreciated.

**Types of Fiction produced at the Minerva Press**

Tables 3:6 and 3:7 outline types of fiction published at the Minerva Press. The first table (Categories of Fiction) offers a breakdown of categories as offered by authors, while the second table
(Categories of Novels) gives my own classifications of sub-genre. I did not take my set of sub-genres from any pre-existing list, but developed it through my own reading of several hundred Minerva novels.

**Table 3.6 Categories of Fiction**

<table>
<thead>
<tr>
<th>GENRE (FICTION)</th>
<th>1790-1799</th>
<th>1800-1809</th>
<th>1810-1820</th>
<th>1790-1820</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>N=244</td>
<td>N=261</td>
<td>N=251</td>
<td>N=756</td>
</tr>
<tr>
<td>NOVEL</td>
<td>134</td>
<td>123</td>
<td>108</td>
<td>365</td>
</tr>
<tr>
<td>TALE</td>
<td>37</td>
<td>48</td>
<td>45</td>
<td>130</td>
</tr>
<tr>
<td>ROMANCE</td>
<td>20</td>
<td>44</td>
<td>41</td>
<td>105</td>
</tr>
<tr>
<td>STORY</td>
<td>11</td>
<td>10</td>
<td>8</td>
<td>29</td>
</tr>
<tr>
<td>HISTORY</td>
<td>8</td>
<td>4</td>
<td>8</td>
<td>20</td>
</tr>
<tr>
<td>MEMOIRS</td>
<td>8</td>
<td>6</td>
<td>5</td>
<td>19</td>
</tr>
<tr>
<td>ANECDOTES</td>
<td>6</td>
<td>5</td>
<td>5</td>
<td>16</td>
</tr>
<tr>
<td>OTHER OR NO GENERIC TAG</td>
<td>31</td>
<td>34</td>
<td>44</td>
<td>109</td>
</tr>
<tr>
<td>TRANSLATION</td>
<td>23 (15)</td>
<td>42 (39)</td>
<td>5 (4)</td>
<td>70 (58)</td>
</tr>
<tr>
<td>YOUTH/CHILDREN</td>
<td>14</td>
<td>8</td>
<td>23</td>
<td>45</td>
</tr>
<tr>
<td>COLLECTION (FICTION)</td>
<td>20</td>
<td>9</td>
<td>9</td>
<td>38</td>
</tr>
</tbody>
</table>

N=number of novels published by the Minerva Press

The first seven entries in the above table—*novel, tale, romance, story, history, memoirs,* and *aneecdotes*—represent the author's titlepage classification of a work as a particular sub-genre. In the 1790s, for example, 134 works are labelled as *novels* on the titlepage. Given the Minerva Press's association with the gothic and the general classification of the gothic as a type of romance during this period, it is somewhat surprising to find that Minerva authors are three times more likely to identify their works as novels than as romances. Indeed, romance is the third choice of authors, who are more likely to classify their work as tales than as romances. This is surprising, since one would expect that at the height of the gothic's popularity, authors would eagerly adopt such a convenient code to mark their texts as being of the current mode. One possible explanation is that the terms *romance* and *novel* were collapsing into virtual synonymy with authors being able to choose either at will. Such an idea is supported by the fact that ultimately the term *romance* is subsumed by *novel*, leaving only a trace of its former stature in the designation of popular courtship fiction as *romance* or *romantic fiction*. With this in mind, one might expect to find a steady decline in the use of the term *romance* over the thirty year period of the Minerva
Press and a concomitant rise in the use of the term *novel*. As the figures in the table above indicate, just the opposite takes place. The number of works tagged as novels drops decade by decade in the thirty-year period under study, while the number of works specified as romances initially rises at the turn of the century and then remains steady. It would appear that either Minerva authors generally did not consider what they wrote to be in the romance mode or that they were attempting to dissociate themselves from romance. In either case, this is further evidence that the gothic modern may not have been as pervasive as we have believed.

The translation category in the above table encompasses all works translated; the numbers in brackets which follow refer specifically to the number of translated novels. Although novels were mainly translated either from French (33 of the total 58 translated novels) or German (23 of translated novels), novels were translated from other languages: Mary Charlton, for example, translated *The Homicide* (1805) from Carlo Goldoni's *Comedie; Radzivil* (1790) was said to be translated from the Russian of M. Wocklau, and Mrs. Yorke translated *The Valley of Collares* (1800) from Portuguese. Translations in general, including those of novels, peak in the first decade of the nineteenth century and drop off sharply after 1810. The increased number of translations in this period appears to be connected to the popularity of three particular foreign authors. Of the 13 novels translated into English from German between 1800 and 1809, for example, six were the work of August La Fontaine, one of the most widely read German authors of the period. These six translations include *Odd Enough to be Sure* (1802), *The Village Pastor and his Children* (1803), *Baron de Fleming* (1804), *The Rake and the Misanthrope* (1804), *Dolgoruki and Mensikof* (1805), and *Hermann and Emilia* (1805). As well, two other works by La Fontaine were translated from French: *The Reprobate* (1802, translated by Mary Charlton) and *Lobenstein Village* (1804, translated by Mary Meeke). In a similar fashion, the translations of two French authors made up 12 of the 20 translated novels published between 1800 and 1809. Three works of François Guillaume Ducray-Duminiêt were published—*Victor* (1802), *The Tale of Mystery* (1803), and *Julien* (1807)—as well as nine novels by Charles Antoine Guillaume Pigault-Lebrun: *The Monk of the Grotto* (1800), *The Invisible Man* (1800), *My Uncle Thomas* (1801), *The Barons of Felsheim* (1804), *Brick Bolding* (1804), *The First Night* (1804), *The Second Night* (1804), *The Last Night* (1804), and *The End of the World* (1804).
of My Wedding (1804), The History of a Dog (1804), Papa Brick (1804), and The Polanders (1805). It is particularly striking that, with the exception only of Julien, all these translations were produced in the first five years of the century. As the number of translations fell after 1810, there is a rise in the amount of juvenile literature published, supporting the notion that Newman's publishing interests shifted from adult to children's publications in the 1820s. Newman's interest in children's publications during the post-Minerva period is exemplified in Barbara Hofland's publishing profile; a prolific author who wrote mainly for the juvenile market, she published 16 works between 1810 and 1819, 27 works in the 1820s and 39 in the 1830s.

One can get some sense of the types of novels which were particularly popular by examining Table 3:7. Since it was not possible to collect detailed information for all works, these tables must be taken as tentative at best. The following points should be kept in mind while interpreting this data. First, all numbers will appear very low when compared to the total number of novels published at the Minerva Press. I have included an N-value (where N is equal to the number of texts I have inspected) in order to give a slightly more meaningful comparison. Underneath the table is an additional note giving the number of works I was able to actually read (i.e., the number of works for which I have plot notes). Secondly, unless there is evidence to the contrary, titlepage designations have been taken at face value. In other words, if "in letters" appears on the titlepage, the work will appear in the epistolary category. Thirdly, works may be classified in more than one category. Thus, a work may appear in two categories within a table (as in both epistolary and sentimental) or be listed in both tables (as in translation and courtship).
Table 3:7 Categories of Novels

<table>
<thead>
<tr>
<th>TYPE OF NOVELS</th>
<th>1790-1799 N=182</th>
<th>1800-1809 N=185</th>
<th>1810-1820 N=174</th>
<th>1790-1820 N=461</th>
</tr>
</thead>
<tbody>
<tr>
<td>COURTSHIP</td>
<td>45</td>
<td>15</td>
<td>27</td>
<td>87</td>
</tr>
<tr>
<td>DIDACTIC</td>
<td>24</td>
<td>6</td>
<td>9</td>
<td>39</td>
</tr>
<tr>
<td>EPISTOLARY</td>
<td>18</td>
<td>12</td>
<td>6</td>
<td>36</td>
</tr>
<tr>
<td>GOTHIC</td>
<td>22</td>
<td>7</td>
<td>6</td>
<td>35</td>
</tr>
<tr>
<td>GOTHIC ELEMENTS</td>
<td>14</td>
<td>8</td>
<td>8</td>
<td>30</td>
</tr>
<tr>
<td>SENTIMENTAL</td>
<td>14</td>
<td>7</td>
<td>9</td>
<td>30</td>
</tr>
<tr>
<td>WEDLOCK</td>
<td>14</td>
<td>5</td>
<td>6</td>
<td>25</td>
</tr>
<tr>
<td>HISTORICAL</td>
<td>8</td>
<td>8</td>
<td>9</td>
<td>25</td>
</tr>
<tr>
<td>CHIVALRIC</td>
<td>11</td>
<td>6</td>
<td>6</td>
<td>23</td>
</tr>
<tr>
<td>DEVELOPMENT / BILDUNGSROMAN</td>
<td>12</td>
<td>7</td>
<td>3</td>
<td>22</td>
</tr>
<tr>
<td>(AUTO)BIOGRAPHY / MEMOIRS</td>
<td>9</td>
<td>2</td>
<td>4</td>
<td>15</td>
</tr>
<tr>
<td>GENERATIONAL</td>
<td>6</td>
<td>2</td>
<td>2</td>
<td>10</td>
</tr>
</tbody>
</table>

N = number of novels I have inspected. Of these, I have plot notes on 227 novels (96 in the 1790s, 68 from 1800-1809, and 63 from 1810-1820). These numbers give some sense of the proportions represented by the figures in the table.

As indicated in the above table, courtship plots are by far the most popular, indeed popular to such an extent that their placement on such a chart may be virtually meaningless, since one finds didactic courtship plots, gothic courtship plots, sentimental courtship plots, and so on. Courtship novels generally—though not always—end happily (i.e., in happy marriages) in Minerva fiction, and generally feature a female protagonist. The category sentimental is equally pervasive, though it does not appear so according to my figures. It can be argued that virtually every Minerva Press novel—and perhaps even that the majority of novels of the Minerva Press period—has at least some elements which could be classified as sentimental. In this case, I have categorized as sentimental only those novels in which sentimentality is the novel's distinguishing characteristic. A similar problem exists with sensational, which is a category I decided not to use. Many of these works have sensational elements such as suicides, murders (particularly fratricides and parricides), poisonings, and illegitimate children. The difficulty is obvious. Does a single lurid incident constitute a sensational novel? What about a framed tale of passion and patricide? How
much of the text must be in a particular mode before it "counts"? A half? A third? Ten pages in a 600-page novel?

I have tried to address this difficulty in the gothic category by separating gothic and gothic elements into two mutually-exclusive categories (i.e., a work will appear in one or the other but not both). The difference between the categories is of degree rather than of kind. In the category of gothic elements would appear those novels in which plot devices which are considered gothic—such things as a ghost or a rumour of a ghost—occur in a text which is otherwise not particularly gothic in nature. Given enough gothic elements the work inevitably makes it into the gothic category. Obviously such a subjective classification system is likely to give problematic results, a difficulty which will be discussed in more detail below.

The categories given in Table 3:7 often appear without explanation in studies of fiction; critics seem generally not to feel it necessary to define what they mean by a "courtship novel" or "children's fiction." Such classifications, however, are highly problematic, in part because fictional categories may relate to quite different aspects of the text. Both epistolary and generational, for example, designate certain types of narrative form, youth or children's literature is connected to a particular audience, and (auto)biography or memoirs relate to both the subject matter and the narrative point of view of the text. While historical or chivalric novels are mainly classified according to setting (with chivalric as a subset of historical), didactic, sentimental, and (sometimes) gothic literature is classified in accordance with its effect (or its intended effect) on the reader. Courtship and wedlock novels, and novels of development do not relate specifically to setting, narrative form, or audience, so much as to a particular gestalt of character and plot elements. Frameworks which equate such different aspects of texts not only invite comparisons between what is, in effect, fictional apples and oranges, but imply an aura of order and regularity which simply does not exist. More often than not, texts do not conform to such simplistic categorizations. Over the course of several volumes, novels can exhibit a range of characteristics, shifting from highly-sentimental deathbed or reunion scenes into heavily-didactic passages, or from relatively realistic fiction
into highly-sensational gothic. It is also not uncommon for non-epistolary works to have long sections, or even entire volumes, in letters.

In the following section, I examine the gothic novel, and particularly the production of the gothic novel in the 1790s, as a case study to exemplify some of the classification problems which have been sketched out above. The Minerva Press was (in)famous for the amount of gothic it published; to look at the gothic, then, is to look at the very core of the perceptions and assumptions surrounding the press.

*Production of the Gothic in the 1790s: A Case Study*

In *Spectacular Politics: Theatrical Power and Mass Culture in Early Modern England* (1993) Paula Backscheider estimates that in the fifty-six years between the publication of *The Castle of Otranto* in 1764 and *Melmoth the Wanderer* in 1820, four thousand gothic novels were published in England.⁶ Frederick Frank’s estimate in *The First Gothics: A Critical Guide to the English Gothic Novel* (1987) is even higher; he calculates that no less than 4500 to 5000 gothic novels were published in this period.⁷ If the range suggested by Backscheider and Frank is accurate, then—based on Richard Altick’s research in book production—gothic novels made up no less than 23 to 29 percent of all books published during this period.⁸ Other more conservative critics such as R. D. Mayo have estimated that at least one-third of all novels published at the turn of the century were “Gothic in character.”⁹ Everyone, however, would agree with Tompkins that at the turn of the century gothic was “the predominant literary fashion”¹⁰ and that during the 1790s the literary marketplace was inundated with a flood of gothic novels pandering to the appetites of a new female reading audience and stoking the rapid expansion of the circulating library system. Although, according to both Alison Milbank and Coral Ann Howells (among many others), the gothic continued to be the most popular form of fiction until the 1820s,¹¹ gothic specialists such as Montague Summers consider it to have reached its heyday in the 1790s.¹² The gothic’s popularity in this period is generally presented in terms of excess and evanescence; both David Richter’s reference to the gothic as “a craze” and Paula Backscheider’s allusion to it as “a public mania” are typical of critical rhetoric.¹³ With the exception of a very few works—the novels of Radcliffe, Reeve, and Lewis, for example—this torrent of gothic fiction has been perceived as a homogenous mass of dreadful writing,
unrealistic plotting, and uninspired characterization, garnished heavily with the gothic's standard trappings: large helpings of looming castles, mysterious monks, decaying bodies and victimized heroines.

The Minerva Press has long had a reputation for being "the greatest manufacturer and distributor of Gothic novels of [the] age." According to Robert K. Black, for example,

Gothic fiction was disseminated largely by the new and rapidly growing chain of circulating libraries which mushroomed up all over England, and of which the famous Minerva Library, run by William Lane in conjunction with the Minerva Press, was both pioneer and pre-eminent.

Given the press's reputation as "a barometer of public taste" and the general acceptance of the fact that "between 1790 and 1820, the Gothic novel . . . was the most popular kind of fiction in England," it seems reasonable to expect to find a very high percentage of gothic fiction in the Minerva Press output of the 1790s. What I have found, however, is that Lane published far less gothic than has been previously assumed. Lane published 402 works, 244 of which were novels in the 1790s. Based on the previously discussed estimates of gothic production—that is, that 26 to 29% of all books or 30% of all novels were gothic—we would expect from 73 to 117 of Lane's 1790 novels to be gothic in character. Indeed, it seems reasonable to expect even higher numbers since the Minerva Press is particularly associated with the gothic novel. In actual fact, however, I found gothic to be under- rather than over-represented. Of the 96 novels I analysed only 22—or 23%—can be considered to be in the pure gothic mode. The bulk of the novels (45 texts or 47%) had courtship plots, 18 of which were in epistolary form. Other important categories were wedlock plots (14), fictionalized memoirs or biographies (9), adventure plots (4), and works for youth or children (14). One can only get the percentage of gothic novels up to anywhere near the expected levels if one classifies as gothic novels texts which have only secondary gothic characteristics—for example, a courtship novel with a single somewhat grisly moment. If one does so, the number of gothic novels rises to 36 of the 96, or 37%. The percentage, however, is still much lower than we would expect from a press that had, according to Montague Summers, "achieved [such] an eminence in the Gothic field of fiction that [it] has left behind a tradition and a name even to-day."
Counting as gothic novels texts with only secondary gothic characteristics raises a number of questions: Just how many "gothic elements" are required to make a "pure" gothic? What, in fact, constitutes a gothic novel? Just how much horror does a "horrid" novel need? Or, one might ask, doth a single monk a gothic make?

These are questions of definition, and different critics have answered with different sets of criteria and, depending on their criteria, have generated different canons of gothic works. While this practice is naturalized in critical discourse--space constraints dictate that we only discuss a limited number of works in an article or book--its effect is evident in the remarkable diversity of authors who have been considered part of the gothic heritage. These authors include, among many others, Ambrose Bierce, Charlotte and Emily Brontë, Brockden Brown, Angela Carter, Charles Dickens, Isak Dineson, Arthur Conan Doyle, J. S. Le Fanu, William Faulkner, Elizabeth Gaskell, Thomas Hardy, Nathaniel Hawthorne, E. T. A. Hoffmann, Franz Kafka, Stephen King, Carson McCullers, Sylvia Plath, Edgar Allen Poe, Christina Rossetti, Bram Stoker, and Oscar Wilde. Indeed, it has been argued that the gothic is central to an entire segment of American fiction exemplified by the works of John Hawkes, Joyce Carol Oates, James Purdy, and Flannery O'Connor. The gothic has even--in an attribution still more sweeping--been argued to be central to all American fiction. There is similar diversity of opinion about the "best" or "most typical" gothic novel: Robert Hume, for example, sees Moby Dick as "perhaps the greatest of all Gothic novels, and an almost perfect example of the form" while Coral Ann Howells claims a similar distinction for Jane Eyre.¹⁹

Although the resurgence of interest in the early gothic novel is reflected in an ever-increasing number of books and articles, critics have been highly selective about the authors and works considered worthy of analysis. For the most part, our understanding of the genre is based on a limited number of core works, particularly the novels of Horace Walpole, Ann Radcliffe, and Matthew Lewis. Elizabeth Napier, for example, in her 1987 critical study The Failure of Gothic: Problems of Disjunction in an Eighteenth-century Literary Form, chooses four texts with which to illustrate her thesis that the significance of the gothic genre has been overstated: Walpole's The Castle of Otranto, Lewis's The Monk, and Radcliffe's two best-known novels, The Mysteries of Udolpho and The Italian. Napier's choice of texts is not significant in
itself, but a glance through the gothic criticism reveals it to be telling in its typicality. While critics occasionally include less central authors such as Charlotte Smith, William Beckford, and Charles Maturin, or less typical examples of the genre such as Caleb Williams, Frankenstein, and The Wrongs of Woman; or Maria, the number of different authors and texts chosen is surprisingly limited. Secondary gothic novels such as Vathek or Melmoth are often mentioned but seldom examined in any depth, while Howells’s inclusion of a virtually unknown text—Anthony Frederick Holstein’s Love, Mystery, and Misery (1810)—in her study of the same name is highly unusual. Thus, our understanding of the thousands of novels categorized as “gothic”—indeed, even our definition of what constitutes “gothic”—has been based on a very few works by only a handful of authors.

Granted, not everyone sees this as a problem. In The Coherence of Gothic Conventions, for example, Eve Kosofsky Sedgwick dismisses the issue flatly, noting that “[w]hile there is very little difficulty in identifying or setting a date to the Gothic novel proper, most Gothic novels are not worth reading, making it otiose to labor a definition for their sake.” Even if other critics are unwilling to join Sedgwick in her curt dismissal of the (alleged) bulk of the period’s reading material, they still often disagree on what constitutes the gothic, or even if a gothic genre exists. Gary Kelly, for example, has argued that the gothic is not so much an authentic genre as an ensemble of adaptable themes and formal elements. Maggie Kilgour agrees; in The Rise of the Gothic (1995) she depicts the form as a “Frankenstein’s monster, assembled out of bits and pieces of the past.” According to Kilgour, the result is a “confused and self-contradictory” genre that has spawned a critical discourse equally contrary and discordant.

And make no mistake, gothic criticism is contrary and confusing. For every critical position, there seems to be an opposite, often equally-convincing, view. Thus, Robert Hume can argue as convincingly for the genre’s psychological complexity as Elizabeth Napier can for its superficiality, and Elizabeth MacAndrew can find in the genre a profound attempt to deal with the concept of evil at the same time that Montague Summers can declare the gothic to function as romantic escapism. This multiplicity of critical opinion goes far beyond the standard disagreements found with other genres; the multifarious nature of the
components of the gothic seems to inspire a particular plurality of critical viewpoint. The fragmented, multiplex nature of the gothic is characterized by a multitude of plot devices and a distancing and diversification of the narrative in time and place—seen in the popularity of exotic locales and inset tales. The gothic tends to assimilate sundry characteristics and formal devices of other genres, including the romance; the German Ritter-, Räuber- und Schauerromane; the ghost story; and the fairy tale. Indeed, there is often an enthusiastic adoption of entire genres—for example, of diaries, letters, poetry, songs and manuscripts. Thus, the very structure of the gothic invites a diversity of treatment. It is truly the case that given a viewpoint the gothic will provide a site on which to exercise it.

In the following pages I examine a number of these viewpoints to illustrate the diversity of the approaches which have been used to account for the rise and popularity of the gothic. Each approach (and indeed every critic within each critical paradigm) highlights or valorizes a different sub-set of the gothic’s constantly shifting set of elements. Since every critic will perceive what is important about the genre differently, every critic will define the gothic in a more or less different fashion. I begin by outlining a number of common templates through which the gothic is viewed.

It is perhaps most common to view the early gothic as a manifestation of socio-political unrest and to connect the rise of the gothic to the rapid social changes and political anxieties of the late eighteenth century. Marilyn Butler, for example, notes that gothic authors express aspects of social life which touched most people, if not all: the disruptive, desolating aspect of change, increased mobility, loosened ties within the large old family units... [the] evidence everywhere that urban life, however sophisticated, had made no secure advances over poverty and hunger, crime and injustice, disease and premature death.24 Butler’s view of the gothic as a product of political and social disruption is hardly new. The Marquis de Sade, a contemporary reader, author, and critic, considered the gothic’s excessiveness and morbidity to be a direct consequence of the French Revolution:

This genre was the inevitable product of the revolutionary shocks with which the whole of Europe resounded. For those who were acquainted with all the ills that are brought
upon men by the wicked, the romantic novel was becoming somewhat difficult to write, and merely monotonous to read: there was nobody left who had not experienced more misfortunes in four or five years than could be depicted in a century by literature's most famous novelists: it was necessary to call upon hell for aid in order to arouse interest, and to find in the land of fantasies what was common knowledge from historical observation of man in this iron age.²⁵

Critics may quibble over the details (Kenneth Graham, for example, considers the source of the socio-political uncertainty to be the Agrarian, Industrial, and American Revolutions rather than the French),²⁶ but most see a direct correlation between the gothic and its social and political context.

The development of psychoanalytic criticism has arguably been the most important influence on modern gothic scholarship, with critics utilizing Freudian and Jungian paradigms to read the gothic in terms of psychological symbolism. Elizabeth MacAndrew, for example, argues that "the earliest Gothic romances...embodied, for didactic purposes, ideas about man's psychology."²⁷ More specifically, "Gothic fiction gives shape to concepts of the place of evil in the human mind." For MacAndrew the gothic has the properties of dream symbolism, offering a direct connection to the eighteenth-century psyche:

Gothic fiction is a literature of nightmare. . . . Its fictional world gives form to amorphous fears and impulses common to all mankind, using an amalgam of materials, some torn from the author's own subconscious mind and some the stuff of myth, folklore, fairy tale, and romance.²⁸

William Patrick Day argues that the genre reflects spiritual as well as psychological disease, expressing and defusing the anxiety of a populace struggling to adapt to a new materialistic world view:

In the space between the worlds of religion and myth and science, between romance and realism, between soul and psyche, between inner and outer life, nineteenth-century readers saw the source of their anxiety and fear, that is, in the failure of religious, scientific, and philosophical systems to create a sense of wholeness and unity in the self
and in the world, which would have allowed individuals to define their own existence.

The Gothic fantasy occupied this empty space, filled it through parody of these
systematic visions that did not quite account for the world, and turned the anxiety and
fear in that cultural gap into pleasure, articulating and defusing the anxiety and fear that
called it into existence. 29

According to Day, the basis of the genre's popularity is its resolution of deep-seated psychological
concerns, particularly those related to the nature of masculine and feminine identity, the nature of the
family, and problems of sexuality.

Using Frye's view of romance as a fable of identity, Day argues that with the advent of Newtonian
physics and the development of a new scientific world view, readers, who could no longer identify with the
romance's depiction of selfhood turned instead to the realistic novel. But while the realistic novel offered
its urban, middle-class readers an acceptable public fable of identity, they did not find in these works a
totally satisfactory reflection of their inner lives. Instead, they turned to gothic fiction where they found--
not the romance's vision of an integrated or ideal self--but "a fable of identity fragmented and destroyed
beyond repair, a fable of the impossibility of identity." 30

Day's vision of the gothic as a structurally flawed archetypal journey is not shared by Joseph
Andriano, who sees the gothic as a successful Jungian monomyth. In Our Ladies of Darkness (1993) he
argues that the female demon found in numerous gothic texts functions as anima. By confronting this
anima in the text, men successfully confront their female side.

Closely related to Day's and Andriano's discussions of the gothic in terms of archetype is the work
of a number of critics who believe the gothic offered a religious or spiritual dimension in a materialistic
and rational age. Critics such as Maurice Lévy and Linda Bayer-Berenbaum see the gothic as an
expression of a desire for the sacred or transcendental. 31 G. R. Thompson, for example, designates the
gothic "the embodiment of demonic-quest-romance, in which a lonely, self-divided hero embarks on an
insane pursuit of the Absolute . . . [which] is metaphysical, mythic, and religious, defining the hero's dark
or equivocal relationship to the universe."\textsuperscript{32} Devendra Varma sees in the gothic's use of the supernatural and its obsession with things medieval a quest for "a more intimate and mystical interpretation of life":

Primarily the Gothic novels arose out of a quest for the numinous. They are characterized by an awestruck apprehension of Divine immanence penetrating diurnal reality. This sense of the numinous is an almost archetypal impulse inherited from primitive magic. The Gothic quest was not merely after horror . . . but after other-worldly gratification. These novelists were seeking a 'frisson nouveau', a 'frisson' of the supernatural. They were moving away from the arid glare of rationalism towards the beckoning shadows of a more intimate and mystical interpretation of life, and this they encountered in the profound sense of the numinous stamped upon the architecture, paintings, and fable of the Middle Ages.\textsuperscript{33}

The surge in the number of new, emotional millenarian religious cults, which coincided with the popularity of the gothic, is seen as part of this same process.

In each of the above paradigms the gothic is regarded as a reflection of some truth or reality, whether social, psychological, or spiritual. The critical paradigm is the key that unlocks—not so much the meaning of the text—but the meaning \emph{behind} or \emph{encoded} within the text. Once the text is unlocked, we can see through the gothic mirror to a world remarkably similar to our own—a world in which personal and social disarray is played out in popular culture, peopled with authors and characters who share both our psychological makeup and our desire for the numinous. Thus, it appears inevitable that such paradigms will concentrate on those aspects of the gothic text which reinforce our perceptions about ourselves and our world and suppress those which are alien to our world view.

Critics have also set the gothic within a cultural context. Many have explored the relationship of the gothic with Romanticism, for example. Perhaps not surprisingly, they have found a number of shared features, including an association of nature with the emotional state of the individual, a nostalgic view of the past, a dependence on symbol and image to reflect inner perception, an interest in individual subjectivity, and a fascination with the supernatural. The closeness of the relationship between
Romanticism and “Gothicism” is also clear in the applicability of critical statements about one to the other. For example, Réne Wellek's emphasis on imagination, nature, symbol, and myth in his description of Romanticism as “imagination for the view of poetry, nature for the view of the world, and symbol and myth for poetic style” is equally applicable to gothic fiction. In a similar fashion, the following observation made by David Perkins on the ‘Romantic’ could have been made with equal accuracy about the ‘Gothic’:

The ‘Romantic’ refuses to recognize restraints in subject matter or form and so is free to represent the abnormal, grotesque, and monstrous and to mingle standpoints, genres, modes of expression (such as philosophy and poetry), and even the separate arts in a single work.  

While it is clear that the gothic is related to Romanticism, the exact nature of their relationship is not so clear. In the introduction to The Gothic Novel 1750-1830 (1981), for example, Ann Tracy attempts to rehabilitate the reputation of gothic fiction by declaring it to be “a principal part of Romanticism’s darker side.” Although early literary scholars such as Henry Augustin Beers and Eino Railo assumed the gothic to be an aspect of Romanticism, there has been a strong tradition from the late nineteenth and early twentieth centuries to represent the gothic as “one of the minor products of a great movement in the history of taste—a forerunner, or a by-blown, of Romanticism proper.” In the influential early study, “Gothic versus Romantic: A Revaluation of the Gothic Novel,” Robert Hume, for example, argues the gothic to be only “one symptom of a widespread shift away from neoclassical ideals of order and reason, toward romantic belief in emotion and imagination.” The gothic for Hume is Romantic poetry’s “illegitimate cousin,” sharing its interests, but never achieving its transcendence or universality:

The key characteristics of Gothic and romantic writers are concern with ultimate questions and lack of faith in the adequacy of reason or religious faith to make comprehensible the paradoxes of human existence. . . . The romantics turn to “imagination,” which, according to Coleridge, recasts the objects of the exterior world into a new and more profoundly ‘true’ reality, giving the materials with which it chooses
to work a unity and meaning which they do not possess in their original form. . . . The
Gothic writers, though possessed by the same discontent with the everyday world, have
no faith in the ability of man to transcend or transform it imaginatively. Their
explorations lie strictly within the realm of this world and they are confined to the limits
of reason. . . . The Gothic literary endeavour is not that of the transcendent romantic
imagination; rather, in Coleridge's terms, Gothic writers are working with fancy, which
is bound to the 'fixities and definites' of the rational world.28

Hume's view of the gothic as a precursor of Romanticism is the product of an evolutionary
approach to literary history popularized by Ian Watt in The Rise of the Novel. Such an approach positions
the gothic in relation to the development of realistic fiction. Joyce Tompkins, for example, has argued that
"[t]he intricacy of the Gothic plots, based upon the interweaving of a multiplicity of agents and motives,
taught novelists to control a complicated story," and thus advanced the development of the realistic novel.29

This developmental approach to literary history has exerted a particularly strong influence on the way we
regard gothic fiction. For the most part, we have adopted a historical model based on a paradigm of the
gothic's rise, florescence, and decline, the whole process conveniently defined by the publication of The
Castle of Otranto in 1764 and Melmoth the Wanderer in 1820. The rise and fall of the gothic has also been
discussed—often in a rather disparaging fashion—in relation to other types of prose fiction: the gothic novel
has been depicted as a rather tawdry descendent of romance, for example, or a somewhat puerile cousin of
the historical novel. In particular, the gothic has been connected to the development of sentimental fiction;
critics have seen the genre as "a late offspring of the eighteenth-century cult of sensibility."30 And, of
course, in this model the gothic is considered the grand-progenitor of a number of slightly disreputable
literary sub-genres including detective fiction, science fiction, horror and ghost stories, mystery novels, and
the modern popular gothic exemplified by such works as Daphne Du Maurier's Rebecca (1938) and

What particularly distinguishes gothic fiction in this evolutionary model is its consistent
presentation as a transitional genre, a stage of the novel on its way to somewhere else. Indeed, making the
gothic genre a step on the road to someplace better—to Romanticism or Realism, for example—seems to justify a certain condescension in its treatment, a condescension often bordering on contempt. This attitude is evident, for example, in George Saintsbury’s reference to the gothic novel as “a bastard kind of Romance.”41 As Maggie Kilgour has pointed out, until fairly recently gothic fiction has been regarded “as a kind of generic missing link between the romance and the novel, a very low road to Scott, whose rise is a deviation in the evolutionary chain that leads from Enlightenment to Romanticism.”42 The gothic’s treatment as a form of literary regression is evident in its association with a pre-oedipal, oral phase of psychological development and in the assumption that its readers were young and credulous.43 The idea of the progress of the novel proper being somehow retarded or delayed by a childish digression into gothic excess is not new. According to Scott, for example, detractors of early gothic novels considered them as evil signs of the times, and argued a great and increasing degradation of the public taste, which, instead of banqueting as heretofore upon scenes of passion, like those of Richardson, or of life and manners, as in the pages of Smollett and Fielding, was now coming back to the fare of the nursery, and gorged upon the wild and improbable fictions of an overheated imagination.44

Here, as in much gothic criticism, the basic metaphors centre on youth, excess, and consumption.

Perhaps the clearest illustration of the diversity of gothic criticism is found in discussions of its ideological function. We have already seen that the gothic is considered by many to be a reflection of revolutionary anxiety. Some critics, however, have taken this one step further, arguing that gothic fiction not only acted as an expression of “a deep subversive impulse” but that it incited such impulses. Robert Kiely, for example, notes in The Romantic Novel in England that the Gothic novel eventually “encourage[d] large-scale social subversion.”45 William Patrick Day and Kenneth Graham also see the gothic novel as radical, with Day noting that it acted as a catalyst for change by its exposure of inherent ideological contradictions, and Graham arguing that it interrogated ideology by its transgression of order and reason. According to Graham,
Gothic enigmas assault ideological conditionings: they undermine security at many levels of existence. They create awful doubts about reason and imagination and about sanity and madness in the internal world; about the beneficence of political and religious structures and attitudes in social life; about the ambivalence of God and Satan, good and evil, at the metaphysical level of existence. Gothic narrative plays on apprehensions that a universe of disorder and transgression lurks on the borders of our worlds of order and restraint. The Gothic novel extends the realms of possibility.46

The ways in which the gothic extends “the realms of possibility” for women has aroused particular interest. Ellen Moers has suggested that “female gothic”—the gothic written by women and read by women—allows women to deal with topics unique to their experience. She offers as example a reading of Frankenstein as “a woman’s myth-making on the subject of birth,” specifically feminine because it deals “not upon what precedes birth, nor upon birth itself, but upon what follows birth: the trauma of the afterbirth.”47 In The Female Gothic Juliann Fleenor builds on Moers’s work, defining the female gothic as a genre essentially formless, except as a quest; it uses the traditional spatial symbolism of the ruined castle or an enclosed room to symbolize both the culture and the heroine; as a psychological form, it provokes various feelings of terror, anger, awe, and sometimes self-fear and self-disgust directed towards the female role, female sexuality, female physiology, and procreation; and it frequently uses a narrative form which questions the validity of the narration itself. It reflects a patriarchal paradigm that women are motherless yet fathered and that women are defective because they are not males.48

Fleenor notes that the gothic has long been characterized “by a kind of schizophrenia, both in its form and in its readers’ literary habits”; gothic heroines are “self-divided” and readers often deceptive about their reading practices.49 The essays in Fleenor’s collection exemplify a similar division at critical levels: in it critics take radically different stances on the gothic’s ideological functioning. A number of critics consider the gothic as radical, arguing that the genre’s privileging of female experience and perception through its
emphasis on female subjectivity inherently subverts patriarchal norms. Other critics see the gothic as reactionary, arguing that the genre reinforces socially approved roles for women. Still others see the form as inherently ambivalent.

Three Essays, Three Positions

Like Fleenor, Syndy McMillen Conger hears the voice of rebellion in the female gothic. She argues in “The Reconstruction of the Gothic Feminine Ideal in Emily Brontë’s Wuthering Heights” that Brontë uses the gothic convention as “the sugar coating” to make “the feminist pill . . . palatable”:

. . . for the duration of Brontë’s “Gothic thriller,” readers tacitly accept a number of irreverently non-Victorian notions about women: a woman should be assumed to have physical and intellectual as well as emotional needs and strengths; a woman has the right to physical, emotional, and intellectual autonomy both before and after marriage; a woman has the right to be imperfect—to be mistaken, passionate, inquisitive, angry, confused, and even selfish or cruel, and still command respect as a human being; a woman has the right to be outstanding, to be openly intelligent and complex, and still command affection.

But, according to Conger, Brontë’s debt to the gothic format was more than just a lure to those readers schooled in gothic conventions; her depiction of Catherine—written both within and against those conventions—helped “to free the woman from the persistent fetters of the eighteenth-century ideal, which were, according to Wollstonecraft, ‘worse than Egyptian bondage.’”

In “Somebody’s Trying to Kill Me and I Think It’s My Husband: The Modern Gothic” Joanna Russ argues that modern gothic novels offer an ambivalent view of the female role: they are “adventure stories with passive protagonists.” Almost by definition, women subscribing to the conventional roles of a patriarchal society cannot be represented as heroines. It is Russ’s contention that the elements of the modern gothic novel (the passivity of the heroine; the centring of narrative attention upon her; the conservative attitude toward sex; the emphasis on domesticity; the detailed descriptions of decor, food, and
dress) offer women a fantasy adventure that validates and glamorizes female experience without threatening patriarchal norms.

For Kay J. Mussel, there is no ambivalence. In "But Why Do They Read Those Things?': The Female Audience and the Gothic Novel" she presents the gothic novel as "a carrier of social mythology," transmitting and reinforcing socially approved roles and interests: "in the fantasy afforded by [the gothic romance] . . . the reader is reassured not merely of the essential rightness of social mythology but also of the meaning-ness of that belief system." Mussel suggests that the "relative persistence of the configurations of the Gothic romance" in women's fiction over the last two hundred years indicates that "the contents of women's world may not have changed so much as we might like to believe."

The Three Positions Played out in Feminist Criticism

These three essays sketch out in very broad terms the positioning of feminist critics in relation to the gothic. Such positions have been developed in more detail in a number of book-length studies of the gothic novel. The view of the gothic as a vehicle for rebellion, for example, is explored in The Contested Castle, where Kate Ferguson Ellis argues that gothic fiction exposes the contradictions of domesticity, "creating . . . a resistance to an ideology that imprisons [women] even as it posits a sphere of safety for them." In The Madwoman in the Attic Sandra Gilbert and Susan Gubar posit an essentialist woman writer who, "[d]is-eased and infected by the sentences of patriarchy, yet unable to deny the urgency of that 'poet-fire' she felt within herself," writes in the doubled voice of both rebellion and acquiescence to convention. What Kay Mussel reads as ideology in action in the gothic (the conventional plot resolution, the reestablishment of order in the text, and the reinforcement of female roles) Gilbert and Gubar read as a mere sop to patriarchy. For them, coded within this conventional format is a story within a story, and what is disguised is the voice of female rebellion:

- women . . . produced literary works that are in some sense palimpsestic, works whose
- surface designs conceal or obscure deeper, less accessible (and less socially acceptable)
- levels of meaning. Thus these authors managed the difficult task of achieving true
female literary authority by simultaneously conforming to and subverting patriarchal
literary standards.55

While Tamar Heller agrees that the gothic novel speaks with a dual voice, she argues that in female gothic
the paradigm Gilbert and Gubar illustrate in The Madwoman in the Attic is inverted:

In female Gothic, the subversive nature of the text appears uppermost, in its dark and
prisonlike images of feminine experience within domesticity, and in its representation of
terror caused by women’s imprisonment by despotic male authority figures.

Heller argues that gothic terror functions both to express and contain female sexuality, with the “fall of the
Gothic heroine into silence and terror allow[ing] the . . . Gothic, finally, to evade the implications of its
most radical messages about women’s position.”56

Heller, like Mussell, argues that the gothic acts to reinforce the socially approved roles of women
by defusing female rebellion and containing potential disruption. The gothic does this in a two-step
resolution of the tension and ambiguities confronting women: the centrality of female experience is
acknowledged in the first step, and appropriated and neutralized in the second. The gothic heroine
struggles with and may prevail over the dangers confronting her in the text, but by the end of the novel
social stability will have been reestablished through the reinforcement of standard domestic ideology.

According to Kay Mussell, this two-step process explains the repetitive reading of the gothic novel: the
female reader, unhappy with traditional female roles, turns to the gothic for escape, finding within the
novel

an escape from powerlessness, from meaningfulness, from lack of identity except
through the performance of unstable and unsatisfying roles, and from the covert
perception of the hollowness of the promises of social mythology about women’s lives.

But there is also an aspect of “escape to” in formula fiction, and this escape provides a
reconciliation with the roles and situations from which the reader is initially trying to
escape57
Within the world of the gothic novel, the female reader finds a reinforcement of the significance of the traditional domestic role—within the novel the gothic heroine is a force of reconciliation, the hub around which a fragmented family/society reorganizes. But because social mythology defines feminine achievement in such limited and contradictory ways, women are compelled to come to terms with their feminine ideal over and over. Because the gothic novel, however, can only offer a brief escape from reality, the reader’s relief from tension is only temporary. As her dissatisfaction returns, she returns again to another fantasy escape embodied in the gothic text.

We have already seen how gothic fiction is perceived in radically different ways: as pre-Romantic, as an important component of Romanticism proper, as an allegorical representation of psychological truth, as a fable of identity, as an incoherent conglomeration of assorted conventions and codes, virtually devoid of meaning. Even a feminist paradigm turns out to produce no critical coherence. Feminists too see the gothic—what it is and how it functions—in different, often contradictory, ways. All these critical judgements, however, are supported by gothic texts. How one sees the gothic depends on which texts one chooses, and which texts one chooses depends upon how one defines the gothic in the first place.

**Defining the Gothic**

The most common method of defining the Gothic is to regard it as a clustering of certain formal characteristics of plot, setting, character, and narrative technique. In *A Glossary of Literary Terms*, for example, the gothic novel is defined as a story

- set . . . in the medieval period, often in a gloomy castle replete with dungeons,
- subterranean passages, and sliding panels, [which] focuses on the sufferings imposed on an innocent heroine by a cruel and lustful villain . . . [and which] made plentiful use of ghosts, mysterious disappearances, and other sensational and supernatural occurrences . . . Their principal aim was to evoke chilling terror by exploiting mystery, cruelty, and a variety of horrors.59

Early discussion of the gothic novel by such critics as Ernest Baker, Edith Birkhead, Eino Railo, Montague Summers, and Devendra Varma tended to dwell on these gothic devices; much effort was made to trace
their sources and their reduplication. Gothic fiction has inspired voluminous and often complex lists of
gothic machinery, painfully sub-divided and categorized. In *Shilling Shockers of the Gothic School*
William W. Watt offers what appears to be a comprehensive list of gothic conventions, including settings
(haunted castles, convents), characters (scowling villains, trembling heroines, stout-hearted heroes,
garrulous servants, faithful peasants, cruel abbesses, tyrannical parents), and gothic machinery (animated
portraits, mysterious manuscripts, fainting ability of heroine, banditti, identifying "strawberry marks").

The uniformity of gothic devices was noted and ridiculed long before Watt, of course. In a letter
to Wordsworth, for example, Coleridge writes that

I amused myself a day or two ago in reading a Romance in Mrs. Radcliffe's style with
making out a scheme which was to serve for all Romances a priori; only varying the
proportions. A baron or baroness, ignorant of their birth and in some dependent
situation; castle on a Rock; a sepulchre - at some distance from the Rock - Deserted
Rooms - underground passages - Pictures - a Ghost, so believed - or a written record -
blood in it - a wonderful Cutthroat, etc. etc. A similar sentiment was expressed by Keats in a letter about an 1819 visit to a friend in Devon: "whence I
intend to tip you the Damsel Radcliffe - I'll concern you, and grotto you, and Waterfall you, and wood you,
and water you, and immense rock you, and tremendous sound you, and solitude you." Eve Kosofsky Sedgwick claims that the extreme conventionality of the gothic novel gives it a
unique status in literature:

Surely no other modern literary form as influential as the Gothic novel has also been as
pervasively conventional. Once you know that a novel is of the Gothic kind (and you
can tell that from the title), you can predict its contents with an unnerving certainty. You
know the important features of its *mise en scène*: an oppressive ruin, a wild landscape, a
Catholic or feudal society. You know about the trembling sensibility of the heroine and
the impetuosity of her lover . . .
She notes that the gothic novel is so conventional, "it would be possible to write a gothic novel by the
formula that would only be useful for describing a mid-Victorian, or eighteenth-century picaresque, or
modern one."\(^4\) And certainly, it has seldom been questioned that we can identify a gothic novel by those
same conventions, or even—as Sedgwick maintains—by the title alone.

But this is not perhaps as unproblematic as it first appears. Abrams’ definition fits numerous
goics; however, there are some difficulties. First, what if a text has only some of the characteristics?
Which ones are the important ones, the elements that define the gothic? For Robert Hume, the “key”
characteristic is an atmosphere of “evil and brooding terror.” For Victor Sage, the “hallmark” is “a
deliberate archaism,” while for Chris Baldick the central characteristic is an ancient, ruinous house that
imprisons the protagonist and represents the presence of the past.\(^5\) We know that neither ghosts nor
medieval settings are vital, since Caleb Williams has neither and still makes the list. Again, we return to
the question: what, in fact, constitutes a gothic novel?

Frederick Frank attempts to answer this question in The First Gothics, his 1987 bibliography of
the early gothic. His purpose is “to present a usable taxonomy of the several varieties of Gothic
experience,”\(^6\) to which end he presents a highly-detailed three page definition, including a list of what he
considers the “nine most important formal characteristics and imperative motifs of the Gothic novel.”
These are: claustrophobic containment; subterranean pursuit; supernatural encroachment; aliveness of
architecture and objects of art; “extraordinary positions” and lethal predicaments; abeyance of rationality;
the possible victory of evil; supernatural gadgetry, contraptions, machinery, and demonic appliances; and
finally, "a constant vicissitude of interesting passions".\(^7\) Frank, exhibiting true taxonomic tenacity, further
offers a list of gothic sub-categories including gothified history, horror gothic, terror gothic, romance of the
ruin, monastic shocker, triple-decker gothic, turret gothic, shudder or quiver gothic, chivalric romance, and
so on.

Frank’s typology of the gothic novel seems seductively comprehensive—until one tries to classify
something with it. Then one discovers that paradoxically, it is so comprehensive that its categories are
simultaneously too wide and too narrow to be of use. Frank has gathered together so many possible
conventions that it is conceivable that almost any eighteenth-century text could be considered gothic. At the same time his sub-categories are so restrictive, that a novel can be classified with them only by distortion. For example, a "grotto gothic" is, according to Frank, "a Gothic novel which restricts most of its action to a single cavernous or natural, subterranean environment." He then notes that many novels have titles which designate caves, grottos, or interior enclosures. This is, of course, true but so few (if any) authors encave their protagonists for the bulk of three, four or five volumes that the category is virtually useless.

Some critics find the presence or absence of gothic machinery relatively unimportant; for them the Gothic is defined by authorial purpose or the novel's effect on the reader. Ian Watt considers that the main purpose of the gothic is to create emotion in the reader. As previously discussed, Elizabeth MacAndrew considers gothic novels as embodiments of "ideas about man's psychology" written to educate the reader's feelings through the arousal of sympathy through pity and terror. For her, then, novels with a didactic structure such as Caleb Williams or Frankenstein are more central to the gothic tradition than the mass of novels organized as gothic melodramas.44 Not so for Ellen Moers, though she too defines the gothic in terms of its effect on the reader. She see the gothic as a genre in which "fantasy predominates over reality, the strange over the commonplace, and the supernatural over the natural, with one definite authorial intent: to scare."45 David Seed also sees terror "virtually defin[ing] the genre," especially the fear of one being exerting total control over another.46 For them, then, Hermspong (which Frank includes in his gothic bibliography) would be far less central an example of the genre than The Horrors of Oakendale Abbey (1797) or Edgar; or, The Phantom of the Castle (1798).

The third method of definition involves the "fit" of a text into a pre-existing ideological framework. Feminist and Marxist literary critics, for example, will generate different canons of gothic novels depending on their interests. An example is Kate Ferguson Ellis' argument (based on Radcliffe and other female authors) that "female gothic" is a "site of resistance." David Punter finds in the gothic "a unique mode of projecting the conflict and terror of inter-class relations."47 For him three central Gothic texts are Godwin's Caleb Williams (1794), Maturin's Melmoth the Wanderer (1820), and Hogg's
Confessions of a Justified Sinner (1824), since to his mind all three investigate—rather than portray—the extremes of terror, and in all three the terror has to do with persecution. Because Ellis and Punter are exploring different ideological viewpoints, they see different texts as central and thus delineate different canons of representative works.

In short, we all know intuitively what the Gothic is—but it is not one but at least three things. As a result, the subsequent history of the Gothic cannot be told as a single, coherent story. The form that story takes depends upon how one defines the Gothic, depends indeed upon one’s underlying conceptions of genre.  

Problems of Classification

This range of examples from critics serves to illustrate two points. The first is that even though we all know what we are talking about when we talk about the "gothic," our definitions have two shortcomings. Either they are shaped by the need to do certain ideological "work" for us, or they tend to describe only certain "canonized" or accepted novels. The Mysteries of Udolpho (or some other equivalent text) becomes our template for the genre. This works as long as every novel we look at fits the pattern perfectly. But of course every novel does not. The 1790s saw the very beginnings of formulaic fiction; we find in these years far more variation than we would expect, given our modern understanding of popular literature. The novelists and publishers in the 1790s were on new ground; they were facing mass production and large reading audiences for the first time. Although we can see some awareness of the idea of formulaic fiction as early as 1810, the authors of the nineties were writing novels rather than "gothics"; they had no "gothic style sheets" enforcing certain generic norms in the fashion of today's Harlequin Romances.

Secondly, the evidence adduced from critics suggests that we have set up a number of "hermeneutic circles" by which we tend to find what we are looking for. This is especially—and, perhaps, most surprisingly true—when we define the gothic with the seemingly objective criteria of certain conventions. Frederick Frank's work on the gothic is a prime example of this process; he has collected and codified conventions to the point that the generic classification collapses under the weight of the diversity
of the texts it must support. It becomes clear that almost any work can be considered gothic if one has enough desire to make it so.

Take, for example, The Restless Matron, a Legendary Tale (1799), a three-volume novel by Mrs. Showes. The title refers to the Countess of Pfyrt; she is understandably restless, since she is a spectre haunting a castle in Switzerland in order to work off a curse. Her husband, who had wished for a girl, is so disappointed when she gives birth to a stillborn daughter after seven sons in a row that he curses her: all the women of the family who give birth to daughters will die in childbirth, and every resultant daughter will not only be blamed for her mother's death, but will end up seduced, miserable, cast-out and condemned by the family. He then has his wife buried alive. Her project in the novel is to lift the curse by getting one of the succeeding countesses to trust her enough to give birth in her old apartments.

The novel spans several generations and focuses on several women. Count Ulrich, who proves to be the original count's spiritual descendant, marries Agnes, the woman who will ultimately lift the Matron's curse. Ulrich is a vain, extravagant sensualist who poisons his wife with the able assistance of his mistress, the malevolent Viria. Ulrich's marriage to Viria becomes a "combination of funeral and bridal entertainments," however, with the suicide of one of the curse's victims, Ulrich's aunt, who had been seduced, left pregnant, and who drowns herself after attempting to kill her newborn child. Another potential victim of the curse is Ulrich's sister Lina, who must withstand an attempted seduction and rape. Her worst danger is Viria, who is complicit in the attempts on her virtue. Viria ignores the matron's warnings and continues to plot against Lina, who is saved only through her own determination and the intervention of her uncle, aided by the ghost of a hermit friend. Even though this ends the final portion of the matron's curse, the Matron continues to wander around in a dress dipped in blood, not able to rest until she has urged Viria to repent and confronted the spirit of the husband. The novel ends with Viria poisoned and Lisa happily married.

Is this a gothic? Well, it certainly has the hallmarks; it has a castle and a ghost, mysterious unexplained events (for example, the Countess's corpse does not decompose), a curse, someone buried alive, someone poisoned . . . what other markers could one possibly desire?
What such a classification masks, however, is the tone of the novel. The Countess is the most charming and domesticated of spectres. She and Agnes become the best of friends; they visit, they chat, the ghost acts as the younger woman's mentor. The only characters afraid of the restless matron are servants who are clearly foolish; even the villains find her just a bit of a nuisance. Obviously, the reader is not meant to be frightened. This novel, in fact, cries out to be read as a feminist fable, and as an example of a female writer transforming the gothic genre for her own purposes. Critics who define the gothic by conventions, however, will likely classify The Restless Matron as gothic. Critics who look to authorial purpose or the effect of the text on the reader--some evocation of the sublime, the subconscious, or of liberation from reason--have the choice of seeing the novel either as something other than gothic or as a failed attempt at one. The third set of critics will appropriate it or reject it according to their own interests: feminists likely will, Marxists likely won't. But even if feminists want to appropriate this text, it does not fit particularly well into any feminist paradigm. This novel is not a story of patriarchy triumphant, nor is it a tale of female empowerment; it is a novel that deserves to be taken on its own terms, not as an example of a class, but as a delightful excursion beyond the limits of our impulse to classify.

Rosella; or, Modern Occurrences (1799) by Mary Charlton presents similar difficulties. In The First Gothics Frank classifies Rosella as "pure or high gothic" in the "terror mode." He notes its many satiric elements and explicitly compares it to Northanger Abbey. According to Frank, "All the heroine's hopes and expectations of medieval confinement in a spectre-filled abbey are undercut by having each successive 'terror' dissolve into a 'modern occurrence.' Ordinary gentlemen at the breakfast table become cadavers, fiends lurk in the library, guest lists turn into horrible manuscripts..." He considers the heroine to have kinship with the "fool-hardy heroines of the mock-gothic category." Besides the difficulty with conflicting classifications (it is somehow both "pure or high gothic" and "mock-gothic"), Frank's synopsis hardly does justice to this complex and disturbing novel. In actual fact, while Rosella does focus its satiric gaze on the gothic novel, it is far more concerned with lampooning the sentimental aspects of the popular fiction of the period. Like Northanger Abbey, Rosella has a rather prosaic heroine and both novels explore
the mechanisms of social control. But *Rosella* is a much darker, more disturbing novel than *Northanger Abbey*; this is a novel in which the exertion of social control has a frighteningly realistic violent edge.

Rosella is the unacknowledged daughter of a novel-mad woman. Her mother, Sophia, as a foolish young heiress had eloped with a young man with an unfortunate predilection for gambling, who dies almost immediately after the wedding. Sophia's father cleans up the whole mess: Sophia's marriage is kept secret, and her daughter is brought up as a friend's ward. Sophia, who spends years in a limbo of childless-parent and widowed-spinster-hood, consoles herself by reading romances, until à la *The Female Quixote*

At length every pretty young woman she saw, was immediately supposed to be a damsel suffering under the pressure of excessive sensibility, and every haberdasher’s journeyman who trudged on Sundays across a road skirting her father's grounds, was transformed into a love-lorn swain in search of his caged divinity.³⁴

As Rosella grows older, Sophia refocuses her romantic mania onto her daughter, casting Rosella in the role of young heroine and herself as "one of those celebrated mamas, destined to bring forth beautiful and tender-souled creatures" (1:121). Since all heroines have adventures and since such events seem to be strangely lacking in Rosella's life, Sophia takes her on a tour of Scotland, and, by forcing Rosella into situations where adventures might be likely, careens her into various indecorous and often dangerous scrapes. Rosella, who is torn between horror and loyalty, finds her reputation damaged despite her resolute attempts to do what is socially correct. Sophia's madcap expedition ends abruptly when her cousin and heir arrives in Scotland, abducts her, claims she is insane, and confiscates her property. All is eventually resolved with Sophia admitting the error of her ways and Rosella marrying.

What is unusual about this novel is its realistic and unflinching portrayal of violence against women. For example, when Sophia and Rosella visit Sophia's aunt, Mrs. Delaval, they discover that she is being held a virtual prisoner by Mr. Macdoual, "a very tall, bony, rigid-looking man," who manipulates Sophia through her friendship with his wife and threats of violence. Mrs. Macdoual, "a good-humoured looking, little fat woman," scuds about "in a manner that demonstrated an unseen battle between constitutional civility and constitutional corns" and is completely helpless against her husband's violence
(4: 33-34). When Macdoual is heard "thundering anathemas, and horsewhipping one of his girls" (4: 46)
Mrs Macdoual "stopped her ears very carefully and begged to be informed when Maggy had done
screaming, for to hear the poor thing, and not be able to help her, made her quiver like an aspin-leaf[sic]"
(4: 46). Charlton is unflinching in her depiction of the effects of this violence: Mrs. Macdoual, despite her
good nature, is shown to be willing to sacrifice her friend's health for family peace; the Macdoual girls are
shown to be brutalized by continuous abuse; and Mrs. Delaval, who does escape with Rosella, but only
through male intervention, dies shortly after from an injury she sustains in the Macdoual house.

Charlton is equally severe in her depiction of the violence that is used to curb Sophia's quest for
feminine power through romantic narrative. Throughout the text Sophia's romantic illusions are linked to
fantasies of female power; her imaginary romantic narrative rights wrongs against women and explicitly
rewards femininity. For example, in one promising hermitage in Scotland Sophia hopes to find either
"confessions of horrible crimes and uncommon frauds," which will reward "a drooping and tender-souled
damsel, whom the whole world had till then combined to treat with scorn and obloquy;" or a woman whose
"barbarous husband" had kept her prisoner in order to marry another until "ten, twenty, perhaps thirty
years" later the "lawful and virtuous first wife" appears and "places every body in their proper situations"
(1: 182-83, 2: 185). After her abduction by her cousin, however, Sophia emerges completely tamed, the
narrative figuring her as a the epitome of the penitent; her "person . . . was emaciated, her countenance
pale, and . . . she had lost her hair" (4: 172). She sees her former beliefs as "follies" and "chimeras" and
avows a system of rigid self monitoring and control: "I must no longer suffer my emotions to govern me—I
must watch over every start of what is falsely called sensibility, and be thankful that the flights of
imagination I have indulged, have not wholly undone me!" (4: 172, 173-74). This emotional self-
containment is mirrored in her voluntary physical seclusion; she retreats to her country estate and refuses to
quit her "enclosure," not even trusting herself to attend her daughter's wedding "from the fear of betraying
a too potent emotion, and affecting the spirits of her beloved Rosella" (4: 286, 304). Sophia is rewarded
for her corrected behaviour
by the society of a little grand-daughter, whose mind she was indefatigable in properly forming; and it was remarkable that the young lady understood of the words of her own language in general use, almost every one better than those hackneyed expressions, sentiment and mystery. (4: 307)

Perhaps most interesting is the reaction of the male characters to Sophia's "sobered sentiments" (4: 290). When the hero, Lord Clanallan, sees the reformed Sophia, he is "shocked by the alteration . . . but . . . felt a secret gratification in observing the sedateness of her countenance, and the composed gravity of her conversation" (4: 286). Mr. Mordaunt, who has acted as Rosella's guardian and who the novel presents as the epitome of wisdom, vetoes the idea of Sophia acknowledging Rosella as her daughter because of the harm it will do to Rosella's reputation. He asks them all to
take the advice of an old man, and respect the prejudices of the world, whose atmosphere you condescend to breathe!—Believe me, it is only in a sentimental novel where fair ladies can Oh yes! [sic] all their perils, their follies, hair-breath escapes, impudences, and shipwrecks; and expect, at the winding-up of the catastrophe, to sail through the remainder of their lives so very smoothly and pleasantly, without one little breeze to whisper a remembrancer of past oblique adventures! (4: 288)

The novel closes with Sophia safely contained and Rosella firmly ensconced in a patriarchal value system, a situation symbolically represented when Mr. Mordaunt embraces Rosella with "paternal affection" at the wedding her mother is not allowed to attend (4: 304).

Mary Charlton gives us two heroines: the overt heroine, Rosella, and a covert heroine, Sophia. By doing so she is able simultaneously to displace the violence and to connect it with the enforcement of feminine codes of behaviour. It would be unthinkable either for Rosella to lose all her hair and become "emaciated" or for the violence underlying social control to be made explicit. Instead, Charlton directly connects Rosella's transgressions of social codes with Sophia's "insanity" by having Mr. Mordaunt make the following comment: "If . . . [Sophia] is really sane, which I have some reason to suppose, I trust that her past danger will henceforth teach her to pay a little more deference to the established usages of society than I hear she has lately done" (4: 113).
The sophistication and complexity of this novel are effaced by its classification as either “pure or high gothic” or “mock-gothic.” This is a book that deserves further attention and one that illustrates that the general disparagement of the Minerva Press has had unfortunate consequences. I have often been struck in my reading of Minerva Press novels with the hard-edged realistic treatment of subjects such as violence against women and sexual exploitation. Perhaps novels such as Rosella were simply too realistic for a reading audience whose taste was rapidly heading toward Victorian propriety, or perhaps Mary Charlton’s depiction of violence, displaced as it was, was simply too close to the mark. Whatever the reason, it makes a valuable contribution to the literature of the period.

A slightly different problem is represented by The Farmer of Inglewood Forest (1796), a very popular and much-reprinted novel by Elizabeth Helme. The fact that it has been discussed in Montague Summer’s A Gothic Bibliography, listed in Frederick Frank’s The First Goths, and summarized in Ann Tracy’s book of gothic plot summaries seems to indicate a gothic classification. Its inclusion in these texts, however, is somewhat surprising, since there is no supernatural or other recognizable gothic paraphernalia. In fact, this is a relentlessly sentimental novel, rather in the mode of The Vicar of Wakefield, in which the idyllic rural peace of Farmer Godwin and his family is destroyed by chance contact with urban decadence (the villain debauches one of the daughters by teaching her Godwin’s philosophy and ruins her brother by encouraging him to read novels). The novel’s classification as a gothic is based, in Frank’s case, on what he calls Helme’s skilful “manipulation of prurient, morbid, or violent material” including a rape, an incestuous relationship and a scene in which a seducer confronts the bodies of his victim and her supposed infant laid out in a coffin. The classification is suspect, however, since the rape is actually a seduction, the incestuous relationship is a near-miss, and the coffin scene is no more sensational than similar scenes in dozens of other sentimental novels. It appears likely that Summers never read the novel but included it in the interests of bibliographic thoroughness. Frank assumed its gothic status from Summers’s listing and only skimmed the novel looking for gothic conventions to confirm Summers’s classification. Its presence in Tracy’s book may be misleading, though it is presumably one of those she says she has included to prevent others from making the same mistake.
This mis-classification of *The Farmer of Inglewood Forest* is not an isolated incident.

Classifications of many texts are made from previous readings by others, by reading the opening and closing portions of each volume, or even just by guessing from the title. If the author of a four volume courtship novel happens to put the word "castle" in the title or mentions a monk at the end of a volume or puts the heroine in a cave at the end of the novel, the text has a very good chance of being listed in a Gothic bibliography somewhere. Straight-out errors of fact are even more of a problem. For example, Frank classifies Mary Julia Young's 1798 novel *Rose-Mount Castle: or, False Report* as "pure or high Gothic" and notes that "the false report apparently involves the reputed death of the heroine Myra herself after she has been secretly consigned to the haunted darkness of Rose-Mount Castle" (428). In the copy of *Rose-Mount Castle* I read, I looked in vain for Myra, her death, or a haunted castle. Instead I found a male protagonist—the son of a French duke and an Irish mother—who washes ashore in Ireland and unluckily takes refuge in a bandits' hideout. After a series of adventures, none involving ghosts, the bandits are rehabilitated (they all become sailors), the hero marries Louisa, and they take their place in the family home, Rose-Mount Castle. The "false report" here is the novel's plot summary and classification as "pure or high gothic."

The popular literature of the 1790s offers particular challenges for bibliographers and literary critics. We are faced with a daunting number of texts, some very badly written, many in very poor condition. Often these early novels are extremely rare; some have been literally read to pieces, while others exist only as single copies in private collections or in rare book libraries. So we have had good reasons to rely on the readings and research of others. But close inspection of these readings against the original texts indicates that they have not always been as accurate as they might be and, indeed, they are often highly misleading.

The critics of the 1790s found dealing with this deluge of publications no easier than the critics of the present day. During the last decade of the eighteenth century, literature was only one of a number of things perceived as being out of control. By rendering the popular novel homogeneous, critics contained—or enjoyed the illusion of containing—the explosion of fiction, first, by feeling they could understand it, and
secondly, by defining and valorizing an elite or high literature through the denigration of a popular or low fiction. A primary element of this critical movement was the classification of popular fiction into various sub-genres—such as the gothic and the sentimental—which were associated with femininity and thus devalued. Genre classification by formula or codifiable conventions, however, is problematic at best; it both elides distinctions between texts and results in a hermeneutically circular process by which many non-gothic texts have been incorrectly classified.

I have attempted to draw attention to this critical movement by questioning some of the basic assumptions about the gothic literature of the 1790s. Although we have long accepted that there was a deluge of popular gothic fiction in the last decade of the eighteenth century, my research on the Minerva Press output of this period challenges the given notion. Of course, my own system of classification is as open to critique as anyone else's. I have no doubt that I have formed my own hermeneutic loops by which I tend to discover what I intend to discover. But I would argue that—given that I have consistently attempted to give full weight to the standard understanding of the period (in other words, my findings are slanted towards finding more rather than less gothic)—I am still finding not only that there is more diversity within the Minerva Press output than we have previously assumed, but that Lane was publishing far less gothic than we have previously believed. If the Minerva Press, the very emblem of popular publishing, did not produce the flood of gothic we have assumed to exist, then it is unlikely that anyone else did either. And, if this is the case, we have been labouring under a serious misconception about the literary marketplace of the period.
Notes


2. I am using the word “edition” as it is given on the titlepages of these works. For the most part, Minerva Press “editions” are reprints or reissues.

3. Increased production in 1805 may be the result of administrative changes at the Minerva Press. In 1802 Lane took Newman as a partner and in 1803 their imprint indicates the addition of other partners. It is possible that the infusion of new personnel might have effected production, although such explanations can be merely speculative.

4. Lane’s imprint indicates that he must have had business relationships with a number of booksellers and agents. *Observations of the Establishment of the Bank of England* (1797) by Sir Frances Baring was printed for Sewell, Debrett, and Cornhill (1797), while *Proposal of a Substitute for Funding in Time of War* (1797) was sold by Debrett, Sewell, and Richardson.

5. The word fiction only occurs in one title: *Fact and Fiction* by Elizabeth Bennet. It never appears within a subtitle. This reinforces the unusual nature of Mary Wollstonecraft’s designation of her novel as *Mary: A Fiction*.


17. Howells 1.


23. Kilgour 5.


25. Marquis de Sade, qtd. in Howard 29.


28. MacAndrew 3.


37. Hume 282.

38. Hume 289.

39. Tompkins 346.

40. David Seed, “Gothic Definitions,” *Novel* 14.3 (March 1981): 270. Elizabeth MacAndrew also connects gothic and sentimental fiction. For her, the gothic novel “forms a variant of the Sentimental genre, which related structures, forms, and devices. Sentimental novels reflect an ideal that, coming from God is possibly realizable; the Gothic represents the distortion of that ideal” (*The Gothic Tradition in Fiction*. New York: Columbia UP, 1979) 24; see also Howells 8.


42. Kilgour 3.


44. *Scott’s Lives of the Novelists* 111, qtd. in Kilgour 33.


46. Graham, afterword, 262.


49. Fleenor 4.

50. Conger 105, 106.


52. Mussell 64, 65, 68.


55. Gilbert and Gubar 73.

57. Mussell 67.

58. Mussell 66.


61. Qtd. in Milbank 41, who notes the irony of this sentiment from the writer of *Cristabel* and *Rime of the Ancient Mariner.*

62. Qtd in Milbank 43.

63. Sedgwick 9.

64. Sedgwick 10.

65. Hume 286; Sage 17; Chris Baldick, cited in Milbank 41.

66. Frank, *First Gothics* xiii.


68. Richter 292.

69. Moers 90.

70. Seed 271.

71. Richter 284.

72. Richter, "Gothic Fantasia" 150.

73. In, for example, the prescription for transforming domestic fiction into gothic fiction that appeared in *The Age: A Poem: Moral, Political, and Metaphysical* (London, 1810) 209-10.

74. Mary Charlton, *Rosella; or, Modern Occurrences* (1799) 1:122. Further references to this novel will appear in the text.
Chapter IV: Paratextual Elements

No part of a book is so intimate as the Preface. Here, after the long labor of the work is over, the author descends from his platform, and speaks with his reader as man to man, disclosing his hopes and fears, seeking sympathy for his difficulties, offering defence or defiance, according to his temper, against the criticisms which he anticipates. It thus happens that a personality which has been veiled by a formal method throughout many chapters, is suddenly seen face to face in the Preface.¹

So wrote Charles W. Eliot in 1909 in the introduction to Prefaces and Prologues to Famous Books. His representation of the preface as the author’s descent “from his platform” to address the reader connects the preface with the theatrical prologue, during which the author—or his representative—takes the stage to confront his audience and to advocate, supposedly in his own voice, for his creation. A second connection is made explicit in the allusion to Paul’s famous Corinthian address: “For now we see through a glass, darkly; but then face to face: now I know in part; but then shall I know even as also I am known.”² Here the author is associated with the Godhead Itself and his descent is not from a vantage point above the stage but from the ethereal worlds of creativity. In each paradigm the author—whether as playwright or as divinity—cannot be fully understood through his creation, but can be located “outside” his created text in the subsidiary texts which surround and mediate between the author and the reader. Here the author’s essential self is discernible—he “is suddenly seen face to face”—and he stands naked and knowable: located outside his creation, the author speaks in his own voice and positions himself according to his personality.

Almost ninety years later—and in the wake of Foucault and Genette—Eliot’s naïveté is almost painful. For the preface is as much a construction as any other text—something Eliot ought to have realized since he carefully constructed his own—in the writing of which the author may exercise a number of options in order to achieve a diversity of purposes. The author never appears before us completely unmediated and his or her purpose can never be considered transparent; we cannot “unpack” the preface to arrive at the “truth” of either the author or the text any more than opening a series of Russian dolls leads us to the quintessence of dolliness.
But although we have given up the illusion that we can discover the essential self of the author or the final truth of the text within the confines of the preface, analysis of prefaces—as well as the other elements of what Genette has identified as the paratext—may yield a number of insights about authors and how they perceive their texts and their audiences. For, according to Genette, the preface is a zone, not just of transition, but of transaction; the privileged site of a pragmatics and of a strategy, of an action on the public in the service, well or badly understood and accomplished, of a better reception of the text and a more pertinent reading—more pertinent, naturally, in the eyes of the author and his allies.¹

By analysing the strategies by which authors attempt to ensure a good reception for their texts, we can gain insight into how authors perceived both their works and their readers.

Genette has defined the paratext as all the productions that accompany the text; it includes everything which surrounds and prolongs the text in order “to present it, in the usual sense of this verb, but also in its strongest meaning: to make it present, to assure its presence in the world, its ‘reception’ and its consumption, in the form, nowadays at least, of a book.”² These productions may or may not be textual; they may include, for example, such things as the exterior presentation of the book or televised interviews of the author. Genette distinguishes the peritext or elements of the paratext which can be materially situated in relation to the text itself from the epitext, or those elements which are generally situated outside the book, or in Genette’s words: “at a more respectful (or more prudent) distance.”³ Components of the work such as prefaces, titles, and footnotes are thus distinguished from elements related to the work such as proposals, prospectuses, reviews, interviews with the author, or mentions of a work in private correspondence or in conversation.

In this chapter I analyse selected elements from both categories. I begin with those peritextual elements of particular importance in works destined for distribution in a circulating-library system. Since library patrons for the most part chose works from catalogues or advertisements, the title of a work is of particular interest. Also important are elements that might capture the reader’s attention during a brief examination of the work. These include such front-end material as titlepages, frontispieces, dedications,
subscription lists, introductions and prefaces. Since the paratext functions as a site of transaction, it seems appropriate to attempt to gauge its effect by looking at the second party to that transaction, the reader. Although few comments by general readers have survived, we do have access to the comments of numerous reviewers. I finish the chapter with a brief analysis of the responses of reviewers from a number of the most popular periodicals of the period.

**Titles**

The most important element of a literary work in terms of book selling and book lending is its title. Besides learning of new works by word of mouth, readers of the Minerva Press period mainly discovered new titles through advertisements and circulating-library catalogues. Reviews were of lesser importance, since books were often already out of fashion before the reviews were even published. In “Ballantyne’s Novelist’s Library,” for example, Robert Bage writes that books “are printed, published, bought, read, and deposited in the lumber-garret, three months before the reviewers say a syllable of the matter.” Thus it was absolutely essential for commercial reasons that books have titles which would capture the prospective reader’s interest long enough to get the book off the shelf. In the preface to *The Miseries of an Heiress* (1810) Anthony Frederick Holstein imagines his readers’ first encounter with the novel:

> Methought I saw these very Books lying on the counter of a Circulating Library
> 
> ... a party of females entered, lovely, of course, as all fair nymphs must be, when fancy delights in sketching their portraits, and discriminating most assuredly, in my judgment at least, since they enquired for the last production of Mr. Holstein; but neither seemed informed with respect to its title.

> The librarian pointed it out, as lying before them. The first volume was raised with curiosity, and as suddenly thrown down, as if in angered disappointment—“THE MISERIES OF AN HEIRESS!’ how absurd! Does the man expect us to read such nonsense? Who could believe in the miseries of an heiress?—He had far better have written the sorrows of poverty ...”
"You are severe, Henrietta," interrupted the whining-toned voice of a very sentimentally-thin young lady, clad in a gossamer dress; "I consider the title quite interesting: the poor creature, no doubt, had a cruel parent of some description or other, or a guardian, or an old maiden aunt, who must have crossed her love with some dear, generous, but dependent youth, and only because she had wealth to secure a more splendid alliance."

"Nonsense, sister! that is an old story, defunct, I hope, and never, I trust, to have a resurrection, since its remains have been so scattered over the world of novel-writing, they could never be re-united to appear in their original form."

"Oh, I have it! I have it!" said a sprightly tall miss in her frocks, with skipping vivacity—"the poor lady was ran off with by some frightful, hideous, old man, who forced her to marry him, to secure her fortune to himself, and compelled her to repeat the marriage-vows, whether she could articulate them or not."

"Ah, women, women!" said a fat chubby-faced cit, who appeared the father of two of the females, "what idle nonsense your chimerical imaginations suggest! Pray, girls, learn a little rationality; depend upon it, it was the loss of her money which made the heiress truly miserable; and the title is all a catchpenny, like most of our flighty new publications, when the matter and the name always seem at war; or else a mere play upon words, without reason for its support."

The debate continues for several more pages, with other prospective readers giving their opinions, but the above quotation is enough to illustrate the importance of the title to a circulating-library novel.

We know little about Lane's publication practices, but--given that his almost legendary business acumen was founded on an ability to accurately assess and exploit public taste--it is difficult to imagine that he did not have a hand in choosing the titles of the works he published. At the very least, he could refuse works with titles he believed unappealing to his readership. Examining the titles that appear under
the label of Minerva thus offers a glimpse of how at least one set of authors and one publisher of the day perceived the marketplace.

Titles of Minerva Press non-fiction are generally straightforward statements of content as in, for example, *The London Complete Art of Cookery, containing the most approved receipts ever exhibited to the public* (1797) or

*A Narrative on the Loss of the Grosvenor East Indiaman: which was unfortunately wrecked upon the coast of Caffraria, somewhere between the 27th and 32nd degrees of south latitude, on the 4th of August, 1782, compiled from the examination of John Hynes, one of the unfortunate survivors; By Mr. George Carter, historical portrait painter, upon his outward-bound passage to India. Containing a variety of matter respecting the unfortunate sufferers, never before made public . . .; with copper plates descriptive of the catastrophe, engraved from Mr. Carter's designs . . .* (1791)

Such long and detailed titles let the reader know exactly what to expect in the work. The fictional equivalent of the long informative title appears in the list of Minerva Press works but is not common. An example of such a title is *The Irishmen; a military-political novel, wherein the idiom of each character is carefully preserved, and the utmost precaution taken to render the ebullitionary phrases, peculiar to the sons of Erin, inoffensive as well as entertaining* (1810). Far less complicated, but with the same explanatory force, are titles which state quite simply what the reader can expect to find upon opening the novel. These include such titles as *A Plain Story* (1801); *Delia, a pathetic and interesting tale* (1790); and *A Marvellous Pleasant Love Story* (1801).

In the tradition of much early fiction, including *Clarissa* and *Joseph Andrews*, many Minerva Press novels use the name of the protagonist in the title. Such titles signal that the plot of a novel focuses on the life—or an incident in the life—of an individual during some particularly difficult or interesting period. Often these narratives are concerned with seeing young men and women through the shoals of early adulthood; they move the protagonist through a series of dangers and difficulties until he or she comes to rest on some stable shore, safe harbour more often than not being signified by marriage. Given
the large number of novels and the diversity of the audience, it is difficult to generalize about the appeal of Minerva fiction, and it certainly would be a mistake to ascribe the success of these novels to any single factor or attribute. It seems fair to conclude, however, that the large number of novels entitled with the names of individual protagonists indicates a deep interest in the exploration of other subjectivities. The fascination of readers with personal histories is also likely the result of conditioning: novel readers had been trained to expect the novel to take this particular shape.

As the following chart indicates, thirty-one percent of the novels published by the Minerva Press between 1790 and 1820 featured the name of a character in the title. Included in these numbers are works with names in either the main title or the subtitle; thus, both Amabel; or, Memoirs of a woman of fashion (1818) and The Advantages of Education; or, The history of Maria Williams (1793) would be included. Not included are those works such as The Shrine of Bertha (1794) or Count Roderic’s Castle (1795) in which the name is not the focus of the title. Also not included are those works such as The Irish Heiress (1797) or The Englishwoman (1808) which do not specifically mention a name, even though such works obviously are of a similar class. In Table 4.1 titles with names are divided into the following categories: titles using single names, such as Adeline (1790); titles using a character’s first and last name, such as Anna Melvil (1792); titles with paired names, such as Ellen and Julia (1793); and titles in which rank is mentioned, such as The Count St. Blancard (1795). The category of rank in the table includes such works as Baron de Falkenheim (1807) and Immelina, Countess de Mansfield (1799). Included in this category are names with “Mr.” or “Miss” preceding them. Titles such as Ellen, Countess of Castle Howel (1794) which could be classified either under single name or rank have been counted under rank.

The table indicates that although over the thirty years of Minerva Press production approximately the same percentage of titles feature female (21%) and male (19%) names, these proportions vary considerably over the three decades. Interest in fictive personal histories signified by names as titles was at its peak in the 1790s (52%) then dropped steadily: in the first decade of the nineteenth century 40% of titles consisted of names, in the second this figure dropped to 30%. As the total number of names-in-titles dropped, the proportion of male to female names rose; whereas in the 1790s, 32% of all names in titles
were female and 20% were male, in the following decade the number of female names in titles had dropped to 19% while the male equivalent remained at 21%. This proportion held in the decade between 1810 and 1820. On the whole, then, there appears to be a general movement away from using the protagonist's name in the title, as well as what may be a move away from female-centred fiction toward a more even distribution of narrative interest. By 1820 works are just as likely (indeed slightly more likely) to bear a male name as part of the title as a female name.

Table 4.1 Names in Titles of Novels

<table>
<thead>
<tr>
<th></th>
<th>1798-1799 (N=244)</th>
<th>1800-1809 (N=261)</th>
<th>1810-1820 (N=251)</th>
<th>1790-1820 (N=756)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>SINGLE NAMES</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>female</td>
<td>44</td>
<td>31</td>
<td>26</td>
<td>101</td>
</tr>
<tr>
<td>male</td>
<td>27</td>
<td>31</td>
<td>20</td>
<td>78</td>
</tr>
<tr>
<td><strong>FIRST AND LAST NAMES</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>female</td>
<td>16</td>
<td>7</td>
<td>4</td>
<td>27</td>
</tr>
<tr>
<td>male</td>
<td>10</td>
<td>10</td>
<td>9</td>
<td>29</td>
</tr>
<tr>
<td><strong>PAIRED NAMES</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>female and female</td>
<td>3</td>
<td>1</td>
<td>1</td>
<td>5</td>
</tr>
<tr>
<td>female and male</td>
<td>5</td>
<td>8</td>
<td>3</td>
<td>16</td>
</tr>
<tr>
<td>male and male</td>
<td>1</td>
<td>2</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td><strong>RANK</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>female</td>
<td>7</td>
<td>1</td>
<td>2</td>
<td>10</td>
</tr>
<tr>
<td>male</td>
<td>6</td>
<td>4</td>
<td>7</td>
<td>17</td>
</tr>
<tr>
<td><strong>TOTAL # OF TITLES</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>female</td>
<td>77 (32%)</td>
<td>49 (19%)</td>
<td>36 (14%)</td>
<td>162 (21%)</td>
</tr>
<tr>
<td>male</td>
<td>49 (20%)</td>
<td>56 (21%)</td>
<td>40 (16%)</td>
<td>145 (19%)</td>
</tr>
<tr>
<td><strong>TOTAL (male &amp; female)</strong></td>
<td>126 (52%)</td>
<td>105 (40%)</td>
<td>76 (30%)</td>
<td>307 (41%)</td>
</tr>
</tbody>
</table>

N= number of novels published at the Minerva Press

Although patronymics may be found in titles featuring female protagonists, as in *Adelaïde de Narbonne* (1800), and the hero's given name used alone in a title featuring a male protagonist, as in *Clermont* (1798), it is most common to find that titles which focus on male protagonists use full names
(e.g., Edgar Hunty, 1803, Donald Monteith, 1815) and titles with female protagonists use only the heroine’s given name (e.g., Antoinette, 1796, Elizabeth, 1797). Indeed, a high proportion of the names included in the category single names (male) are family names such as Harcourt (1799) or Delaval (1802), whereas all the names included in the equivalent category for women are first names as in, for example, Laurentia (1790) and Madelina (1814). The use of only a woman’s first name in the title is likely a subtle indication of a courtship plot, reflecting the fluidity of female status in that crucial period of a heroine’s life when she is ready to shed her father’s name but has not yet found a husband’s name with which to replace it.

In an overwhelming number of cases, the names used in titles have a distinctly aristocratic ring. This is especially apparent in the case of last names: for every Ranger or Woodley there is a dozen de Clairvilles, de Montblans, and de Courcys. Foreign or exotic names are also very popular. The Minerva Press roster includes such personages as Dolgoruki and Menzikof (1805), Manfredi (1796), Iphigenia (1791), Yamboo (1802) and Di Montranzo (1810). Particularly popular are names with an Eastern or romantic flavour such as Alvar and Seraphina (1803), Zayde (1780), Zoriada (n.d.), or Ammorvin and Zallida (1798). Often the “easternness” of such narratives is reinforced in the generic tag as it is in Calaf, a Persian tale (1800) and Massouf... an Eastern tale (1802). This interest in the East is further evident in Lane’s publication of a number of collections of oriental tales, including Tales of a Parrot (1792), Turkish Tales (1794), and Persian Tales, or The thousand and one days (1800). If it is the case that readers of circulating-library fiction came from the lower and middle classes, then it appears that these readers were not particularly interested—or at least perceived as being particularly interested—in realistic reflections of their own lives. Instead, what seems to appeal is “otherness”—whether it is the otherness of the upper classes, the otherness of romance, the otherness of the foreign, or the otherness of action and adventure.

Titles often hint at interesting settings or exotic locales. Examples of this gambit include The Hermit of Caucasus (1796) and My Old Cousin, or, A peep into Cochin-China (1819). In the 1036 titles published by the Minerva Press between 1790 and 1820, Russia or Russian is mentioned twice, China or Chinese 4 times, Spain or Spanish 7, Italy or Italian 9, Wales or Welsh 8, Scotland or Scottish 9, America
or American 7, Ireland or Irish 17, Britain or British 18, India or Indian 18, Germany or German 35,
England or English 50, and France or French 58 times. Titles may also indicate a foreign locale by using
more specific terms such as Cambrian or Welsherlie but these have proved to be too difficult to count with
any accuracy. What locations are considered interesting or exotic is relative, of course; given that
middling-class country readers might never expect to visit London, it is perhaps not surprising that 18
Minerva works have London in their titles. These include A Visit to London (1814), Rosa in London (n.d.),
and Bath and London (1811). A more direct appeal to readers’ wanderlust is found in non-fictional works
such as The Polite Traveller; or, A collection of travels made in different parts of the world (1799). This is
one of a number of collections of letters and travels from foreign parts which include Letters from Sicily
(1814), Letters from the Eastern Coast of Spain (1814), Travels from North America (1807), A Tour
Through the South of England (1793), and Travels from the Cape of Good Hope (1790).

The many editions of Massacre of the French King (1793) indicate a strong interest within at least
some segment of the Minerva reading audience in contemporary events taking place on the continent. So
too does Lane’s publication of accounts of the death of the Queen of France (1793), the will of Louis XVI
(1793) and several war-related pamphlets, including Glorious Victory over the French (1793), Proposal of
a Substitute for Funding in Time of War (1797), and The Atrocities of the Corsican Daemon, or, A glance
at Buonaparte (1803). There is surprisingly little evidence of such interest being transposed into fiction.
however. A number of novels use French expressions in their titles—Fille de Chambre (1792), Faux Pas
(1800), L’Intriguante (n.d.), and La Belle Sauvage (1803)—but this likely has more to do with matters of
fashion than signalling an interest in contemporary events in France. The single mention of revolution in a
fiction title is found in the subtitle of Memoirs of an American Lady (third edition 1817), which notes that
the “sketches of manners and scenery” depicted in the work are from a period “previous to the revolution.”
Other titles such as The Spanish Campaign (1815), The Sailor Boy (1800), and The Soldier Boy (1801)
indicate a tenuous connection, if any, to contemporary political concerns and events.

As demonstrated in the previous chapter, courtship narratives were the most popular sub-genre of
Minerva Press publications and it was to the author’s and publisher’s advantage to flag such works for the
interested reader. This could be done in a number of ways. One could, as already mentioned, use the first
name of the heroine or the paired names of the hero and heroine in the title. Such is the case with Louis
and Nina (1789), Frederic and Caroline (1800), Eugene and Eugenia (1805), and Duncan and Peggy
(second edition 1815). One could also signal the reader of a courtship plot by focusing on issues of
domestic happiness (and thus love and marriage). Authors did so in their titles by using words such as
wives (34), children (28), husbands (27), widows (22), love or lovers (20), brides (12), weddings (6),
domestic (11), marry or marriage (2), spinsters or old-maids (5), and bachelors (5).9

Courtship narratives and personal histories are manifestations of a broader fictional concern with
questions and problems of identity. Often in Minerva Press fiction the hero or heroine must discover his or
her parentage or solve some mystery about his or her birth or family. This interest in identity is reflected in
titles with key words such as family (37), orphan (16), girl (16), boy (16), foundling (5), and birth (2).
Other terms denote an interest in family relationships; these include daughter (27), son (18), father (16),
uncle or aunt (10), sister (14), cousin (10), mother (7), niece (6), brother (5), and grandmother (2). The
interest in the positioning of self in relation to both family and society at large is played out in the
Bildungsroman narrative pattern and apparent in the preoccupation of many Minerva texts with orphans,
foundlings, mysterious strangers, and the threat of potential incest. It is also reflected in titles which centre
around moral qualities (for example, Conduct, Conscience, and Conviction, all 1814) or their transgression
(for example, Disobedience, 1797, Jealousy, 1801, or Deception, n.d.). It also may be seen in the
popularity of such terms as moral (17), education (12), good or goodness (7), and principle (4).

The positioning of self is also played out in physical terms, which is perhaps not surprising in an
age which saw the relocation of a large percentage of its population from rural to urban centres. A
recurrent motif in Minerva Press fiction contrasts urban and rural life, almost invariably to the detriment of
urban centres. This theme is partially reflected in occurrences of the following terms in titles: house (31),
London (18), cottage(r) (14), village (9), hall (7), mansion (5), city (3), manor (2), and park (1). An
interest in the intricacies of social class can also be understood to reflect an anxiety about situating oneself
within society. The later development of the silver-fork novel is probably prefigured in the popularity of
such terms as manners (17), polite(ness) (6), and perhaps even education (12). Conduct books such as *A Treatise on Politeness* (Minerva 1813), Dr. Gregory's *A Father's Legacy to his Daughters* (Minerva 1795), and Lord Chesterfield's *Advice to his Son* (Minerva 1795) were direct responses to a need to position the self in a changing society, especially a society that was offering opportunities for social advancement.

Many titles of novels specifically refer to various levels of rank and utilize such terms as lady (58),

* sir (22), baron (19), marquis or marchioness (6), count (comte) or countess (15), noble(man) or nobility (12),

* duke (10), earl (7), count(ly) (8), lord (5), duchess (3), and viscount (2). It is also possible, however, that the frequency of some of these terms reflects readers' interest in either the gothic mode with its reliance on evil barons and counts or the classical romance with its abundance of knights and ladies. These modes may be also signalled by terms denoting the past or some aspect of power such as castle (76), ancient (20),

* manuscript (9), legend(ary) (12), and ruins (4).

The term gothic only appears in three titles, but this is to be expected since in the diction of this period gothic continued to be used as a synonym for either barbarous (as in Shelley's reference in 1812 to the "gothic and superstitious ages") or medieval (as in Walpole's reference to *The Castle of Otranto* as a "Gothic story").

* 11 This is the case in the four occurrences of the term in Minerva Press works. The relative infrequency of terms specifically related to the supernatural is more surprising, however, given the alleged popularity of the gothic novel. Supernatural terms include spirit (12), phantom (6), ghost (3), spectre (1), as well as mystic (5), sorceress (2), and necromancer (1). Words associated in a more general fashion with sensational writing appear more frequently: words based on mystery (i.e., mysterious, mysteries, etc.) appear in 59 titles, the word secret(s) appears in 24 and midnight or night in 9. Other terms indicative of a sensational mode include murder (11), horror or horrid (6), homicide (2), and forbidden (1).

A large number of titles contain terms relating to Catholicism or Catholic religious orders. In many cases terms such as abbey (56),

* nun(s) (13), monk (6), monastery (5), convent or cloister (4), novice (3), abbess (1), or friar (1) would be understood as indicative of the gothic or a more general sensational mode. Few good priests and nuns appear in Minerva texts, and all seem to end up badly. For the most part, the tendency is anti-Catholic and the attitude one of fascinated horror.
Somewhere in the intersection of the gothic, the romance, and the adventure story—since the following motifs may appear in each category—are adventures (35), bandits or banditti (17), fugitives (6), prisoners (4), pirates (3), and robbers (2). Also in this category are references to certain kinds of place, especially references to castles (76), caves, caverns, or grottos (12), as well as forests (18), mountains (8), seas (7), and lakes (3). Specific place names such as The Mysteries of Hungary (1817), The Romance of the Hebrides (1809), or Elizabeth; or, The Exiles of Siberia (1807) occur in 77 of the 756 novels or 10% of all titles. The use of place names in titles remained fairly steady from 1790 to 1810 (29 or 12% from 1790 to 1799 and 34 or 13% from 1800 to 1809) but decreased to only 6% (14 of 251 novels) between 1810 and 1820.

Perhaps the most common and clearest code in the title is the generic classification offered by authors themselves, the tag which often follows the title proper which notes that this work is "a novel," "a tale," "a romance," or "a history." Figures for these generic tags have been presented and discussed in the previous chapter.

Early readers, like their modern counterparts, wanted to know about other people, about their lives, their problems, and their romances. This is flagged in titles by a number of terms including history (29) or historical (36), anecdotes (23), adventures (20), biographies (2), letters (21), memoirs (34), and diaries or journals (5). This interest in the personal lives of others ranges from the gossipy Says She to her Neighbour, What? (1812) to the sensational The Murderer (1808), and from the relative innocent-sounding The Bachelor's Journal (1815)—with its implied female reader anxious to unfold the secrets of the elusive mate—to the more prurient appeal of titles such as The Nun and her Daughter (1805) or The First Night of My Wedding (1804). At times there is a voyeuristic quality to this interest, as is apparent, for example, in the fascination with secrets, as in Secrets Made Public (1808), Dangerous Secrets (1815), and Secrets in Every Mansion; or, The surgeon's memorandum book (1818), any one of which could stand as the title of a modern tabloid article.

Besides flagging certain popular motifs or playing on the reader's fascination with his neighbour's lower nature, authors could attempt to engage the reader's imagination and curiosity through novelty.
They did so in a variety of ways. Authors might, for example, choose a highly unusual "hero," as does the author of *The One-Pound Note* (1820). Dogs seem to have been particularly popular: *The History of a Dog, written by himself* (1804) was followed by three editions of *Biography of a Spaniel* (1804, 1816, 1826). There was also interest in the life of a flea (*Memoirs and Advantages of a Flea*, n.d.). Again, there is a hint of the voyeuristic or of the satiric in that dogs and fleas might conceivably be the silent observers of intimate scenes. There is also a suggestion of prurience given the sexual connotations of lap-dogs.

Authors could also attempt to grab the reader's attention with screaming punctuation, as do the authors of *Husband Hunters!!!* (1816), *The Reformist!!!* (1810), and *The Marchioness!!!* (1813). Another method was either to direct a question to the reader as in both *Who is the Man?* (1801) or *Who is the Murderer?* (1802) or to offer some form of challenge as in *The Impenetrable Secret, Find it out* (1805) or "*There is a Secret, Find it out*" (1808). Interrogatives and imperatives demand the reader's attention by their interpolation of an implied subject. The deep structure of *There is a Secret, Find it out* is actually *You find it out*. An author could hardly address a prospective reader more directly. The author might also attempt to challenge the reader with the suggestion that the reader entitle the work; this is the strategy in both *Read, and Give It a Name* (1813) and *What You Please* (2nd, n.d.). In each of the above examples the author relies on the effect of novelty to capture the prospective reader's attention, a strategy which implies a reasonably sophisticated reader able to distinguish the novel from the conventional. The title *The Idiot Heiress* (1805), for example, captures the attention because of the incongruity of the implied heroine (the heiress) being an idiot. Experienced readers know that the title generally points out the main character and that heroines, almost by definition, are morally sound, reasonably intelligent, beautiful, and of decent (preferably good or noble) birth. A lack in any one of these characteristics is incongruent to the point of novelty and therefore of interest. We see this particular strategy at play in the titles *The Beggar Girl and her Benefactors* (1797), *An Angel's Form and a Devil's Heart* (1818), and *La Belle Sauvage* (1803).

Authors also assume a certain level of sophistication and literacy in their readers when they exploit intertextual references in their titles. *The Modern Kate* (1812), *Patience and Perseverance; or, The Modern Griselda* (1813), and the above mentioned *What You Please* take for granted that the reader will
recognize the allusion. In a similar fashion, titles often play on more contemporaneous works as does The Man of Failing (1789), The Baron of Falconberg; or, Childe Harold in Prose (1815), Celia in Search of a Husband (1809), or even Rashleigh Abbey; or, The Ruin on the rock (1805). Indeed, almost a dialogue of titles is created in the Minerva catalogue with the series Man As He Is (1792), Man As He Is Not (3rd ed. 1809), Woman As She Should Be (1793), Women as They Are (1796), and Father As He Should Be (1815).

It was more common, however, not to challenge the reader through questions or intertextual references, but to arouse the potential reader’s curiosity by developing what might be called a primitive narrative. There is an invisible contract between the author and the reader which becomes apparent only when unfulfilled. Part of this contract is that the title have meaning and that the meaning be related to the contents of the work which it represents. If The Rake and the Misanthrope (1804) turns out to have neither a rake nor a misanthrope in the narrative, the reader would quite justifiably feel betrayed. This is the source of the “fat chubby-faced cit[es]” anger in the previously quoted Holstein preface. He notes that titles are “all a catchpenny” in which “the matter and the name always seem at war, or else a mere play upon words, without reason for its support.” Titles furthermore cannot simply name any thing that happens to appear in the text; things named in titles must relate to the text in very specific ways. The reader knows that the title generally refers to the protagonist, the setting, or a major theme or motif in the novel. Since meaning and relevance are assumed by the reader, the reader will work to make seemingly incongruous combinations meaningful and relevant. Minerva Press authors often tantalize the prospective reader by using parallel structure to set up seemingly logic-defying oppositions. This is the case in such titles as A Bride but no Wife (1817) or The Philosophic Kidnapper (1803). Another method exploits parallel structure to imply a narrative line. Maid, Wife, and Widow (n.d.), Love, Hatred, and Revenge (2nd ed. n.d.), and Love, Mystery, and Misery (1810) all use this technique.

The doubled title in the form X; or, Y was very popular in this period, and like modern academics who offer something catchy in the first part of a title, and follow it up with a more substantive indication of the paper’s topic, Minerva authors embraced the opportunity of a second chance to interest the reader. As
Charles Lucas notes such titles give “the novel-writer . . . two strings to the bow of his title-page.”15 If the first part of the title centres around a proper name, the second may simply modify it, as in Gwelygordd; or, The child of sin (1820) and Andrew Stuart, or The northern traveller (1800). Alternatively, the second half of the title may classify the type of narrative, as in Amabel; or, Memoirs of a woman of fashion (1818), Lady Jane Grey: an historical tale (1791) or may situate the protagonist in a particular context, as in De Clifford; or, Passion more powerful than reason (1820) and Eugene and Eugenia; or, One night’s error (1805). The techniques authors use to engage the reader’s attention are the same whether the title is doubled or not, but in the doubled format the author has more scope and may pair or contrast phrases rather than single words. For example, Paired—not Matched; or Matrimony in the nineteenth century (1815) plays on the difference between a pair and a matched pair of horses while the second half of the title clarifies that the topic is matrimony rather than horse-flesh. In The Nuns of the Desert; or, The woodland witches (1805) the two phrases seem impossible to conflate: are the nuns really witches? and how can nuns in the desert be witches in the woods? Similar technique is at work in The Peasant; or, Female Philosopher (1792) and The Prison-House; or, The world we live in (1814).

Other Peritextual Elements

Once a reader was interested enough in a book to ask to either look at it or borrow it, the other peritextual elements come into play. We cannot be certain how much access to the bookshelves library patrons enjoyed in their visits to the circulating library. Some depictions of libraries indicate that patrons asked for the books they wanted at the counter, while in others patrons appear free to browse amidst the stacks. In either case, patrons likely were able to inspect books quickly before they borrowed them. Thus, all the peritextual material, particularly front-end material such as frontispieces, dedications, subscription lists, prefaces and introductions, might influence a reader’s choice.

There is a great variety in the prefatory material found in Minerva Press works, with authors using a number of forms and formats to address readers and critics. Not all this material is in prose. Besides such appendages as frontispieces, ornaments, illustrations, and maps, authors sometimes addressed the reader in verse. Dangerous Secrets (1815), Secrets in Every Mansion (1818), Jane de Dunstanville (2nd
ed. 1819), and Silvanella; or, The Gipsey (1812) all begin with poetry, for example. These particular poems vary in length from a few verses to eleven pages. One is entitled “Preface” and is addressed to the critics; another is labelled “Introductory Lines” and addresses the novel itself, while still others address the reader.

Non-poetic peritextual material may be fashioned in any number of ways, including as a dialogue between friends. Such dialogues are found in both The Fille de Chambre (1792) and The Advantages of Education (1793, 2nd ed. 1803). Sometimes these conversations are between less obvious couples: in Something Odd (1804), for example, the author and his pen debate aspects of preface-writing, while in The Revealer of Secrets; or, The house that Jack Built (1817) the conversation takes place between two critics and the “house” at the end of the novel. When the house asks what remarks the critics have to make on “my construction, my form, and my material,” they answer that it is ridiculous “to build upon such an old foundation” and that the work is inferior because it does not fit into any category: it is not “classic,” it is too “commonplace to be Gothic,” and it is not “picturesque enough for rustic.” The work ends with the “House that Jack built” being “consigned to oblivion.”

Other works are mediated by “Addresses,” “Notes to the Reader,” or other prefatory material which construct a narrative framework around the text. In Italian Mysteries (1820) Francis Lathom outlines the genesis of the novel in an “Address to the Reader.” According to Lathom, twenty years prior an unnamed woman had heard the story from a person “intimately connected” to the characters. This woman gave her notes to a friend who in turn gave the manuscript to the author. Lathom further prefaces his novel with a letter addressed to Newman, dated New York, October 24, 1819, in which he notes that in spite of a “very handsome offer” from an American publisher, he preferred “to continue to move under the auspices of an old friend,” whose “liberal and gentlemanly conduct” he is happy to acknowledge publicly. Such peritextual layering is quite common in these works, with “advertisements” being followed by “notes” being followed by “prefaces.” A good example of this is Henrietta Rouviere’s A Peep at our Ancestors (1807) in which the titlepage and a portrait of the author are followed by a three-page dedication, a three-page “Address,” three pages of subscription list, and a five-page preface. Elaborate accounts of a
work's origin such as those offered by Lathom and Rouviere are often embellished with very specific, sometime quotidian, detail. Other authors construct more fanciful frames. In Dacresfield (1820), for example, the preface is written by “Cordelia, Chief lady at the court of Queen Mab,” who tells her tale after fairies and sprites find her dying of consumption, rescue her, and take her to fairyland. Still other works are framed with a “Note from the Publisher” or a “Publisher's Preface,” a format which offers the “publisher” an opportunity to “plug” the work and laud the skill of the author. Examples of this type of frame are found in The Wonder of the Village (1805) by Mary Meek and Godfrey Ranger (1816) by David Williams Paynter.

Works may also be introduced by essays or polemical writing. In Secrets Made Public (1808), for example, James Norris Brewer includes an essay on the development and the proper form of the novel, while Francis Lathom defends romance in the preface of The Mysterious Freebooter (1806). Eugenia de Acton admonishes her readers in The Nuns of the Desert (1805), warning them against the evils of the world and defending the merits of “Versatile morality made palatable to youth, by the aid of fiction” (viii). Other works begin with prosaic little notes from the author acknowledging errors in diction or offering excuses for a lack of proof-reading.

In addition to such advertisements, notes, addresses, poems, and letters, Minerva Press works include all the other expected peritextual elements: colophons, dedications, subscription lists, notes to subscribers, prefaces, introductions, endnotes and footnotes, excerpts from reviews, and so on. In the following pages I explore the correlation between the use of certain prefatory elements and the gender of the author in order to determine whether female and male authors consistently use different strategies in their paratexts. The first step in doing so is to determine whether men and women are equally represented on the Minerva Press authorship roster.

A Word of Caution

Although the tables, graphs, and numbers in this study suggest scientific specificity and accuracy, decimal-point precision can never be achieved in literary history. It is impossible to develop a true random sample of Minerva works since we do not have access to the original Minerva Press corpus. Did the works
that survived do so because of their popularity? Or did many of the truly popular works not survive because they were literally read to pieces? It is impossible to say. My aim in this chapter is not to suggest that the percentages I cite have absolute historical validity—that 82% of female authors put quotations on their titlepages, rather than 81% or 83%—but rather to develop accurate and telling proportions based on gender: while the actual percentages may vary slightly, my figures show that overall women were far more likely (from 10-16% more likely) to put quotations on titlepages than men. All percentages are based upon observations made upon inspected works. Although this body of evidence cannot be considered a random sample, its validity is based on sheer numbers. Of the 1036 works published by the Minerva Press between 1790 and 1820, 656 or 63% have been inspected, albeit with varying degrees of thoroughness. The percentage is even higher when dealing with Minerva Press novels of this same period. Of the 756 novels, 579 or 77% have been inspected. For the reader’s convenience, tables with the complete data being discussed can be found in the appendix immediately following this chapter.

Gender and Publication at the Minerva Press

Female authors are 1.7 times or 70% more likely to publish with the Minerva Press than male authors overall, and 2.5 times more likely to publish novels. This finding confirms the assumption that the majority of Minerva authors were female. Figures 2 and 3 illustrate the fluctuations in Minerva Press publishing according to gender. The data from which these graphs have been plotted can be found in Tables App:1, App:2, and App:3 in the appendix. A summary of this data can be found in Table 4:2 below. All figures are in percentages.
### Table 4:2 Minerva Press Production and Gender Totals by Decade

<table>
<thead>
<tr>
<th></th>
<th>1790-1799</th>
<th>1800-1809</th>
<th>1810-1820</th>
<th>Mean</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ALL WORKS: WOMEN</strong></td>
<td>35</td>
<td>45</td>
<td>62</td>
<td>47</td>
</tr>
<tr>
<td>MEN</td>
<td>29</td>
<td>34</td>
<td>20</td>
<td>28</td>
</tr>
<tr>
<td>UNKNOWN</td>
<td>36</td>
<td>21</td>
<td>18</td>
<td>25</td>
</tr>
<tr>
<td><em><em>NOVELS</em>: WOMEN</em>*</td>
<td>49</td>
<td>52</td>
<td>71</td>
<td>57</td>
</tr>
<tr>
<td>MEN</td>
<td>19</td>
<td>32</td>
<td>17</td>
<td>23</td>
</tr>
<tr>
<td>UNKNOWN</td>
<td>32</td>
<td>16</td>
<td>12</td>
<td>20</td>
</tr>
</tbody>
</table>

*Figures for the novel exclude the following categories: children’s literature, Scriptural romance, fictionalized biography, collections of tales and fables (including fairy and oriental tales), poetry, musical works (including at least one opera), drama, and collections of jokes or songs.
Figure 3: Gender of Author (Novels)
1790-1820

Percent

Year

1790 1792 1794 1796 1798 1800 1802 1804 1806 1808 1810 1812 1814 1816 1818 1820

- Female
- Male
- Unknown
The percentage of female authors increases at a steady rate over the thirty-year Minerva Press period: whereas 35% of all works were written by female authors in the 1790s, between 1810 and 1820, 62% of all Minerva Press works were written by women. This same progression is seen in the novel: whereas 49% of all novels in the 1790s had female authors, between 1810 and 1820 that percentage rose to 71%. The increased percentage of male authors in all types of Minerva Press publishing between 1800 and 1809 is particularly striking. In this decade male authors accounted for 34% of publication over all and 32% of all novels. This is a 13% rise in novel production for male authors from the 1790s. Publication by men dropped off drastically between 1810 and 1820, with only 20% of all works and 17% of novels being produced by male authors.

The percentage of works in the unknown category decreases steadily between 1790 and 1829, from 36% of all works in the first decade to 18% in the third. This decrease in the unknown category is even more drastic in relation to the production of the novel (from 32% to 12%). Concomitant fluctuations in the production figures for female authors suggest that the women authors may have made up a large percentage of the unknown category. This is suggested by the peaks and valleys of Figures 4.1 and 4.2, especially for the years 1796, 1810, and 1811. The fluctuation is particularly telling in 1799 and 1803, when production by male authors rose, while production by both unknown and female authors fell. If the unknown category was comprised equally of both male and female authors, one would expect it to rise or fall when in opposition to either gender. The fall of both women and the unknown category in opposition to a male rise, suggests that perhaps there had been more women than men in the unknown category.

**The Title Page as Sign: Names, Quotations, and Gender**

Over the thirty-year Minerva Press period, 75% of all works by male authors bear the author's name on the titlepage, while only 54% of all works by female authors do the same. These percentages are exactly the same for novels. It is worth noting, however, that a significant change in male practice took place between 1800 and 1809. In this decade 84% of all works (and 86% of all novels) by male authors appeared with the author's name on the titlepage. This is a rise of 26% for all works and 41% for novels in particular. After 1810 this rise stabilizes at around 80% (81% for all works, 79% for novels). No similar
change takes place for female authors. Forty-six percent of female authors of the 1790s put their names on their publications (both in all works and in novels) and this number only rises significantly after 1810, when 64% of works by women bear their author's name. The increased willingness of men to put their names on the titlepages of their works coincides with the increased male presence in Minerva Press publication between 1800 and 1810 and may point to a change in the status of the novel. A complete breakdown of figures by decade can be found in Table App:4 (Occurrences of Author's Name on the Titlepage) in the appendix.

Women authors are more likely than their male counterparts to put quotations on the titlepages of their works; they are 24% more likely in all works, and 12% more likely in novels. Both female and male authors become more likely to include quotations on their titlepages as the Minerva Press period progresses. Whereas, for example, only 69% of novels written by men and 66% of novels written by women had quotations on their titlepages in the 1790s, between 1810 and 1820, 83% of novels by men and 94% of novels by women were graced by such a quotation.

Women are far more likely than men to offer attributions for these titlepage quotations. This is true generally (on average they are 17% more likely for all works) and also in terms of the novel (they are on average 13% more likely). The progression in this case, however, moves from more likely to less likely over the thirty-year period: whereas women are over twice as likely to give attributions for quotations in all works and 71% more likely in novels in the 1790s, they are as likely as men to give such attributions on the titlepages of novels between 1810 and 1820. They are slightly less likely for works in general in the same period. The complete figures for titlepage quotations are found in Tables App:5 and App:6 in the appendix.

**Frontispieces, Subscription Lists, and Dedications**

Other elements of the peritext such as frontispieces, subscription lists, and dedications are more difficult to gauge in relation to gender because the number of occurrences is relatively low. The following data is drawn from 175 frontispieces, 23 subscription lists, and 114 dedications. A further difficulty is that
works may “lose” elements of the paratext; frontispieces or subscription lists which were originally included with the text may not survive with the inspected copy.

If one considers the occurrence of frontispieces in all works, novels and non-novels together, averaged over the thirty-year period, there appears no significant difference in publishing practice based on gender: 21% of works by males and 20% of works by females include frontispieces. There is a significant difference in practice in relation to novels, however, with female novelists of the 1790s being three times as likely to have frontispieces included with their novels as their male counterparts. This difference disappears during the next twenty years. In the period between 1800 and 1809, 22% of novels by women had frontispieces as opposed to 17% by men, and by the next decade only 5% of novels by either included a frontispiece. Thus, in novel production, there is a progression away from the inclusion of frontispieces in general, at the same time as there is a trend toward gender equality in terms of their inclusion in works by both sexes.

Between 1790 and 1820 women authors published five novels per decade by subscription. Only three novels by male authors were published by subscription (two in the 1790s and one between 1800 and 1809). Although women are slightly more likely than men to publish in this fashion, the numbers are so low it is difficult to develop meaningful comparisons.

Over the thirty-year period there is little difference between the occurrence of dedications in works by male and female authors (3% for works in general, 2% for novels). Again, however, the progression is interesting: whereas in the 1790s women authors were six times more likely to dedicate their novels and twice as likely to dedicate their works in general, between 1800 and 1809 women were only 1.2 times (or 18%) more likely to include a dedication with a novel, and between 1810 and 1820 women were less likely than men to include dedications. Between 1810 and 1820 men were 1.6 times more likely than women to include dedications with their novels.

Overall, if one calculates all peritextual elements, including quotations on titlepages, frontispieces, subscription lists, dedications, introductions, and prefaces, one finds that male authors are more likely to mediate their works than female authors. This is true of both novels and works in general over the entire
period. Men are found to be more likely than women to use peritextual elements in the novel: in the 1790s, where men use 1.3 elements per novel, women use 1.0 elements per novel. Between 1800 and 1809 men are more than twice as likely as women to use such elements (2.3 to 1.1) and this continues to hold true in the period between 1810 and 1820, when men use 1.8 elements and women use 0.9. A slightly different story emerges from the equivalent analysis of peritextual use in all works (novels and non-novels). In this category women and male authors of the 1790s use exactly the same number of peritextual elements (1.4 per work). This shifts slightly between 1800 and 1809 with women using 1.6 elements and men 1.4. Between 1810 and 1820 males again use more than female authors (1.5 to 1.4).

Certain trends emerge from these data, chief amongst which is the evidence of a shift that takes place between the last decade of the eighteenth century and the end of the first decade of the nineteenth. Production by males increased in this period, and even though both men and women were becoming increasingly likely to put their names on the titlepages of their works, women lagged behind their male counterparts in this regard. In the 1790s female authors were equally likely or more likely than male authors to include their names on the titlepage, and to include attribution for titlepage quotations, frontispieces and dedications. By the last decade of the Minerva Press, female usage had diminished in relation to male usage, and women were either equally likely (where they had been more likely earlier) or even less likely to use these same elements. It is not that women used peritextual elements less as the Minerva Press period progressed; indeed, there is often an increase in the percentage of women authors using these elements. Rather, these figures point to a difference in practice between male and female authors that evolved over the thirty year span of the press. In the following section, I look more closely at prefaces and introductions, two peritextual elements which offer the author the most extended opportunity to address both the prospective reader and the critic. I take the preface as the exemplary case of peritext, and after comparing male and female usage, look more closely at the function it served for Minerva Press authors.
Prefaces

There has been surprisingly little critical treatment of the preface as a form, and even less specifically dealing with prefaces of the late eighteenth century. The work that has been done tends to concentrate on what has come to be known as "pleading prefaces": prefaces in which "the terror and tears of the author--especially those who reveal[ ] themselves only as 'a lady' or 'a young lady'--[are] shown to the stern critics in hope that their judgement might be more lenient." Prefaces featuring the "feeble pens" of "timid, inexperienced authors" abound in Minerva Press works. In The Foundling of Devonshire (1818), for example, C. D. Haynes "humbly" offers the work, "hoping that it may meet with the favours of the world, at the same time trembling at its awful critique, which will at once raise this child of chance to favour and support, or, like a bright exhalation from the firmament, 'fall to rise no more'" (v). Such prefaces confirm our understanding that early authors operated within a society structured by a public/private gendered dichotomy, a structure that equated female modesty with self-effacement. Thus, as Mary Poovey points out, taking a step into the world of publication was subversive to a woman’s delicacy: "Writing for publication . . . jeopardizes modesty, that critical keystone of feminine propriety; for it not only 'hazard[s] . . . disgrace' but cultivates and calls attention to the woman as subject, as initiator of direct action, as a person deserving of notice for her own sake."  

It has long been understood that movement from the private sphere into the public realm required a great deal of courage and generated considerable anxiety, and the traces of this anxiety have been tracked in the writings of early women writers by various literary critics, including Sandra M. Gilbert and Susan Gubar in The Madwoman in the Attic (1979). In Imagining a Self (1976) Patricia Meyer Spacks links female anxiety with the tone of the preface:

The apologetic pose characteristic of so many women writers, their plea to be judged leniently because their sex provides excuse for all inadequacies, reflects the same realities as the fictional and factual narratives they produce. To write forcefully and coherently about subjects that matter constitutes significant self-assertion.  

"Significant self-assertion" in women must be defended or defused; women authors do so by "offer[ing]
weakness, harmlessness, youth, ill health, lack of ambition, financial need—in short, femaleness—as excuse for presumption.”

If such anxiety is indeed inevitable and inherent, it makes sense that female authors would take every possible opportunity to mediate the interaction between their texts and their readers. According to Gérard Genette, such mediation is the chief function of the paratext:

the paratext is for us the means by which a text makes a book of itself and proposes itself as such to its readers, and more generally to the public. Rather than with a limit or a sealed frontier, we are dealing in this case with a threshold, or—the term Borges used about a preface—with a “vestibule” which offers to anyone and everyone the possibility either of entering or of turning back. “An undecided zone” between the inside and the outside, itself without rigorous limits, either towards the interior (the text) or towards the exterior (the discourse of the world on the text), a border, or as Philippe Lejeune said, “the fringe of the printed text which, in reality, controls the whole reading.”

An anxious author, one expects, would embrace the opportunity to “control[] the whole reading,” if indeed such a thing is possible. It therefore seems reasonable to predict that women writers of the period would be more inclined to preface or introduce their works than men, since prefaces and introductions offer the writer the most extended opportunity to influence the reader’s apprehension and reception of the text.

According to my work on the Minerva Press, however, this is not the case. As in many of the other elements of the peritext which have been already discussed, men are found to be more likely than women to use introductions and prefaces to mediate their work.

In my research I began by separating what authors call “introductions” and what they call “prefaces,” and discovered that overall men included more introductions to their works than women. Between 1790 and 1799 thirteen percent of all inspected works written by men include introductions, as compared to seven percent of all inspected works by women. When novels alone are considered, ten percent of the inspected novels by men in the same ten-year period include introductions, as opposed to only six percent by women. Over the thirty-year period that Minerva published, men are 1.4 times more
likely than women to include introductions in works overall and 1.5 times more likely to include introductions in novels. Only between 1800 and 1809 did women produce an equal or greater percentage of introductions, with women and men including an equal percentage in novels and women being responsible for two percent more introductions overall. The difficulty with these ratios, however, is the small numbers from which they are derived. The total number of introductions is very low—only thirty-three in the entire thirty-year period—and the percentage difference between male and female authors’ use of the introduction is generally too small to be considered significant. Over the entire thirty-year period, for example, the percentage difference between male and female authors is only two percent. These numbers and percentages, although too small to be conclusive in themselves, identify a trend that is confirmed in relation to the more frequently occurring prefaces examined in the table below.

Table 4.3 Occurrence of Prefaces

<table>
<thead>
<tr>
<th></th>
<th>1790-1799</th>
<th>1800-1809</th>
<th>1810-1820</th>
<th>1790-1820</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>N</td>
<td>% INSPI.</td>
<td>N</td>
<td>% INSPI.</td>
</tr>
<tr>
<td>All works</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>male</td>
<td>21</td>
<td>31</td>
<td>20</td>
<td>26</td>
</tr>
<tr>
<td>female</td>
<td>20</td>
<td>16</td>
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<td>19</td>
</tr>
<tr>
<td>unknown</td>
<td>3</td>
<td>6</td>
<td>5</td>
<td>8</td>
</tr>
<tr>
<td>Novels</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>male</td>
<td>10</td>
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<td>24</td>
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<tr>
<td>female</td>
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<td>19</td>
</tr>
<tr>
<td>unknown</td>
<td>3</td>
<td>8</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

If one compares the percentage of prefaces in works written by women to the percentage of prefaces in works written by men it is apparent that men are more likely to preface their works than women. The difference is particularly striking in the 1790s when men are 2.3 times more likely than women to include a preface with a novel, and 1.9 times more likely to include prefaces in works overall. The ratios drop in the first decade of the nineteenth century, with male writers being 1.4 times as likely to include prefaces in all works and 1.3 times as likely in novels, but rise again to 1.8 from 1810-1820. Overall and in all cases,
whether calculated in terms of all works combined or strictly in terms of the novel, men are 1.6 times more likely to have prefaces published with their works than women.

One must wonder how such a difference in the practice of male and female authors could have been missed, especially given that in the 1790s men were over twice as likely to include prefaces in novels than women. This can be partially explained by simple arithmetic. As I have previously shown, depending on the decade, women produced up to seventy-one percent of the novels published by the Minerva Press (fifty-seven percent overall). Likely the disproportionate percentage of male prefaces has been masked by the sheer number of works by women. In other words, even though women produced disproportionately fewer prefaces, this was hidden because over the Minerva Press period they produced twice as many novels as men.

Also, since the preface has been regarded in terms of the author's own voice (i.e., in Eliot's terms, we meet the author "man to man"), we have regarded prefaces stressing weakness, passivity, and compliance—in other words, the "pleading prefaces"—as uniquely female. We perhaps have moved without sufficient care from the observation that many women writers use an apologetic tone in their prefaces to the assumption that an apologetic tone is uniquely female. The assumption that all prefaces using such strategies are attached to female writers may have led to an inflated notion of the proportion of prefaces written by women.

As an alternative view I would suggest that the gendering of discourse is one of a number of discursive strategies open to both male and female writers of the period. This strategy is made explicit in the preface to *Ella* when Maria Hunter writes that "From a woman the Critic will not expect remarkable accuracy of style; and as to incident or fable she must only plead the goodness of her intention in extenuation of their defects" (iii). It is not simply that the critic, expecting less from a woman writer, is pleasantly surprised by any elegance or correctness found in the text. Rather, the author may interpellate the critic as a paternal figure or as a figure of romance and thereby attempt to call up a fatherly or chivalric response. This strategy is conventional in dedications, where dedicatees are commonly figured in terms of
heterosexual romance. In the following passage from the dedication to *Amasina* (1804), for example, the novelist and the novel are conflated, joined in their adoration at the feet of Lady Cotter:

Gratified in the first and proudest wish of my heart, by being allowed to lay this little juvenile production at your Ladyship’s feet; where shall it seek words to thank you, for the benign permission so graciously accorded? For your universal kind attention? For your unceasing acts of friendship and tenderness? A novice in every thing—a bankrupt in language; it essays in vain to express its gratitude, at present it can only feel it . . .

Forgive me then loved, respected Lady Cotter . . . (v-vi)

In prefaces and introductions the interpellation of the reader-critic as a figure of heterosexual romance is far more subtle and takes the form of a general appeal for chivalrous treatment. Authors stress their “female” qualities—their youth, inexperience, and timidity—to call up the gallantry and the protective instincts of the reader or critic. In *Ruthingenlenne* (1801), for example, Isabella Kelly laments the feebleness of her pen before she casts herself, her writings, and her motives on the reader’s mercy. The author of *The Bravo of Bohemia* (1819) labels the work the “first attempt of a timid writer.” Such trepidation and tremblings are not confined to female authors, however. In the preface to *The Mansion House* (1796) James Norris Brewer stresses his youth and notes that “So humble a work as a novel, is almost unworthy the notice of criticism; should it stoop to the perusal of his simple tale, he trembles for its fate” (v-vi).

In *The Modern Kate* (1812) Anthony Frederick Holstein first identifies himself as “a very young and inexperienced author” then begs that critics “grant an author’s prayer, and—‘On trembling wings let youthful fancy soar . . .’” (xiv). Similarly, in *The Bard* (1810) Evan Jones admits the “numerous errors” in his work and “begs for mercy” before he “tremblingly launches his little bark into the ocean of public discrimination” (vi). No one of either sex tries harder, perhaps, than the clergyman’s daughter who wrote *The Castle of Santa Fe* (1805). A note indicates that the “Dedication was designed for the Press, by the truly amiable and lamented Author of this Work, a short time before she—DIED!” Surely only the most unchivalrous critics give dead authors bad reviews.
Authors construct critics as fathers or protectors and themselves or their works as children. In the preface to *Manfredi* (1796), for example, Sarah Lansdell identifies her writing as “scribbling,” begs the critic’s “indulgence,” and promises “ready submission” should the “lash of criticism fall heavily on her.” In *Ellen, Countess of Castle Howel* (1794) Anna Maria Bennett paints a sad picture of distressed innocence to evoke the protective instincts of the preface reader she refers to as her “judge and protector”:

Four hundred miles distant from home, family, and friends; a stranger in a country, where she [the author] was literally taken in; her spirit broken, her health impaired, her little fortune sinking; the unoffending victim of a party, who forgot their character and manhood, to combine against the laws they professed to support, and the sex they were born to protect; her domestic peace and dearest pride totally destroyed; what wonder female fortitude sunk under such accumulated ills? (vii)

In the preface to *Correlia* (1802) Sarah Sheriffe invokes critics as “superior beings” and is “grateful” for their “indulgence” and “generous conduct.” The author of *Amasina* (1804), who notes that hers is an “artless narrative drawn from nature,” writes that she would not dare “obtrude th[e]se pages, were it not, that being completed, before she attained her fifteenth year, trusts as the essay of a child—they will not be condemned.” Again, such strategies are used by both male and female authors. In the preface to *The Inhabitants of Earth* (1811), for example, Anthony Frederick Holstein establishes his weakness and youth while invoking his readers’ support and generosity: he gives his “sincere thanks to those who have in so liberal and benevolent a manner nurtured the feeble efforts of my youthful pen: and I trust that time and experience will prove the effectual correctors of my style, language, and imagination.”

Authors of both sexes present their works as children and throw their “bantlings” or “feeble, fragile offspring” upon the mercy and protection of readers and critics (*Amasina* 1804). In *The Caledonian Bandit* (1811) the author begs that “though this first offspring of my brain possesses neither brilliancy of character, nor beauty of language, I trust, if you cannot let it flourish in the warmth of your smiles, you will in mercy forbear to crush it with your frowns” (ii). In *Ancient Records* (1801) T. J. Horsley Curties notes that he had sent his first novel “into the world as an orphan” and since the “Public have fostered it . . . he can
claim it as his own.” In a similar fashion Joseph Moser identifies himself as the “afflicted parent” of the
_Turkish Tales_ (1794) and asks that the public consider the tales “infants, whose whims and frolics may
amuse an hour.”

In _Percival Ellingford; or, The Reformist_ (1816) Sarah Green does a variation on this theme by
presenting novel readers as children. After declaring that women’s province is to “submit without
meanness, not to rule” (iii) and touching upon issues of religious and political reform, she attacks
contemporary female education, arguing that it is causing “present youth [to] enter the fashionable world,
and plunge[ ] into every species of dissipation” and in particular is bringing about the ruin of
our daughters . . . [who] scorn to waste . . . their short existence in the knowledge of
domestic concerns, or in the _odious vulgar_ knowledge of any kind of _culinary_ business;
no, the lowest shopkeeper’s daughter is now heard, in the little back-parlour behind his
shop, thrumming on a wretched _piano-forte_, or even perhaps tinkling on the strings of a
harp. And if she is really obliged to earn a living, she must not think of being a milliner,
a mantua-maker, or a lady’s maid; no, they must now all be _governesses_! and thus, with
an half-finished education, and the manners of the most plebeian and vulgar kind, from
the society she has always held amongst her parents’ near connexion, she undertakes the
education of the young lady of birth and fashion; while the decayed and really
accomplished gentlewoman, whose manners and acquirements are perfect . . . is left to
pine in obscurity . . . because she is not perhaps a “_personable young_ woman,” and
happened to be born before the age of Reform. (vi-viii)

By the use of such phrases as “our daughters” Green positions the critic-reader as parent and herself as his
equal. Perhaps most striking in this preface is the tone which is neither apologetic nor tentative, but
forceful to the point of aggression. Green is not alone in her confidence; other women authors can be
equally assured. Catherine Seldon, for example, is deliberately unapologetic in the preface to _Villasantelle_
(1817):
When an Author begins to write a Preface, it is generally with a view of apologizing for the defects of a first work, or for repeated intrusions on the public: but as this is not my first production, the former cannot be my design, nor is the latter in the least my intention. Those who read novels and romances, do it, I imagine, rather for their own amusement, than from any compliment to the authors of them . . .

The author of Old Times and New (1812), equally unapologetic, sensibly remarks that an author who submits the result of her labour to the public eye, is, with the actor who supposes his talent may contribute to the fund of public amusement, equally liable to the charge of presumptuous self-confidence; yet, without some portion of that confidence, what pursuit, however praiseworthy, would ever be followed up?

Henrietta Rouviere has the confidence to take on both Shakespeare and "the laws and unities of the ancients" in her preface to A Peep at our Ancestors (1807). After using Shakespeare to establish her own authority ("Shakespeare has justified by his example . . . the employment of History in a dramatic form"), she criticizes his work by noting that he "like some other dramatic and narrative writers, frequently subjects himself to the reproach of infidelity and distortion of fact" (xiii). Rouviere argues that bending fact in service to narrative is subversive to the entire purpose of historical fiction, since the author "ought to reflect that his hopes of utility lie in attracting, by strewing the path of study with the flowers of fancy, the eye of inattention towards the page of serious history." By contrast Rouviere offers the example of her own practice: a rigorous adherence to the truth aided by scrupulous research. Her acknowledgement of the kindness of the British Museum and the Herald's Office in allowing her to consult various records and documents serves to cement her image as a serious author.

The fact that men present themselves in "female" terms in "pleading prefaces" or that women assume the confidence or aggression we often gender male is an indication that "femaleness" and "maleness" are counters that can be manipulated, or, in other words, that gender acts as a shifting signifier that both male and female authors can use to negotiate good receptions for their texts. The high percentage of anonymous works published by Minerva allowed a great deal of gender manipulation and play within
the paratext. Of the 656 inspected works, 326, or fifty percent, do not include the author's name on the titlepage. In my research I have counted as being by a female author any text that presents itself as being by a female author, taking at face value references to "we ladies" or to the self as the "Authoress." But that such signals of gender were often simply constructions is clear from the cynicism and suspicion with which they were treated by contemporary reviewers, who often suspected that works presented as by "a lady" or "a clergyman's daughter" were not by women at all. A reviewer in the December 1787 Critical Review, for example, writes that

Reviewers are flattered, praised, and threatened; every form is assumed to gain their good opinion. This lady . . . has the confidence to ask 'what a young woman is to do with a whole body corporate of grey-beards?' She talks of pleasing and bribing them, by kisses we suppose; and grey-beards as we are, we may not be proof against some kinds of bribes, though not those which our author could offer, since we shrewdly suspect a little fallacy in appearances, and, like Slender, might find a 'great lubberly boy' instead of 'sweet Anne Page.' As our consciences are therefore clear, and even undue influence has had no power over us, we may venture to praise this novel, without incurring the charge of partiality.25

The fear that not all such shams could be discovered and that a reviewer who was taken in by such a ruse might look highly foolish is evident in the following disclaimer:

We are not without suspicion that in anonymous publications, the words written by a Lady are sometimes made use of to preclude the severity of criticism; but as the Reviewers are generally chuck and greybeards, this piece of finesse, seldom answers the purpose intended.—Whether or nor [sic] the work before us be really written by a Lady, is neither known to us, nor of the least consequence. Had it been destitute of merit, justice to our readers would have prevented our suffering it to pass unnoticed.26

These reviewers were not simply indulging in gratuitous paranoia. Villeroy; or, The fatal moment, a 1791 novel certified by the titlepage as being "by a lady," was in fact written by Henry Whitfield. Female
authors also were known to publish with masculine personas: Anna Maria Mackenzie, for example, appears as "Johanson Kidderslaw, formerly master of the English Grammar School at Upsat" on the titlepage of Swedish Mysteries (1801), while Mary Pilkington presents herself as "Matthew Moral, Esq." on the titlepage of The Novice (1814). Female authors who did not choose to use male pseudonyms could imply maleness by assuming a male voice. In the introduction to the anonymously published First Love; or, The history of Lady Frances Sullivan (1801) Margracia Loudon, for example, writes of herself that

His [the author's] name he means purposely to conceal from the world, that his character may not be considered in any manner implicated in the degree of credit they [the letters] may meet with. He submits them, however, to the public with respect, and begs, for their own sake, a candid perusal; but he cannot help saying, that he is perfectly tranquil, and will endeavour to remain so, whether they approve or condemn. (6)

This manipulation of gender and deception on the sacred ground of the preface—that place where we hear the author's own voice—indicates a level of sophistication (and indeed of sophistry) in these writers that perhaps has not been sufficiently appreciated. In the following excerpt from the preface of Something Odd (1804) entitled "A Dialogue between The Author and his Pen" the purpose and the conventions of the preface are laid out with self-conscious irony:

P.—Pray, good master of mine, what are you about to do? . . . —Alas! alas! That
cognitive mood augurs no peace for me!—and, to be candid, I guess the nature of your
thoughts:—you are conning something in the way of preface, advertisement, introduction,
some mode of opening, of entrance to the little fabric you have raised—which little fabric,
I trust, you mean to forewarn your readers is founded on facts. I also flatter myself with
the hope that, crane-like, you will follow the lead, and be very explicit as to the why and
the wherefore you have condescended to labour for the public weal. Whether for fame,
amusement, or emolument—whether it be in trembling humility that you offer your feeble
efforts, trusting that the candidour and—-
A.—Avast, you little chattering varlet! I have not yet decided whether I shall
tremble with humility or with any thing else; but I have certainly been meditating the
mode and manner in which I ought to court the favour of my readers, and allure them to
an eager perusal of my mighty lucubrations. (i-ii)

Here are the conventions of the preface: the need to draw in the reader, the conventional assertion of the
truth of the narrative, the listing of the particulars and reasons for authorship, suggestions for tone
(“trembling humility”) and commonplace phrases (“feeble efforts,” “trusting that the candour”)—all listed
in an inflated counter-style (“my mighty lucubrations”) that calls the whole list into question. Such
passages indicate that authors knew the conventions of the preface as conventions and used them or not
according to their own purposes.

These purposes were various. According to the author of Bertrand (1808), authors wrote prefaces
to explain how and why their books were written:

> A book seldom meets the eye of the Public, without exciting a desire of the Reader to
> know who wrote it, or at least to learn how the Publisher came by it. . . . To solve these
> kind of difficulties in dramatic works, and to put the audience au fait in scenes before
> them, ancient poets had recourse to chorus, and modern ones use prologue:—Preface,
> introduction, notes, are the direction-posts employed for the same purpose by prose
> writers . . . (i-ii)

Thus in The Wonder of the Village (1805), published anonymously but later ascribed to Mary Meeke, a
“Note from the Publisher” gives a highly fictionalized account of the origins of the novel, explaining that
“an unknown Correspondent” had sent the publisher “the outlines and plan” of the novel along with a note
“signifying that they were found among the papers of a Lady deceased, whose Executors presented them
gratuitously to the Proprietors of the Minerva Office.”

Anthony Frederick Holstein, also indulges in some metadiscursive discussion of the preface,
which he describes as an opportunity to prepare the reader for the text that follows. Given the convoluted
nature of his explanation, his readers may have needed more preparation than most:
The general custom of a Preface . . . appears an endeavour to anticipate the winding
circumlocution of the annexed narrative, by a summary detail of the leading traits more
immediate foundation; thus disclosing the root of those fibres branching in diverse
directions, whereon is pendant the fruit of incident.27

For Henry Whitfield prefaces solve a problem of address or etiquette. Whitfield notes in the preface to
*Villeroy* (1791) that after he wrote the novel he was faced with "the necessity of addressing what I . . .
wrote to somebody." "Who," he asks, "shall that somebody be?" (v).

Who indeed was "that somebody" addressed in these prefaces? This is a question of some
importance, since the purpose of the preface is inextricably linked to the author's perception of his or her
audience. How one ensures a favourable reception for one's text depends on how one perceives the readers
of that text. Although published material may potentially be read by anyone, three general classes of
audience can be posited for these prefaces: the reader, the parent or guardian of the reader, and the critic-
reviewer. Buyers or borrowers may belong to either of the first two classes. Although boundaries between
these classes tend to blur—all critics and guardians being potential readers and all readers potential critics—
our understanding of reading and reviewing practices will allow them tenure.

The most obvious addressee of the preface is the potential willing reader of the text—as opposed to
those readers such as critics or parents who read for other purposes—and the primary purpose of the
preface—clearly evident but never openly acknowledged—is to get the book read. Books are written for any
number of reasons: to make money, to express ideas, to be a source of moral good, to achieve fame, and so
on. But no purpose can be achieved unless the book is taken off the shelf. Even authors whose only
motivation is to earn money have a vested interest in the popularity of their works, since economics may
one day force them to take up the pen again. There are a number of indications, including the practice of
listing former works on titlepages, which signal that the popularity of earlier works affected later sales. It
was common practice, for example, to include advertisements of works "by the same author," many of
which listed works "just published" or "in the press." Authors also are known to mention their other works
in their prefaces and introductions. Charles Lucas, for example, notes his three previous novels in the
preface of *Gwelygordd* (1820), while the author of *The Highlander* (1819) ends the novel by assuring the reader that his next book, entitled *The Lowlander, a Tale*, will be out in a few months (258).

Authors use a number of strategies in their prefaces and introductions to interest the reader enough to get him or her to take the book home. One of the most popular strategies is to frame the novel with a narrative text, the idea being to engage the prospective reader’s attention at the earliest possible moment. Charles Lucas in his reactionary novel, *The Infernal Quixote* (1801), opens in *medias res* with an address by Satan to the assembled peers of Hell. Satan, angry and frustrated that repeated attempts to conquer Britain have failed, now believes conquest is at hand. At a crucial moment in the action Lucas breaks the scene, closing with the following “teaser” to whet the appetite of the reader: “... but leaving this fragment as—a prologue—a prelude—a flight of fancy—an enigma—a romantic effusion—a poetical license—a momordian scrap for critics, a Zoilean sop—or, in short—what the reader pleases to think it-----the tale commences” (vii-viii).

Chivalric or gothic novels are often mediated with an elaborate narrative frame. This frame may feature an ancient manuscript and an elaborate account of its discovery with a great deal of very specific detail. In the preface for *Edward de Courcy* (1794), for example, the author describes in quotidian detail the site where the manuscript was discovered:

That which particularly engaged my attention, was a remarkable cavern in the side of a rock, towards the south west shore, which the hand of nature has formed in a style of magnificence, exceeding the most elaborate description. The entrance to this beautiful retreat, faces the sea, and exhibits almost a regular arch, lofty enough to admit me, without the necessity of stooping. The space within, I found to be about eight feet by ten—on either side a colonnade of basaltic pillars, about twelve feet in height, supported the roof, which was elegantly adorned with incrustations of crystal. The floor was composed of fossils, richly veined, and a kind of stalagmitic substance so nicely described each angle, as to give the whole an appearance of mosaic pavement. The
apartment was perfectly lighted from without, and the air, being constantly purified by
the flux and reflux of the tides, extremely dry and wholesome. (vi-viii)

In *Azalais and Aimar* (1799) the anonymous editor relates in detail a tale of Revolutionary mob violence
which resulted in the destruction of a castle and the discovery of "a small chamber near one of the towers,
cut out of the rock, and enclosed by a narrow iron door" in which was discovered a manuscript by a
"Languedocian" writer, "rather large, . . . bound in parchment, with two silver clasps," and embellished
with both "grotesque pictures" and "the Gothic letter" (ix-x). Often manuscripts are figured as being in a
foreign or obsolete languages and much is made of the difficulties of translation. The author of *Azalais
and Aimar*, for example, notes carefully that "Every thing induces me to think that the writer of this . . .
Provencal History, was a Languedocian," since "the idiom is the same as now spoken in the neighbourhood
of Nismes"(x). Such verisimilitude in the frame functions on several levels. By lending credence to the
"now" of the frame, authors heighten the otherness of the past, thereby clearing a space for the supernatural
or otherwise outlandish events that often occur in these novels. In effect, establishing the believability of
the frame narrative displaces questions of truth-value from the text to the "manuscript." In doing so
authors also avert criticism by removing moral and artistic responsibility from the author or editor; after all,
an editor is bound to be faithful to the truth of the manuscript. James Norris Brewer, in his tongue-in-
cheek preface to *Sir Gilbert Easterling* (1813), advises the reader "to fasten his faith upon my sleeve. . . I
swear, by the sanctity of the historic muse, that I have *supposed* the work originally to proceed from sir
Gilbert's pen, for the whole of the time that I have been employed in transcribing it" (i-ii). Brewer then
notes another advantage for this type of framed narration: "all editors are allowed to praise the author
whose works they modernize or prepare for the press"! (ii).

Minerva Press authors do not always choose ancient manuscripts for their frames. The preface to
*Emily* (1819) is constructed as a letter to a friend, and the text that follows is presented as a collection of
recently discovered and transcribed letters. As previously mentioned, *The Advantages of Education* is
framed by a conversation between two friends about the construction of the novel that follows. And
collections of stories and tales are very commonly framed by suitable narratives.
An attempt may be made to capture the reader’s interest through innovation, with authors playing against conventional forms and techniques. In *Courtly Annals* (1814), for example, after dedicating the work to “Myself,” the author takes some little credit for having struck into an untrodden path, by dedicating this book to you; and as such a thing is never likely to happen again, either by my means or those of any other person, you will doubtless place a proportionate value upon the circumstance, if for the sake of singularity alone. (1-2)

Other authors hint at treats in store for the reader. James Norris Brewer, for example, notes in the preface to *Sir Gilbert Easterling* (1813) that he is editing the work of “the only writer who has ever communicated the least hint concerning the familiar life of our great national poet, Shakspeare [sic]” (iii).

In the preface to *Villasantelle* (1817) Catharine Selden attempts to spark interest by protesting against prospective charges of plagiarism. She notes that “any person who will take the trouble of investigating the matter” and compare her work to that of Frances Sheridan in *Sidney Bidulph* will see that she has not done so.

An appeal to voyeuristic interests in readers, discussed previously in relations to titles and inherent in the appeal of epistolary fiction, can also be made in prefaces. Anthony Frederick Holstein, for example, reports a “tête-à-tête” conversation with “the daughter of an intimate and highly-valued friend” whom he identifies only as “Lady ****** ******” (vii). In the introduction to *Vicissitudes Abroad*, Anna Maria Bennett introduces the “journal” that follows with what is constructed as a “private” address to “Lady N—.” The reader is, in effect, “eavesdropping” on this “private” conversation and correspondence.

Part of the appeal of such prefaces is that the reader is implicitly promised insight into the lives of the upper classes. Anthony Frederick Holstein is particularly skilful at manipulating the drawstrings of social emulation. In the preface to *Miseries of an Heiress* (1810) he follows his circulating-library scene with a long passage on the conversation of a fashionable circle or court sphere (xiii). In *The Assassin of St. Glenroy* (1810) Holstein presents himself as uniquely well qualified to write on such matters:
From having myself moved in the higher orbit of life, I am conscious of offering no
caricature of their frivolities, their pleasures, or their pursuits, since I write not from
report, but individual observation; and therefore trust that those errors which so often
appertain to the poor Novelist of the day, who has had no opportunity of converse with
the heroes and heroines of St. James's, and who consequently can form but a vague idea
of all the little etceteras of fashionable etiquette, will not in this work raise the smile of
derision among those it seeks to pourtray. . . .—Perhaps also, I feel more confident in
pourtraying those customs, and those manners, which I have myself partaken, rather than
attempt of a faithful portrait of an antique era, which requires abilities far more extensive.
(xiii-xiv)

Readers who desire not to make “those errors” in “fashionable etiquette” that open them to “the smile of
derision” surely will read the novel. Not only that, but they can assume that the upper classes are their
fellow readers.

Holstein is not simply playing on his reader's desire to advance socially, he is also using the power
of social emulation to garner personal authority. Despite the false modesty of the last sentence in the above
quotation, Holstein is staking his authority on the backs of his fellow authors, those “poor Novelist[s]” who
have not had his select social experience. One of the major uses of prefaces is just this establishment of
personal or narrative authority. As in The Assassin of Glenroy, in Bouverie (1812) Holstein uses his social
status to establish his narrative authority, noting that “The blood of [his] ancestors flows in uncontaminated
course through [his] veins” (v-vi). In The Modern Kate (1812) he garners authority from his popularity,
noting that far from this being his first work, he has already written “many thousand pages of composition
. . . for the press” (vi).

Authors may also attempt to establish their authority through their learning. Charles Lucas, for
example, prefaces Gwelygordd (1820) with a disquisition on the Welsh language and a long explanation
about the name of the novel, the proper pronunciation of Gwelygordd, and the significance of the title.

Authors may also use well-known literary, political or social figures in a similar fashion. Henrietta
Rouviere’s criticism of Shakespeare in *A Peep at our Ancestors* (1807) is a previously mentioned example of this strategy in action. Such a strategy is also evident in Eliza Taylor’s careful positioning of herself in relation to two better known female authors. According to Taylor, she intends to “unite the moral application of Miss More with the sentiment of Miss Owenson” by displaying in her novel *Education* (1817) “a life directed by feeling rather than principle, the danger resulting from such a line of conduct, and that the most fascinating character is seldom the most estimable or the most happy”(ii, iv). Taylor positions herself as equal, or even superior, to two other writers, since the implication is that Hannah More and Sydney Owenson each lack something that Taylor will supply in her own work.

In the preface to *Reginal di Torby* (1803) Henry Siddons evokes Edmund Burke’s lament for the chivalrous in *Reflections of a Revolution in France* seemingly as authority for his own decision to “pitch” his story in “the times of chivalry”(xi). The tone of the preface is satirical, however, and one cannot be certain that Burke’s concept of chivalry is not being sent up as much as the romance. After noting that it has become the fashion to decry “all Novels and Romances as sad trash and contemptible stuff,” Siddons argues that the bad reputation of romance has been caused by “the follies and abuses of a few ill-meaning or ridiculous individuals”:

> Tales of devils and of ghosts have really reduced us to the level of the writers of story-books, for the diversion of little masters and misses in the nursery; but yet we do not all write about witches and devils, and really it is hard to condemn us in a lump for the wild imaginations of a few . . . (x)

Instead Siddons “come[s] armed, like a knight of old, in the armour of chivalry, to defend my castles, my damsels, and my ancient halls, to the last drop of my blood” (x).

If the chief function of Minerva Press prefaces was to interest the prospective reader, their most important subsidiary function was to avert potential criticism. Again and again in these prefaces, anxiety is expressed about the response of the critic-reviewer. Criticism in the reviews is presented as “the great ordeal” or “the fiery test” (*vii, The Foundling of Devonshire* 1818), and authors often refer to “the lash of criticism” (*The Farmer of Inglewood Forest* 1796; Sarah Lansdell *Manfredi* 1796). The previously
discussed "pleading preface," with its construction of the author as young, poor, and inexperienced, is one attempt to avert negative criticism. Another strategy is to present the novel as a form too insignificant to deserve negative criticism at all. In *A Peep at our Ancestors* (1806), for example, Henrietta Rouviere writes that "in a subject so trifling, as what a novel generally produces, it is only the tendency of the moral which can demand attention" (vi). Other authors attempt to evoke feelings of fellow nationalism. Thus, Mrs. Smith writes in *The Caledonian Bandit* (1811) that "What most she ought to dread are the reviewers' disapprobation: but they are her countrymen, and though, by habit and education, strict judges of style and composition, they will, in pity, spare, if they cannot praise" (ii). In a similar fashion the author of *Amasina* (1804) "implores [the] protection and encouragement" of her Irish fellows, asking that the British treat her "as a stranger, and the daughter of an united sister isle" (x).

Authors also attempted to avert criticism by claiming that publication had been forced upon them. Some claim to have published only because of the solicitation of friends; others claim the exigencies of poverty. The author of *Conduct* (1814), for example, wrote the novel "for the benefit of her seven, now orphan, children." Still other authors present their writing as having been the antidote to grief or melancholy. According to the author of *Ellinor*, she only wrote the novel "to amuse the langours of a sick chamber." The reasoning appears to be that it is not fair to judge such works with the same strictness as those written specifically for publication. It is also not unusual for Minerva authors to attempt to appease critical ire by noting and explaining errors before the critic has the opportunity to do so. In an address to the reviewers in *Juvenile Indiscretions* (17886), for example, Anna Maria Bennett "begs leave to anticipate your just criticisms, by acknowledging the many errors in point of diction and grammatical propriety." She then goes on to excuse her mistakes by noting that they "are female ones" and to justify her work by noting that it "blend[s] instruction with amusement, for the benefit of the young Novel readers of the age" (ii).

Catherine Selden also justifies her novel by the purity of her motivation; in *Villasamelle* (1817) she asks to be treated with leniety because her errors, like those of her hero, "are alike those of youth, and an imagination perhaps ill regulated, but not, I hope, those of principle or intention" (ii).
It is common in this period for the novel to be attacked as a source of moral decay. The writer of *The Evils of Adultery and Prostitution* (1792), for example, blames "the profligacy of the present age" on the "new species of entertainment, almost totally unknown to former ages," that "mass of novels and romances which people of all ranks and ages do so greedily devour." Minerva Press novelists responded to these charges by asserting the moral nature of their works, presumably to address the concerns of parents and critics. Sarah Green's opposition to the style of contemporary female education quoted above may well have resonated with this audience, as might Mary Ann Hanway's preface to *Ellinor* (1798), in which she contrasts the baneful influence of other work with the wholesomeness of her own:

> determining to represent human nature as it is; having been long convinced the most baneful consequences must result to the rising generation, from reading the monstrous productions that for some years past, have issued from the press... By those artful, seductive, inflated descriptions, the young and susceptible heart is tempted to tread the flowery mazes of vice, while the timid imagination is terrified by demonic incantations!!

(iii-iv)

In *Conrade* (1806) Caroline Matilda Warren's argument for the usefulness of fiction in a young person's development also addresses concerns about morality of fiction:

> While she cordially agrees with the objector, that some novels have exhibited too highly coloured portraits of life; and have, like an ignis fatuus; too frequently led the young mind astray; yet the writer believes, that were novels devoted to the cause of moral virtue, they might become as useful, as they are thought to be pernicious. The light, unthinking mind, that would revolt at a moral lesson from the pulpit, will seize, with avidity, the instruction offered under the similitude of a story. (vii)

In the many similar justifications put forward by preface writers, and in the various strategies and tactics discussed above, we can see Minerva authors engaged in a constant process of maneuvering to gain the approval of the reviewers. As the critics raised objections, authors repositioned themselves; as the authors shifted, the critics adjusted. In this dance with the critics, as in every other aspect of the Minerva
Press, there was a great diversity of method and format and a wide range of skill. Overall, however, particularly in the manipulation of gender stereotypes, Minerva authors evince a level of sophistication that has not been sufficiently appreciated. But while the association of Minerva Press works with femaleness worked to some degree to soften their reception, this strategy opened a discursive female space which reviewers used to clamp down on the popular novel.

_Dancing with the Critics: The Minerva Press and the Reviews_

The gendering of the novel as female and the interpellation of the critic as parent or protector was a successful strategy, at least some of the time. Reviewing _The Sentimental Deceiver_ (1784) the critic notes that

>This is said to be the first essay of a female pen, and one who, “from a situation of affluence and elegance, is unfortunately reduced to a reliance on the generosity of her friends for maintenance and support.” At this relation, Criticism must drop her pen, and smooth her wrinkles: every fault is softened into a kindred excellence, and every beauty magnified. We know not whether it is owing to the author’s own story, but we think we perceive in this little volume some tenderness and delicacy: a moral tendency enforced by example, perhaps too common, but certainly interesting and entertaining.”

In its review of Anna Maria Mackenzie’s _Monmouth_ (1790) the _English Review_ notes that while “[o]ther defects may be pointed out; . . . regard to a fair author softens the severity of criticism, and we recommend her production as entitled to some share of approbation.” In the same fashion, the _Critical_ finds the “modesty with which Mrs. Parsons presents [The Mysterious Warning] to the public, . . . deprecates the severity of criticism.” _The Priory of St. Bernard_ (1789) is praised by the _Analytical Review_ because of the youth of the author, and the _Critical Review_ approves of _Eloise de Montblanc_ (1796) as a “not contemptible” first attempt of a “female pen of seventeen.” The success of the author’s strategy in the preface could not be more clearly acknowledged than in the _Critical Review’s_ response to _The Duchess of York_ (1791): “What can we say? The preface disarms criticism.”
The critic at the *Monthly Review*, however, hardened his heart against the appeal of the same preface with the comment that

It has of late become a policy to elude, as may be supposed, critical strictures, by an appeal to the humanity of the reader; and by pleading personal circumstances as the motive for having recourse to the pen. When such a plea is offered in a female character, we scarcely know how to receive it, until repetition familiarizes us to it; and then we cannot but recollect, that the public opinion of literary merit has no connection with, and will very seldom be influenced in favour of, the private motives of the writer.

Given the almost exponential rate of the production of popular novels and the enthusiasm of the rapidly-expanding reading audience, it is not surprising that reviewers felt called upon to exert some form of control: "the time is come for us to grasp the wand of the censor more forcibly than we have hitherto attempted on similar occasions," writes one reviewer of Anna Maria Bennett’s *Ellen, Countess of Castle-Howel* (1794).29

Reviewers provided another element of paratext, one not always welcomed by the author or the publisher. Critics had always insisted that fiction inculcate proper morality; in the Minerva Press period, however, reviewers increasingly stressed "propriety and correctness of composition" as well.30 The *Critical Review* insisted that "these fair novelists" should attend to making their works "correct as well as harmless." They should "avoid corrupting the language, with a solicitude similar to that which they so laudably manifest for the morals of their readers."31 It is common for reviewers of this period to include long lists of errata and helpful hints: "neither should invariably be followed by nor" the *Critical* notes in its review of *The Mysterious Warning* (1796); "Genii" is plural, the *British Critic* informs the author of *The Cousins of Schiras* (1797); and the *Analytical Review* helpfully points out that in a letter from Vienna found in *The Shrine of Bertha* (1794), the river should be the Danube, not the Rhine. Although no one could argue that Minerva texts are uniformly well-written, it is difficult not to see the fixation on minor rules of spelling and grammar, or trivial points of geography, as attempts to contain the relatively less-educated women writers who wrote for Minerva.
In like manner, one can see an attempt to constrain the gothic and sentimental novel in the reviewers' increasing insistence on more realistic action and characterization. Joseph Heidler has argued that the final decade of the eighteenth century saw the final acceptance of the gothic romance, followed swiftly by critical dissatisfaction with what had been so recently accepted, but I found little in the reviews to support this. It is true that Ann Radcliffe's novels were generally approved, but few (if any) other gothics were as kindly met. In the rapidly developing hierarchy of critical values "realistic" was becoming subordinate only to "morally proper"; in review after review novels are severely criticized for being "improbable," "unbelievable," or "implausible," while novelists are praised for any sign of realistic characterization. Reviewers especially want heroines to reflect the current state of womanhood. Of Anne Hughes's *Henry and Isabella* (1758), for example, the reviewer complains that

[t]he heroine, as usual, is too faultless . . . We wish to see a female character drawn with faults and virtues, to see her feel the effects of misconduct, which does not proceed from a bad heart or corrupted inclinations, and to see her in the end happy, in consequence of her reformation: in short to see a female Jones, or another Evelina, with faults equally embarrassing, yet as venial.33

Nothing could seem more reasonable, except that--given the moral requirements already in place in the critical hierarchy--a female Tom Jones would never be tolerated. As for "another Evelina," the *Critical Review* disapproves of the 1794 *Castle Zittau* for supplying just that, on the grounds that such storybook heroines raise unjustified expectations in women:

However entertaining it may prove to the fair subscribers to circulating libraries, to follow . . . a tender tale in which the ladies are all beautiful, virtuous, and gentle, like our present race of young ladies,--the lovers noble, brave, faithful, and devoted--very unlike our present race of young gentlemen . . . . We would admonish our young female readers not to expect, as the reward of their virtues, those critical and extraordinary coincidences which, against all the laws of probability and calculations of chances, invariably remove every obstacle that opposes the wishes of their favourite heroines: for . . . virtue . . . must
be cherished for her own sake: the pleasure she confers is altogether internal, and consists
in a self-acquitting conscience.—which, however, it may meliorate, will by no means
shield from the casualties, the vexatious cares and disappointments of life.

Women already knew too well "the vexatious cares and disappointments of life"; indeed, one can argue
that they were trying to imaginatively create an alternative to just such cares, but in the reviews any
exploration of alternatives is chastised as unrealistic and even seditious. A review of The Voluntary Exile
(1795), for example, calls on women to set “female” concerns aside and attend to national or masculine
ones for the duration of the political crisis, to "silence their hearts" for the sake of their country:

In the present times of political fermentation and public danger, our young women
perhaps would do better to silence their hearts by strengthening their understandings,
than soften their sensibility by indulging in enervating descriptions of tender
sentiments.¹⁴

Besides criticizing spelling and grammar, developing certain aesthetic requirements, and calling on female
patriotism, critics attempted to control the novel by pejoratively associating it with women. They did so
directly with numerous derogatory remarks, such as the Critical Review's note that "Pope's satire on women
might perhaps with more propriety be applied to the generality of modern novels—that they 'have no
character at all, Matter too soft a lasting mark to bear!'"¹⁵ Few reviewers are so explicit, but underlying
many reviews is a denigration of the novel by a metaphoric association of it to things female—such
feminine interests as millinery, fashion, or cosmetics. In a review of The Baron of Manstow (1790), for
example, bookmakers are portrayed as watching the fiction market like anxious country milliners
surveying the city for changes in the style of hats;¹⁶ Matilda, a novel of 1785, is classified as a "summer-
robe" of "flimsy gauze" by a reviewer for the Critical Review; and Elizabeth Hervey's Melissa and Marcia
(1788) is considered to be in such company that "the darkest complexion would have appeared an
agreeable brunette, a giantess only majestic, and a dwarf elegantly little" (Critical Review). Even more
commonly, novels are associated with needlework: Frederic (1788) is a "literary patchwork," Matilda
(1785) made up of "'purple shreds' seemingly cut from a more valuable garment," and Matilda St. Aubin
(1793) "a canto, [or] patchwork from different novels." And finally, novels are continually associated with smallness, prettiness and frivolity: they are "pretty little stories," tender little sketches, or "[p]retty tittle-tattle for the amusement of Miss Polly."

The belief that the novel was out of critical control is evident in the continual association of novel reading to three sins of excess: gluttony, drunkenness and sexual profligacy. Critics often associate the novel with food that lacks nourishment—it is "unsubstantial fare"—and commonly refer to the "devouring" or "consumption" of novels. In his comments on *The Mystic Cottager of Chamouny* (1794), for example, a reviewer observes that "the appetite of novel readers is gluttonous; and this [novel] will probably be digested with as little discernment of its faults and beauties, as the generality of productions in the same line" (*British Critic* 1795). Earlier the *Monthly Review* had associated *Woodbury* (1773) with the imprudent greediness of youth: "Surely the youthful part of the fair sex have as keen a relish for novels, as they have for green apples, green gooseberries, or other such kind of crude trash, otherwise it would not be found worth while to cultivate these literary weeds, which spring up so plenteously, every month, even under the scythe of criticism!"

The *English Review* finds *The Double Surprise* (1783) more akin to opium than green apples, labelling it a "time killing drug," while the *Analytical Review* uses its review of *Count Roderic's Castle* to warn readers of the intoxicating and addictive nature of popular novels: the mind, this reviewer argues, like the body, rapidly loses its "sensibility" or "excitability" if "impressions" are repeated too often. Thus the novelist constantly must increase the "stimulating force" to achieve the same reaction from the reader:

As in the use of strong liquors, the same tone of hilarity can only be kept up by perpetually increasing the quantity of vinous spirit; so, in providing the public with the gratifications of fancy, the works of fiction, that they may keep pace with the progress of fastidiousness in taste, must gradually ascend from the most simple exhibition of natural sentiments and passions, through every stage of splendid ornament, and wild extravagance."
This principle, the reviewer contends, accounts for "the daily increasing rage" for gothic novels: readers, who have "arrived at this state of ebriety" are "no longer capable of deriving pleasure from the gentle and tender sympathies of the heart, [and] require to have their curiosity excited by artificial concealments, their astonishment kept awake by a perpetual succession of wonderful incidents, and their very blood congealed with chilling horrors."38

Perhaps the most powerful metaphor of uncontrolled appetite was that of sexual profligacy. From the time of Aphra Behn, women novelists had been perceived as transgressing sexual barriers, the very act of writing shifting them into the dangerous arena of male public space where they were vulnerable to aspersions of at least a lack of decorum and perhaps even a lack of chastity. By the 1790s the novel, for the most part, had overcome the automatic assumption of immorality, but underlying a good deal of the criticism in this decade is the idea that novels could exert a dangerous, morally pernicious force. In 1792 The Evils of Adultery and Prostitution explicitly linked novel-reading to sexual vice:

novels dress out vice in pleasing colours, gild over all its deformities, and thus insensibly
instil the deadly poison into the thoughtless and unwary heart. . . . Many young girls,
from morning to night, hang over this pestiferous reading, to the neglect of industry,
health, proper exercise, and to the ruin of both body and soul. And this pernicious
practice is not confined to girls only of fortune, but extends to every age and rank; and
there are instances even of servant girls who are well acquainted with all the fashionable
romances . . . . The increase of novels will help to account for the increase of prostitution
and for the numerous adulteries and elopements that we hear of in the different parts of
the kingdom.39

Novels are presented as being particularly dangerous to young women and are often personified as artful seducers, and reading depicted as seduction or rape. Readers, for example, are warned that the 1794 novel The Parisian (1794) is a "lure thrown out to catch the eye of the public, using sentiment as a "varnish . . . to hide [its hidden] sensuality," while the Gentleman's Magazine (1797) notes that the mind of a "young woman, who employs her time in reading novels . . . will be soon debauched by licentious
description, and lascivious images; and she will consequently, remain the same frivolous and insignificant creature through life; her mind will become a magazine of trifles and follies, or rather impure and wanton ideas.” Here the reader and the work are conflated and the receptive female mind becomes a text written on by the male-gendered novel and reduced to a “magazine of trifles.” In the extended metaphor that posits woman as receptor and text as seducer, the provider or purveyor of the novels becomes the pimp or pander. Thus the reviewer of *Pauline* (1794) chastises the Minerva Press, noting that it “has been too often prostituted to works . . . [which] mislead the understanding, pollute the imagination, and undermine the principles of virtue.”

The reader that is posited in these reviews is young, female, innocent, and inexperienced. Reviewers project the image of a sea of Susans, Marys, and Janes, young girls with minds ripe and receptive, innocently unaware of the dangers posited by the fiction they desire. The act of reading is sexualized with much worry that the consumption of fiction is “apt to relax the tones of the mind, and excite the sensibility to a dangerous . . . degree.” The metaphors of seduction and impregnation gender fiction male and dangerous (it enters and affects the reader) and the reader female and in need of guidance and protection. Given this sexualized discourse, there are only so many tenable positions available to the reviewer; he cannot, after all, be seen as pandering to the young ladies he has posited as his audience. Most reviewers position themselves somewhere between stern judge and avuncular protector, and alternate between impatient chastisement and condescending approval. Critics thus factor themselves into a dramatic triangle of rapacious fiction, innocent victim, and reviewer-protector.

The critical judgements that emerge from this triangle tend to require that novelists simultaneously broaden their scope—they must have “a complete knowledge of human nature”—and that “female” fiction—novels which women either write or read—maintain a certain level of decorum. This double-bind is exemplified in the following two quotations. In the first quotation the *Monthly Review*, praising Robert Bage’s *Man As He Is* (1792), blames critical neglect of female authors on their lack of art:

> . . . it is necessary that the novel writer should be well acquainted with the human heart, should minutely understand its motives, and should possess the art, without being either
tedious or trifling, of minutely bringing them to view. This art is so little understood by
the young ladies who at present write novels, which none but young ladies and we,
luckless reviewers, read, that it is not wonderful that they should have incurred a
considerable share of neglect from us . . .

But according to T. J. Horsley, himself a writer for the Minerva Press, women risk their reputations by
displaying too much art:

"Ought the female Novelist, in order to display a complete knowledge of human nature,
to degrade that delicate timidity, that shrinking innocence which is the loveliest boast of
womanhood, in drawing characters which would ruin her reputation to be acquainted
with?--Ought she to describe scenes which bashful modesty would blush to conceive an
idea, much less avow a knowledge of?--Oh no! let the chaste pen of female delicacy
disdain such unworthy subjects;--leave to the other sex a description of grovelling
incidents, debased characters, and low pursuits:--there is still a range wide and vast
enough for fanciful imagination; but when female invention will employ itself in images
of the grosser sort, it is a fatal prediction of relaxed morals, and a species of--at least--

LITERARY PROSTITUTION."³¹

The prescriptions which result from this critical triangle are particularly directed to those forms of fiction
associated with women and complement the previously identified leitmotif in the reviews of stigmatization
by association with femininity. This leitmotif is effective for at least two reasons: it appears credible given
the historical association of women with fiction and it exploits both the bourgeois fear of the masses and
male fear of women. The association of popular fiction with women that results is the beginning of a
critical move which will eventually define an elite or high literature--the novel proper--against a denigrated
"feminine" literature--the popular novel. It is not until the Waverley novels associate the genre with
"manliness" that the novel will be fully respected as a genre.³²

Thus, while Minerva Press authors developed a number of strategies to avert criticism and to
ensure better receptions for their texts, reviewers took the gender stereotypes evoked in the prefaces and
utilized them for their own purposes in the reviews. The authors' construction of the critic as protector was assimilated, but eventually what was offered protection was the reader, rather than the author or the text. Whether the judgements of the reviewers were avuncular or severe, approving or condemning, they have exerted considerable influence in the historical depiction of the press. In the end critics did indeed "grasp the wand of the censor more forcibly," and they did so to a large degree through the manipulation of gender stereotypes. This segment of the Minerva Press paratext, authorized and canonized in collected sets of leather-bound volumes, has in the end prevailed over the novels, if only by surviving in one spot while the novels have been dispersed and destroyed.
Conclusion

In this study I have attempted to make visible the stereotypes that have continued to hover over depictions of the Minerva Press. The press has been depicted consistently as low-brow entertainment for the lower-classes. It has been infamous for the number of gothic novels it produced and for the poor quality of the writing it published. It has had the reputation of publishing women writers and supplying a market dominated by female readers. A quantitative analysis of press production, however, has shown almost all of these stereotypes to be false. I have found that Minerva Press works were read by both men and women, that the press did not produce as much gothic fiction as has been assumed, and that the press produced many types of works other than novels, including far more non-fiction than has previously been assumed. The only stereotype I found to be valid is that the bulk of the novels published by the press appeared under a the name of a female author.

My quantitative analysis, however, only begins to address the subject of the literary marketplace of the late eighteenth and early nineteenth centuries. What is really needed is a number of similar studies of other presses. It will only be from a comparison of my results with the results of similar studies that a true picture of both the Minerva Press and the literary marketplace of period will emerge. Is Lane alone in employing so many female writers? Or is this the practice of the day? I have shown Lane and Newman to produce far less gothic fiction than we have thought. But how much gothic fiction did Lane and Newman produce relative to other popular publishers? My results indicate that something was happening in the first decade of the nineteenth century. In almost every set of statistics, for example, an interesting change occurs between 1800 and 1810. But without equivalent studies with which to compare my results, it is impossible to know whether this shift indicates a general change in the marketplace or is the result of administrative changes in the Minerva Press.

The assumptions and stereotypes which have coloured our understanding of the press have been remarkably pervasive, with twentieth-century critics just as likely as nineteenth-century ones to condemn Minerva Press works unread. It is unfortunate but inevitable that such reflex condemnation has led to misconceptions about the literary marketplace of the period. It has also kept out of circulation many
valuable works which happened to be published by Lane and Newman. Although not all Minerva Press publications are interesting, a surprisingly large number are worthwhile, and still others are as good, if not better, than the standard works of the day. These texts should be of interest if only because they were often the most widely read and enjoyed literature of the period. Ignoring them is rather like doing a cultural study of our own day and ignoring the influence of television. Not all Minerva Press works have yet been discovered, and it will take considerably more research to redress almost two hundred years of seeing the press through a haze of misconceptions and stereotypes. That is the work of a lifetime; this is a first step.
Notes


2. 1 Cor. 13: 12.


5. Genette 264.


8. These figures include any mention of the searched term in the title field. Thus translation information is included as is listings of other works by the same author. Even given these constraints, the figures indicate an interest in things perceived as foreign, including a foreign point of view from translated literature.

9. These figures have been adjusted to reflect the use of the search term in the actual title. Occurrences in lists of the author's other works have been removed.

10. The high number of lady or ladies in titles can partially be accounted for by the numerous editions of Ladies Museum, etc. published by Lane, as well as by the number of male ranks to which it is the equivalent.

11. For an account of the shifting meanings of the word gothic in the eighteenth century, see Alfred E. Longueuil, "The Word 'Gothic' in Eighteenth Century Criticism," Modern Language Notes 38 (1923): 453-60. He cites the example from Shelley on page 455.

12. The term gothic appears four times in three titles. These are Count Roderic's Castle; or, Gothic times (1794, 2nd edn. 1795), Netley Abbey: A Gothic story (1795), and The Cava of Toledo; or, The Gothic princess (1812).

13. The very high number of occurrences of abbey in Minerva Press titles is partially due to the popularity of Regina Maria Roche's The Children of the Abbey (1796), which went to at least ten editions. If this work is removed from the search abbey is found to occur 39 times. This is, however, still very high.

14. This is presuming history and historical to designate realistic fiction. Such terms sometimes signal the "otherness" of the past or of the exotic as in the gothic mode.


16. These figures include Blakey's inspections.

17. Throughout this discussion a distinction is being made between all works and novels. All works is everything published at the Minerva during a certain period and includes both novels and non-novels.
18. Minerva Press authors did not themselves appear to distinguish between prefaces and introductions in any substantial way. One form is not generally longer than the other, nor could I distinguish a difference in tone, style, or subject matter, with the only exception being that a number of works included “Introductory Chapters.” Indeed, in her “Introduction” to Cicely (1796) Agnes Musgrave refers to it as “the Preface,” an indication that she at least considered the terms synonymous. I am therefore discussing the material from both without distinction.


24. For a complete breakdown of numbers, see Table App.11 (Occurrences of Introductions) in the appendix.

25. Qtd. in Thompson 128.


30. Review of *The Observant Pedestrian* (1795) in the *Critical Review*.

31. Review of *Waldeck Abbey* (1795) in the *Critical Review*.


35. Review of *Castle Zittaw* (1794) in the *Critical Review*.


Appendix to Chapter IV

Below are the three tables from which Figures 4.1 and 4.2 were plotted. These tables organize Minerva Press publishing according to decade and gender. All figures are in percentages.

### Table App:1 Minerva Press Production and Gender 1790-1799

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<th>1791</th>
<th>1792</th>
<th>1793</th>
<th>1794</th>
<th>1795</th>
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<th>1797</th>
<th>1798</th>
<th>1799</th>
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</tr>
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<td>19</td>
<td>34</td>
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<td>7</td>
<td>26</td>
<td>27</td>
<td>20</td>
<td>29</td>
</tr>
<tr>
<td>NOVELS*: WOMEN</td>
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<td>30</td>
<td>40</td>
<td>41</td>
<td>46</td>
<td>68</td>
<td>74</td>
<td>67</td>
<td>60</td>
<td>49</td>
</tr>
<tr>
<td>MEN</td>
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<td>22</td>
<td>9</td>
<td>7</td>
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<td>27</td>
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<td>61</td>
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<td>27</td>
<td>3</td>
<td>17</td>
<td>18</td>
<td>7</td>
<td>32</td>
</tr>
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</table>

*Figures for the novel exclude the following categories: children's literature, Scriptural romance, fictionalized biography, collections of tales and fables (including fairy and oriental tales), poetry, musical works (including at least one opera), drama, and collections of jokes or songs.

### Table App:2 Minerva Press Production and Gender 1800-1809

<table>
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<th>1800</th>
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Table App:3 Minerva Press Production and Gender 1810-1820

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<tr>
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</table>

N values and Inspected values in the tables which follow: An attempt to offer meaningful statistics

In the following tables paratextual material is compared by decade and by gender. Columns marked with "N" give the actual number of texts fitting the criteria of each table. For example, the table below labelled "Author's Name on the Titlepage" indicates that I have in my database 67 works by men and 63 works by women, published between 1790 and 1799, in which the author's name appears on the titlepage. This data was garnered from a subset of the total number of Minerva Press works published in the 1790s, the subset being works which have been inspected. Comparing this data to the whole 1790s corpus would not yield ratios which reflect publishing practices, since obviously far more works with names on their titlepages would emerge if one could inspect all the texts. To address this difficulty, I have adjoined columns labelled "% insp." (for percentage of inspected texts) which give the proportion of inspected works or novels which meet the criteria of the table. Using the same example as above, between 1790 and 1799, 58% of all inspected Minerva press works by men and 46% of all inspected works by women were published with the author's name on the titlepage. These percentages have been calculated using figures based on my own inspection of works, the only exception being that, where relevant, I have included data from Blakey. I have found her information to be accurate where she has had the opportunity to inspect a work. When Blakey did not record the information being considered in a table, her data has not been included as part of the calculations.

\[
\text{% insp} = \left\{ \frac{\text{number of inspected texts which fit criteria}}{\text{total number of inspected texts}} \right\} \times 100
\]

Table App:4 below deals with the number of works which have the author's name on the titlepage. The figures are organized according to the gender of the author. A distinction has been made between novels and all works, the latter category being any work that is not a novel. Thus all works is not necessarily non-fiction, but will also contain the figures for such works as children's literature, collections of tales or fables, and so on.
Table App:4 Occurrence of Author's Name on the Titlepage

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<th>1790-1820</th>
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<td>% insp.</td>
<td>N</td>
<td>% insp.</td>
</tr>
<tr>
<td>Names on t.p.</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>(all works)</td>
<td></td>
<td></td>
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<td>female</td>
<td>63</td>
<td>46</td>
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</tr>
<tr>
<td>Names on t.p.</td>
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<tr>
<td>(novels)</td>
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The two tables below deal with quotations on titlepages. Table App:5 breaks down, according to the gender of the author, the percentages of works which have quotations on their titlepages. If the gender of the author is not known, the work will appear in the "unknown" category.

Table App:5 Quotations on Titlepages

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Works Consulted


organized by the Research Institute for Comparative Literature, at the University of Alberta.


Grierson, Herbert J. D., and Sandys Wason. The Personal Note or First and Last Words from Prefaces, Introductions Dedications, Epilogues. London: Chatto & Windus, 1946.


MacDonald, Mary Lu. "Reading Between the Lines: An Analysis of Canadian Literary Prefaces and Prospectuses in the First Half of the Nineteenth Century." Blodgett and Purdy. 29-42.


---. "How Long was Gothic Fiction in Vogue?" *Modern Language Notes* 58 (Jan. 1943): 58-64.


McIntyre, Clara F. "Were the 'Gothic Novels' Gothic?" *PMLA* 36.4 (Dec. 1921): 646, 652-64.


Milbank, Alison. "'I could a tale unfold': Women, Romanticism and the Gothic." *Ward.* 41-49.


Rogers, Deborah D. "The Commercialization of Eighteenth-Century English Literature." CLIO 18.2


Rogers, Samuel. Recollections of the Table-Talk of Samuel Rogers. London, 1856.


Schulz, Dieter. "'Novel,' 'Romance,' and Popular Fiction in the First Half of the Eighteenth Century."


Töösz de Zetpetnek, Steven. "Nineteenth-Century Canadian Novel Prefaces: Corpus and Literary System."
Blodgett and Purdy. 43-55.


MINERVA PRESS BIBLIOGRAPHY
Bibliography

This bibliography is arranged chronologically with entries ranging in date from 1773 to 1887. I have concentrated on the period between 1790 and 1820, during which William Lane and A. K. Newman produced works under the Minerva Press imprint. Entries within this thirty-year period are more extensive and progressively less information is given for later works. This bibliography has been compiled from a number of sources. I was able to examine works held in a number of collections, including those of the University of Alberta and the Corvey collection of Minerva works held in Höxter, Germany (the bulk of my work with Corvey texts was done with the microfiche records held at the University of Paderborn in Germany). I also examined works at the British Library and libraries in Augsburg and Coburg. Other sources of information include Dorothy Blakey's *The Minerva Press, 1790-1820* (DB), *The English Short Title Catalogue* (ESTC), the *Nineteenth-Century Short Title Catalogue* (NSTC), the *National Union Catalogue* (NUC), the *British Library Catalogue* (BLC), as well as the catalogues of various booksellers and the catalogues of a number of libraries which were searched through the Internet. I also received extensive information from many librarians in response to a query letter sent to two-hundred major research centres in North America, Europe, and Australia. I am indebted to the Orlando Project for information and Antonia Forster for details of reviews and also for some of the price information. Review information with page numbers is generally from Forster.

Entries are arranged by year and within the year by alphabetical order. Generally works are listed by the date on the titlepage; where there is evidence that a work was actually published the year before (a common practice of the period), a note has been made. I have chosen to capitalize only the words in the main title, and have retained the original punctuation and spelling as much as possible. If the name of the author is known but does not appear in the title, it appears within square brackets directly after the title. The imprint, if available, appears below the title. If the colophon is of the standard Minerva-press variety (*Printed by J. Darling, Leadenhall-Street, London or Lane, Minerva-Press, Leadenhall-Street*, etc.), it is not mentioned. If it is unusual, it appears in brackets immediately following the imprint. Such colophons may indicate remainder publishing, although it appears Lane may have occasionally sent out work to other
printers.

If a later edition of a work has been examined, that information appears in the entry of the edition which was examined rather than under the first edition. This may be confusing for the reader, who may expect the most complete information—and particularly the plot summary—to be found in the entry for the first edition. I have adopted this method as being the most accurate, given that changes occasionally occur between editions. Where more complete information is available in a later entry, I have noted this in the earlier edition notes. I have tried to note the first publication dates of works reissued at the Minerva and the date of the first Minerva edition with later editions. I have not, however, followed up the later histories of novels which have had dozens of reprints and modern editions.

It may occasionally appear that the same work is listed twice. My practice has been to err toward inclusion rather than exclusion; for example, references to "a new edition" in advertisements have been taken at face value. I have also adopted ESTC distinctions and where they have given two works separate identification numbers, I have assumed their distinction to be valid, even if the information available through a search of their records does not make the basis for that distinction clear. This has been the case with the entries for Massacre of the French King! (1793), all of which have separate ESTC numbers.

Where a year of publication is not known, but it has been established that a work was published within a certain time period, I have arbitrarily listed the work in the first year given and noted the range of date. For example, Moral Fairy Tales by Miss A. Selwyn could have been printed anytime between 1814 and 1831 (the period in which the printer, Dean and Mundy, was in business). This work can be found listed as 1814.

Where information is available, I have noted whether a work appeared with a quotation on the titlepage and whether or not authors used quotations as chapter headings. I have also noted whether or not such quotations were attributed (by either name or title) and listed the names or works used. With only a few exceptions, the original spelling and usage is retained. Thus, I list "Miss More" rather than "Hannah More" since that is how it appeared under the quotation. If any changes have been made they appear in square brackets. In general I have not regularized spelling, simply silently correcting obvious
typographical errors. While this practice has some disadvantages, it also has some advantages, including
the avoidance of error ("Miss Bowlder" may be H. M. Bowdler or Jane Bowdler) and insight into
contemporary usage.

The abbreviations used in this section are as follows:

Front. frontispiece
S.L. subscription list
Ded. dedication
Pref. preface
Intro introduction
Q(t.p.) quotations on titlepage
ChptDiv. chapter divisions
ChptHd. chapter headings
OthrEd. other editions
Pro. protagonist
Nar. narrator
Rev. reviews
Rec # database record number

Abbreviations for Periodicals
Ana. R. Analytical Review
Ann. R. Annual Review
Anti-Jac. R. Anti-Jacobin Review
Brit. Crit. British Critic
CR Critical Review
ER English Review
GM Gentleman's Magazine
London R. London Review
Lit. J. Literary Journal
MM Monthly Mirror

Other References
FC Virginia Blain, Isobel Grundy, and Patricia Clements. The Feminist Companion to
Literature in English: Women Writers. (1990)
DB Sup Dorothy Blakey. "Appendix III: Supplementary List of Publications" in The Minerva
BM British Museum
OP Orlando Project

Note: institutions are referred to by the standard abbreviations used in the NUC
17--

Joe Millar's Jests; or, The wit's vade mecum; being a collection of the most brilliant jests, curious bon-mots, and pleasing short stories in the English language, as related by the following facetious gentlemen: C. Bannister, J. Palmer, W. Palmer [et al.] ... To which is added, a choice collection of moral sentences; also a collection of curious epigrams ... A new edition. London, W. Lane [17--?] 1 vol. [144]

Genre: collection of jokes
Source: NUC Rec # 14010

1773


1 vol.

Genre: pocket memorandum bookFmt: by Sharp after S. Wale
Source: BLC; DB [inspected BM copy] Rec # 10340

1774

Christani Cultus; or, The ornaments of a Christian; being a collection of Christian virtues and graces: also their opposite vices, &c. By Hugh Stopley.

1 vol.

Genre: religious literature
Price: 1s.
Rev: GM (Apr. 1774)
Source: DB Rec # 5870

1775

Annals of Gaming; or, Complete directions for whist, quadrille, piquet, billiards, ... in which is contained, the method of playing ... Including the laws of the several games, ... The second edition. London, printed for William Lane; T. Axell; J. Wenman and J. Williams; G. Corrall; S. Hayes; J. Lewis; and T. Lewis, [1775?]

1 vol. [216]

Genre: non-fictionFmt: yes OthrEd: Apparently the second edition of "Annals of gaming; or the fair player's sure guide. ... . By a connoisseur" first printed in London for G. Allen in 1775
The Delicate Objection: or, Sentimental Scruple. In two volumes.
London: Printed for W. Lane, No. 33, Leaden-hall-Street. MDCCLXXV.
2 vol. [216; 214]
Genre: epistolary novel Pref: "Advertisement" signed by the edition assures reader of the
veracity of the contents (v-vii) Q(t.p.): attributed: Seneca (untrans.) Pro: male Settings: England
(Bath, London, country houses, etc.) Motifs: extensive poetry in text
Rev: CR (Mar. 1776); MR (Aug. 1775)
Notes: Attributed to Lane by CR, but to Law by MR; conclusion to novel Vol 2: 82-83. It
appears that the author was short of sufficient material for the second volume. In order to make
this up included "An extra packet of Bath intrigues with a description of Bath amusements". This
is some extra epistolary material supposedly between two of the characters from the main story.
Includes satirical anecdotes, poetry, and oriental tale ("Obidah"), "The horrors of Jealousy, a story
founded on facts" and "A description of Bath and Bath amusements."
Source: DB; inspection UA copy Rec # 8850

The Embarrassed Lovers; or, The history of Henry Carey Esq. and the Hon. Miss Cecilia Neville. In
a series of letters. In two volumes.
London: Printed for W. Lane, No. 33, Leadenhall-Street. MDCCLXXV
2 vol.
Genre: novel; epistolary
Price: 6s. <ad Delicate Objection 1775>
Source: DB [inspected copy] Rec # 9860

Historical and entertaining anecdotes; or, The pocket remembrancer; being a new and elegant
assemblage of the most ingenious sallies of wit, lively effusions of fancy, interesting portraits
of vice, wise sayings, pleasing stories, &c.
1 vol.
Genre: collection
Price: 1s.6d.
Rev: MR (Sept. 1776)
Source: DB; Rec # 10100

Historical and Entertaining Anecdotes: or, The pocket remembrancer; being a new and elegant
assemblage of the most ingenious sallies of wit, lively effusions of fancy, interesting portraits
of virtue and vice, humourous adventures, whimsical expedients, wise sayings, pleasing
stories, memorable actions, &c. of poets, generals, statesmen, and philosophers, which occur
in the Annals of Ancient and Modern history. The whole Calculated to reflect, in their
proper Colours, the various Effects of Virtue and of Vice, of Wisdom and of Folly, as they
have from Time to Time been displayed on the grand Theatre of the World; to store the
Mind with a Variety of useful and agreeable Knowledge; and thereby, without Trouble or
Expense, to qualify the Reader to converse with Care and Propriety, and to shine in the
politest Companies. [Second edition.]
Genre: collection
Price: 1s.6d.
Source: ad The Delicate Objection (1775) Rec # 17130

The London Complete Songster; or, Musical Bouquet [sic]. A selection of the modern and approved
songs, glee, airs, &c. that are sung at the Theatres Royal, and other places of polite
amusement: with some originals.
The Parassium: or Beauties of English poetry. Selected from the works of Blair, Phillips, Young, Pope, Gray, Parnell... The whole forming a pleasing collection. A new edition.
London: Printed for W. Lane, Leadenhall-street. [1775?]
1 vol.
Genre: poetry  Fmt: yes
Price: 2s. sewed
Notes: Contents: 1. Love of fame. 2. A poem on the last day. 3. An elegy written in a country church-yard. 4. The grave. 5. The hermit. Together with a night piece on death. 6. The splendid shilling. Each piece has its own title-page, with the imprint of 'J. James in New-Bond-Street.' All except The grave, which is dated 1761, are dated 1762.
Source: DB [inspected copy] Rec # 10930

1776

The Politician's Dictionary; or, A compendium of political knowledge: containing historical remarks on the interests, connections, forces, revenues, wealth, credit, debts, taxes, commerce, manufactures, &c. of the different states of Europe: digested alphabetically: ... useful to the gentleman, merchant, and farmer. The second edition.
London, printed for William Lane; T. Axtell; J. Williams and J. Wenman; G. Corrall; S. Hayes and J. French; J. Lewis; and T. Lewis, 1776
2 vol. [30 (?); 384]
Genre: collection of political, economic information  Other: First edition published by Geo Allen (London, 1775)
Plot: Includes articles on European countries, other places important to commerce, and topical subjects.
Source: letter U Minnesota; ESTC Rec # 12050

1777

Charles and Charlotte. In two volumes.
London: Printed for William Lane, Leadenhall-Street. M DCC LXXVII.
2 vol.
Genre: novel  Ded: To the Countess of Derby
Rev: CR (Apr. 1777); MR (July 1777)
Notes: Attributed to Samuel Jackson Pratt; engraved vignettes by Sharp on title-pages.
Source: letter ZWTU; NUC; DB Rec # 9550

1780

The Town & Country Cook, or, Young woman's best guide, in the whole art of cookery: giving particular directions for roasting, boiling, broiling, frying, and stewing; and the most approved methods of making hashes, sauces, gravies, fricassees, soups, &c. &c.: together with the whole art of pastry; and the choicest receipts for cakes, &c.: to which are added many other particulars.
London: Printed for W. Lane, Leadenhall-Street, and sold by all other booksellers, [178-?] 84 pp.
Genre: cookery book  Fmt: yes
Notes: 1 leaf of plates
Source: NUC Rec # 17510

The Festival of Momus, a collection of comic songs, including the modern and a variety of originals. London: Printed for W. Lane, Leadenhall-Street. Price two shillings sewed. [1780?]
1 vol.
Genre: Collection of songs Frm: yes
Price: 2s. sewed
Notes: Engraved title-page with vignette.
Source: DB [inspected copy] Rec # 16950

The Indian Adventurer; or History of Mr. Vanneck, a novel, founded on facts. London: Printed for W. Lane, No. 33, Leadenhall-Street. M DCC LXXX.
1 vol. [237]
Genre: novel
Price: 3s.
Rev: CR (Apr. 1781); MR (Sept. 1780)
Notes: "On the half-title: Price three shillings."
Source: DB [inspected copy] Rec # 10210

Penny's Worth of Wit. [William Lane.]
Genre: collection
Notes: Also listed "Pennyworth of wit: here's a ..."
Source: letter Cline Library (AZ) Rec # 12350

The Princess of Cleves, an historical novel [by Marie Madeleine Motier, Countess de La Fayette], revised and corrected by Mrs. [Elizabeth] Griffith.
London: Printed for W. Lane, Leadenhall-Street. M DCC LXXX.
1 vol.
Genre: novel OthrEd: a reissue with a new title-page of part of the second volume of A collection of novels, selected and revised by Mrs Griffith London: Printed for G. Kearsley and the other proprietors MDCCCLXXVII
Source: DB [inspected copy] Rec # 2090

1 vol.
Genre: collection of songs Frm: by Angus after Dodd
Price: 2s.
Notes: Engraved title-page with vignette; advertisement in The English Hermit (1786) notes that this is "A Collection of MODERN SONGS, adorned with an elegant Vignette Title. representing a Grand Scene in the Carnival of Venice. There needs no farther Encomium on this Book than its very extensive Sale; upwards of Twenty Thousand of the various Editions having been sold; to the last of which the NEW SONGS have been added:--and in this Selection, Care and Attention has been paid, to have none that would offend the most delicate Ear, or vitiate the Understanding."
Source: DB [inspected copy] Rec # 11060

The Universal Songster or Harmony and innocence: an elegant and polite selection of modern and approved songs. Many of which are not inserted in any other collection.
London: Printed for W. Lane, Leadenhall Street. [1780?]
1 vol. [412]
Genre: collection of songs Frm: by Angus after Dodd
Wits Museum, or The new London jester; a collection by the choice spirits of the present age.
London: Printed for W. Lane, Leadenhall Street. Price two shillings. [1780?]
1 vol.
Genre: collection of jokes
Price: 2s.
Notes: Engraved title-page with vignette. NUC reports Wits Museum; or the New London jester (172-?), a new edition with 216 pages.
Source: DB [inspected copy]; NUC Rec # 11540

Zayde, a Spanish history, written originally in French, by Monsieur [Jean Regnaud] de Segrais [and Marie Madeleine, Countess de La Fayette Motier], revised and corrected by Mrs. [Elizabeth] Griffith.
London: Printed for W. Lane, Leadenhall-Street. M DCC LXXX.
1 vol.
Genre: novel
Price: by Isaac Taylor, published by G. Kearsley, 1777
OthrEd: A reissue, with a new title-page, of part of vol I. of A. collection of novels, selected and revised by Mrs Griffith
London: Printed for G. Kearsley and the other proprietors MDCLXXVII.
Source: DB [inspected copy] Rec # 2100

Anticipation, or The voyage of an American to England, in the year 1899, in a series of letters, humorously describing the supposed situation of this kingdom at that period.
London: Printed for W. Lane, Leadenhall-Street. M DCC LXXXI.
1 vol. [163]
Genre: epistolary
Price: by Isaac Taylor, published by G. Kearsley, 1777
OthrEd: A reissue, with a new title-page of Private letters from an American in England to his friends in America (London: Printed for J. Almon, 1769)
Source: DB [inspected copy] Rec # 9300

A Voyage Round the World, in the years 1772, 73, 74, 75. By Captain James Cook, Commander of His Majesty's bark the Resolution. Undertaken by order of the King, and encouraged by a Parliamentary grant of four thousand pounds. Drawn up from authentic papers. By an officer on board.
London: Printed for W. Lane, 1781.
1 vol. [102]
Genre: travel literature
Price: by Isaac Taylor, published by G. Kearsley, 1777
OthrEd: A reissue of A second voyage round the world. 1776, with new title page (See Beddie).
Source: letter ZWTU Rec # 12520

Wilmot; or The pupil of folly. In four volumes.
London: Printed for William Lane, Leadenhall-Street. 1782.
4 vol.
Genre: novel
Price: 10s. <rev.>
Source: DB [inspected Yale copy] Rec # 11530
1783

The Fairy Ring; or, Emmeline. A moral tale. By a lady.
1 vol.
Genre: novel
Price: 1s. 6d. <rev.>; 2s. <ad The Correspondents 1784>
Notes: Advertisement in The Correspondents (1784) has The Fairy Ring, or Emmeline, a fairy tale.
Source: NUC; DB Rec # 9890

London, W. Lane, 1783.
1 vol.
Genre: novel
Price: 2s. 6d. sewed <rev.>
Rev: CR 56 (Dec. 1783): 477; ER 2 (Nov. 1783): 378; MR 70 (June 1784): 483 says "literally the same with . . . Henry and Emma . . . in a work published by Noble, under the title of Sketches from Nature"
Source: letter NhD; DB Rec # 9940

The Incognito; or, Emily Villars. A novel. In two volumes.
London: Printed for W. Lane, Leadenhall-Street. M.DCC.LXXXIII.
2 vol. [240; 214]
Genre: epistolary novel; euphoric courtship/wedlock ChptDiv: yes ChptHd: headings Motifs: deathbed scenes; sentimental reunion scenes
Plot: Shades of Clarissa.
Price: 6s. <ad The Correspondents 1784>
Rev: CR (Dec. 1783); ER (Nov. 1783); MR (Aug. 1784)
Source: inspection Augsburg copy; DB Rec # 10200

The life and most surprizing adventures of Robinson Crusoe. Of York, mariner; who lived eight-and-twenty years in an uninhabited island on the coast of America, near the mouth of the great river Oroonoko. With an account of his deliverance thence, and his after surprizing adventures. Complete in one volume. A new edition, revised and corrected, . . .
[Daniel Defoe.]
London, printed for William Lane, 1783.
1 vol. [331]
Genre: novel OthrEd: abridged version of Robinson Crusoe (first published 1719)
Notes: Plates.
Source: ESTC; NUC Rec # 13780

The Magdalen; or, History of the first penitent received into that charitable asylum; in a series of letters to a lady. With anecdotes of other penitents, by the late Rev. William Dodd, L.L.D. Dedicated to the Rev. Mr. Harrison, chaplain to the Magdalen Hospital. [Quotation.]
London: Printed for W. Lane, Leadenhall [sic] Street. [1783?]
1 vol. [192]
Genre: epistolary novel Q(t.p.): yes
Price: 2s. 6d. sewed <ad Perplexities of Love 1787>; 3s. <ad The Correspondents 1784>
Rev: CR (Nov. 1783); ER (Oct. 1783); MR (June 1784)
Notes: The letters are signed M.S. and dated 1763. Parts of the last letter are taken verbatim from a sermon preached by Dr. Dodd before the Govenors of the Magdalen-House on April 26, 1759.
The plot appears to be taken from the first story in *The histories of some of the penitents in the Magdalen-House*, published by Rivington and Dodsley and summarized in C.R., Nov. 1759.
Source: DB [inspected BM copy] Rec # 1570

London: Printed for W. Lane, Leadenhall-Street. 1783.
1 vol. [283]
*Genre*: collection *OthrsEd*: a reissue, with a new title-page, of *A. pocket of prose and verse: being a selection from the literary productions of Alexander Kellet, Esq.* (Bath: Printed by R. Crutwell And sold by E. and C. Dilly)
*Price*: 3s. <ad The Correspondents 1784>
*Rev*: CR (Apr. 1784)
*Source*: DB [inspected BM copy] Rec # 3030

Phantoms; or, The adventures of a gold-headed cane. Containing a general descriptive and picturesque view of human life. By the late Theophilus Johnson, prompter to Sadler's-Wells.
In two volumes. *[Quotation.]*
London, Printed for William Lane, Leadenhall-Street. MDCCCLXXXIII.
2 vol.
*Genre*: novel *Ded*: To Mr. Thomas King, Comedian, by the publisher <DB> *Q(t.p.): yes
Price*: 5s. sewed <ad Perplexities of Love 1787>; 6s. <ad The Correspondents 1784>
*Rev*: CR (Mar. 1784); ER (Jan. 1784); MR (Aug. 1784)
*Source*: ESTC; DB [inspected copy] Rec # 2980

2 vol.
*Genre*: epistolary novel
*Price*: 6s. <ad The Correspondents 1784>
*Rev*: CR (July 1783); MR (May 1783)
*Source*: DB Rec # 10970

Robinson Crusoe Abridgments. [Daniel Defoe.] [New edition.]
London, printed for William Lane, 1783.
1 vol. [331]
*Genre*: novel *OthrsEd*: abridged version of *Robinson Crusoe* (first published 1719)
*Source*: ESTC Rec # 13320

The School for Majesty; or, The sufferings of Zomelli. An Oriental history.
1 vol.
*Genre*: novel
*Price*: 2s. 6d. <rev.>; 5s. <ad The Correspondents 1784>
*Source*: DB Rec # 11080
To which is now first added, The Fathers; or, The good-natured man.
London: Printed for W. Strahan, J. Rivington and Sons, S. Crowder, T. Longman, J. Robson, C.
Dilly, G. Kearsley, G. Robinson, T. Cadell, T. Lowndes, R. Baldwin, W. Cater, G. Nicoll, S.
1783.
12 vols.
Genre: collection of novels
Source: letter National Library of New Zealand; NUC Rec # 12230

1784

London: Printed for T. Becket, Pall-Mall, and William Lane, Leadenhall-Street.
MDCCCLXXIV.
1 vol. [245]
Genre: epistolary novel OthrEd: T. Becket
Price: 2s. 6d. <ad Perplexities of Love 1787>
Notes: Based on letters supposed to have passed between Lord Lyttleton and Mrs. Peach (widow of Gov. Peach of Bombay) who afterwards married Thomas Lyttleton <ESTC>; engraved vignette on title-page.
Source: inspection UA copy; ESTC; DB [inspected copy] Rec # 9620

Imogen. A pastoral romance. From the ancient British. [William Godwin.]
London, Printed for William Lane, 1784.
2 vol.
Genre: novel Fnt: yes
Price: 5s. sewed <ad Perplexities of Love 1787>
Rev: CR (Oct. 1784); ER (Aug. 1784); MR (Mar. 1785)
Source: letter MdB; DB Rec # 10190

Jovial Songster; or, Sailor's Delight.
Genre: collection of songs
Source: U Oxford catalogue Rec # 14040

Mutual Attachment; or, The memoirs of Victoria de Ponty. A novel. Translated from the French.
[Jean Francois de Bastide.]
1 vol.
Genre: novel
Price: 3s. <ad The Correspondents 1784>
Rev: CR (Mar. 1784)
Notes: Probably a translation of J.F. de Bastide's Les aventures de Victoire Ponty.
Source: DB Rec # 220

London, printed for William Lane, 1784.
3 vol.
Genre: epistolary novel
Price: 7s. 6d. <ad Perplexities of Love 1787>
Rev: CR (Jan. 1785); MR (Sept. 1785)
Notes: Blayke dates this as 1785.
Source: ESTC; DB Rec # 10810
Reginald du Bray: An historic tale. By a late nobleman.
London: Printed for W. Lane, Leadenhall-street. 1784.
1 vol. [155]
Price: 2s. sewed <ad Perplexities of Love 1787>; 3s. <Forster>
Rev: CR 62 (1786): 469
Notes: Reprint of the 2nd vol of The Rival Friends, or The noble recluse (1776).
Source: NUC; Forster Rec # 16800

2 vol.
Genre: epistolary novel
Price: 5s. sewed <ad Perplexities of Love 1787>
Rev: CR (Nov. 1784); ER (Dec. 1784); MR (Mar. 1785)
Source: DB Rec # 11000

The Sentimental Deceiver: or History of Miss Hammond. A novel, in a series of letters, by a lady.
London: Printed for William Lane, Leadenhall-Street. MDCCCLXXIV.
1 vol. [233]
Genre: epistolary novel
Price: 2s. 6d. sewed <ad Perplexities of Love 1787>; 3s. <Forster>
Rev: CR 58 (Oct. 1784): 312; MR 71 (July 1784): 77-78
Source: ESTC; DB Rec # 11110

1785

Adelaide; or, Conjugal affection. From the French. [Barbara Hofland.]
1 vol.
Genre: novel
Price: 2s. 6d. sewed <ad Perplexities of Love 1787>
Notes: Forster has note: Miss Cathcart?
Source: DB Rec # 11590

Anna; or, Memoirs of a Welsh heiress. Interspersed with anecdotes of a nabob. In four volumes.
[Anna Maria Bennett.]
London: Printed for William Lane, Leadenhall Street. M.DCC.LXXXV.
4 vol. [242; 264; 270; 280]
Genre: novel Ded: (iii-xii) to "HRH the Princess Charlotte-Augusta-Matilda, Princess Royal of England" Q(t.p.); no ChptDiv: yes ChptHd: headings (e.g., "A Scene of Mortality") Pro: female Nar: intrusive
Plot: extensive notes with 1785 data-capture sheet
Price: 10s. sewed <rev.>
Source: inspection UA copy; ESTC; DB [inspected BM copy] Rec # 270

[Quotation.]
London: Printed for W. Lane, Leadenhall-Street. M DCC LXXXV.
Genre: epistolary novel Ded: to the Countess of Westmorland Q(t.p.); yes
Price: 5s. sewed <ad Perplexities of Love 1787>
Source: DB [inspected copy] Rec # 10630

London: Printed for W. Lane, Leadenhall-Street, 1785.
1 vol. [175]
Genre: epistolary novel Q(t.p.): yes
Price: 2s. 6d. sewed <ad Perplexities of Love 1787>
Source: DB [inspected copy] Rec # 9600

London: Printed for William Lane, Leadenhall-Street. M.DCC.LXXXV.
2 vol.
Genre: epistolary novel
Price: 5s. sewed <ad Perplexities of Love 1787>
Rev: CR (Feb. 1786); MR (Dec. 1785)
Source: ESTC; DB [inspected copy] Rec # 13350

Matilda; or, The efforts of virtue. A novel, in a series of letters, by a lady. In three volumes.
London: Printed for William Lane, Leadenhall-Street. M.DCC.LXXXV.
3 vol.
Genre: epistolary novel
Price: 7s. 6d. sewed <ad Perplexities of Love 1787>
Rev: CR (May 1785); MR (Dec. 1785)
Source: DB Rec # 10680

London: Printed for W. Lane, Leadenhall-street. 1785.
2 vol.
Genre: novel; translation
Price: 5s. sewed <ad Perplexities of Love 1787>
Rev: CR (May 1785); MR (Dec. 1785)
Source: NUC; DB Rec # 10720

London: Printed for William Lane, Leadenhall-Street. MDCCCLXXXV.
2 vol.
Genre: epistolary novel
Price: 5s. sewed <ad Perplexities of Love 1787>
Rev: CR (May 1785); MR (Jan. 1786)
Notes: ad Perplexities of Love 1787 has this as "by the Author of Arpasia"
Source: ESTC; DB Rec # 10840

London: Printed for William Lane, Leadenhall-Street. M.DCC.LXXXV.
3 vol. [209; 193; 175]
Genre: epistolary novel Q(t.p.): no Motifs: deathbed scene; filial duty; wicked stepmother; religion; Quakers; female friendship; inset tale; bad second marriage; fleeing forced marriage; lack of money obstacle to marriage
Plot: quaker.nts
Price: 7s. 6d. sewed <ad Perplexities of Love 1787>
Rev. CR (Nov. 1785); MR (Apr. 1786)
Source: inspection UA copy; ESTC; DB Rec # 8850

1786

The Adventures of Anthony Varnish; or, A peep at the manners of society. By an adept. [Quotation.]
In three volumes. [Charles Johnstone.]
London: Printed for William Lane, Leadenhall-Street. M.DCC.LXXXVI.
3 vol.
Genre: novel Ded: To George Colman, Esq. <DB> Q(4p.): yes
Price: 7s.6d. sewed <ad Perplexities of Love 1787>
Rev: CR (Aug. 1786); MR (Jan. 1787)
Notes: Charles Johnstone, 1719?–1800?; ad Perplexities of Love (1787) has title "Adventures of Anthony Varnish, serious and comical."
Source: ESTC; DB [inspected copy] Rec # 2990

Albina, a novel, in a series of letters, in two volumes.
London, printed for William Lane, 1786.
2 vol.
Genre: epistolary novel OthrEd: Dublin edition
Price: 5s. sewed <ad Perplexities of Love 1787>
Source: ESTC; DB Rec # 9250

Anna: or, Memoirs of a Welsh heiress: interspersed with anecdotes of a nabob. In four volumes.
The second edition, corrected by the author. [Anna Maria Bennett.]
London: Printed for William Lane, Leadenhall-Street. M.DCC.LXXXVI.
4 vol.
Genre: novel
Price: 10s. sewed, "a new Edition, corrected" <ad Perplexities of Love 1787>
Source: ESTC; DB Rec # 280

London: Printed for William Lane, Leadenhall-Street. M.DCC.LXXXVI.
3 vol.
Genre: novel
Price: 7s. 6d. sewed <ad Perplexities of Love 1787>
Source: ESTC; DB [inspection copy] Rec # 9310

The Balloon, or Aerostatic spy, a novel, containing a series of adventures of an aerial traveller;
including a variety of histories and characters in real life. In two volumes.
London: Printed for W. Lane, Leadenhall-Street. M.DCC.LXXXVI.
2 vol. [220, 216]
Genre: novel Fmt: by S.C., "engraved for the Aerostatic Spy. April 1st, 1785" OthrEd:
probably a reissue, with a. new title-page, of The aerostatic spy; or, Excursions with a. balloon Exhibiting a. view of various countries in different parts of the world, and a. variety of characters in real life By an aerial traveller (Symonds, 1785)
Price: 5s. sewed <ad Perplexities of Love 1787>
Source: DB [inspection copy] Rec # 9370
A Circumstantial Narrative of the Loss of the Halsewell (East-Indiaman) Capt. Richard Pierce, which was unfortunately wrecked at Seacombe in the Isle of Purbeck, on the coast of Dorsetshire, on the morning of Friday the 6th of January, 1786. Compiled from the communications, and under the authorities of Mr. Henry Meriton, and Mr. John Rogers, the two chief officers who happily escaped the dreadful catastrophe.
82 pp.
Genre: pamphlet
Source: ESTC Rec # 12670

A Circumstantial Narrative of the Loss of Halsewell. (East-Indiaman.) Capt. Richard Pierce, which was . . . wrecked at Seacombe in the Isle of Purbeck, . . . Friday the 6th of January, 1786. Compiled from the communications, and under the authorities of Mr Henry Meriton and Mr. John Rogers, . . . The third edition.
82 pp.
Genre: pamphlet
Source: ESTC Rec # 12620

A Circumstantial Narrative of the Loss of Halsewell (East-Indiaman.) Capt. Richard Pierce, which was unfortunately wrecked at Seacombe in the Isle of Purbeck, on the coast of Dorsetshire, on the morning of Friday the 6th of January, 1786. Compiled from the communications, and under the authorities of Mr Henry Meriton, and Mr. John Rogers, the two chief officers who happily escaped the dreadful catastrophe. The seventh edition.
London, printed for William Lane, 1786.
82 pp.
Genre: pamphlet
Source: ESTC Rec # 9670

A Circumstantial Narrative of the Loss of Halsewell (East-Indiaman.) Capt. Richard Pierce, . . . Compiled from the communications, and under the authorities of Mr. Henry Meriton and Mr. John Rogers, . . . The eighth edition.
London, printed for William Lane, 1786.
82 pp.
Genre: reissue; pamphlet; news; non-fiction
Notes: With an additional titlepage, engraved: 'Shipwreck of the Halsewell'. The titlepage is a cancel.
Source: ESTC Rec # 12640

The Circumstantial Narrative of the Loss of the Halsewell (East-Indiaman.) Capt. Richard Pierce, which was . . . wrecked at Seacombe in the Isle of Purbeck . . . on . . . the 6th of January, 1786. Compiled from the communications, and under the authorities of Mr. Henry Meriton and Mr. John Rogers, . . . The eleventh edition.
82 pp.
Genre: pamphlet
Source: ESTC Rec # 12630

A Circumstantial Narrative of the Loss of Halsewell (East-Indiaman.) Capt. Richard Pierce, which was unfortunately wrecked at Seacombe in the Isle of Purbeck, . . . Friday the 6th of January, 1786. Compiled from the communications, and under the authorities of Mr Henry Meriton and Mr. John Rogers, . . . The fifteenth edition.
London, printed for William Lane, 1786.
82 pp.
Genre: pamphlet
A Circumstantial Narrative of the Loss of the Halsewell (East-Indiaman), Capt. Richard Pierce, which was unfortunately wrecked at Seacombe in the Isle of Purbeck, on the coast of Dorsetshire, on the morning of Friday the 6th of January, 1786. Compiled from the communications, and under the authorities of Mr. Henry Meriton, and Mr. John Rogers, the two chief officers who happily escaped the dreadful catastrophe. The twenty-first edition. London, printed for William Lane, Leadenhall-Street. M.DCC.LXXXVI. (Price one shilling.) 82 pp. **Genre:** pamphlet

**Price:** 1s.

**Rev:** CR (Jan. 1786); MR (Feb. 1786)

**Notes:** Engraved title-page <DB>; with an additional t.p., engraved. <ESTC>

**Source:** ESTC; DB Rec # 16560

Francis, the philanthropist: an unfashionable tale. In three volumes. [Mrs Johnson.]

London: Printed for William Lane, Leadenhall-Street. M.DCC.LXXXVI.

3 vol.

**Genre:** novel **Ded:** to Lady Williams-Wynne

**Price:** 7s. 6d. <ad Perplexities of Love 1787>

**Rev:** CR (Nov. 1785); MR (Apr. 1786)

**Notes:** Attributed by a Minerva Library Catalogue of 1814 to Mrs. Johnson.

**Source:** ESTC; DB [inspected copy] Rec # 2930

The Hermit: or, The unparalleled sufferings and surprising adventures of Philip Quarll, an Englishman: who was lately discovered upon an uninhabited Island in the South Sea; where he lived above fifty years, without any Human Assistance. Containing I. His Conference with those who found him; to whom he recites the most material Circumstances of his Life; his being born in the Parish of St. Giles, educated by the charity of a Lady, and put Apprentice to a Locksmith. II. His leaving his Master, and being taken up with a notorious House-breaker, who was hanged; his lucky Escape, and going to Sea a Cabin-Boy, marrying a famous Prostitute, enlisting a common Soldier, turning Singing-master, and afterwards marrying three Wives, for which he was tried and condemned at the Old Bailey. III. His being pardoned by the King, turning Merchant, and being shipwrecked on this desolate Island on the Coast of Mexico. With an elegant Frontispiece. A New Edition. [Peter Longueville.]

LONDON: Printed for WILLIAM LANE, Leadenhall-street. M.DCC.LXXXVI.

1 vol. [249]

**Genre:** fictional biography **Fntn:** full page engraved frontispiece [Bowring Delim., Angus Sculpt]

**Pref:** (iii-viii) signed W.L.; followed by poem "On the Hermit's Solitude" (ix-xii) Q(t.p.): no

**ChptDiv:** into 3 books **ChptHd:** summaries **Prs:** male **OthrEd:** first published 1727

**Notes:** Purporting to be by E. Dorrington, but in fact by Peter Longueville. Sometimes attributed to Alexander Bicknell (d. 1796). <ESTC>: includes plates and map <ESTC>; DB gives "The Hermit; or, The adventures of Philip Quarll."

**Source:** inspection UA copy; ESTC; DB Rec # 3510

Juliana. A novel. By the author of Francis, the philanthropist. In three volumes. [Mrs Johnson.]

London: Printed for William Lane, Leadenhall-Street. M.DCC.LXXXVI.

3 vol.

**Genre:** novel **Ded:** to Mrs. Hastings

**Price:** 7s. 6d. <ad Perplexities of Love 1787>

**Rev:** CR (June 1786); MR (Jan. 1787)

**Notes:** Attributed by a Minerva Library Catalogue of 1814 to Mrs. Johnson.

Lane's Annual Novelist[,] A collection of Moral Tales, Histories, and Adventures. Amusing and Instructive. Selected from the Magazines and other Periodical Publications for the year. London[,] Printed for W. Lane[,] To be continued Annually[.] 2 vol. [240; 244] Genre: collection Pref: (i-ii) intended to "rescue from oblivion the deserving but unfathered offspring of literature" ChptDiv: n/a Price: 5s. sewed <ad The English Hermit 1786> Rev: CR (Jan. 1787); MR (Jan. 1787) Notes: Contains "History of Kitty Wells, a true Story"; "Imperial Clemency, a Moral Tale"; "The Will"; "The Discovery"; etc. . . . ; ad Perplexities of Love (1787) has "Lane's Annual Novelist, a Collection of beautiful Pieces from the Magazines, &c . . . with elegant Vignette Titles"; ad The English Hermit (1786) notes this as "a genteel Present for the New Year" and has title as "Lane's Annual Novelist; A Collection of beautiful Histories, Tales and Adventures, compiled from the Magazines, and other Periodical Publications: ornamented with an elegant engraved Title and Vignette" Source: inspection Augsburg copy; DB Rec # 10480


The Merry Companion; or, Feast for the sons of Comus, containing the humourous, ludicrous, droll, laughable, comic, funny, imitative, entertaining, songs, that are sung by the merry and diverting choice spirits. The whole compiled to preserve good humour, and harmony. Sing this songs if you are dull, They'll make you laugh your belly full. By direction of the goddess of mirth and health, the beautiful Vestina. The third edition. London: Printed for W. Lane, Leadenhall-Street. M DCC LXXXVI. Genre: collection of songs Frnt: yes Source: DB [inspection copy] Rec # 10700

Theodosius and Arabella; a novel, in a series of letters, by the late Mrs. [Jael-Henrietta] Hampden Pye. In two volumes.
London, printed for William Lane, 1786.
2 vol.  
Genre: epistolary novel  
Price: 5s. sewed <ad Perplexities of Love 1787>  
Rev: CR (May 1786); MR (Nov. 1786)  
Notes: Jael-Henrietta Pye, 1737?-1782.  
Source: ESTC; DB Rec # 4800

London, printed for and sold wholesale by William Lane, and by all other booksellers in town and country, 1786.
32 pp.  
Genre: pamphlet  
Source: ESTC Rec # 13330

Warbeck: a pathetic tale. In two volumes. [Francois Thomas Marie de Baculard d'Arnaud; trans. Sophia Lee.]
London: Printed for William Lane, Leadenhall-Street. M.DCC.LXXXVI.
2 vol. [203; 194]  
Plot: "Here history and sentimental romance mingle to the destruction of the former. since Henry VII is Warbeck's rival in love, and it is for love's sake that Warbeck throws away a battle and wrongly confesses that he is an imposter" <Summers GO 117>  
Price: 5s. sewed <ad Perplexities of Love 1787>  
Rev: CR (Nov. 1785); MR (Aug. 1786)  
Notes: One of the stories from the collection Nouvelles Historiques (1774-84); Summers gives date of Lee's translation as 1774.  
Source: inspection UA copy: ESTC; DB; Summers Gothic Quest 117 Rec # 90

The Woman of Quality; or, The history of Lady Adelinda Bellamont, in a series of letters. In two volumes.
London, printed for William Lane, 1786.
2 vol.  
Genre: epistolary novel  
Price: 5s. sewed <ad Perplexities of Love 1787>  
Rev: CR (Dec. 1785)  
Notes: Blakey gives date as 1785.  
Source: ESTC; DB Rec # 11470

1787

Augusta; or, The female travellers. A novel. In three volumes. [Dr. Andrews.]
London: Printed for William Lane, Leadenhall-Street. MDCCCLXXVII.
3 vol. [231; 214; 210]  
Genre: novel; euphoric courtship Q(t.p.): no ChptDiv: yes ChptHd: headings (e.g., "Birth of Miss Woodville—Circumstances Attending It") Pro: female Nar: 1st-p. Motifs: childhood engagement; orphaned hero; money difficulties separate hero and heroine; sentimental heroine:
fainting heroine; incompetent guardian; heroine kidnapped

Plot: augustao.nws

Price: 7s. 6d. sewed <rev.>


Notes:Attribute by a Minerva Library Catalogue of 1814 to Dr. Andrews; BLC lists MO 1787
publication; Forster gives publication date as 1787 then notes "Lane. 1788"; DB gives 1788.

Source: inspection BL copy; ESTC; DB Rec # 30

Blenheim Lodge, a novel. In two volumes.
London: Printed for W. Lane, Leadenhall-Street. 1787.
2 vol.

Genre: novel

Price: 5s. sewed <rev.>

Rev: CR (Nov. 1787); MR (Mar. 1788); MR 78 (1788): 249

Source: DB [inspection copy] Rec # 9460

London, Printed for W. Lane, 1787.
3 vol.

Genre: novel

Price: 7s. 6d. sewed <ad Perplexities of Love 1787>

Rev: CR (Nov. 1787); MR (Dec. 1787)

Source: ESTC; BLC; DB Rec # 2820

[London], Printed for William Lane, Leadenhall-Street, 1787.
2 vol.

Genre: novel

Price: 5s. sewed <ad Baron of Manstow, 1790>

Rev: CR 64 (Nov. 1787): 392; MR 77 (Dec. 1787): 496; ER 11 (1788): 68

Notes: Blakey has "Edward and Sophia. A novel of incident" but did not examine a copy.

Source: ESTC; NUC; BLC; DB Rec # 13820

Beuvius.]
London, printed for William Lane, 1787-1788.
2 vol.

Genre: novel Pref: yes

Price: 2s. 6d. sewed <ad Perplexities of Love 1787>

Rev: CR 63 (May 1787): 389-90; MR 77 (July 1787): 79; ER 11 (1788): 149-150; New Lady's
Magazine 2 (1787): 320

Notes: Attributed in the preface to C[hristoph] M[artin] Wieland, but in fact is by Adam Beuvius.

<ESTC>

Source: ESTC; BLC; DB Rec # 8480

W. Lane: London, [1787?]
3 vol.

Genre: novel

Price: 7s. 6d. sewed <ad Perplexities of Love 1787>

Rev: CR (May 1787); MR (Aug. 1787)

Source: BLC; DB Rec # 10540
The Minor; or History of George O'Nial, Esq. In two volumes.
London: Printed for W. Lane, Leadenhall-Street. 1788.
2 vol. [240; 240]
Genre: novel Ded: to A************, Esq. Q(t.p.): no ChptDtv: yes ChptHd: headings (e.g., "The temptation")
Price: 5s. sewed <ad Perplexities of Love 1787>
Rev: CR (Apr. 1787): "On this day, the first of April, 1787, we peruse a book of 1788"; MR (July 1787)
Source: inspection UA copy; DB [inspected copy] Rec # 8710

Miscellaneous Poems, by W. Gillum. To which is added A Farce, called What Will the World Say? By
the same author.
London, W. Lane, 1787.
137 pp.
Genre: poetry; drama
Price: 3s. sewed
Rev: MR 77 (1787): 409-10; CR 64 (1787): 214*; GM 57 (1787): 908
Source: NUC Rec # 17430

Olivia; or, Deserted bride. By the author of Hortensia, The Rambles of Frankly, and The Fashionable
Friend. In three volumes. [Elizabeth Bonhote.]
London: Printed for W. Lane, in Leadenhall-Street. MDCCLXXXVII.
3 vol.
Genre: novel
Price: 7s. 6d. sewed <ad Perplexities of Love 1787>
Magazine 2 (1787): 44
Notes: NUC dates 1786.
Source: NUC; DB [inspected copy] Rec # 480

Orlando and Seraphina: a Turkish story. [Quotation.] [Mr. Nicholson.]
London: Printed for W. Lane, Leadenhall-Street. M.DCC.LXXXVII.
2 vol.
Genre: novel Q(t.p.): yes
Price: 5s. sewed <ad Perplexities of Love 1787>
Rev: CR (May 1787); MR (June 1787)
Notes: Attributed to Nicholson by Minerva Library Catalogue of 1814.
Source: ESTC; DB [inspection copy] Rec # 4330

The Perplexities of Love: a novel.
London: Printed for W. Lane, Leadenhall-Street. MDCCLXXXVII.
1 vol. [180]
Price: 2s. 6d. <ad Henrietta of Gerstenfeld, Vol. 2, 1788>
Rev: MR (Sept. 1787)
Source: inspection UA copy; DB Rec # 8800

The Platonic Guardian; or, The history of an orphan. By a lady. [Mrs. Johnson.]
3 vol.
Genre: novel OtherEd: French translation of 1789 from the second edition
Price: 2s. 6d. <ad Henrietta of Gerstenfeld, Vol. 2, 1788>
Rev: CR (Nov. 1787); MR (Mar. 1788)
Notes: Attributed by a Minerva Library Catalogue of 1814 to Mrs. Johnson.
Source: DB Rec # 2950

The Pleasing Songster; or, Festive companion: containing a choice and approved collection of songs, that are now held in esteem; the whole calculated for the entertainment of the social mind containing the newest and most agreeable collection ever presented to the public. With this book and a cheerful glass, The merry moments we will pass.
London: Printed for W. Lane, Leadenhall-Street. M DCC LXXXVII.
1 vol.
Genre: collection of songs Fmt: yes
Price: 6d. sewed
Source: DB [inspection copy] Rec # 10910

London: Printed for William Lane. Leadenhall-Street. M.DCC.LXXXVII.
2 vol.
Genre: novel
Price: 6s. sewed <ad Georgina 1796>
Rev: CR (Dec. 1787); MR (Aug. 1788)
Notes: Ann Hilditch, after Howell.
Source: ESTC; DB [inspection copy] Rec # 2750

The School of Virtue. A novel, on a new plan, inscribed to Her Majesty, by a gentleman of the Temple. [Quotation.] In two volumes.
London: Printed for William Lane, Leadenhall-Street. M.DCC.LXXXVII.
2 vol.
Genre: novel Qt(l.p.): yes
Price: 5s. sewed <rev.>
Source: ESTC; NUC; DB [inspection copy] Rec # 11090

The Village of Martindale: a novel. In two volumes. [Mr. Nicholson.]
London: Printed for W. Lane, Leadenhall-Street. MDCCCLXXXVII.
2 vol.
Genre: novel Ded: to the Duchess of Portland
Price: 5s. sewed <ad Perplexities of Love 1787>
Rev: CR 63 (May 1787): 390; MR 76 (1787): 528; ER 10 (1787): 310-11
Notes: Attributed by a Minerva Library Catalogue of 1814 to Mr. Nicholson.
Source: DB Rec # 4340

1788

Alfred and Cassandra. A romantic tale. By the author of The School of Virtue.
2 vol.
Genre: novel
Price: 5s. <rev.>
Source: DB Rec # 9270

Beatrice; or, The inconstant. A tragic novel.
London, printed for William Lane. 1788.
2 vol.  
*Genre*: novel  
*Price*: 5s. sewed <rev.>  
*Source*: ESTC; DB Rec # 10620

*Catherine; or, The wood of Llewellyn. A descriptive tale. By the author of The Village of Martindale and Orlando and Seraphina.* [Mr. Nicholson.]  
2 vol.  
*Genre*: novel  
*Format*: yes  
*Price*: 7s. 6d. sewed <rev.>; 5s. sewed <ad Augusta 1787>  
*Rev*: CR 65 (Jan. 1788): 75; MR 78 (June 1788): 530; ER 12 (1788): 76  
*Notes*: Attributed by a Minerva Library Catalogue of 1814 to Mr. Nicholson.  
*Source*: DB Rec # 4350

*Eliza Cleland, a novel.* [Quotation.] In three volumes.  
London: Printed for W. Lane, Leadenhall-Street. M DCC LXXXVIII.  
3 vol.  
*Genre*: novel  
*Price*: 7s. 6d. sewed <rev.>  
*Source*: DB [inspected copy] Rec # 9810

*Fairy Tales, selected from the best authors.*  
London, Printed for W. Lane, 1788.  
2 vol.  
*Genre*: collection of fairy tales  
*Price*: 5s. sewed; 6s. boards <DB>  
*Notes*: Illustrated.  
*Source*: NUC; DB Rec # 9900

*Frederic; or, The libertine. Including memoirs of the family of Montague. By Mr. Potter.*  
2 vol.  
*Genre*: novel  
*Rev*: CR (July 1788); MR (Sept. 1790)  
*Source*: DB Rec # 4790

*Henrietta of Gerstenfeld; a German story. Volume II.* [Adam Beuvius.]  
London: Printed for William Lane, Leadenhall-Street, M DCC LXXXVIII. 1787-88. [Volume I published in 1787.]  
2 vol. [232; 292]  
*Genre*: novel; translation  
*Price*: 2s. 6d sewed <rev.>  
*Notes*: A translation of *Henriette, oder der Hasarenraub* (Berlin 1779); attributed in the preface to C. M. Wieland, but in fact is by Adam Beuvius. <ESTC>  
*Source*: inspection UA copy; ESTC; DB Rec # 10070

*Henry and Isabella; or, A traite through life. By the author of Caroline, or The diversities of fortune.*  
In four volumes. [Anne Hughes.]
The Inquisitor; or, Invisible rambler. [Susanna Rowson.]
3 vol.
*Genre:* novel
*Rev:* CR (June 1788); MR (May 1789)
*Price:* 7s. 6d. sewed <ad Reuben and Rachel 1799>
*Notes:* Susanna Rowson, formerly Haswell.
*Source:* OP Rec # 16510

London: Printed for W. Lane, Leadenhall-Street. 1788.
3 vol.
*Genre:* novel
*Price:* 9s. sewed <rev.>
*Source:* ESTC; BLC; DB Rec # 8040

Maria Cecilia; or, The life and adventures of the daughter of Achmet III, Emperor of the Turks.
From the French. [Joseph Marquis de Bois-Robert La Vallée.]
2 vol.
*Genre:* novel
*Rev:* CR (Dec. 1788); MR (Dec. 1789)
*Notes:* Probably a translation of Joseph La Vallée's Cécile, fille d'Achmet III Empereur des Turcs.
*Source:* DB Rec # 3420

Melissa and Marcia; or The sisters: A novel. [Quotation.] In two volumes. [Elizabeth Hervey.]
London: Printed for W. Lane, Leadenhall-Street. M DCC LXXXVIII.
2 vol. [294; 320]
*Genre:* novel; dystopian wedlock *Q(t.p.);* attributed: Akenside ChptDiv; yes ChptId; headings (e.g. "A Country Scene")
*Settings:* London; English countryside; France *Motifs:* jealous husband; second marriage; dual heroines; death of heroine
*Plot:* The story of two sisters. One marries a lord but has an affair, leaves her husband and child, and dies penitent. Her husband divorces her but treats her with relative decency. The other sister is more sensible. She marries without loving the man and is not very happy in her marriage. Her husband is extremely jealous and keeps her hidden away, reading her mail, etc. When he dies, she marries a man who has long loved her.
*Rev:* CR (June 1788); MR (Feb. 1789)
*Notes:* Elizabeth Hervey, formerly Beckford.
*Source:* inspection UA copy; DB [inspection copy] Rec # 2410

The New Sylph, or, Guardian angel. A story. [Quotation.] [Ornament.]
London: Printed for W. Lane, Leadenhall-Street. M DCC LXXXVIII.
1 vol.
*Genre:* novel *Q(t.p.);* yes
*Rev:* CR (June 1788); MR (Dec. 1788)
*Source:* DB [inspected copy] Rec # 10880
The Palace of Enchantment, or, Entertaining and instructive fairy tales: containing Fortunio |
Perfect love | Princess Rosetta | White mouse | Princess Vereneta | Florio and Florello |
Golden bough | Queen & country girl | Wonderful wand | King and fairy ring | Princess Fair Star, | and Prince Chery etc. Iillustrated with elegant and pleasing cuts.
London: Printed for W. Lane, Leadenhall-Street. M DCC LXXXVIII.
1 vol. [282]
Genre: collection of fairy tales Fmt: by Angus after Dodd, and two other cuts
Notes: Some of the stories appear to be taken from the Countess D'Aulnoy's Tales of the fairies.
<DB>
Source: NUC; DB [inspected copy] Rec # 10870

The Parental Monitor. [Quotation.] In two volumes. By Mrs. [Elizabeth] Bonhote, of Bungay, Suffolk.
London: Printed for William Lane, Leadenhall-Street. MDCCCLXXXVIII.
2 vol.
Genre: non-fiction; essays Fmt: yes S.L.: 12 pp. Intr: yes Q(t.p.): Young. OthEd: Dublin (Messrs. Wogan, etc. 1788) (also [1796?]) (date on t. p. effaced); first American, from third London edition (Boston: Printed and published 47, Marlbor'-Street, corner of Franklin-Street [ca 1823])
Price: 5s. sewed
Rev: CR (Feb. 1788); MR (Aug. 1788)
Notes: Plates. Quotes from Young, Goldsmith, Addison, Thomson, Dr. Cotton, Lyttelton, "E. B." <IG>
Source: letter NcU, State Library Victoria; ESTC; NUC; BLC; DB [by inspection] Rec # 490

The Pleasing Companion.
London: Printed for W. Lane, Leadenhall-street. MLCCCLXXVIII.
1 vol. [288]
Genre: collection
Source: NUC Rec # 9080

Powis Castle, or Anecdotes of an antient family. In two volumes.
London: Printed for W. Lane, Leadenhall-Street. 1788.
Genre: novel
Rev: CR (June 1788); MR (Aug. 1789)
Source: DB [by inspection] Rec # 10950

The Pupil of Adversity. An oriental tale.
2 vol.
Genre: novel
Rev: CR (Nov. 1788); MR (Dec. 1789)
Source: DB Rec # 10960

The Ramble of Philo, and his Man Sturdy. In two volumes. [Captain Nixon.]
London, Printed for W. Lane, Leadenhall-Street. MDCCCLXXXVIII.
2 vol.
Genre: novel
Rev: CR (Nov. 1788); MR (Aug. 1789)
Notes: Attributed by a Minerva Library Catalogue of 1814 to Captain Nixon.
Source: BLC; DB [by inspection] Rec # 4370
The Reflector. A selection of essays on various subjects of common life. From original papers. Illustrated with entertaining anecdotes. [Two quotations.]
London, Printed for W. Lane, Leadenhall-Street. MDCCLXXXVIII.
2 vol.
Genre: collection of essays
Price: 5s. sewed
Rev: CR (Feb. 1790); MR (June 1789)
Source: DB [by inspection] Rec # 10980

London: Printed for W. Lane, Leadenhall-Street. MDCCLXXXVIII.
2 vol.
Genre: epistolary novel
Price: 5s. sewed <ad Fate of Velina de Guidova 1790>
Source: DB [inspected copy] Rec # 16480

Sydney Place; or, The bracelet.
2 vol.
Genre: novel
Price: 5s. sewed <rev.>
Notes: DB has "Sidney."
Source: DB Rec # 11140

Tales. Entertaining and Sympathetic, inscribed to the heart.
2 vol.
Genre: collection of tales
Price: 5s. sewed <rev.>
Source: DB Rec # 11250

The Victim of Deception.
2 vol.
Genre: novel
Price: 5s. sewed <MR 1788>
Source: DB Rec # 11450

1789

The Bastile; or, History of Charles Townly, a man of the world. In four volumes.
London: Printed for William Lane, Leadenhall-Street. 1789.
4 vol.
Genre: novel
Rev: CR (June 1789)
Notes: ESTC gives Charles Townly as author which is unlikely.
Source: ESTC; DB Rec # 10610

2 vol.
Genre: novel
Price: 5s. sewed <ad Monmouth 1790>; 6s. sewed <ad Martin & Mansfeldt 1802>
Notes: Anna Maria MacKenzie, also Johnson, also Cox, also Wight.
Source: DB Rec #3630

The Comic Songster, or Laughing companion: a collection of humourous, droll, laughable, ludicrous, funny, comic, imitative, entertaining, songs, compiled to raise mirth, being a genuine collection of such as are sung at the Bucks, Masons, Albions, True Britons, Sons of Thespis, Beef Steak Clubs, True Blues, Sons of Comus, Anaeronics, Theatrical Geniusses. By their sons of humour Moody, Edwin, Wilson, Parsons, Quick, Bannister, &c. Many of which are originals, and never before published. The whole compiled to promote harmony and good fellowship, to enliven the heart, and raise a laugh. [Quotation.] The fourth edition.
London: Printed for W. Lane, Leadenhall-Street. M DCC LXXXIX.
1 vol.
Genre: collection of songs
Proc: yes Q(t.p.): yes
Price: 1s. sewed
Source: DB [inspection copy] Rec #9570

Commercial Reasons for the Non-abolition of the Slave-Trade in the West Indian Islands. By a planter and merchant, of many years residence in the West Indies. [Third edition.]
London, for W. Lane; sold by Crane, Gore, Eyres, Hodson, and Fletcher. Liverpool. 1789.
20 pp.
Genre: political pamphlet
Price: 6d.
Rev: MR (May 1789)
Notes: Blankey records this as a first edition, but did not inspect a copy.
Source: NUC; DB Rec #9580

3 vol.
Genre: novel
Price: 7s. 6d. <CR 1789>
Rev: CR 68 (Nov. 1789): 408-409
Source: DB Rec #2190

London, printed for William Lane, 1789.
3 vol.
Genre: novel
Price: 7s. 6d sewed <rev.>
Source: ESTC; NUC; DB Rec #520

The Duke of Exeter: an historical romance. In three volumes.
London: Printed for W. Lane, Leadenhall-Street. MDCCLXXXIX.
Genre: novel
Price: 7s. 6d. <CR 1789>
Rev: CR 67 (June 1789): 476
Source: DB [inspected copy] Rec #9770
Family Sketches; or, The history of Henry Diamore.  
2 vol.  
*Genre*: novel  
*Price*: 5s. sewed <ad Fate of Velina de Guidova 1790>  
*Rev*: *MR* n.s. 1 (Apr. 1790): 449; *AR* 4 (1789): 224  
*Source*: DB Rec # 9930

The Follies of St. James's Street. [Quotation.] In two volumes.  
London: Printed for William Lane, Leadenhall-Street. M.DCC.LXXXIX.  
2 vol.  
*Genre*: novel  
*Ded*: to the Duchess Dowager of Ancaster  
*Price*: 5s. sewed <ad Fate of Velina de Guidova 1790>  
*Rev*: *CR* (June 1789): Appendix; *MR* (Jan. 1791)  
*Source*: ESTC; DB [inspected copy] Rec # 9960

Fortesque; or, The soldier's reward: a characteristic novel. In two volumes.  
London: Printed for W. Lane, Leadenhall-Street. M.DCC.LXXXIX.  
2 vol.  
*Genre*: novel  
*Ded*: advertised as dedicated to Lord Heathfield of Gibraltar  
*Price*: 5s. sewed <ad Fate of Velina de Guidova 1790>  
*Rev*: *CR* (May 1789)  
*Source*: DB Rec # 9990

The Ill Effects of a Rash Vow; a novel, in a series of letters. In two volumes.  
London: Printed for William Lane, Leadenhall-Street. M.DCC.LXXXIX.  
2 vol.  
*Genre*: epistolary novel  
*Rev*: *CR* (Feb. 1789); *MR* (Dec 1789)  
*Source*: ESTC; DB Rec # 10170

Jovial Songster; or, Sailor's Delight. [Fourth edition.]  
W. Lane, 1789.  
*Genre*: collection of songs  
*Source*: U Oxford Rec # 14030

Juliet; or, The cottager. In a series of letters. By a lady.  
2 vol.  
*Genre*: epistolary novel  
*Price*: 5s. sewed <ad Fate of Velina de Guidova 1790>  
*Rev*: *CR* (Mar. 1789); *MR* (Jan. 1791)  
*Source*: DB Rec # 10260

Louis and Nina; or, An excursion to Yverdun. [Jean Claude Gorgy.]  
Printed for W. Lane, 1789.  
2 vol.  
*Genre*: novel  
*Rev*: *CR* (Sept. 1789); *MR* (Jan. 1790)  
*Source*: NUC; DB Rec # 1940

Louisa Forrester; or, Characters drawn from real life. In three volumes.  
London: Printed for W. Lane, Leadenhall-Street. M.DCC.LXXXIX.  
3 vol.  
*Genre*: novel  
*Ded*: to Lady Middleton, of Middleton
Price: 7s. 6d. sewed <ad Fate of Velina de Guidova 1790>
Rev: 
Rev: CR (Jan. 1789); MR (Sept. 1790)
Notes: Attributed by a Minerva Library Catalogue of 1814 to "the lady of the Bishop of L--." Source: NUC; DB [by inspection] Rec # 10530

The Man of Failing: a tale, in two volumes.
London: Printed for William Lane, Leadenhall Street. MDCCLXXXIX.
2 vol.
Genre: novel
Rev: CR (Mar. 1789); MR (Sept. 1790)
Notes: In part, a parody of Henry MacKenzie's The Man of Feeling. <NUC>
Source: ESTC; NUC; DB Rec # 10550

London. Printed for William Lane, [1789].
2 vol.
Genre: novel
Price: 6s. sewed <ad Georgina 1796>
Notes: Ann Howell, formerly Hilditch.
Source: ESTC; DB Rec # 2760

The Musical Miscellany: or, Songster's companion. Being a collection of new humourous songs, duets, catches, glee's, &c. sung at the theatres and public gardens in London. With a variety of new songs, written on purpose for this work, and adapted to familiar tunes.
London: Printed for W. Lane, Leadon-Hall [sic] Street. M.DCC.LXXXIX.
Genre: collection of songs Frm: by D. Lizar, published by Wm. Thompson, No. Shields, 1788 OthrEd: apparently an adaptation of an earlier edition of The musical miscellany; or, Songster's companion Being a collection of all the new songs, cantatas, glee's; &c. sung at the theatres, public gardens, &c and all the favourite songs from the new operas (Newcastle: Printed by W. Thompson M.DCC.XC) Source: DB [by inspection] Rec # 10780

Persian Tales; or, The thousand and one days. Translated from the last Paris edition, and enriched with elegant and superb titles. [Compiled by François Péris de la Croix and Alain René Sage]
London, Printed for W. Lane, M.DCC. LXXXIX.
2 vol.
Genre: collection of tales Frm: yes OthrEd: Lane 1800
Notes: Translated by Ambrose Phillips.
Source: NUC; DB Rec # 11020

Priory of St. Bernard; an old English tale, in two volumes; being the first literary production of a young lady. [Martha Harley.]
London: Printed for William Lane, Leadenhall-Street. [1789.]
2 vol.
Genre: novel OthrEd: a reissue, in two volumes, of St Bernard's Priory An old English tale; being the first literary production of a young lady (Printed for the authoress. and sold at Swift's Circulating Library, Charles-Street, St James's Square, 1786)
Rev: CR (Sept. 1790, July 1798)
Notes: ESTC gives author as Mrs. M. Hugell.
Source: ESTC; DB [by inspection] Rec # 2200
Rosenberg, A legendary tale. By a lady. In two volumes. [Ann Howell.]
London: Printed for W. Lane, Leadenhall-Street. 1789.
2 vol.
Genre: novel
Price: 5s. sewed <ad Fate of Velina de Guidova 1790>
Rev: CR (Nov. 1789)
Notes: Attributed by a Minerva Press Library Catalogue of 1814 to Mrs. Howell (formerly Hilditch).
Source: NUC; DB Rec # 2770

The Shipwreck; or, Paul and Mary. An Indian tale. [Jacque Henri Bernardin de St. Pierre.]
London: W. Lane, 1789.
2 vol.
Genre: novel
Price: 5s. sewed <ad Fate of Velina de Guidova 1790>
Source: BLC; DB Sup Rec # 8440

The Solitary Castle, a romance of the eighteenth century. By the author of The Village of Martindale.
[Quotation.] In two volumes. [Mr. Nicholson.]
London: Printed for W. Lane, Leadenhall-street. M.DCC.LXXXIX.
2 vol.
Genre: novel Qt(p.p.): yes
Price: 5s. sewed <MR 1790>
Rev: MR n.s. 1 (Apr. 1790): 449
Notes: Attributed by a Minerva Library Catalogue of 1814 to Mr. Nicholson. Tompkins notes that this work is illustrated (13).
Source: DB [by inspection] Rec # 4360

Travels Through the Interior Parts of America. In a series of letters. By an officer. [Quotation.]
[Thomas Anburey.]
London: Printed for William Lane, Leadenhall-Street. M DCC LXXXIX.
2 vol. [467; 558]
Genre: travel literature; epistolary Fmt: yes; map by T. Conder. and seven other plates, two signed by Barlow S.L.: 19 pages; a very impressive list, subscribers include Duke of York, Prince William Henry, Duke of Gloucester, Duke of Cumberland. Ded: (i-iv) to the Earl of Harrington.
signed Thomas Anburey Qt(p.p.): untrans. Greek (Demosth. Olynth.) Motifs: description and travel (America); American history: American revolution; personal narratives; Burgoyne's Invasion; Canada (description and travel)
Price: 14s. boards
Rev: CR (Aug. 1789); MR (July 1789)
Notes: MdBJ letter notes 8 leaves of plates, some folded; ill.. map.
Source: inspection UA copy; letters MdBJ, CaOTU; ESTC; DB [inspection BM copy] Rec # 10

Adeline; or, The orphan. A novel. [Quotation.] In three volumes. [Heighway Osborne.]
London: Printed for W. Lane, Leadenhall-street. M DCC XC.
3 vol.
Genre: novel Pref: an address to the reviewers Qt(p.): yes
Price: 7s. 6d. sewed <ad Fate of Velina de Guidova 1790>
Notes: Attribution through titlepage reference in Frederic and Louisa (1792)
Source: ESTC; NUC; DB [inspected copy] Rec # 9220

1790
London, printed for William Lane, 1790.
2 vol.
Genre: novel
Price: 5s. sewed <ad Fate of Velina de Guidova 1790>
Rev: CR 69 (Mar. 1790): 357
Source: ESTC; DB Rec # 9320

The Baron of Manslow. A novel. From the German. In two volumes.
London: Printed for William Lane, at the Minerva, Leadenhall-Street. M.DCC.XC.
2 vol. [236; 166]
Genre: novel
Price: 6s. <rev.>
Rev: CR n.s. i (Mar. 1791): 350-51; ER 18 (1791): 232-33
Source: ESTC; DB [inspected copy] Rec # 10600

London, W. Lane, 1790.
2 vol.
Genre: novel
Price: 5s. sewed <ad Fate of Velina de Guidova 1790>
Rev: CR (Mar. 1790)
Notes: A translation of Blançay.
Source: DB Rec # 1950

The British Knight Errant. A tale of chivalry.
2 vol.
Genre: novel
Source: DB Rec # 9480

London, printed for William Lane, Minerva Press, [1790?].
1 vol. [176]
Genre: collection of songs
Fmt: yes
Notes: Date is a guess: "In 1790, or perhaps early in 1791, Lane either moved the old press to the Minerva premises and added to it, or he set up new machinery there." <Blakey 40>
Source: ESTC Rec # 12830

Charles Altman; or, The son of nature. From the German. In two volumes.
2 vol. [472]
Genre: novel
Price: 6s. <DB>; 5s. sewed <Ana. R. 1790>
Source: Forster; DB Sup [Adv 1791] Rec # 15530

Charles Henley; or, The fugitive restored. [Sarah Green.]
2 vol.
Genre: novel
Price: 5s. sewed <ad Fate of Velina de Guidova 1790>
The Curious Adventures of a Little White Mouse; or, A bad boy changed, in a very comical manner. into a good boy.
London, printed for W. Lane, at the Minerva, [1790?].
1 vol. [95]
*Genre*: short fiction; children
*Notes*: III.; previously published as Comical Adventures of a Little White Mouse.
*Source*: ESTC Rec # 13120

London: Printed for W. Lane, Leadenhall-Street. M DCC XC.
2 vol.
*Genre*: novel
*Price*: 5s. <ER 1791>
*Rev*: ER 17 (1791): 234-35; CR (Sept. 1790)
*Source*: BLC; DB: Forster Rec # 4380

Delia, a pathetic and interesting tale. [*Quotation.*] In four volumes. [Miss Pilkington.]
London, Printed for William Lane, Leadenhall Street. 1790.
4 vol. [1094 <Forster>]
*Genre*: novel *Q(t.p.):* yes
*Price*: 10s. sewed <ad Fate of Velina de Guidova 1790>
*Rev*: CR (Jan. 1790); Ana. R. 5 (1789): 580; ER 16 (1790): 152
*Notes*: Attributed by a Minerva Library Catalogue of 1814 to Miss Pilkington <DB>: sometimes attributed to Mary Pilkington, but FC disagrees; ESTC mentions that this work has been attributed also (erroneously) to Frances Moore Brooke.
*Source*: ESTC; DB [inspected copy] Rec # 4680

2 vol.
*Genre*: novel
*Price*: 5s. <rev.>
*Rev*: CR 70 (Oct. 1790): 454; ER 17 (1791): 235
*Source*: DB Rec # 9790

London: Printed for William Lane, Leadenhall-Street, MDCCXC.
2 vol. [192; 192]
*Genre*: novel; sentimental; didactic; euphoric courtship *Q(t.p.):* no *ChptDiv:* yes *ChptHd:* no *OtherEd:* French translation: *Hélène Woodley, Traduit de l'Anglais de Milady Bonhot* (A Paris, Chez Deterville libraire, rue du Battoir N° 16 /Pan IV de la Republique 1793 ) *Pro:* female *Nar:* 3rd-p. *Settings:* England, rural *Motifs:* education; tainted fortune from India; sentimental hero; working heroine; lovers kept apart because of class/money differences; sentimental deathbed scene; filial devotion; hidden treasure
*Plot:* Ellen, the daughter of a poor benevolent widowed clergyman, falls in love and eventually marries the son of a wealthy family, whose fortune has been garnered through "rapine, cruelty, and injustice" in the East Indies. The hero, who begins as a spoiled fop with a distinct taste for cruelty, is reformed by contact with the Woodleys. Although Edwin’s parents separate the young
couple, they meet again when, after the death of her father, Ellen is forced to find work in London. Edwin's father is ruined when it is discovered that he has defrauded the East India Co. The couple marry, are poor but happy, and have many children, one of whom discovers a fortune secreted by an Indian gentleman in a chest.

**Price:** 5s. sewed <ad Fate of Velina de Guidova 1790>

**Rev:** CR 69 (Oct. 1790): 592; MR n.s. 2 (July 1790): 351

**Notes:** Both volumes are labelled “Volume II” on the title-pages.

**Source:** inspection UA copy; ESTC; NUC; DB Rec # 530

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**Eloisa de Clairville.** An historical novel, written during the reign of Philip Augustus, King of France.

In two volumes.

London, printed for William Lane, 1790.

2 vol.

**Genre:** novel; historical

**Price:** 5s. <rev.>

**Rev:** CR 70 (Oct. 1790): 454; ER 17 (May 1791): 389-90

**Source:** ESTC; NUC; DB Rec # 9840

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**The Fair Cambrians.** A novel.

London, printed for William Lane, 1790.

3 vol.

**Genre:** novel

**Price:** 9s. <rev.>

**Rev:** CR 69 (June 1790): 468; ER 16 (1790): 468

**Source:** ESTC; NUC; DB Rec # 9880

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**The Fate of Velina de Guidova.** A novel. [Mary Ann Radcliffe.]

London: Printed for W. Lane, Leadenhall-Street. M.DCC.XC.

3 vol. [213; 207; 171]

**Genre:** epistolary novel; euphonic courtship after heroine's unhappy first marriage Qtt.p.:

unattributed; untrans. **Pro:** male **Settings:** Spain, Geneva **Motifs:** imprisonment; filial obedience; forced marriage; duel; second marriage by heroine; jealous husband; intended suicide of hero

**Plot:** Different correspondents. Henrique and Velina love each other but his family does not approve. Many sighs and moans and midnight letters to friends. Velina, whose distresses put her near death several times, marries a man who doubts her chastity and imprisons her. When her husband sees Henrique during a final pre-suicide visit, he becomes enraged. Fortunately, he is killed by another man, leaving Velina and Henrique to marry after observing a year's mourning.

**Price:** 9s. <CR>

**Rev:** CR 70 (July 1790): 96

**Notes:** Attributed by Minerva Library Catalogues of 1802 and 1814 to Mrs. Radcliffe, but usually attributed to Mary Ann Radcliffe (c.1746-after 1810), author of Manfrole; or. The one-handed monk (1809); FC questions this attribution. Vol. 3 has an advertisement in which Lane offers "a sum from five guineas to one hundred" for "Manuscripts of merit."

**Source:** inspection Convey microfiche; BLC; DB Rec # 4840

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London, printed for William Lane, at the Minerva Press, [1790?].

30 pp.

**Genre:** poetry **OthEd.** originally published 1743 by M. Cooper

**Source:** ESTC Rec # 12990
The History of Charles Mandeville. In two volumes. A sequel to Lady Julia, by Mrs. [Frances]
Brooke.
London: Printed for W. Lane, Leadenhall-Street. M DCC XC.
2 vol.
Genre: novel
Price: 5s. <CR>
Rev: CR 69 (Apr. 1790): 476
Notes: A sequel to History of Lady Julia Mandeville (1763).
Source: DB [inspected copy] Rec # 700

Laura; or, Original letters. In two volumes. A sequel to the Eloisa of J. J. Rousseau. From the
French.
London: Printed for W. Lane, Leadenhall-Street. MDCCXC.
2 vol.
Genre: epistolary novel
Rev: CR (Aug. 1790)
Source: BLC; DB [inspected copy] Rec # 8370

Laurentia. A novel. In two volumes. ["Sabina"].
London, printed for William Lane, at the Minerva, 1790.
2 vol.
Genre: novel Pref: Signed "Sabina"
Price: 6s. <DB Sup>
Source: ESTC; DB Sup [Adv 1791] Rec # 13050

The Life and Adventures of Robinson Crusoe, of York, mariner . . . Written by himself. Enriched
with elegant plates descriptive of the subject. In two volumes. [Daniel Defoe.]
London, Printed for W. Lane, 1790.
2 vol.
Genre: novel Frnt: yes OthEd: Robinson Crusoe first published 1719
Price: 5s. sewed ("a new edition with most superb engravings") <ad Baron of Manstow 1790>
Notes: Plates.
Source: letter NcU Rec # 11910

Memoirs and Opinions of Mr. Blenfield. By the author of Tales of Sympathy.
London: Printed for W. Lane, Leadenhall Street. M DCC XC.
2 vol.
Genre: novel
Price: 5s. sewed <ad Fate of Velina de Guidova 1790>
Rev: CR (May 1790)
Notes: Advertisement in Fate of Velina de Guidova (1790) gives "Memoirs of Mr. Benfield."
Source: DB Rec # 10710

Miscellaneous Poems, by a young lady; dedicated (by permission) to Richard Brinsley Sheridan, Esq.
London, printed for the author, by William Lane, 1790.
40 pp.
Genre: poetry Ded: To Richard Sheridan, Esq.
Source: ESTC Rec # 12890

Monmouth: A Tale, Founded on Historic Facts. Inscribed to his Grace the Duke of Buccleugh. By
Anna Maria Johnson, author of Calista, A Novel, &c.
London: Printed for W. Lane, Leadenhall Street. MDCCXC.
3 vol. [216; 204; 176]
Genre: novel Q(t.p.): attributed: Shakespeare ChptDiv: yes ChptHd: no (marked by break and line)
Price: 9s. sewed <ad Fate of Velina de Guidova 1790>; 10s. 6d. sewed <ad Martin & Mansfeldt 1802>
Notes: Anna Maria Mackenzie, formerly Johnson, formerly Cox, formerly Wight.
Source: inspection Augsburg copy; NUC; DB Rec # 3640

Moral Drama's [sic] Intended for Private Representations. By Mrs. [Anne] Hughes. Author of Poems printed by Dodsley, 1784; of Caroline, or The diversities of fortune; and of Henry and Isabella, novels.
London: Printed for William Lane, Leadenhall-Street. 1790.
1 vol. [244]
Genre: collection of plays Q(t.p.): yes
Price: 3s. sewed <DB>
Rev: CR (May 1790); MR (Apr. 1791)
Notes: Includes three tragedies: Cordelia, Constantia, and Aspacia.
Source: ESTC; DB [inspected copy] Rec # 2840

2 vol.
Genre: didactic Fnt.: yes
Price: 6s. sewed <ad Augusta 1787>; 5s. sewed ("Printed on a new letter cast on purpose. . . .
Two elegant frontispieces") <Star, 1790>
Rev: The Star (Feb. 5, 1790)
Source: DB Rec # 500

London, printed for William Lane, 1790.
2 vol.
Genre: didactic
Notes: Plates.
Source: ESTC; BLC Rec # 16610

London: Printed for W. Lane, Leadenhall Street. M DCC XC.
3 vol.
Genre: novel
Price: 7s. 6d. sewed <ad Fate of Velina de Guidova 1790>
Rev: CR (Jan. 1790)
Notes: G.F. Singer, The Epistolary Novel, p. 127, says that this has been assigned to Mrs. [Ann] Radcliffe, but does not say on what grounds. Blakey notes that it is attributed by a Minerva Library Catalogue of 1814 to Mrs. Ann Radcliffe, but believes it likely Mary Ann Radcliffe, author of Manfronce (1809); FC notes the novel was not listed as hers until 1802 and doubts the attribution.
Source: DB [inspected copy] Rec # 4850

Sempronio. A tale to the heart. In a series of letters.
3 vol.
Genre: epistolary novel
Price: 9s. sewed <rev.>
Source: DB Rec # 11100

The Sprightly Jester; or, Coffee-house companion: a collection of smart jests for the wits of all classes.
London, printed for William Lane, [1790?].
1 vol. [192]
Genre: collection of jests
Source: ESTC Rec # 12750

Tables, exhibiting in one view, the manner in which the peers voted at the late election, 24th of July, 1790.
Genre: political pamphlet
Price: 1s.
Rev: CR (Sept. 1790)
Source: DB Rec # 11240

Travels from the Cape of Good Hope, into the interior parts of Africa, including many interesting anecdotes. With elegant plates, descriptive of the country and inhabitants: inscribed by permission to His Grace the Duke of Montague. Translated from the French of Monsieur [Francois] Vaillant [by Mrs. Elizabeth Helme]. In two volumes.
London: Printed for William Lane, Leadenhall-Street. M DCC XC.
2 vol.
Genre: travel literature Fmt: by Barlow after Collings Ded: To His Grace the Duke of Montague
Price: 12s. boards <DB>
Rev: CR (July 1790); MR (Sept. 1790)
Notes: Includes eleven plates in addition to the frontispiece: five signed by Barlow. adapted from those in the French original; some plates folded. <State Library of Victoria>
Source: letters TxU, State Library of Victoria; ESTC, DB [inspected copy] Rec # 2320

London: Printed for W. Lane, Leadenhall-Street. 1790.
2 vol.
Genre: novel
Price: 6s. <CR>
Rev: CR n.s. 3 (Oct. 1791): 235
Notes: Forster dates as 1791.
Source: DB [inspected copy] Rec # 11350

Valentine. A novel. [Quotation.] In two volumes.
London: Printed for W. Lane, Leadenhall-Street. M DCC XC.
2 vol.
Genre: novel Q(h.p.): yes
Price: 5s. sewed <ad Fate of Velina de Guidova 1790>
Rev: CR 69 (Apr. 1790): 477
Notes: Ornament following preface.
Source: DB [inspected copy] Rec # 11400

Victorina. An interesting and incidental tale. By the author of Blansay, Louis and Nina, &c. [i.e.,
Genre: novel
Rev: CR (June 1790)
Notes: Translation of Victorine.
Source: DB Rec # 1960

London: W. Lane [1790?]. 1 vol. [216]
Genre: collection of jests Frm: yes
Notes: Title vignette.
Source: NUC Rec # 17110

The Wreath of Friendship; or, A return from India. A novel, in a series of letters. In three volumes.
London, printed for William Lane, 1790. 3 vol.
Genre: epistolary novel
Price: 7s. 6d. sewed <ad Fate of Velina de Guidova 1790>
Source: ESTC; DB Sup [Adv 1790] Rec # 12940

1791

Benedicta. A novel. [Two quotations.] In two volumes.
London: Printed for William Lane, at the Minerva, Leadenhall Street. M.DCC.XLI [for M.DCC.XCII]. 2 vol. [264; 240]
Genre: novel; wedlock Qty: p.: attributed: Lavater ChptDiv: yes ChptHd: no; usually separate pages mark new chapters Nbr: 3rd-p. Settings: England Motifs: widowed heroine remarries; parentless heroine; treacherous female friend; anti-Catholic sentiments; sensibility denounced; loveless marriage; hero is a published author
Plot: Wealthy heroine, Benedicta, raised in Antigua, returns to England at 12 to complete her education. Father's views of education "somewhat singular"; she is raised to "follow nature and right reason" rather than fashion. Orphaned, B. meets Frederic, the neglected nephew of her guardian's wife. B. does not discover she loves F. until she has agreed to marry someone else. B. honours her engagement, has happy marriage, and when husband later dies, marries F. with husband's posthumous blessing.
Notes: Printer's error on the title-page: "In two volumes" is printed twice, above and below the quotation.
Source: inspection UA copy; ESTC; DB Rec # 8510

The Carpenter's Daughter, of Derham-Down; or, Sketches on the banks of Windermere. In two volumes. [Quotation.]
London: Printed at the Minerva, for William Lane, Leadenhall-Street. M DCC XCI. 2 vol.
Genre: novel Qty: yes
Price: 6s. <ad Child of Providence 1792>
Source: ESTC; DB [inspected copy] Rec # 9500
Charlotte. A tale of truth. [Susanna Rowson.]
London: printed for William Lane, at the Minerva, 1791.
2 vol.
Genre: novel OthEd: First American edition was published in 1794 as Charlotte Temple
Price: 5s. sewed <ad Reuben and Rachel 1799>
Notes: Susanna Rowson, formerly Haswell.
Rev: CR n.s. 1 (Apr. 1791): 468-69
Source: ESTC; DB Rec # 5260

The Cipher; or, The world as it goes. [Quotation.] In three volumes. [P. Littlejohn.]
London: Printed for William Lane, at the Minerva, Leadenhall-Street. 1791.
3 vol. [330; 322; 332]
Genre: epistolary novel Q(t.p.): unattributed Pro: male
Price: 9s. <rev.>
Rev: CR n.s. 2 (July 1791): 356; ER 19 (1792): 231
Notes: DB and Forster list as "The Cipher"; letter addressed to the reader (vol. 1, 112-16).
Source: inspection UA copy; ESTC; DB Rec # 14450

Circumstantial Narrative of the Loss of Halsewell. [Henry Meriton.] [New edition.]
79 pp.
Genre: pamphlet
Source: letter JnP; NUC Rec # 11760

A Collection of Psalms and Hymns for Public and Private Worship; more particularly designed for
the use of the congregation at Woolwich-Chapel.
London, printed at the Minerva Press, 1791.
1 vol. [436]
Genre: collection of hymns
Source: ESTC Rec # 13380

Conscious Duplicity. A novel. In two volumes. [Quotation.]
London: Printed for William Lane, at the Minerva, Leadenhall-Street. M.DCC.XCI.
2 vol.
Genre: novel Q(t.p.): yes
Price: 6s. <CR>
Rev: CR n.s. 2 (July 1791): 355
Source: ESTC; DB [inspected copy] Rec # 9610

The Danish Massacre, an historical fact. By the author of Monmouth. [Anna Maria MacKenzie.]
London, printed for William Lane, 1791.
2 vol.
Genre: novel Motifs: framed tale; murder of children
Price: 6s. sewed <ad Martin & Mansfeldt 1802>
Rev: CR (Sept. 1791)
Notes: Anna Maria MacKenzie. formerly Johnson, formerly Cox, formerly Wight.
Source: ESTC; NUC; DB; Tracy Rec # 3650

The Duchess of York: an English story. In two volumes.
London, printed for William Lane, at the Minerva, 1791.
2 vol.
Genre: novel
Price: 6s. sewed <rev.>
Rev: CR n.s. 3 (Sept. 1791): 117; MR n.s. 8 (July 1792); ER 18 (1791): 467
Notes: Stonehill, Cat No. 128, item 95
Source: DB Rec # 9760

The Errors of Education. In three volumes. By Mrs. [Eliza] Parsons.
London, printed for William Lane, at the Minerva Press, 1791.
3 vol.
Genre: novel Ded: To the Marchioness of Downshire
Price: 9s. sewed <ad The Intrigues of a Morning 1792>
Rev: CR (Oct. 1791)
Notes: Eliza Parsons, formerly Phelp.
Source: ESTC; DB Rec # 4420

The Family Party. In three volumes. [Mary Julia Young.]
London: Printed at the Minerva, for William Lane, Leadenhall-Street. M DCC XCI.
3 vol. [539 <Forster>]
Genre: novel Q(t.p.): yes
Price: 7s. 6d. <ER>
Rev: ER 20 (1792): 69
Notes: Attributed by a Minerva Library Catalogue of 1814 to Mary Julia Young (afterwards Sewell).
Source: ESTC; DB [inspected copy] Rec # 6400

1 vol. [143]
Genre: novel
Rev: CR (Mar. 1791)
Notes: NUC lists dates 1790; Stonehill, Cat. No 128, item 117
Source: DB Rec # 10000

Hermione; or, The orphan sisters. A novel. In four volumes. [Charlotte Lennox. <ESTC>]
London: Printed for William Lane, at the Minerva. Leadenhall-Street. M. DCC. XCI.
4 vol.
Genre: novel
Rev: CR (June 1791)
Notes: Imprint from vol. 2. <ESTC>
Source: ESTC; DB [inspected copy] Rec # 10080

The Hive; or, A collection of thoughts on civil, moral, sentimental, and religious subjects; selected from the writings of near one hundred of the best and most approved authors of different nations; but chiefly from the most celebrated English writers, who have been esteemed the most correct and elegant models of fine composition; intended as a repository of sententious, ingenious, and pertinent sayings, in verse and prose, to which youth may have recourse upon any particular topic; and by which they may be taught to think justly, write correctly and elegantly, and speak with propriety.
London: Printed for William Lane, at the Minerva Press . . . , 1791.
1 vol. [248]
Genre: collection of non-fiction; youth Fmt: yes; engraved <TxU> OthrEd.: Philadelphia (1796)
Price: 2s. 6d. sewed <DB>
Rev: The Star (Apr. 18, 1791)
Notes: ill.; 1 leaf plates
Source: letter TxU; ESTC; DB Rec # 10110

The Indian Cottage; or, A search after truth. By M. [Bernardin de] Saint-Pierre.
London: Printed for William Lane. 1791.
1 vol. [87]
Genre: short fiction (?)
Price: 1s. 6d. sewed
Rev: The Star (Apr. 18, 1791)
Notes: Translation of "La chaumi'ere indienne"; DB gives variant title: "From the French of M. Saint Pierre."
Source: ESTC; DB Rec # 5340

Iphigenia, a novel, in three volumes.
London, printed for William Lane, at the Minerva-Press, 1791.
3 vol.
Genre: novel
Rev: CR (Jan. 1792)
Source: ESTC; DB Rec # 10230

Jovial Jester; or Tim Grin's delight.
W. Lane, 1791.
1 vol. [144]
Source: NUC Rec # 17520

Lady Jane Grey: an historical tale. [Quotation.] In two volumes.
London: Printed for William Lane, at the Minerva, Leadenhall-Street. M.DCC.XCI.
2 vol. [169; 191]
Genre: epistolary novel; historical Q(t.p.): attributed prose: Fordyce ChptDiv: n/a Pro: female
Settings: England Motifs: Lady Jane Dudley, known as Lady Jane Grey (1537-1554)
Rev: CR (Oct. 1791)
Source: inspection UA copy; letter NcU; ESTC; DB [inspected copy]; Rec # 8650

The Lake of Windermere. A novel. In two volumes. By the editor of The Letters of Maria. [Miss Street.]
London: Printed for W. Lane, at the Minerva, Leadenhall-Street. M DCC XCI.
2 vol. [236; 253]
Genre: epistolary novel; sentimental ChptDiv: n/a Pro: male Settings: America; England
Motifs: cross-dressing (woman disguised as man for protection); secret marriage: bigamy; inset tale; gothic scene; mad woman; prostitution; kidnapped heroine; sentimental deathbed scene; hero imprisoned for debt; pirates in subplot; many subplots; filial obedience
Plot: The secret marriage of Edward and Cecilia, whom he has rescued during American Wars, causes problems when Ed. must commit bigamy to save father from prison. Second wife is engaging, witty, anti-sentimental character. C., believing herself to be the bigamous wife, flees with child. Second wife eventually dies, allowing Ed. and C. to reunite. Numerous subplots are drawn together at Ed.'s deathbed scene in debtor's prison. Ed.'s father (previously captured by pirates and enslaved by a Tunisian corsair) saves the day by rushing in with a casket of jewels. Edward lives.
Rev: CR (Sept. 1791)
Notes: Attributed by a Minerva Library Catalogue of 1814 to Miss Street. <DB>
Source: inspection UA copy; DB Rec # 5890

London, printed at the Minerva, for William Lane, 1791.
2 vol.

Genre: novel  OthrEd. Dublin
Price: 5s. <rev.>
Rev: CR n.s. 4 (Feb. 1792): 236; ER 19 (1792): 387
Source: ESTC; DB  Rec # 5550

London: Printed for W. Lane, at the Minerva, Leadenhall-Street. M. DCC. XCI.
2 vol.

Genre: novel
Rev: CR (May 1791)
Source: DB [inspected copy]  Rec # 1970

Mentoria; or, The young lady's friend: in two volumes. By Mrs. [Susanna] Rowson, author of Victoria, &c. &c.
2 vol.

Genre: novel  OthrEd: Philadelphia 1794
Price: 5s. sewed <ad Reuben and Rachel 1799>
Notes: Susanna Rowson, formerly Haswell.
Source: DB  Rec # 5270

The Modern Story Teller, & Entertaining Novelist being a collection of all the agreeable novels, tales, & stories in the English language in two volumes.[.] Illustrated with cuts.
London | Printed by Wm. Lane Leadenhall Strt. 1791.
2 vol.

Genre: collection of fiction  Fmt: yes
Notes: Vol. 2 has frontispiece, engraved t.p., and four other cuts, one by W. Esdall after E. Edwards, R.A.
Source: DB [inspected copy]  Rec # 10730

London, printed for W. Lane, at the Minerva, 1791.
2 vol.

Genre: novel
Price: 5s. sewed <ad Fate of Velina de Guidova 1790>
Rev: CR (Oct. 1791)
Source: ESTC; DB  Rec # 10740

A Narrative of the Loss of the Grosvenor East Indiaman: which was unfortunately wrecked upon the coast of Caffraria, somewhere between the 27th and the 32nd degrees of south latitude, on the 4th of August, 1782, compiled from the examination of John Hynes, one of the unfortunate survivors; By Mr. George Carter, historical portrait painter, upon his outward-bound passage to India. Containing a variety of matter respecting the unfortunate sufferers, never before made public ...; with copper plates descriptive of the catastrophe, engraved from Mr. Carter's designs.
London: Printed at the Minerva Press, for J. Murray, No. 32, Fleet-Street; W. Lane, Leadenhall Street; and W. Clarke, No. 38, New Bond-Street. <DB>
1 vol. [174]

Genre: non-fiction  Fmt: yes
Price: 5s. 6d.
Rev: The Star (Dec. 17, 1791)
Notes: "Ornamented with four copper plates"
Source: letters NhD, State Library of Victoria; ESTC; DB Rec # 11750

Persiana, the nymph of the sea. A novel. In three volumes.
London, printed for William Lane, 1791.
3 vol.
Genre: novel
Rev: CR (July 1791)
Source: ESTC; NUC; DB Rec # 10890

The Polite Repository; or, Amusing companion: a selection of tales, histories, adventures, anecdotes, from the best modern publications. With a variety of originals, instructive and entertaining. Adorned with seven elegant engravings.
London, printed for William Lane, at the Minerva, 1791-92. <ESTC>
2 vol. (vol. 2 published 1792).
Genre: collection of fiction Front: yes
Price: 1 vol. 7s. bound; or 2 vols., half-bound, 3s. 6d. each <DB>
Rev: CR (July 1791)
Notes: Titlepages of both vols engraved; the titlepage of vol. 2 is dated "1792." <ESTC>
Source: ESTC; DB Rec # 10920

Rules and Orders of the Society of Woodmen of Hornsey. Instituted anno 1790. Corrected MDCCXCI.
[London], Printed at the Minerva, Leadenhall-Street, [1791.]
16 pp.
Genre: pamphlet
Source: ESTC Rec # 13160

2 vol.
Genre: novel
Rev: CR (Apr. 1791)
Source: DB Rec # 1980

London: Printed for William Lane, at the Minerva Press, Leadenhall-Street. M DCC XCI.
1 vol. [200]
Genre: poetry Pref: "The Life of Mr. Thomson" (24 pp.) Q(t.p.): unattributed (self) OthrEd.: first published 1730
Notes: With a half-title and an additional t.p. engraved, with imprint "London, printed for the booksellers."
Source: inspection UA copy; ESTC; letters State Library of Victoria, CaOTU; Claude Cox, book seller, catalogue 102 Whisun 1994, item 78 Rec # 13280

A Succinct Account of all the Religions, and various sects in religion, that have prevailed in the world, in all nations, and in all ages, from the earliest account of time, to the present period, from the most indisputable tradition; shewing some of their gross absurdities, shocking impieties, and ridiculous inconsistencies; extracted from ancient and modern history, and some of the most illustrious philosophers: ... With a copious index. A history so replete with an almost incredible diversity of sentiments and opinions, as cannot fail to excite in the mind
wonder and astonishment, while it affords a no less pleasing entertainment. By William Heckford, Esq. [Two quotations.]
London: Printed for William Lane, at the Minerva Press, Leadenhall-Street. M DCC XCI.
1 vol. [460]
Genre: non-fiction Q(t.p.): (2)
Price: 5s. boards <DB>
Source: ESTC; DB [inspected copy] Rec # 2310

London, Printed for William Lane, at the Minerva Press, Leadenhall-street. 1791.
2 vol.
Genre: novel Ded: To the Duchess of Portland
Plot: Tancred's mother, the cruel Lady Marguerita, has him left to die in the forest as infant. He is rescued, raised in secret, and eventually regains his estate. Lady M., who has murdered two husbands as well as attempted infanticide, commits suicide. <Summers Gothic Quest 359>
Rev: CR (July 1791)
Notes: Joseph Fox Jr. of Brighton; Summers says dedicated to the Duchess of Rutland. <Gothic Quest 359>
Source: letter NcU; ESTC; DB Rec # 1840

London: Printed for William Lane, Leadenhall-Street. M DCC XCI.
2 vol.
Genre: epistolary; travel narrative Ded: to the Earl of Harrington, signed Thomas Anburey
Q(t.p.): yes OthrEd.: 1789 edition
Notes: Plates; map.
Source: ESTC; BLC; DB [inspected copy] Rec # 20

Villeroy; or, The fatal moment: a novel, in three volumes. By a lady. [Henry Whitfield.]
London: Printed for William Lane, Leadenhall Street. M, DCC, XCI.
3 vol. [237; 191; 184]
Genre: epistolary novel; dystopic wedlock Intro: v-xiii, signed "the AUTHOR" Pro: female
Motifs: death of angelic heroine; female friendship; illegitimacy; female authored manuscript
Plot: Caroline is given a manuscript containing her mother's life story, which centres around a man she had loved outside of marriage. Her mother had not been happy with the quiet country life her husband had in mind. Although innocent, her reputation had been ruined by the a man who eventually kills Captain Villeroy, the man she does love. After leaving her baby to go and live a life of repentance, Caroline had been adopted. When her background becomes known, Caroline is cast off. She dies angelically. Everyone else repents.
Price: 9s. <rev. 1791>
Rev: CR n.s. 3 (Sept. 1791): 117; ER 18 (1791): 385
Notes: According to Blakey this novel was advertised as being by the author of But which? [i.e., Henry Whitfield]; confirmed by titlepage information in Early Feuds (1816).
Source: inspection Corvey microfiche; DB [inspected copy] Rec # 6300

The Widow of Malabar. A tragedy, in three acts. As it is performed at the Theatre-Royal, Covent-Garden. [Mariana Starke.]
London: Printed for William Lane, at the Minerva, Leadenhall-Street. M.DCC.XCI.
47 pp.
Genre: drama Ded: To Mrs. Crespigny, signed Mariana Starke Motifs: suetee
Price: 1s. 6d. <CR>
Notes: Prologue by T. W. [for W. T.] Fitzgerald, Esq., spoken by Mr. Holman; epilogue by R. J. Starke, Esq. spoken by Mrs. Mattocks. Adapted from Antoine Maxin Le Mierre's La veuve du Malabar.
Source: letter CaQMM; ESTC; DB [inspected copy] Rec # 5840

The Widow of Malabar. A tragedy, in three acts. As it is performed at the Theatre-Royal, Covent-Garden. Second edition. [Mariana Starke.]
London, printed for William Lane, at the Minerva, 1791.
47 pp.
Genre: drama
Notes: Same pagination as the first edition. <ESTC>
Source: ESTC; DB Rec # 5850

The Widow of Malabar. A tragedy, in three acts. As it is performed at the Theatre-Royal, Covent-Garden. Third edition. [Mariana Starke.]
London: Printed for William Lane, at the Minerva, Leadenhall-Street. M.DCC.XCI.
47 pp.
Genre: drama Ded: To Mrs. Crespigny, signed "Mariana Starke" and dated Epsom Jan 24, 1791
Pref: "Advertisement" notes that author chose to adapt rather than translate M. le Mierre's La Veuve du Malabar because she felt that English audiences would not like its plot or its long declamatory scenes.
Notes: Dedication, prologue and epilogue as in first edition. except that T. W. Fitzgerald is corrected to W. T. Fitzgerald.
Source: inspection UA copy; ESTC; DB [inspected copy] Rec # 5860

Wisdom in Miniature; or, The pleasing companion.
1 vol. [200]
Genre: collection of maxims
Source: ? Rec # 12710

1792

London: Printed for William Lane, at the Minerva Press, Leadenhall-Street. M DCC XCII.
5 vol.
Genre: novel; euphoric courtship Ded: To the Duchess Dowager of Bedford Pre: "Advertisement to the Public" Pro: male
Rev: CR (June 1792); MR (July 1792)
Notes: Susannah Gunning, formerly Susannah Minifie (1740?-1800).
Source: ESTC; DB [inspected copy] Rec # 4100

Second edition.
London, printed for William Lane, at the Minerva Press, 1792.
5 vol.
Genre: novel
Source: ESTC; DB Rec # 4110

London, printed for W. Lane, at the Minerva Press, 1792.
2 vol. [427]
Genre: novel
Price: 5s. sewed <ER 1793>
Rev: ER 21 (1793): 147-48
Notes: DB lists as "Ann Melville" but did not see a copy.
Source: ESTC; DB Rec # 9290

London: Printed for William Lane, at the Minerva Press, Leadenhall-Street. M DCC XCII.
3 vol. [219; 220; ?]
Genre: novel; Bildungsroman Q(t.p.): attributed: Dryden ChptDiv: yes ChptHd: headings (e.g.
"Characteristic Sketches") Pro: female orphan Setting: London Motifs: marriage of heroine;
bad guardian; orphan heroine; money difficulties; imprisonment OthrEd.: 1792 edition by Law
Plot: Novel is similar in nature to Burney's Cecilia. Opens with the heroine, 17-year-old
Charlotte Overbury, being brought from boarding school into town. She endures a number
of trials (innocently dances with someone she is not introduced to, borrows money from a "friend"
who is intent on cheating her) not least of which is the pursuit of Sir Bevel, a cad who seizes
control of her fortune until she turns 21 because she marries without her guardian's consent.
Source: inspection Augsberg copy (vol. 3 missing); DB Sup [Adv 1793] Rec # 15480

A Butler's Diary; or, The history of Miss Eggerton. A novel. In two volumes.
London: Printed for William Lane, at the Minerva Press, Leadenhall-Street. M DCC XCII.
2 vol.
Genre: novel
Rev: CR n.s. (Feb. 1792): 236
Notes: Forster gives as 1791.
Source: ESTC; DB [inspected copy] Rec # 9490

London: Printed for William Lane, at the Minerva Press, Leadenhall-Street. M DCC XCII.
4 vol. [274; 284; 272; 232]
Genre: novel; euphoric courtship Q(t.p.): unattributed ChptDiv: yes ChptHd: mixed (headings.
friendship; betrayal by female friend; problems of identity
Plot: Augusta washed ashore as baby after shipwreck. Her identity a mystery, a benevolent rector
adopts and raises her but by the end of the first volume she is alone, the rector and his son (whom
A. was about to marry) having both died. Love interest now provided by Lord Glenmore, who
after an initial pursuit for the purpose of seduction, decides to marry her. By end vol. 2 Augusta is
in London and has found her mother. Lord Glenmore believes Augusta to have been corrupted
when he sees her with an old "Bawd." Augusta must find asylum and sort out this
misunderstanding.
Rev: CR n.s. 9 (Sept. 1793): 118
Notes: Forster gives as 1793.
Source: inspection Convey microfiche; ESTC; DB Rec # 9560

London: printed for William Lane, at the Minerva Press, 1792.
Genre: "Scriptural romance"; translation OthrEd: first published in 1761
Notes: In five books. A translation from the German of Salomon Gessner's Der Tod Abels by
Mary Colyer. Tompkin notes that numerous "Scriptural romances" were imitations of Gessner's
"loose poetry" (67).
Source: ESTC Rec # 17330

Elvina; a novel. In two volumes. [Quotation.]
London: Printed for William Lane, at the Minerva, Leadenhall-Street. M.DCC.XCII.
2 vol. [175; 192]
Genre: epistolary novel Q(t.p.): attributed by title (untrans.)
Price: 6s. <CR 1792>
Rev: CR n.s. 5 (June 1792): 233
Source: inspection UA copy; ESTC; DB Rec # 8670

Emily: a novel. In three volumes.
London, printed for William Lane, at the Minerva, 1792.
3 vol.
Genre: novel
Price: 10s. 6d. <DB>
Source: DB Sup [Adv 1793]; ESTC Rec # 12870

The Fille de Chambre, a novel, in three volumes, by the author of The Inquisitor, &c. &c. [Susanna Rowson.]
London: Printed for William Lane, at the Minerva, Leadenhall-Street. MDCCXCII.
3 vol. [196; 180; 247]
Genre: novel Pref: (i-vi) details the supposed encounter between author and a friend upset because the heroine is an Abigail. Narrator responds that virtue is "amiable" wherever found and reader must must not expect "wonderful discoveries, of titles, rank and wealth" for heroine.
Q(t.p.): unattributed OtherEd: Philadelphia 1794 Pro: female
Price: 9s. sewed <ad Reuben and Rachel 1799>
Notes: Susanna Rowson, formerly Haswell.
Source: inspection Augsburg copy; DB Rec # 5280

Fitzroy; or, Impulse of the moment. A novel. In two volumes. By Maria Hunter.
London, printed for W. Lane, at the Minerva Press, 1792.
2 vol.
Genre: novel
Rev: CR (June 1792)
Source: letter IU; ESTC; DB Rec # 2860

Frederic and Louisa, a novel, in four volumes, by the author of Adeline. [Osborne Heighway.]
London: Printed for William Lane, at the Minerva Press, Leadenhall-Street, and sold by E. Harlow, Pall-Mall. M.DCC.XCII.
4 vol.
Genre: novel
Price: 7s. sewed <ad Correlia 1802>
Notes: Attribution by NUC; NUC lists this publication as [185-?].
Source: NUC; DB Rec # 10010

Generosity, a novel. In three volumes.
London: Printed for William Lane, at the Minerva, Leadenhall-Street. M DCC XCII.
3 vol.
Genre: novel
Price: 9s. <CR>
Rev: CR n.s. 4 (Mar. 1792): 352
Notes: Forster gives as 1791.
The Intrigues of a Morning. In two acts. As performed at Covent Garden. By Mrs. [Eliza] Parsons, author of The Errors of Education, and Miss Meredith, [sic].
London: Printed for William Lane, at the Minerva, Leadenhall-Street. M.DCC.XCII.
31 pp.
Genre: drama Ded: to Mrs. Crespigny, Grove-House, Camberwell, signed "The Author"
Price: 1s. <DB>
Rev: CR (Sept. 1792); MR (Oct. 1792)
Notes: Eliza Parsons, formerly Phelp; this is "a copy, almost literal, of "The Plotting Lovers, or the Dismal Squire," by Mr. Charles Shadwell, nephew to Shadwell the Laureate, and was first acted and printed in Dublin, 1720. Mr. Shadwell, however, acknowledges that . . . it is an abridgement of Molière's Monsieur de Pourceagnac." <MR Nov. 1792, Correspondence, qtd. in DB>
Source: inspection UA copy; ESTC; DB [inspected copy] Rec # 4430

Lane's Ladies Museum, or Complete Pocket Memorandum Book.
Genre: collection
Notes: Plates.
Source: BLC Rec # 11600

Man As He Is. A novel. In four volumes. [Quotation.] [Robert Bage.]
London: Printed for William Lane, at the Minerva Press, Leadenhall-Street. M DCC XCII.
4 vol. [288; 275; 272; 243]
Genre: novel Pref: yes, followed by Exordium Q(t.p.): unattributed untranslated Latin ChptDiv:
yes ChptHd: no OthrEd.: Garland (1978)
Rev: MR (Mar. 1793)
Source: inspection UA copy; ESTC; DB Rec # 110

Matilda Fitz-Aubin; A sketch.
London, Printed for W. Lane. 1792.
2 vol.
Genre: novel OthrEd: Dublin (P. Wogan, 1793)
Source: NUC Rec # 14110

A New Collection of Moral Tales, chiefly written by the celebrated [Jean François] Marmontel, and translated from the original French, by Mr. Heron. In three volumes.
Perth: Printed by R. Morison Junr. For R. Morison and Son, Booksellers, Perth; and W. Lane. at the Minerva, Leadenhall-Street, London. M,DCC,XCII.
3 vol. [293; 255; 238]
Genre: collection of stories Pref: vols. 1 and 3 have "Advertisements"; preface provides narrative frame: the lady of the house proposes that each guest relate the happiest event in his or her life Q(t.p.): no ChptDiv: no
Notes: Vol. 2 has table of contents for first 2 vols.
Source: inspection UA copy Rec # 8730

The Noble Enthusiast; A modern romance. In three volumes.
London, printed for William Lane, at the Minerva, 1792.
3 vol.
Genre: novel Q(t.p.): yes
Source: ESTC; DB Rec # 9070
The Orphan Sisters: A novel. In two volumes.  
London: Printed for William Lane, at the Minerva Press, Leadenhall-Street. M.DCC.XCII.  
2 vol. [179: 169]  
Genre: novel; euphoric courtship; dysphoric wedlock. Q(t.p.): no Motifs: rescue from overturned carriage; bigamous marriages; Cinderella situation; unwanted lover; unhappy marriage; sisters; heroine tries to find work; attempted seduction  
Plot: Two sisters live with a miserly uncle. One marries and moves to London. Clara who is sweet, devoted and loving, is left in a Cinderella position. When her uncle's sycophant friend tries to make love to her; she runs away to London. She has a rough time and is cheated, etc. Meanwhile Caroline finds her husband has taken up with his former mistress. After many difficulties (including being pursued and taken to what appears to be a brothel) Clara and Edmund marry.  
Price: 6s. <ad Romance of the Cavern 1793>  
Notes: Titlepage ill. (Minerva with shield resting on leg, spear and helmet). The titlepage (without the ornament) is reproduced for advertisement purposes in Romance of the Cavern (1793).  
Source: inspection Augsburg copy Rec # 14440

Cross, . . .  
London, printed for the author, at the Minerva Press, and sold by William Lane; Meyler, Bath: Dagnall, Aylesbury; Smith, Devizes; Lee, Lewes; and by the principal booksellers in town and country, 1792.  
88 pp.  
Notes: With an additional engraved titlepage.  
Source: ESTC Rec # 12150

The Peasant; or, Female philosopher. A novel. In two volumes. [Mrs. Fell.]  
London: Printed for William Lane, at the Minerva, Leadenhall-Street.  
2 vol. [250; 312]  
Rev: CR (Mar. 1793)  
Notes: Attributed by a Minerva Library Catalogue of 1814 to Mrs. Fell.  
Source: inspection Augsburg copy; DB Rec # 1740

The Polite Repository; or, Amusing companion: a selection of tales, histories, adventures, anecdotes. from the best modern publications. With a variety of originals, instructive and entertaining. Adorned with seven elegant engravings.  
2 vol. (vol. 2 published 1792).  
Genre: collection of fiction Fmt: yes  
Price: 1 vol. 7s. bound; or 2 vols., half-bound, 3s. 6d. each <DB>  
Rev: CR (July 1791)  
Notes: Titlepages of both volumes are engraved; the t.p. to vol 2 is dated "1792." <ESTC>  
Source: ESTC; DB Rec # 10920

The Recluse of the Appenines [sic], a tale in two volumes. By the author of The Lake of Windermere.  
[Miss Street.]  
2 vol.  
Genre: novel Q(t.p.): yes
Notes: Attributed by a Minerva Library Catalogue of 1814 to Miss Street.
Source: DB Rec # 5900

The Right in the West-India Merchants to a Double Monopoly of the Sugar Market of Great Britain, and the expedience of all monopolies examined. [John Prinsep, 1746-1830.]
London, printed at the Minerva Press, and sold by Debrett; Johnson; and Heather, [1792?]
83 pp.
Genre: political pamphlet  Motifs: sugar trade; West Indies; monopolies
Notes: The final leaf contains "Account of the average price of raw sugars"; also issued as part of Prinsep's "Tracts on various subjects, chiefly relating to East-India affairs," vol. 2 [1800?].
<ESTC>
Source: letter MBBC; ESTC Rec # 12400

Sidney Castle, or The sorrows of De Courcy, a novel, by the author of Edmund, or The Child of the Castle.
London: Printed for William Lane, at the Minerva Press, Leadenhall-Street. M DCC XCII.
2 vol.
Genre: novel  Q(t.p.): attributed: La Bruyere (untrans.)
Price: 6s. <CR>
Rev: CR n.s. 6 (Dec. 1792): 561 (Appendix)
Source: title page ad Theodore 1792; DB Rec # 11130

Somerset, or the Dangers of Greatness, a tale, founded upon historic truths. In two volumes. [Henry Siddons.]
London: Printed for William Lane, at the Minerva Press, Leadenhall-Street. M DCC XCII.
2 vol.
Genre: novel  Q(t.p.): attributed: Shakespeare
Price: 5s. sewed <ER>
Rev: ER 21 (1793); 147
Notes: Attributed by a Minerva Library Catalogue of 1814 to Henry Siddons.
Source: title page ad Theodore 1792; DB Rec # 5560

Tales of a Parrot; done into English, from a Persian manuscript, intitled Tooti Namēh. By a teacher of the Persic, Arabic, Hebrew, Syriac, Chaldæan, Greek, Latin, Italian, French, and English languages. [Quotation.] Entered at Stationers-Hall. [Ziy al-Din Nakhshabi.]
London: Printed for the translator, at the Minerva Press; and sold by Mess. Robson, New Bond-Street; B. Law, Ave-Maria-Lane; and W. Lane, Leadenhall-Street. M DCC XCII.
1 vol. [188]
Genre: collection of tales  Q(t.p.): yes
Notes: Translated by B. Gerrans from a Persian compilation by Ziy al-Din Nakhshabi. The latter, according to his preface, rewrote a collection of tales which have been translated from an Indic original, occasionally substituting new stories. <ESTC>
Source: ESTC; DB [inspected copy] Rec # 1900

Theodore, a domestic tale, in two volumes. [Miss Street]
London: Printed for William Lane, at the Minerva-Press, Leadenhall-Street. M DCC XCII.
2 vol. [178; ?]
Genre: epistolary novel: dystopic wedlock  Q(t.p.): unattributed untrans. Latin  Pro: male, but perspective shifts between many different letter writers  Motifs: adultery by hero and heroine; marriage without love; rescue of heroine from bull; husband deserts heroine for mistress: imprisonment
Plot: Eliza and Theodore's fathers intend them for each other but do not mean to compel them.
Theodore loses Eliza's father's favour. Mr. M-- offers for her; she accepts even though she loves Theodore. They marry and have a son. Mr. M-- leaves Eliza for a mistress; ends up deserted by the mistress and in prison. Theodore contacts Eliza. Much about saying goodbye forever but they appear to let passion overwhelm them...

Notes: Attributed by a Minerva Library Catalogue of 1814 to Miss Street.
Source: inspection Corvey microfiche (incomplete); DB Rec # 5910

The Trial of Captain John Kimber, for the supposed murder of an African girl, at the Admiralty Sessions, before the Hon. Sir James Marriott, Knt. (Judge Advocate) and Sir William Ashurst, Knt. &c. on Thursday, June 7, 1792. Of which he was most honorably acquitted, and the two evidences for the prosecution committed to Newgate to take their trials for wilful and corrupt perjury.
London: Printed by William Lane, Leadenhall-Street; and sold by all the booksellers in Bristol. Price one shilling. [1792.]
44 pp.
Genre: pamphlet
Price: 1s.
Source: DB [inspected copy] Rec # 12580

The Trial of Captain John Kimber, for the supposed murder of an African girl, at the Admiralty sessions, . . . on Thursday, June 7, 1792. Of which he was most honorably acquitted, . . .
London, printed by William Lane; and sold by Richardson; Owen; Wesley; and all other booksellers, [1792.]
43 pp.
Genre: pamphlet
Source: ESTC Rec # 16650

The Trial of Captain John Kimber, for the supposed murder of an African girl, at the Admiralty sessions, . . . on Thursday, June 7, 1792. Of which he was most honorably acquitted, . . .
London, printed by William Lane; and sold by all the booksellers in Bristol, [1792.]
43 pp.
Genre: pamphlet
Source: ESTC Rec # 16660

[The Trial of Captain John Kimber] Genuine state of facts. The trial of Captain John Kimber, for the supposed murder of an African girl, . . . on Thursday, June 7, 1792. Of which he was most honorably acquitted . . . Second edition.
London, printed by William Lane; and sold by Richardson; Wesley; Parsons, [1792.]
43 pp.
Genre: pamphlet
Source: ESTC Rec # 12590

[The Trial of Captain John Kimber] Genuine state of facts. The trial of Captain John Kimber, for the supposed murder of an African girl, . . . on Thursday, June 7, 1792. Of which he was most honorably acquitted . . . Fourth edition.
London, printed by William Lane; and sold by Richardson; Owen; Wesley; Parsons: and all the other booksellers, [1792.]
44 pp.
Genre: pamphlet
Source: ESTC Rec # 11300

The Trial of Thomas Paine, for certain false, wicked, scandalous and seditious libels inserted in the
second part of The rights of man, before the Right Hon. Lord Kenyon and a special jury, at Guildhall, on Tuesday the 18th December, 1792. Taken in short hand by an eminent advocate. Original edition, copied from the minutes taken in court.
London: Printed for W. Richardson, Royal-Exchange; J. Parsons, C. Stalker, Paternoster-Row; Mrs. Harlow, Pall-Mall; and William Lane, Leadenhall-street. [1792.]
65 pp. 
*Genre*: pamphlet
*Price*: 1s. <DB>
*Notes*: Edition statement from head of titlepage <ESTC>
*Source*: ESTC; DB [inspected copy] Rec # 11320

The Trial of Thomas Paine, for certain false, wicked, scandalous and seditious libels inserted in The second part of the rights of man, before the Right Hon. Lord Kenyon and a special jury, at Guildhall, on Tuesday the 18th December, 1792. Taken in short hand by an eminent advocate.
London, printed for W. Richardson; J. Parsons, C. Stalker; Mrs. Harlow; and William Lane, [1792.]
65 pp. 
*Genre*: political pamphlet
*Source*: ESTC Rec # 11340

83 pp. 
*Genre*: collection of sermons
*Source*: ESTC Rec # 13200

Two Sermons: the first on the divinity of Jesus Christ; the second on time, manner, and means of the conversion and universal restoration of the Jews. By the Rev. John Baillie, . . . Third edition.
73 pp. 
*Genre*: collection of sermons
*Source*: ESTC Rec # 13220

[The Unsuspected Observer] The unsuspected [sic] observer, in the spirit of the late famous Martinus Scriblerius. [Quotation.] In two volumes.
London: Printed for William Lane, at the Minerva, Leadenhall-Street. 1792.
2 vol. 
*Genre*: novel Q(t.p.): yes
*Notes*: In vol 1, for unsuspected read unsuspected. <DB>; The title page to vol. 2 reads: 'The unsuspected observer, ...' <ESTC>
*Source*: ESTC; DB [inspected copy] Rec # 11390

The Village Lovers; a novel.
2 vol. [311]
*Genre*: novel
*Price*: 5s. <ER 1792>
*Rev*: ER 19 (1792): 232
*Source*: Forster; DB Sup [Adv 1793] Rec # 16220

Virginius and Virginia; a poem, in six parts. From the Roman history. By Mrs. [Susannah]
Gunning. Dedicated to supreme fashion; but not by permission.
London. printed for the author by William Lane, at the Minerva Press; and sold by Mess. Hookham and Carpenter; William Richardson; and Mr. Meyler, Bath, [1792.]
65 pp.
Genre: poetry
Source: ESTC Rec # 13410

1793

The Advantages of Education; or, The history of Maria Williams, a tale for misses and their mammans, by Prudentia Homespun, in two volumes. [Jane West.]
London: Printed for William Lane, at the Minerva Press, Leadenhall-Street. M DCC XCIII.
2 vol. [239; 236]
Genre: novel Pref: yes (not dated) Q(t.p.): attributed: Gilbert West ChptDiv: yes ChptId: no Pro: female Nar: 1st-p. frame Settings: rural England Motifs: education; female friendship; beauty of heroine; anti-sentimental heroine; courtship (euphoric); poetry in text; didactic passages in text
Plot: A well-written novel with a nice satirical edge and an anti-sentimental heroine. The first chapter serves as an introduction, with the narrator discussing her construction of a realistic heroine. The novel opens with Maria's mother, returning from the West Indies after the death of her husband and removing Maria from the boarding school which has been her home for nine years. Contrast between the wise parenting of Maria's mother and the over-indulgence that marks the father of Maria's best friend. Maria's mother supervises her education (needlework, reading, benevolent pursuits) and guides her through some difficulties (attempted seduction by rake). All turns out well. Maria marries and the villain commits suicide. This novel is distinguished by a conservative portrayal of women, yet is not typical because narrator concentrates on her heroine's inner qualities and does not see marriage as the end-all for women.
Price: 6s. sewed <ad Susanna 1795>
Rev: CR n.s. 9 (Dec. 1793): 476; MR n.s. 16 (1795): 228-29; ER 24 (1794): 61-62
Source: inspection UA copy; DB [inspected copy] Rec # 6280

Belleville Lodge, a novel, in two volumes.
London: Printed for William Lane, at the Minerva Press, Leadenhall-Street. [1793?]
2 vol. [284; 260]
Genre: epistolary novel Q(t.p.): unattributed Motifs: imprisonment; deathbed marriage; switched infants; utopic pastoral
Price: 7s. <ad Romance of the Cavern, 1793. Vol 1>; 6s. <CR 1793>
Rev: CR n.s. 7 (Mar. 1793): 357
Source: inspection Corvey microfiche; ESTC; DB Rec # 9410

Caernarvon Castle; or The birth of the Prince of Wales: an opera, in two acts. First performed at the Theatre-Royal, Hay-Market, August 12th, 1793. [Quotation.] Dedicated, by permission, to His Royal Highness the Prince of Wales. [John Rose.]
London: Printed for William Lane, at the Minerva-Press, Leadenhall-Street. M,DCC,XCIII.
39 pp.
Genre: opera (libretto only) Ded: to His Royal Highness the Prince of Wales Q(t.p.): yes
Price: 1s. <from half-title, DB>
Rev: MR (Apr. 1794)
Source: letter DGU; ESTC; BLC; DB [inspected copy] Rec # 5150
Castle of Wolfenbach: a German story. In two volumes. By Mrs. [Eliza] Parsons, author of Errors of Education, Miss Meredith, Woman As She Should Be, and Intrigues of a Morning. London: Printed for William Lane, at the Minerva Press, Leadenhall-Street, and sold by E. Harlow, Pall-Mall. M.DCC.XCII.
2 vol.
Genre: novel; gothic Fmt: yes
Rev: CR (Jan. 1794)
Notes: Eliza Parsons; formerly Phelp; IU copy has in manuscript at head of title: “With the authors compliments.”
Source: ESTC; DB [by inspection] Rec # 4440

The Economy of Human Life: translated from an Indian manuscript, written by an ancient Bramin; with an account of the manner in which the said manuscript was discovered, in a letter from an English gentleman, residing in China, to the Earl of Chesterfield. In two parts. [Robert Dodson.] London, Printed for William Lane, at the Minerva press, 1793.
1 vol. [199]
Genre: collection of maxims OthrEd: first published 1750 (dated 1751); first Minerva edition 1793
Notes: The first part is by Robert Dodson, but has been attributed to P.D. Stanhope, Earl of Chesterfield; the second part is attributed to John Hill. <ESTC> See notes to the 1795 edition for more complete information.
Source: letter NcU; ESTC; NUC Rec # 7790

2 vol.
Genre: novel Fmt: yes Ded: To Mrs. Crespigny
Price: 6s. sewed <ad Susanna 1795>
Rev: MR (Aug. 1794)
Notes: Eliza Parsons, formerly Phelp.
Source: ESTC; DB Rec # 4460

3 vol.
Genre: novel
Price: 10s. 6d. sewed <CR>
Rev: CR n.s. 10 (Apr. 1794): 473
Notes: Despite a similarity of title, this novel is not the same as Count Donamar; or, Errors of sensibility (J. Johnson, 1797).
Source: letter ViU; ESTC; DB [by inspection] Rec # 9870

Frederica Risberg, a German story, in two volumes.
London: Printed for William Lane, at the Minerva-Press, Leadenhall-Street; and sold by E. Harlow, bookseller to Her Majesty, Pall-Mall. M.DCC.XCIII.
2 vol.
Genre: novel
Price: 7s. sewed <ad Agnes 1801>
Rev: CR (Apr. 1794)
Notes: With the device of Lane and the Minerva on the t.p. See the entry for the 1801 edition for plot notes.
Source: ESTC; DB [by inspection] Rec # 10020

A Friend to Old England, by Edward Eyre, Esq.
London, printed for William Lane, at the Minerva Press; and sold by E. Harlow, 1793.
29 pp.
Genre: poetry; pamphlet
Source: ESTC Rec # 13300

Glorious Victory over the French; or, The British tars triumphant. Representation of the engagement on the 18th of June, 1793 between His Majesty's ship La Nymphé . . . and the French national frigate La Cleopatra.
London, printed for William Lane, and sold at Portsmouth, Plymouth, Chatham, [1793.]
1 sheet
Genre: pamphlet
Notes: With an engraving.
Source: ESTC Rec # 13440

London, printed for William Lane, 1793.
35 pp.
Genre: poetry Front: yes OtherEd: first published 1743
Source: ESTC Rec # 12560

Henry, A novel. By the author of The Cypher; or, World as it goes. [P. Littlejohn.]
London: Printed for William Lane at the Minerva Press Leadenhall-Street M DCC CXIII.
2 vol. [235; 268]
Genre: novel Q(1p.): unattributed ChptDiv: yes ChptHd: headings (e.g., "A Story")
Price: 7s. <rd Romance of the Cavern 1793>
Rev: CR (Dec. 1793)
Source: inspection Augsburg copy; ESTC; DB Rec # 3490

London: Printed for William Lane, at the Minerva Press, Leadenhall-Street; and sold by E. Harlow, Pall-Mall, M DCC XCIII.
2 vol. [197; 176]
Settings: Ireland; Bath Motifs: anti-Catholic; fear of incest; shipwreck; unscrupulous priest
Plot: Badly written and not very interesting. Benevolent widow who views the world "with the eye of a philosopher" adopts foundling heroine, the sole survivor of a shipwreck. The widow's brother is a selfish, religious bigot who wants the widow's money for his son, Augustus. Heroine suffers numerous difficulties when widow dies and the will cannot be found but all ends well with the heroine discovering her parentage and marrying Augustus.
Rev: CR (Dec. 1793)
Source: inspection Corvey microfiche; DB Rec # 10560

Massacre of the French King! View of the guillotine; or the modern beheading machine, at Paris. By which the unfortunate Louis XVI. (late King of France) suffered on the scaffold, January 21st, 1793.
London, printed at the Minerva Office, for William Lane. And sold retail by every bookseller, stationer, &c. in Great Britain, Scotland and Ireland, [1793.]
Massacre of the French King.
London, printed at the Minerva Press, for William Lane; and sold retail by Eliz. Harlow, [1793.]
1 sheet
Genre: pamphlet
Notes: Illustration entitled “La guillotine or the modern beheading machine at Paris by which the unfortunate Louis XVI. (late King of France) suffered on the scaffold, January 21st, 1793.”
Source: ESTC Rec # 13010

Massacre of the French King! View of La guillotine; or, the modern beheading machine, at Paris. By which the unfortunate Louis XVI. (late King of France) suffered on the scaffold, January 21st, 1793.
[London], Printed at the Minerva Office, for William Lane. and sold wholesale. And retail by E. Harlow; Edwards; Shepherd and Reynolds; Wesley; Symonds; Richardson; and all other bookseller, [1793.]
1 sheet
Genre: pamphlet
Notes: Ill.; woodcut with letterpress; printed in two columns within a black border. The first line of the second column begins: "from."
Source: ESTC Rec # 13080

Massacre of the French King! An address to the subjects of Great Britain, who are free and happy .
. The account of that tragic event.
[London], William Lane, [1793.]
1 sheet
Genre: pamphlet
Notes: A prospectus, signed by William Lane.
Source: ESTC Rec # 13480

Massacre of the French King! View of la guillotine; or the modern beheading machine, at Paris. By which the unfortunate Louis XVI. (late King of France) suffered on the scaffold. January 21st, 1793.
London, printed at the Minerva Office, for William Lane, [1793.]
1 sheet
Genre: pamphlet
Notes: Woodcut with letterpress. Printed in two columns within a black border. First line of second column begins: “middle.”
Source: ESTC Rec # 16690

Massacre of the French King! View of la guillotine; or the modern beheading machine, at Paris. By which the unfortunate Louis XVI. (late King of France) suffered on the scaffold, January 21st, 1793.
London, printed at the Minerva Office, for William Lane, [1793.]
1 sheet
Genre: pamphlet
Notes: Woodcut with letterpress. Printed in two columns within a black border. First line of second column begins: “from.”
Massacre of the French King. La guillotine... by which the unfortunate Louis XVI. (late King of France) suffered on the scaffold, January 21st, 1793.
London, printed at the Minerva Press, for William Lane, and sold by Faulder and Edwards [and five others, 1793.]
1 sheet
Genre: pamphlet
Price: 1s.
Notes: An engraving (8" x 6") with letterpress.
Source: ESTC Rec # 16710

Massacre of the French King!
[London], Printed at the Minerva Press for William Lane, [1793.]
1 sheet
Genre: pamphlet
Notes: An engraving with letterpress.
Source: ESTC Rec # 16720

Matilda St. Aubin. A sketch.
2 vol.
Genre: novel
Rev: CR (Sept. 1793)
Source: DB Rec # 10670

Mental Improvement for a Young Lady, on her entrance into the world; addressed to a favourite niece. [Sarah Green.]
London: Printed at the Minerva Press for William Lane, Leadenhall-Street; and sold by Mrs. Harlow, Pall-Mall. MDCCXCIII.
1 vol. [132]
Genre: instruction Ded: To the Honourable Miss [Charlotte]****** Pref: "Preface. Addressed to the Superiors of the Various Seminaries for Female Education" <G> Motifs: negative view of reading novels
Price: 3s. <Mortimore Castle 1793 ad>
Rev: CR (Mar. 1793, Dec. 1793)
Notes: Sarah Green of Dartmouth Street, Westminster. <BLC>
Source: ESTC; C.R. Johnson Rare Book Collections Catalogue 36, item 82; DB [inspected copy]
Rec # 2010

Mental Improvement for a Young Lady, on her entrance into the world; addressed to a favourite niece. A new edition. [Sarah Green.]
London, printed for William Lane, at the Minerva-Press, 1794 [1793].
1 vol. [177]
Genre: instruction <?>
Rev: CR (Dec. 1793)
Notes: Text is continuous despite breaks in pagination <ESTC>; BLC gives as 1794.
Source: ESTC Rec # 12250

Mortimore Castle: A Cambrian tale. In two volumes. [Ann Howell.]
London: Printed for William Lane, at the Minerva Press, Leadenhall-Street. M.DCC.XCIII.
2 vol. [164; 149]
Genre: novel Q(tp.): attributed: Shakespeare ChptDiv: yes ChptHd: no, separated by line only
Price: 6s. sewed <ad Orphan Sisters 1793 or 1792; ad Georgina 1796>
Notes: Ann Howell, formerly Hilditch.
Source: inspection Augsburg copy; DB Sup [Adv 1794] Rec # 14430

Night Thoughts, on life, death, and immortality, a poem. To which is added A Paraphrase on Part of the Book of Job, and the Last Day, by Edward Young, L.L.D. With the life of the author.
London: Printed for William Lane, at the Minerva Press, Leadenhall-Street. M.DCC.XCIII.
1 vol. [300]
Genre: poetry Form: yes ChptDiv: divided into sections OthrEd: Night Thoughts first published 1742-45
Notes: Includes "Memoirs of the Late Dr E. Y. Collected from various Authors as well as private Friends" (v-xiii) signed G.W., "Night Thoughts," "Paraphrase on Part of the Book of Job," and "The Last Day, A Poem in Three Books."
Source: inspection UA copy; letters NcU, State Library of Victoria; ESTC Rec # 8740

The Orphan Sisters: a novel. In two volumes.
London. printed for William Lane, 1793.
2 vol.
Genre: novel
Source: ESTC Rec # 16620

A Poetical Description of the New South-End, in the county of Essex, and its vicinity.
London, printed for William Lane, at the Minerva-Press, and sold by J. Parsons; Benjamin Crosby; Robert Kelham, New SouthEnd; J. Rennison. Old South-End; and William Heard, schoolmaster, at Prittlewell, 1793.
16 pp.
Genre: poetry
Source: ESTC Rec # 13290

Queen of France. Massacred, Wednesday October 16 1793.
[1793.]
1 sheet
Genre: political pamphlet
Source: ESTC Rec # 13430

The Romance of the Cavern; or, The History of Fitz-Henry and James. In two volumes. [George Walker.]
London. Printed for William Lane at the Minerva-Press, Leadenhall-Street. M.DCC.XCIII.
2 vol. [249; 242]
Genre: novel; historical; adventure Pref: yes Qt(p.): unattributed ChptDiv: divided into sections ChptHd: no Pro: male Nar: 1st-p. Settings: Moravia; Ireland; France Motifs: actual historical characters mentioned; subterranean passages; hidden children Plot: Story related by a grandson of James II. He and his brother grow up in an underground cavern with only their tutor to care for them. The novel recounts a series of adventures and ends with a utopic community on an Moravian estate: "the last remains of three ancient families, who had once shone in high situations; now reduced, and hid in an obscure corner of world."
Price: 6s. <CR>
Rev: CR n.s. 10 (Mar. 1794): 349
Notes: DB dates as 1792.
Source: inspection Corvey microfiche; DB Rec # 14370
Rosina: A novel. In five volumes. By the author of Delia, an interesting tale, in four volumes. [Mary Pilkington.]
London: Printed for William Lane, at the Minerva, Leadenhall-Street. M.DCC.XCIII.
5 vol.
Price: 17s. 6d. <Mortimore Castle 1793 ad>; 15s. sewed <ad Accusing Spirit 1802>
Notes: Attributed by a Minerva Library Catalogue of 1814 to Miss Pilkington <DB>; Mary Pilkington, formerly Hopkins. An advertisement in Mortimore Castle (1793) gives the imprint: Printed at Minerva Press for William Lane, Leadenhall-Street; and sold by E. Harlow, Pall-Mall. M.DCC.XCIII. The plot of this novel is heavily indebted to Sophia Lee's The Recess <OP>.
Source: inspection UA copy; ESTC; DB [inspected copy] Rec # 4690

London, printed at the Minerva-Press; and sold at the vestries and chapel-houses adjoining the chapels, [1793.]
1 vol. [252]
Genre: collection of hymns Pref: dated 1793
Source: ESTC Rec # 13140

Stellins; or, The new Werter. In two volumes.
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. M.DCC.XCIII.
2 vol.
Genre: novel
Source: ESTC; DB Rec # 11190

Testament de Louis Seize, ci-devant roi de France, ecrit par lui. [King of France Louis XVI.]
Londres, imprime a la presse Minerva, pour Guillaume Lane, [1793.]
1 sheet
Genre: pamphlet
Notes: In this edition the King's signature is in facsimile and the imprint does not continue after Lane's address.
Source: ESTC Rec # 13390

Testament de Louis Seize, ci-devant roi de France, ecrit par lui. [King of France Louis XVI.]
Londres, imprime a la presse Minerva, pour Guillaume Lane, [1793.]
1 sheet
Genre: pamphlet
Notes: In this edition the King's signature is in black letter and the imprint continues after Lane's address with information on price.
Source: ESTC Rec # 16680

[Testament de Louis XVI. English and French.] The will of Louis the Sixteenth, late King of France, written by himself. = Testament de Louis Seize, ci-devant roi de France, ecrit par lui. [King of France Louis XVI.]
London, printed at the Minerva Press, for William Lane. And sold by E. Harlow, [1793.]
1 sheet
Genre: pamphlet
Notes: Parallel English and French text; imprint removed together with margins.
Source: ESTC Rec # 13420

[Testament de Louis XVI. English.] The will of Louis the Sixteenth, late King of France, written by himself. [King of France Louis XVI.]
London, printed at the Minerva Press for William Lane; and sold wholesale. And retail by E. Harlow, [1793.]
1 sheet.
Genre: pamphlet
Source: ESTC Rec # 16670

A Tour Through the South of England, Wales, and part of Ireland, made during the summer of 1791.
[Edward Daniel Clarke.]
London, printed at the Minerva Press ... for R. Edwards ..., 1793. [Printed for the author.]
1 vol. [403]
Genre: travel narrative
Notes: ill.; 9 leaves of folded plates <MdBJ>; 12 leaves plates <TxU, CtHwatk>; TxU notes that there are two impressions (they have copies of both): in the first impression Section the third begins on p. 132., in the second impression Section the third begins on p. 119 and there are 2 sections named Section the Fourth, on beginning on p. 132 and the other on p. 157: this second impression is ESTC T145932; TxU copy (2nd impression); [E. libris Edvardi A.H. Aston, A.M. Presb.; inscribed: Francis Wrangham 1793, from the author].
Source: letters CaOTU, MdBJ, TxU; ESTC; Rec # 11670

A Tour Through the South of England, Wales, and part of Ireland, made during the summer of 1791.
[Edward Daniel Clarke.]
London, printed at the Minerva Press, for R. Edwards, 1793. [Printed for the author.]
1 vol. [403]
Genre: travel narrative
Notes: Special large paper issue; only 12 copies printed.
Source: ESTC Rec # 13070

The Trial of Thomas Paine, for certain false, wicked, scandalous and seditious libels inserted in The second part of the rights of man, before the Right Hon. Lord Denyon and a special jury. At Guildhall, on Tuesday the 18th December, 1792. . . . Taken in short hand by an eminent advocate. The fourth edition.
London, printed for W. Richardson; J. Parsons, C. Stalker; Mrs. Harlow; and William Lane. [1793.]
74 pp.
Genre: political pamphlet
Notes: At head of t.p.: "Original edition, copied from the minutes taken in court, with considerable additions, corrections, and alterations."
Source: ESTC Rec # 11330

A Trip to Paris, in July and August, 1792. [Richard Twiss.]
London: Printed at the Minerva Press, and sold by William Lane, Leadenhall-Street, and by Mrs. Harlow, Pall-Mall. M.DCC.XCIII.
1 vol. [131]
Genre: travel narrative
Price: 3s. <DB>
Rev: CR (Feb. 1793); MR (Jan. 1793)
Notes: On the half-title: "Price three shillings. Entered at Stationers-Hall." <DB>; plate <ESTC>;
2 plates. <KyU>
Verses Occasioned by the Death of the Late Unfortunate Louis the Sixteenth. By John Macaulay.
London, printed for William Lane, at the Minerva Press, and sold by E. Harlow, 1793.
13 pp.
Genre: poetry
Source: ESTC Rec # 12780

Wisdom in Miniature; or, The young gentleman and lady's pleasing instructor: being a collection of sentences, divine, moral and historical, selected from the writings of many ... authors, ... A new edition.
London, printed for William Lane, 1793.
1 vol. [240]
Genre: collection of maxims OthEd: Third edition 1791 (Coventry: M. Luckman)
Price: 1s. "neatly bound in red" <DB [Supp]>
Source: ESTC; NUC Rec # 9110

Woman as She Should Be; or, Memoirs of Mrs. Menville. A novel. In four volumes. By Mrs. [Eliza] Parsons, author of Errors of Education, Miss Meredith, Castle of Wolfenbach, and Intrigues of a Morning.
London: Printed for William Lane, at the Minerva, Leadenhall-Street. and sold by E. Harlow, Pall-Mall. M DCC XCIII.
4 vol.
Genre: novel Ded: To Duchess of Gloucester Q(t.p.): no
Price: 12s. <Mortimore Castle 1793 ad>
Rev: CR (Sept. 1793)
Notes: Eliza Parsons, formerly Phelp.
Source: ESTC: DB [inspected copy] Rec # 4470

1794

By Mrs. [Eliza] Parsons, author of Errors of Education, Miss Meredith, Woman as She Should Be, Ellen and Julia, &c.
London: Printed for William Lane, at the Minerva-Press, Leadenhall-Street; and sold by E. Harlow, bookseller to Her Majesty, Pall-Mall. M.DCC.XCIV.
2 vol.
Genre: novel; gothic Front: yes OthEd: first edition Lane 1793
Notes: Eliza Parsons, formerly Phelp. Edition statement from head of titlepage <ESTC>
Source: ESTC; DB [inspected copy] Rec # 4450

Castle Zittaw, a German tale. By C. R. In three volumes.
3 vol.
Genre: novel
Price: 10s. 6d. sewed <ad Such Follies Are 1795>; 9s. sewed <CR>
Rev: CR n.s. 14 (May 1795): 113-14
Source: DB Rec # 4830

Count Roderic's Castle: or, Gothic times, a tale. In two volumes.
2 vol.
Genre: novel Motifs: assassins; attempted rape; political conflict; courtship <Tracy> OthEd:
Philadelphia edition (William Bradford, 1795); French translation (1807)

Price: 6s. sewed <ad Observant Pedestrian 1795>; 7s. <ad Memoirs of the Ancient House of Clarendon 1796>


Source: letter MnU; ESTC; DB Rec # 9630

The Death of Abel. [Salomon Gessner.] [New edition.]

London, Printed for W. Lane, 1794.

1 vol. [240]

Genre: Scriptural romance <Tompkins>; translation OtherEd: first published 1761; first Minerva 1792

Notes: Translated from German by Mary Collyer.

Source: NUC Rec # 11660

Edward de Courcy, an ancient fragment. In two volumes.

London: Printed for William Lane, at the Minerva Press, Leadenhall-Street. M DCC XCIV.

2 vol. [172; 192]

Genre: novel; chivalric; dystopic courtship Pref: "The Editor's Preface" (v-xii) Qt(p): no ChptHd: yes ChptDiv: no Pro: male orphan Nar: 3rd-p. Settings: 14th c. England Motifs: ancient MSS; anti-Catholic sentiments; historical figures; imprisonment of hero; heroine becomes nun

Plot: The love story of Edward and Ethelinde plays out amidst battles and political intrigue. The couple's difficulties begin with the heroine's father, a revelling courtier who trades Ed.'s freedom for political favour. Ed. gets out of the Tower of London just in time to smuggle Eth. out of a convent as she is about to take the veil. Eth., feeling bound by her vows, returns to the convent. Ed. becomes a hermit. Later, when she is washed ashore on the Irish coast and they meet, Eth. renounces her decision just before she dies. Ed. dies shortly after.

Price: 6s. sewed <ad Susanna 1795>; 7s. <ad Memoirs of the Ancient House of Clarendon 1796>

Rev: MR (Dec. 1794)

Source: inspection UA copy; inspection Corvey microfiche copy; ESTC; DB Rec # 8660

Ellen, Countess of Castle Howel, a novel, in four volumes. By Mrs. [Anna Maria] Bennett.

[Quotation.]

London; Printed for William Lane, at the Minerva Press, Leadenhall-Street. And sold by William Creech, Edinburg. M DCC XCIV.

4 vol. [241; 240; 223; 234]


Rev: CR n.s. 15 (Sept. 1795): 118-19; MR n.s. 14 (May 1794): 74-77

Source: inspection UA copy; ESTC, BLC; DB [inspected copy] Rec # 300


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

2 vol.

Genre: novel

Price: 6s. sewed <ad Susanna 1795>; 7s. sewed <ad Such Follies Are 1795>

Rev: CR n.s. 14 (June 1795): 225-26

Source: ESTC; DB [inspected copy] Rec # 9830
Fairy Tales: selected from the best authors. In two volumes.  
London, printed for William Lane, at the Minerva-Press, 1794.  
2 vol.  
*Genre*: collection of fairy tales  
*Notes*: Plates.  
*Source*: DB  Rec # 9910

With an elegant frontispiece.  
London, printed for William Lane, at the Minerva-Press, [1794?].  
1 vol. [142]  
*Genre*: instruction; youth  
*Fmt*: yes, dated 1793  
*OthrEd*: first published 1774  
*Notes*: Plate.  
*Source*: ESTC  Rec # 16640

The Haunted Castle, a Norman romance. In two volumes.  
*Quotation.* [George Walker, 1772-1847.]  
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. M, DCC, XCIV.  
2 vol.  
*Genre*: novel  
*Q(t.p.):* yes  
*Motifs*: haunted castle; potential incest; ghost; subterranean passages; sliding doors; lost letter; duel; baby-swapping  
*Price*: 6s. sewed <ad Such Follies Are 1795>; 5s. sewed <ad Susanna 1795>  
*Rev*: CR n.s. 13 (Feb. 1795): 229  
*Source*: ESTC; DB [inspected copy]  Rec # 6200

The Hermit; or, The unparalleled sufferings and surprising adventures of Philip Quarll, An  
Englishman: who was lately discovered upon an uninhabited Island in the South Sea; where  
he lived above fifty years, without any Human Assistance. Containing I. His Conference  
with those who found him; to whom he relates the most material Circumstances of his Life:  
his being born in the Parish of St. Giles, educated by the charity of a Lady, and put  
Apprentice to a Locksmith. II. His leaving his Master, and being taken up with a notorious  
House-breaker, who was hanged; his lucky Escape, and going to Sea a Cabin-Boy, marrying  
a famous Prostitute, enlisting a common Soldier, turning Singing-master, and afterwards  
being pardoned by the King, turning Merchant, and being shipwrecked on this desolate  
Island on the Coast of Mexico. A new edition, with an elegant frontispiece.  
*Peter Longueville.*  
London: Printed for William Lane, at the Minerva Press, Leadenhall-Street. M DCC XCIV.  
1 vol. [252]  
*Genre*: fictional biography  
*Fmt*: by Angus after Bowring  
*Pref*: signed "W. L."; notes that tale is  
"real matter of fact" from a MS received from the merchant who discovered the hermit.  
*Q(t.p.):* no  
*ChptDiv*: yes (divided into 3 books)  
*ChptHd*: yes  
*Pro*: male  
*Narr*: 1st-p. frame (2nd and 3rd books in 3rd-p.)  
*Settings*: South Seas  
*OthrEd*: first published 1727; first Minerva Press edition 1786  
*Notes*: Purporting in the preface to be by Edward Derrington, but in fact by Peter Longueville.  
Sometimes also attributed to Alexander Bicknell <ESTC>; letter State Library of Victoria notes  
that in the original edition (1727) the preface is signed P. L. (i.e., Peter Longaeville); t.p. has table  
of contents <UA>; the preface is followed by a poem "On the Hermit's Solitude."  
*Source*: inspection of UA copy; letters NcU, State Library of Victoria; ESTC;  Rec # 12010

Lucy: a novel, in three volumes.  
*Quotation.*  
London: Printed for William Lane, at the Minerva Press, Leadenhall-Street. M.DCC.XCIV.  
3 vol.  
*Genre*: novel  
*Q(t.p.):* yes
**Rev:** CR (June 1794); MR (Oct. 1794)
**Source:** ESTC; DB [inspected copy] **Rec # 4480**

**Madeline; or, The castle of Montgomery, a novel. In three volumes. [Isabella Kelly.]**
London: Printed for William Lane, at the Minerva-Press, Leadenhall-Street, M DCC XCIV. 3 vol. [224; 275; 246]
**Genre:** novel; generational **Qt.(l.p.):** no **ChptDiv:** yes **ChptHd:** no **Nar:** 3rd-p. **Settings:** England (rural) **Motifs:** Quakers; suicide; death in childbirth
**Price:** 9s. sewed <ad Susanna 1795>; 10s. 6d. <ad Such Follies Are 1795>
**Rev:** CR (Dec. 1794)
**Notes:** Isabella Kelly, afterwards Hedgeland, (1794-1813); although an advertisement in *Such Follies Are* (1795) refers to Kelly as the "Daughter of the late Colonel Kelly" she a member of the Fordyce family and Colonel Kelly's widow.
**Source:** inspection UA copy; ESTC; DB **Rec # 3060**

**The Maid of the Castle. A legendary tale. In three cantos. By Jemima Maria Stratton.**
1 vol.
**Genre:** novel
**Price:** 3s. **<DB>**
**Source:** DB **Rec # 5880**

**Mystic Cottager of Chamouny: a novel, in two volumes. [Quotation.]**
**Genre:** novel **Qt.(l.p.):** yes
**Price:** 6s. sewed <ad Such Follies Are 1795>; 7s. <ad Memoirs of the Ancient House of Clarendon 1796>
**Rev:** CR (Feb. 1795)
**Source:** ESTC; DB [inspected copy] **Rec # 10830**

**The Necromancer; or, The tale of the Black Forest: founded on facts: translated from the German of Lawrence Flammenberg [i.e. Carl Friedrich Kahlerl], by Peter Teuthold. In two volumes.**
**Genre:** novel; translation; gothic **Motifs:** ghosts; sorcery; bandits **<Tracy>**
**Price:** 6s. sewed <ad Susanna 1795>; 7s. sewed <ad Such Follies Are 1795>
**Notes:** Carl Friedrich Kahler's *Der Geisterbanner* translated from German by Peter Teuthold.
**Source:** ESTC; DB [inspected copy] **Rec # 3020**

**The Offspring of Russell. A novel. In two volumes. [Henry Summersett.]**
London, printed for William Lane, at the Minerva-Press, 1794. 2 vol.
**Genre:** novel
**Price:** 6s. sewed <ad Duke of Clarence 1795>; 7s. <ad Memoirs of the Ancient House of Clarendon 1796>
**Rev:** CR (June 1795); AIR (Feb. 1795)
**Notes:** Attributed by a Minerva Library Catalogue of 1814 to Henry Summersett.
**Source:** ESTC; DB **Rec # 5930**
The Palace of Enchantment, or, Entertaining and instructive fairy tales: containing Fortunio | Perfect love | Princess Rosetta | White mouse | Princess Verenata | Florio and Florello | Golden bough | Queen & country girl | Wonderful wand | King and fairy ring | Princess Fair-Star, and Prince Cherry [sic]. Illustrated with elegant engravings.
London: Printed for William Lane, at the Minerva-Press, Leadenhall-Street. M DCC XCIV.
1 vol. [282]

Genre: collection of fairy tales   Fnt: by Angus after Dodd, and two other cuts <DB>  Other Ed: Minerva 1788
Notes: U of Oxford reports this is a "new edition," but Blakey does not report as such: plates and final advertisement leaf <ESTC>; some of the stories appear to be taken from the Countess D'Aulnoy's Tales of the Fairies. <DB>
Source: ESTC; DB [inspected copy] Rec # 14170

The Parisian, or Genuine anecdotes of distinguished and noble characters. In two volumes.
[Quotation] [Mary Charlton.]
London: Printed for William Lane, at the Minerva-Press, Leadenhall-Street. MDCCXCIV.
2 vol.

Genre: novel   Ded: addressed "to my readers," Charlton makes fun of flattering ones <IG>
Q(t.p.): yes
Price: 7s. sewed <ad The Parisian 1795>; 6s. sewed <ad Pirate of Naples 1801>
Notes: Ad in The Wife and Mistress (1802) has "Parisian; or, Anecdotes of Living Characters."
Source: ESTC; DB [inspected copy] Rec # 1030

Pauline; or, The victim of the heart. From the French of [Andre Guillaume Contant] Dorville. In two volumes.
London, printed for William Lane, at the Minerva Press. 1794.
2 vol.

Genre: novel; translation
Price: 6s. sewed <CR>
Rev: CR n.s. 13 (Jan. 1795): 116
Notes: From the French of Contant d'Orville (1730?-1800): French original unidentified.
Source: ESTC; DB Rec # 1200

The Pleasing Companion: a collection of fairy tales, calculated to improve the heart: the whole forming a system of moral precepts and examples for the conduct of youth through life: containing Princess Hebe | Graciosa and Percinet | Story of Finetta | Princess Carpilona | The white cat | The yellow dwarf | Pigeon and dove | Young and handsome | Ornamented with elegant cuts.
London: Printed for William Lane, at the Minerva-Press, Leadenhall-Street. M DCC XCIV.
1 vol. [288, misnumbered 218]

Genre: collection of fairy tales; youth   Fnt: by Angus after Dodd  Pref: yes
Price: 2s. 6d. <DB>
Notes: Some of the stories appear to be taken from the Marie Catherine la Mothe, Countess D'Aulnoy's Tales of the fairies [Contes des fees]; this is not a reissue of the 1790 edition. <ESTC>
Source: inspection UA copy: ESTC; DB [inspected copy] Rec # 8840

The Polite Songster; or, Vocal melody. Containing a collection of songs, that are sung at the Theatre Royal, Vauxhall Gardens, Ranelagh, and other places of public amusement, and also are included many new ones in no other collection. A new edition.
London: Printed for W. Lane, Leadenhall-Street. M DCC XCIV.
1 vol. [144]
*Genre*: collection of songs  *Form*: yes

*Price*: 1s. sewed

Notes: Original paper covers, the front printed as in the title-page, but the date replaced by "Price one shilling." <DB>; the "new" edition is dated 1794 <ESTC>; title was advertised in 1786 (perhaps an earlier edition?)

Source: ESTC; DB [inspected copy]  Rec # 10940

*The Purse; or, Benevolent tar: a musical drama, in one act, as it is performed at the Theatre Royal, Haymarket. By J[ames] C[artwright]. Cross. (The music by Mr. Reeve.)*

London, printed by William Lane, at the Minerva. Sold by J. Scatchard; Wm. Miller; and Knight and Tripcock, 1794.

32 pp.

*Genre*: musical drama

*Price*: 1s. <DB>

*Rev*: CR (June 1794)

Notes: Music by Mr. William Reeve for J. C. Cross (d. 1809) <NUC>; British Museum has "a new edition" dated by the catalogue 1794. "Printed (by Assignment) for J. Barker." <DB>

Source: ESTC; NUC; DB  Rec # 1310


London, printed by William Lane, at the Minerva. Sold by J. Scatchard; Wm. Miller; and Knight and Tripcock, 1794.

32 pp.

*Genre*: musical drama

Notes: Without the music.

Source: ESTC  Rec # 7720


London, printed by William Lane, at the Minerva. Sold by J. Scatchard; Wm. Miller; and Knight and Tripcock, 1794.

32 pp.

*Genre*: musical drama

Source: ESTC  Rec # 7130


London, printed for the author, by W. Lane at the Minerva press; sold by Scatchard; Miller; Knight and Tripcock, 1794.

2 vol.

*Genre*: epistolary novel  *Other*: Second edition 1796: (Printed for the author by G. Cawthorn)

*Price*: 6s. sewed <ad Susanna 1795>; 7s. sewed <ad Such Follies Are 1795>


Notes: Attributed to Scatchard by CR, but to Lane by MR; Miss M. E. Robinson is the daughter of the more famous Mary Robinson. <G>

Source: ESTC; DB  Rec # 4930

*The Tales of Elam. In two volumes.*

London, printed for William Lane, at the Minerva Press, M.DCC.XCIV.

2 vol.
**Genre:** collection of tales

**Price:** 6s. <ad Susanna 1795>; 7s. sewed <ad Such Follies Are 1795>


**Source:** letter NcU; ESTC; DB Rec # 11270

**Taplin Improved; or, A compendium of farriery, wherein is fully explained the nature and structure of that useful creature a horse; with the diseases and accidents he is liable to; and the methods of cure Exemplified by ten elegant cuts, each the full figure of a horse. Describing all the various parts of that noble animal. Likewise rules for breeding and training of colts: practical receipts for the cure of common distempers incident to oxen, cows[,] calves, sheep, lambs, hogs, &c. To which is prefixed ten minutes advice to the purchasers of horses. By an experienced farrier. [William Taplin.]**

London: Printed for William Lane, at the Minerva-Press, Leadenhall-Street. MDCCXCIV. 1 vol. [144]

**Genre:** instruction  
**Fmt:** by R. [Newman?] after W. N., and nine other cuts <DB>  
**Pref:** 2 pages  
**Other Ed.:** 1790 (Printed by H. Harrison, for N. Frobisher, in the Pavement, York)

**Notes:** Includes an index: NUC gives year as 1796; p. 60 misnumbered 90.  
**Source:** inspection UA copy; ESTC; DB [inspected copy] Rec # 6040

**The Triumph of Loyalty. A poem.**


**Genre:** poetry  
**Price:** 2s. 6d. <DB>

**Rev:** CR n.s. 11 (July 1794): 351; *Ana. R.* 18 (1794): 315

**Source:** ESTC; DB Rec # 11360

**Turkish Tales: in two volumes. By Joseph Moser.**

London: Printed for William Lane, at the Minerva-Press. Leadenhall-Street. MDCCXCIV. 2 vol. [200: 200]

**Genre:** collection of oriental tales  
**Pref:** (i-iv), plus table of contents for vol. 1 (none for 2)  
**Q (t.p.):** no

**Price:** 6s. sewed <ad Madeline 1794>

**Rev:** CR (Oct. 1794); MR (Oct. 1794); *ER* (n.d.)

**Source:** inspection UA copy; ESTC; DB Rec # 4180


London, printed for William Lane, 1794. 1 vol. [152]

**Genre:** instruction  
**Notes:** III.

**Source:** ESTC Rec # 12970

**The Weird Sisters. A novel, in three volumes.**

London, printed for William Lane, at the Minerva Press, 1794. 3 vol.

**Genre:** novel
Price: 9s. sewed <rev.>; 10s. 6d. <ad Such Follies Are 1795>
Notes: Advert. in Madeline (1794) gives as 2 vols; by the author of 'A butler's diary', 1792. and 'Waldebeck abbey', 1795.<ESTC>
Source: ESTC; DB Rec # 11520

Wisdom in Miniature; or, The young gentleman and lady's pleasing instructor, being a collection of sentences, divine, moral, and historical, selected from the writings of many . . . authors, . . . Intended not only for the use of schools, but as a pocket companion for the youth of both sexes. A new edition.
1 vol. [240]
Genre: collection of maxims: youth Fnt: yes
Notes: Page iv misnumbered ii. <ESTC>.
Source: letter U Waterloo; ESTC; NUC; BLC Rec # 9120

1795

London, printed for William Lane, at the Minerva-Press, 1795.
3 vol.
Genre: novel; euphoric courtship; wedlock (different couples) <Tracy> Fnt: yes OthrEd: Arno Press. 1977 (introduction by Devendra P. Varma) Motifs: working woman (servant); rake; founding child; supposed underage marriage; ghost; explained gothic elements; wife abuse (husband has wife imprisoned for debt) <Tracy>
Price: 9s. sewed <ad Ruins of Avondale Priory 1796>; 10s. 6d. <ad Memoirs of the Ancient House of Clarendon 1796>
Rev: CR (July 1795); MR 18 (Oct. 1795): 229
Notes: Isabella Kelly. afterwards Hedgeland: plate <ESTC>: according to the Monthly Review: "we are terrified with a fiery spectre emitting from its gaping jaws sulphurous flames. and sending forth horrid screams, and with a moving and shrieking skeleton.--only that we may afterwards have the pleasure of finding that there was no occasion to be frightened. the spectre being only a man. its infernal flames nothing more than a preparation of phosphorus. and the inhabitant of the skeleton not a ghost but a rat!" <qtd. in Summers Gothic Quest 139>)
Source: ESTC; BLC; DB Rec # 3070

An Address to the Public, on circulating libraries, &c. [William Lane.]
[London, William Lane, 1795?]
3 pp.
Genre: pamphlet
Notes: Signed: William Lane; drop-head title.
Source: ESTC Rec # 12960

London, printed for William Lane, at the Minerva Press. 1795.
2 vol.
Genre: novel OthrEd: Dublin edition
Price: 7s. <ad Memoirs of the Ancient House of Clarendon 1796>: 6s. boards <rev. 1796>
Source: DB; Forster Rec # 4920
Augusta Denbeigh; a novel. In three volumes.
London, printed for William Lane, at the Minerva Press, 1795.
3 vol.
Genre: novel
Price: 10s. 6d. <ad Memoirs of the Ancient House of Clarendon 1796>
Rev: CR n.s. 15 (Sept. 1795): 119
Source: ESTC; DB Rec # 9330

The British Songster; or, Pocket companion: a choice collection of comic and entertaining songs, . . .
London, printed for William Lane, Minerva-Press, [1795?]
1 vol. [176]
Genre: collection of songs
Source: ESTC Rec # 13090

The Castle of Ollada. A romance. In two volumes. [Francis Lathom.]
London: Printed for William Lane, at the Minerva-Press, Leadenhall-Street. M DCC XCV.
2 vol. [220; 231]
Genre: novel, chivalric romance Qt.(p.): attributed: Shakespeare ChptDiv: yes ChptEf: mostly quotations: Home, *Shakespeare, Dryden, Prior, Milton, Akenside, Penrose, Cibber OthEd: 2nd edition, 1799 Pro: male Settings: Spain Motifs: gothic and sentimental elements: rape; near incest; imprisonment; attempted infanticide; problems of identity; switched or missing children; filial duty; deathbed scene; spectre; tourney; wise monk; Moors; castle; knights: fratricide
Plot: A man poisons his brother in order to marry his wife. Fatima, a former Moorish captive who has converted to Christianity. When she refuses him, he locks her in a secret room and rapes her. He attempts to kill the child that results. The novel opens much later when the man believes himself near death and says enough to get his nephew looking throughout the castle. Fatima is reunited with her son. The man eventually dies awash in an ocean of filial tears and forgiveness.
Price: 6s. sewed <ad Observant Pedestrian 1795>; 7s. <ad Memoirs of the Ancient House of Clarendon 1796>
Rev: CR (July 1795); MR 18 (Oct. 1795): 223-24
Notes: Bookseller's inscription on UA copy notes that this is FL's 1st novel written at 17;
Summers Gothic Quest gives date as 1794 (139).
Source: inspection UA copy: ESTC; DB: Summers Gothic Quest Rec # 3310

Cicely; or, The rose of Raby. An historic novel, in four volumes. [Agnes Musgrave.]
London: Printed for William Lane, at the Minerva Press, Leadenhall-Street. M.DCC.XCV.
4 vol.
Genre: novel Frm: yes
Price: 14s. <ad Memoirs of the Ancient House of Clarendon 1796>
Rev: CR (May 1796)
Source: ESTC; DB [inspected copy] Rec # 4280

Count Roderic's Castle: or, Gothic times, a tale. In two volumes. By the author of The carpenter's daughter, &c. &c. . . . Second edition.
London, printed for William Lane, at the Minerva Press, 1795.
2 vol.
Notes: Edition statement from head of titlepage.
Source: ESTC Rec # 16590
Count St. Blanchard; or, The prejudiced judge, a novel. In three volumes. By Mrs. [Mary] Meek [sic].
London: Printed for William Lane, at the Minerva Press, Leadenhall-Street. M. DCC. XCV.
3 vol.  
Genre: novel; euphoric courtship <Tracy> Frm: yes OtherEd: Amo Press, 1977 (foreword Devendra P. Varma, introduction John Garrett) Pro: male; identity problem <Tracy> Motifs: kidnapped baby; abduction of heroine; imprisonment in convent; mark identifying infant <Tracy> Price: 10s. 6d. <ad Memoirs of the Ancient House of Clarendon 1796>; 9s. sewed <ad Cordelia 1799>  
Rev: CR (Nov. 1795); MR (Oct. 1795)  
Source: BLC; DB [inspected Sadleir's copy] Rec # 3800

The Democrat: interspersed with anecdotes of well known characters. In two volumes. [Henry James Pye.]
London: Printed for William Lane, at the Minerva-Press. Leadenhall-Street. M DCC XCV.
2 vol.  
Genre: novel OtherEd: American edition (new York. Printed for J. Rivington, 1795) has title The Democrat; or, Intrigues and adventures of Jean le Noir <letter IU>  
Price: 9s. sewed <ad Disobedience 1797>; 6s. sewed <ad Cordelia 1799>; 7s. sewed <ad Margarita 1799>  
Rev: Brit. Crít (Dec. 1796) <ad Judith 1800 has Jan. 1796>; MR (Feb. 1796)  
Notes: Also published with the title: "The democrat: or, intrigues and adventures of Jean le Noir" <ESTC>; Henry James Pye, Poet Laureate (1745-1813)  
Source: letters IaU, MnU; ESTC; DB [by inspection Bodl copy] Rec # 4810

London, printed for William Lane. at the Minerva Press, 1795.  
1 vol. [163]  
Genre: religious literature OtherEd: first published 1737  
Notes: Page xxvi misnumbered xvi.  
Source: ESTC Rec # 12690

A Dictionary of Love: wherein is the description of a perfect beauty; the picture of a fop or macaroni and a key to all the arch phrases and different terms used in that universal language. With notes.
London: Printed for W. Lane, at the Minerva Press, Leadenhall-Street. M DCC XCV.  
1 vol. [129]  
Genre: instruction <?:> Frm: yes  
Notes: Based on Jean Francois Dreux du Radier's Dictionnaire d'Amour. <ESTC>  
Source: ESTC; DB [by inspection Sadler's copy] Rec # 9730

London: Printed for William Lane, at the Minerva-Press, Leadenhall-Street. M DCC XCV.  
4 vol. [251; 303; 230; 244]  
Genre: novel; historical (middle ages); euphoric courtship Q(t.p.): no ChptDiv: Yes ChptHd: no  
Price: 12s. sewed <ad Observant Pedestrian 1795>; 14s. <ad Memoirs of the Ancient House of Clarendon 1796>  
Rev: CR (Apr. 1795); MR (May 1795); ER (Mar. 1795)  
Notes: Attributed by Minerva Library Catalogues of 1802 and 1814 to Mrs. Foster <DB>; according to Summers this book "with its gallant hero. Edgar, and its gentle heroine Elfrida de
Clifford, has a full complement of ghosts, including the spectre of the murdered Montcalm and the phantom of Clarence in complete armour" (Gothic Quest 174).

Source: inspection UA copy; ESTC; NUC; DB [by inspection] Rec # 13810

The Economy of Human Life: Translated from an Indian manuscript, written by an Ancient Bramin; with an Account of the Manner in which the said manuscript was discovered in a letter from an English Gentleman, residing in China, to the Earl of Chesterfield. In two parts. [Robert Dodsley.]

London: Printed for William Lane, at the Minerva Press, Leadenhall-Street. M DCC XCV.

1 vol. [199]


Plot: According to the preface, the emperor of Chian sent Cao-tsou to Tibet to the Lamas to examine some ancient writings. This "small system of morality was the "most ancient piece" discovered (xiii). Some attribute it to Confucious (translated by the ancient Bramins); some attribute it to "the institutes of Lao Kiu, another Chinese philosopher"; some say written by "Bramin Dandames"; others that it is written by a European. Apologizes for style. Says it is patterned on the book of Job, Psalms, etc.

Price: 1s. 3d. <ad Affectionate Brothers 1816, red sheep, "For the Instruction and Amusement of Youth"> 

Notes: The first part is by Robert Dodsley, but has been attributed to P. D. Stanhope. Earl of Chesterfield: the second part is attributed to John Hill. <ESTC>

Source: inspection of UA copy; ESTC; DB Rec # 1580

The Enchanter; or, Wonderful Story Teller: In which is contained a series of adventures, curious, surprising, and uncommon; calculated to amuse, instruct, and improve younger minds.

London: Printed for William Lane, at the Minerva Press, Leadenhall-Street. M DCC XCV.

1 vol. [127]

Genre: collection of fairy stories; youth/children Frmt: yes Q(t.p.): unattributed

Plot: Stories include: History of the Princess Hebe, and the Fairy Anguilella; The Royal Ram, or, the Wishes; Graciosa and Peroine; The Curious Story of Finette; The Story of the White Cat. In The Story of the White Cat three princes are sent off to each find a series of three things. The youngest is helped by a white cat which turns into a princess, which is the final requirement.

Source: inspection UA copy; ESTC Rec # 13000

The English Merchant; or, The fatal effects of speculation in the funds: a novel, by Thomas Bolas. In two volumes.

London, printed for William Lane, at the Minerva Press, 1795.

2 vol.

Genre: novel

Price: 6s. sewed <DB Sup>; 7s. <ad Memoirs of the Ancient House of Clarendon 1796>


Notes: Thomas Bolas, fl. 1795 .

Source: ESTC; DB Sup [Adv 1795] Rec # 12720

Fables. [John Gay.] [New edition.]

1 vol. [167]
Genre: collection of fables, poetry. *OtherEd:* first published 1727, 1738
Notes: 1 plate.
Source: NUC Rec # 13860

**Fables by the late Mr. [John] Gay. A new edition. In one volume complete.**
London: Printed for William Lane, at the Minerva Press. Leadenhall-Street. M. DCC. XCV. 1 vol. [213]
*Price:* 1s. bound <DB>
Notes: Pp. 109 and 158 misnumbered 107 and 138 respectively.
Source: inspection UA copy; ESTC; DB [by inspection BM copy] Rec # 1880

London: Printed for W. Lane, at the Minerva-Press. Leadenhall-Street. M. DCC XCV. 1 vol. [140]
*Genre:* collection of fables. *Frm:* yes; also tailpiece. <DB> *Qt(p.):* yes
*Price:* 1s. bound <DB>
Notes: Edward Moore of Abingdon, 1712-1757 <NeU>; 3 plates; includes three fables by Henry Brooke (cf. preface to 1st edition, and H. M. Scurr, Henry Brooke. 1922, p. 117) <NeU>
Source: letter NeU; ESTC; DB [inspection BM copy] Rec # 4150

**The Fairiest [sic]; or, Surprising and entertaining adventures of the aerial beings; . . . the whole selected to amuse and improve juvenile minds. [after Madame Marie-Catherine d'Aulnoy.]**
London. printed for William Lane, at the Minerva-Press. 1795.
1 vol. [1-4]
*Genre:* collection of fairy stories; youth
Notes: Plate; a selection of fairy tales from "Les contes des fees" after Marie. Comtesse d'Aulnoy.
Source: ESTC Rec # 13110

**The Fate of Sedley. A novel. By the author of The Offspring of Russell. In two volumes. [Henry Summersett.]**
London, printed for William Lane, at the Minerva-Press, 1795.
2 vol.
*Genre:* novel
*Price:* 6s sewed <ad Disobedience 1797>; 7s <ad Memoirs of the Ancient House of Clarendon 1796>
*Rev:* CR n.s. 16 (Feb 1796): 222; *Brit. Crit.* 8 (1796): 179
Notes: Attributed by Minerva Library Catalogue of 1814 to Henry Summersett <DB>; Stonehill.
Cat. No. 128, item 106. <DB>
Source: ESTC; DB Rec # 5940

**A Father's Legacy to his Daughters. By the late Dr. [John] Gregory, of Edinburgh. A new edition.**
With an elegant frontispiece.
London: Printed for William Lane, at the Minerva press. 1795.
1 vol. [142]
*Genre:* moral instruction for youth. *Frm:* yes; oval, "Dr. Gregory's Legacy" written below.
Signed "B. Reading 1793" *Pref:* (iii-viii) States that this was not written for publication: it was written for the author's motherless daughters. *Intro:* 11-18 *Qt(p.):* no *ChptDiv:* yes *ChptLd:* no
Plot: Sees women "not as domestic drudges, or the slaves of our pleasures, but as our companions and equals; as designed to soften our hearts and polish our manners" (16-17).
Notes: 1 leaf of plates <CaQMM>: NNPM also notes 1 leaf plates and adds 1 ill. (etching).
Source: inspection of UA copy: letters CaQMM, NNPM; C.R. Johnson Rare Book Collections
Catalogue 32, 1990, item 142; ESTC; DB Rec # 2080

The Frolics of an Hour. A musical interlude. As performed at the Theatre-Royal, Covent-Garden.
London, printed at the Minerva Press, 1795.
20 pp.
Genre: musical
Source: ESTC Rec # 12850

The Funny Jester.
Printed for William Lane, [ca. 1795?]
Genre: collection of jokes
Source: letter NZWNa Rec # 12240

General Regulations and an Explanation of the Principal Words of Command for the use of the
Light Horse Volunteers of the cities of London & Westminster.
[London], Printed for the Corps at the Minerva Press Leadenhall Street, 1795.
1 vol. [123]
Genre: military instruction
Notes: Engraved titlepage.
Source: ESTC Rec # 13260

[General Regulations and an explanation of the principal words of command for the use of the Light
Horse Volunteers] The Great-Britain Army Light Horse Volunteers.
Printed for the Corps at the Minerva Press Leadenhall Street, 1795.
Genre: military instruction
Notes: Probable title is "General Regulations and an explanation of the principal words of
command for the use of the Light Horse Volunteers of the cities of London & Westminster"
Source: ESTC Rec # 14230

London, printed for William Lane, at the Minerva Press, 1795.
4 vol.
Rev: CR n.s. 15 (Nov. 1795): 342-44; Brit. Crit. 7 (1796): 315
Source: ESTC; DB Rec # 6210

London: Printed for William Lane, at the Minerva-Press, Leadenhall-Street. M DCC XCV.
2 vol.
Genre: novel Fmt: yes
Price: 7s. sewed <ad Melissa and Marcia, 2nd ed. 1796>
Rev: CR (Dec. 1795)
Source: ESTC; DB [by inspection] Rec # 2850

A Lecture on Heads, written by George Alexander Stevens. Esq. with additions by Mr. Pilon; as
delivered by Mr. Charles Lee Lewis, at the Theatre Royal Covent Garden. the Royalty
Theatre, Well Close Square, and in various parts of Great Britain, also in the West Indies.
To which is added An Essay on Satire. A new genuine edition corrected.
London: Printed and sold by William Lane. 1795.
Lord Chesterfield’s Advice to his Son, on men and manners: or, a new system of education: in which the principles of politeness, the art of acquiring a knowledge of the world, with every instruction necessary to form a man of honour, virtue, taste, and fashion, are laid down in a plain, easy, familiar manner, adapted to every station and capacity. The whole arranged on a plan entirely new. [Philip Dormer Stanhope, 4th Earl of Chesterfield.]

London: Printed for William Lane, at the Minerva Press, Leadenhall-Street. M DCC XCV.
1 vol. [152]

Genre: instruction Fmt: yes Intro: "Advertisement" (3-4): written for the aid of a natural son (by Madame du Bouchet, a French lady whom he loved with all the fondness of a father, and whose education occupied him for a number of years of his life. ChptDiv: no [divisions by subject. complete with heads] OthrEd: first published 1774
Price: 1s. <DB>
Notes: 3 page index at back of book; Philip Stanhope, 1694-1773.
Source: inspection UA copy; ESTC: DB Rec # 5830


London: Printed for William Lane, at the Minerva-Press, Leadenhall-Street. M. DCC. XCV.
1 vol. [127]

Genre: collection of maxims Fmt: yes OthrEd: Translation of Réflexions ou sentences et maximes morales (1665)
Notes: With an index, plate, frontispiece. <ESTC>
Source: ESTC: DB [inspection of BM copy] Rec # 16550

Merry Companion; or, Feast for the sons of Comus. Containing the humourous, ludicrous, droll, laughable, comic, funny, imitative, entertaining, somgs, that are sung by the merry & diverting choice spirits; the whole compiled to preserve good humour & harmony ... By direction of the goddess of mirth & health, the beautiful Vestina.

London, printed for W. Lane [ca. 1795?]
1 vol. [96]

Genre: collection of songs Front: yes OthrEd: Minerva 1786
Source: NUC Rec # 14140

The Muse in Good Humour; or, Momus’s banquet: a collection of choice songs, including the modern.

London, printed for William Lane. [1795?]
1 vol. [144]

Genre: collection of songs Fmt: yes
Price: 1s. sewed <DB>
Source: ESTC; DB Sup [Adv 1794] Rec # 12910

Mysteries Elucidated, a novel. In three volumes. By the author of Danish Massacre, Monmouth, &c.

[Anna Maria MacKenzie.]

London: Printed for William Lane. at the Minerva Press. Leadenhall-Street. M. DCC. XCV.
3 vol.
Genre: novel  Fmt: yes  Ded: To Caroline Princess of Wales  Pref: Address "to the readers of modern romance," signed Anna Maria Mackenzie
Price: 10s. 6d. sewed <ad Memoirs of the Ancient House of Clarendon 1796>
Rev: CR (Mar. 1796); MR (Oct. 1795)
Notes: Anna Maria ManKenzie, formerly Johnson, formerly Cox, formerly Wight; the half-titles and titlepages are apparently cancel. <ESTC>
Source: letter Ncu; ESTC; DB [inspection of Bod copy]  Rec # 3660

London: Printed for William Lane, at the Minerva Press, Leadenhall-Street. M DCC XCV.
2 vol.
Genre: novel  Fmt: yes <State Libr. Victoria> Q(t.p.): yes
Price: 7s. sewed <ad Melissa and Marcia, 2nd ed., 1796>
Notes: This is a reissue with cancel title-page of a novel first published earlier in the same year in Southampton: Netley Abbey: A Gothic Story, 2 vol., (Southampton: Printed for the Author [the Rev. Richard Warner], by T. Skelton. And sold by C. Law. Ave Mary Lane, London. 1795.):
German translation: Kloster Netley, 1 vol. 1796 <Summers A Gothic Bibliography> (443), includes a copy of the titlepage of Skelton edition
Source: letter State Library of Victoria; ESTC; DB [inspected copy]  Rec # 6250

The Observant Pedestrian; or, Traits of the heart: In a solitary tour from Caernarvon to London: In two volumes, by the author of The Mystic Cottager.
London: Printed for William Lane, at the Minerva-Press, Leadenhall-Street. M DCC XCV.
2 vol. [196; 234]
Plot: Collection of descriptive vignettes of people and things observed in a supposed journey on foot; travel narrative; highly sentimental..
Price: 7s. sewed <ad Melissa and Marcia, 2nd ed. 1796>
Rev: CR (Nov. 1795)
Source: inspection UA copy; ESTC; DB  Rec # 8780

Orwell Manor. A novel, by Mary Elizabeth Parker, in three volumes.
London: Printed for the author, at the Minerva Press, Leadenhall-Street. M. DCC. XCV.
3 vol.
Genre: novel  S.L.: yes Q(t.p.): yes
Price: 10s. 6d. <ad Memoirs of the Ancient House of Clarendon 1796>
Rev: MR (Sept. 1795)
Source: ESTC; DB [inspected copy]  Rec # 4410

Phantoms of the Cloister: or, The mysterious manuscript. A novel. In three volumes. [Quotation.]
[1. H.]
London: Printed for William Lane, at the Minerva Press, Leadenhall-Street. M. DCC. XCV.
3 vol.
Genre: novel  Ded: To Eliza & Maria, signed 1. H. Q(t.p.): yes
Notes: In vol. 2 for cloister read cloisters<DB> (i.e., 'Phantoms of the cloisters'<ESTC>)
Source: ESTC; DB [inspected copy]  Rec # 12980

Plain Sense, a novel, in three volumes. [Quotation.] [Alethea Brereton Lewis.]
London: Printed for William Lane, at the Minerva-Press. Leadenhall-Street. M DCC XCV.
3 vol.
Secresy, or The ruin on the rock. In three volumes. By a woman. [Eliza Fenwick.]
London: Printed for the author, and sold by William Lane. Leadenhall-Street; Knight and Co.,
booksellers to His Majesty, St. James's Street; Miller, Old Bond-Street; Hodgson, Wimpole-Street;
E. Harlow, bookseller to the Queen, Pall-Mall; and Scatchard, Paternoster-Row. [1795.]
3 vol.
Genre: novel; dystopic courtship (t.p.): yes Motifs: gothic elements
Price: 10s. 6d. <ad Memoirs of the Ancient House of Clarendon 1796>; 9s. sewed <rev.>
Rev: CR n.s. 14 (July 1795): 349-350; MR n.s. 18 (Sept. 1795): 110; Brit. Crit. 6 (1795): 545; ER
6 (1795): 473
Source: DB [inspected copy] Rec # 1750

Such follies Are: a novel. In two volumes.
London: Printed for William Lane, at the Minerva Press, Leadenhall-Street. M DCC XCV.
2 vol. [197; 262]
Genre: epistolary novel; didactic (t.p.): no ChptDiv: n/a
Plot: Framed Structure. Written as a letter to "Eugénis," this conventional courtship plot offers a
good deal of social discussion. After explicitly pointing out that "good blood" is meaningless, the
narrator illustrates it with the history of two families. The Seaforths are proud and vain. but of
good blood while the Hanways are merchants but wise. good, and virtuous. Although the
Seaforths throw off their daughter when she marries a Hanway, the Hanways eventually rescue
the other family.
Rev: Brit. Crit. 6 (1795): 189
Source: inspection Corvey microfiche: ESTC: DB [by inspection of BM copy] Rec # 11210

Susanna; or, Traits of a modern Miss; a novel. In four volumes. [Mrs. Bullock.]
London: Printed for William Lane, at the Minerva-Press, Leadenhall-Street. M DCC XCV.
4 vol. [240; 250; 246; 251]
Genre: novel; wedlock Frnt: yes Pref: Chapter 1 has "author's humble address to the reader" (1-4) (t.p.): attributed: Pope ChptDiv: yes ChptHdr: summarizing heads Pro: female Nar: intrusive Settings: London; Northumberland Motifs: parody of romance heroine; imprisonment
by husband; contrasting heroines; reading heroine; elopement; duel; merchant class heroine;
dialect (North England); Methodism; separation; unhappy marriage; heroine turning to religion;
circulating libraries; reflection on writing; poetry in text
Plot: The only daughter of a merchant, Susanna's difficulties begin when her maid introduces her
to novels and the circulating library. Like Arabella in The Female Quixote, Susanna begins to see
adventures and lovers everywhere. She elopes several times, finally marrying "a gamester, and a
debauche" who exploits her and will only agree to separate if bought off. Susanna repents during
an illness and turns to Methodism, where she is feted for her fortune. The novel leaves her
enjoying "her rhapsodies, her manifestation, and inspirations."
Price: 12s. sewed <ad Duke of Clarence 1796>; 14s. <ad Memoirs of the Ancient House of
Clarendon 1796>
Rev: CR n.s. 14 (May 1795): 113; Brit. Crit. 5 (1795): 175
Notes: Attributed by a Minerva Library Catalogue of 1814 to Mrs. Bullock. <DB>
Source: inspection of Corvey microfiche: DB Rec # 800
To the Master, Wardens, and Court of Assistants of the Worshipful Company of [blank].
London: Printed at the Minerva Press, Leadenhall-Street, [1795?].
Genre: pamphlet (?)
Source: ESTC Rec # 17340

The Traditions, a legendary tale. In two volumes. Written by a young lady. [Mary Martha Butt.]
London: Printed for William Lane, Minerva, Leadenhall Street. M.DCC.XCV.
2 vol. [210; 234]
Genre: novel S.L.: (v-xxviii) Ded: To Mr. St. Quentin, signed"From your late Pupil, and sincere friend, The Author." Qtp.: attributed prose: Addison ChptDiv: yes ChptHd: quotations; attributed: Pope, *Dr. Butt, Waller, Rowe, Prior, Miss Seward, *Young, Miss Charlotte Smith, Milton, *Burns, Akenside, Otway, Mr. Mason, Blair, Shaw, Dryden. Dr. Glyn, Shakespeare, Cowper, Boyse Pro: female Nar: 3rd-p. Motifs: bigamy; gothic elements (mysterious figure); female villain; two enemy families; girls raised in seclusion
Plot: Two feuding families each have a tradition, or prophecy. In one family it is that the daughters of their house will suffer in the other family’s castle: in the other tradition a descendent of the other family will restore peace between the two houses. Both traditions come true before this novel concludes. A daughter of the one house, unhappy with her prospective husband, runs away to the other family. marries, and is very unhappy until her husband’s supposedly dead first wife reappears. She returns home. marries as she was intended. Families reconcile.
Price: 6s. sewed <ad Margarita 1799>; 7s. sewed <rev.>
Notes: Mary Martha Butt. later Sherwood (1775-1851); includes a note following the dedication from Mr. St. Quentin (Hans Place. Brompton, May 10th, 1795) thanking the subscribers.
According to the Monthly Review: "The principal fault of the work is that it gives too much encouragement to superstition, by connecting events with preceding predictions, and by visionary appearances, for which the reader is not enabled to account from natural causes" (qtd. Summers Gothic Quest 140).
Source: inspection UA copy: ESTC; DB [by inspection] Rec # 830

Victim of Passion, or Memoirs of the Comte de Saint Julien.
Genre: novel
Source: DB Rec # 11460

The Voluntary Exile, in five volumes, by Mrs. [Eliza] Parsons, author of Lucy, &c. &c. [Ornament.]
London: Printed for William Lane, at the Minerva Press, Leadenhall-Street. M.DCC.XCV.
5 vol.
Genre: novel Frm: yes
Price: 15s. sewed <ad Observant Pedestrian 1795>; 17s. 6d. <ad Such Follies Are 1795>
Rev: CR (July 1795); MR (Aug. 1795)
Notes: According to the Critical Review this novel has merit, but "horror is crowded upon horror till our sympathy becomes exhausted and we read of faintings, death and madness with perfect apathy" (Summers Gothic Quest 93).
Source: ESTC; DB [by inspection BM copy] Rec # 4490

London, printed for William Lane, at the Minerva-Press. 1795.
2 vol.
Genre: novel
Price: 7s. sewed <ad Princess of Zell 1796>; 6s. <CR>
1796

The Abbey of Clugny. A novel. By Mrs. [Mary] Meeke, ... In three volumes.
London, printed for William Lane, at the Minerva-Press, 1796.
3 vol.

Genre: novel
Price: 10s. 6d. <ad Memoirs of the Ancient House of Clarendon 1796>
Rev: CR (Apr. 1796); MR (Apr. 1796)
Notes: DB has date as 1795.
Source: ESTC; BLC: DB Rec # 8390

London: Printed for William Lane, at the Minerva-press. Leadenhall-Street. M.DCC.XCVI.
4 vol.

Genre: novel ChptDiv: yes ChptHd: headings (e.g., "An Accident") OtherEd: First published by White (Dublin, 1785). Lane also published editions 1785, 1786, 1796. The Dublin edition (White, 1786) labelled 4th edition should probably be regarded third since the London "Fourth Edition" came out in 1796 <C R. Johnson Rare Book Collections Catalogue 36. item 71>.
Pro: female Settings: London; Wales Motifs: good parson / bad minister; anti Methodist sentiments; conservative views on class; inset tales; identity problems; libertines; duel; female education; novel reading; attempted rape/abduction; working heroine: social satire; French maid as villainess: carriage accident: heroine with smallpox: deathbed tableau: faithful wife: suicide (male); heroine arrested; dialect (judge); British merchant class: providential discoveries move plot
Plot: From 1785 edition: Hypocritical Methodist minister adopts mysterious foundling because of accompanying trunk of money. Anna attracts the attention of a villain at 14. Colonel Garget a 50-year-old dissolute hypocite who plots and pursues Anna throughout novel. Anna attracts other unwanted suitors; the man she loves is Charles Henley. Although Anna does find occasional refuge (in Wales at the home of her former governess, for example), for much of the novel she is forced to make her own way. She must work to support herself (governess companion. sewing. embroidery). She suffers numerous attempts at seduction. abduction and rape; a number of false accusations (one which lands her in prison); as well as poverty and illness. In end she is discovered to be the hero's cousin, rich, and noble; her father had been cast off after marrying a woman with trade connections. Novel marked by strong psychologically accurate characterization and lively social satire.
Price: 14s. sewed <ad Memoirs of the Ancient House of Clarendon 1796>; 12s. sewed <ad Ellen, Countess of Castle Howel, 2nd ed., 1805>
Source: inspection Corvey microfiche; ESTC Rec # 7050

Antoinette, a novel, in two volumes. [Anne Plumptre.]
London: Printed for William Lane, at the Minerva-Press, Leadenhall-Street.
2 vol. [234; 252]

Plot: A two-generational novel in which a young man yields to parental pressure to marry even though he has already contracted a secret marriage in France. Haunted by the fear of having
committed bigamy and unable to learn the fate of his first wife, he eventually disappears for a fifteen-year adventure that sees him captured by pirates, enslaved by an oriental despot, and imprisoned in the Bastille. Meanwhile his wife in Ireland staunchly raises their son and a mysterious orphan, Antoinette, later discovered to be the hero’s legitimate daughter from his first marriage. The narrative is conservative, reinforcing the second wife’s Griselda-like forbearance. Price: 7s. <ad Memoirs of the Ancient House of Clarendon 1796> Rev: CR (Feb. 1796) Source: inspection UA copy; ESTC; DB Rec # 4780


Plot: Writer "Eliz of York" writes "the regular detail of a life" ending narrative with her impending death.

Price: 12s. <ad Princess of Zell 1796>
Source: inspection Convey microfiche; ESTC; NUC; DB Sup [Adv 1796] Rec # 7360

Considerations Respecting the Volunteer Corps to be raised by the East-India Company; addressed to the proprietors of East-India stock.
London, printed by William Lane, at the Minerva Press, [1796.]
15 pp.
Genre: pamphlet
Source: ESTC Rec # 12900

London: Printed for William Lane, at the Minerva-Press. Leadenhall-Street. M. DCC. XCVI.
1 vol. [203]
Genre: "Scriptural romance"; translation Fmt: yes OthReD: first published by Minerva 1792
Price: Is. bound <DB>; 2s. <ad Affectionate Brothers 1816>
Notes: This is a translation of Gessner's Der Tod Abels. See notes for 1792 edition.
Source: ESTC; BLC; DB [inspected copy] Rec # 9680

The Democrat: interspersed with anecdotes of well known characters. In two volumes. Second edition. [Henry James Pye.]
London, Printed for William Lane, at the Minerva Press. 1796.
2 vol.
Genre: novel
Price: 7s. <ad Memoirs of the Ancient House of Clarendon 1796>
Notes: Also published with the title The Democrat; or, Intrigues and adventures of Jean le Noir.
Source: letter NcU; ESTC; DB [inspected copy] Rec # 4820

Eloise de Montblanc. A novel. In four volumes. [Lady Mary C----r.]
London, printed for William Lane, at the Minerva-Press. 1796.
4 vol.
Genre: novel Pref: yes
Price: 12s. sewed <ad Ruins of Avondale Priory 1796.>; 14s. sewed <ad Stella of the North 1802>
Rev: CR n.s. 23 (July 1798): 233; Brit. Crit. 9 (1797): 674; MM 4 (July 1797): 37
Notes: Attributed by a Minerva Library Catalogue of 1814 to Lady Mary C----r. <DB>; according to Summers "[t]he story has youthfulness, but it also shows very considerable talent, and it is not without charm." <Gothic Quest 89>
Source: ESTC; DB Rec # 9850

The Farmer of Inglewood Forest, a novel. In four volumes. By Elizabeth Helme. [Quotation.]
London: Printed for William Lane, at the Minerva-Press, Leadenhall-Street. M.DCC.XCVI.
4 vol. [230; 235: 225; 230]
Genre: novel: sentimental; generational Fmt: yes: a figure holds a lantern up to look at a sleeping woman or child. Ded: "To Mrs. Hastings" signed "E. Helme" Qt(p.): unattributed prose ChptDiveyes ChptHidd: no Nar: 3rd-p. Settings: rural England; London Motifs: urban rural contrast; incest; general: murder; punished woman
Plot: The rural idyllic life of Farmer Godwin and his family is interrupted by a carriage accident
which introduces urbanized trouble in the figure of Whitmore and his sister. Godwin’s son Edwin develops a taste for city life and general depravity which he introduces to his sister Emma, who is seduced and eventually sinks into prostitution. Edwin also ruins his country sweetheart who dies giving birth to their illegitimate daughter. Time passes, and Edwin, who does not realize that their child lived, nearly rapes his daughter as a young woman. Emily is shocked into repentance when she finds herself in bed with her brother; she dies penitent. Edwin commits suicide. Family is properly reinstated by the proper marriages of the next generation.

**Price:** 16s. sewed <ad Stella of the North 1802>; £1 <ad Substance and Shadow 1812>

**Rev:** CR (Mar. 1797)

**Notes:** Advertisement in *Ruins of Avondale Priory* (1796) gives 3 vols. and a copy of the title page with a different quotation.

**Source:** inspection Corvey microfiche; ESTC; BLC; DB Rec # 2370

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**Georgina, a novel. In two volumes. By Mrs. [Ann] Howell.**

London: Printed for William Lane, at the Minerva Press, Leadenhall-Street. M DCC XCVI.

2 vol. [200; 267]

**Genre:** novel; *Bildungsroman* *Frnt:* yes; two figures in moonlight, entitled "Georgina and Mrs Lewis in their favorite Balcony" *Q(t.p.):* attributed: Shakespeare *ChptDiv:* no *Pro:* female

**Settings:** Wales; London *Motifs:* marrying without love; heroine goes astray because of urban temptations; husband dies; heroine brought up in retirement; second marriage; gothic elements; poetry in text; heroine daughter of merchant; reputation

**Plot:** Georgina is the daughter of a merchant who married the daughter of a peer. She is brought up in retirement, but when orphaned goes to London as her uncle's guest. There she is led astray by cards and extravagance and ends up marrying a much older man whom she does not love. Her husband eventually dies, and Georgina returns to her family home with a ruined reputation. Her true love takes some time to be convinced that she is worthy of marriage. The attitude of the novel is that even though Georgina was innocent, she ought to have avoided even the appearance of wrong-doing.

**Price:** 6s. se wed <1796>; 7s. sewed <ad Memoirs of the Ancient House of Clarendon 1796>

**Rev:** CR (Apr. 1796)

**Notes:** Ann Howell, formerly Hilditch. The first page of novel gives title: "Georgina, or the Advantages of Grand Connexions" which DB lists as title.

**Source:** inspection Corvey microfiche; ESTC; DB Rec # 2790

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London, printed for William Lane, at the Minerva-Press, 1796.

2 vol.

**Genre:** fiction; novel

**Price:** 7s. <ad Memoirs of the Ancient House of Clarendon 1796>; 6s. sewed <ad Court Intrigue 1799>

**Rev:** CR (Feb. 1799); MR (Apr. 1797)

**Notes:** Joseph Moser, 1748-1819.

**Source:** ESTC; DB Rec # 4190

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**Hermesprong; or, Man as he is not. A novel. In three volumes. By the author of Man As He Is.**

[Quotation.] [Robert Bage.]

London: Printed for William Lane, at the Minerva Press, Leadenhall-Street. M DCC XCII.

3 vol. [244; 242; 268]

**Genre:** novel *Q(t.p.):* unattributed untrans. Latin *ChptDiv:* yes *ChptHd:* no *OthrEd:* Turnstile Press (1951); Garland (1978) *Pro:* male *Nar:* 1st-p. frame

**Price:** 10s. 6d. <ad Memoirs of the Ancient House of Clarendon 1796>; 9s. sewed <ad Melissa and Marcia, 2nd ed. 1796>
Rev: CR n.s. 23 (June 1798): 234; MR n.s. 21 (Sept. 1796): 21-24; Ana. R. 4 (1789): 76
Notes: CST report first ed. dated 1792 (is this a mistake?)
Source: inspection UA copy; ESTC; DB Rec # 140

The History of Sir Charles Grandison: in a series of letters by Mr. Samuel Richardson.
Genre: epistolary novel OtherEd: First published 1754
Source: letter NhD Rec # 11800

London: Printed for William Lane, at the Minerva-Press, Leadenhall-Street. M.DCC.XCVI. 4 vol. [264; 296; 232; 252]
Price: 16s. sewed <Memoirs of the Ancient House of Clarendon 1796>
Rev: CR (Dec. 1797)
Notes: Translation of Der Genius by P. Will from the German of Karl Grosse (Grosse calling himself the Marquis of Pharnass). Titlepage ornament.
Source: inspection of Corvey microfiche; ESTC; DB [inspected copy] Rec # 6330

Julia de Saint Pierre. A novel. In three volumes. [Helen Craik.]
3 vol.
Genre: novel Ded: to a supportive woman friend <FC>
Notes: Advertisement in Ruins of Avondale Priory (1796) gives 4 vol. Attributed by a Minerva Library Catalogue of 1814 to Miss Helen Craik.
Source: DB Rec # 1210

Genre: novel Q(t.p.): yes
Price: 14s. sewed <ad Memoirs of the Ancient House of Clarendon 1796>; 12s. sewed <Cordelia 1799>
Source: ESTC; DB [inspected copy] Rec # 120

London: Printed for William Lane, at the Minerva-Press, Leadenhall-Street. M DCC XCVI. 2 vol. [186; 144]
Genre: novel; chivalric romance; euphoric courtship Fmt: yes; a woman reclines, while another woman stands to her right. Intro: (v-viii) Q(t.p.): attributed: Shakespeare [vol. 2 has different Shakespeare quotation] ChptDiv: yes ChptHd: quotations; attributed: *Shakespeare, Smollett, Gray, Milton, Collins, Shaw, Dryden, Thomson Pro: female Motifs: female manuscript; villainess; imprisonment; father attempts to force marriage; heroine takes refuge in convent; female friendship; exchange of life stories
Plot: Elinor and Eldred, members of feuding families, fall in love. When Elinor's father insists that
she marry someone else, she takes refuge in a convent, where she meets and exchanges stories with Adelaide. Adelaide appears to live in a grotto and invites Elinor to live with her there. Adelaide is captured by the villainess but is eventually rescued.

Price: 7s. sewed <ad Stella of the North 1802>

Rev: CR (July 1797)

Source: inspection Corvey microfiche; DB [inspected copy] Rec # 3300

The Mansion House: a novel. In two volumes. Written by a young gentleman. [James Norris Brewer.]

London: Printed for William Lane, at the Minerva-Press, Leadenhall-Street. M DCC XCVI. 2 vol. [181; 175]

Genre: novel; sentimental; dystopic courtship Pref: "Advertisement" (v-vi) Intro: (vii-viii) Q(t.p.): unattributed ChaptDiv: no ChptHd: no Pro: male Nar: 3rd-p. Settings: English countryside; London; America Motifs: rescue from snake; rape (drugged); libertine; death of dishonored heroine; child from rape; America war; kidnapping of heroine; death of villain (killed by hero); child of rape treated as hero's daughter; deathbed repentance

Plot: A dreadfully written, moralizing novel, full of apostrophes to heaven. Although Edward loves Emma, they cannot get her father's consent, so he gets a commission and goes off to fight in the American War, where he does his duty even though his sympathies are with the other side. When he returns he discovers that Emma has been kidnapped, drugged, and raped by a libertine. The shock of seeing him results in her death. Edward kills the libertine as he is about to rape another woman. Novel ends with Edward acting as a father to Emma's daughter.

Price: 7s. sewed <ad Memoirs of the Ancient House of Clarendon 1796>; 6s. sewed <ad A Winter's Tale 1799>

Rev: GM (Sept. 1796); MM 3 (Jan. 1797): 27

Notes: poetry in text (by hero)

Source: inspection Corvey microfiche; ESTC; DB [inspected copy] Rec # 610

Melissa and Marcia; or, The sisters: A novel. [Quotation.] In two volumes. [Elizabeth Hervey.]

[Second edition.]

London: Printed for William Lane at the Minerva Press, Leadenhall-Street. M DCC XCVI. 2 vol. [237; 261]


Plot: See notes for the 1788 edition.

Price: 6s. sewed <ad Antoinette 1796>; 7s. <ad Memoirs of the Ancient House of Clarendon 1796>

Notes: Elizabeth Hervey, formerly Beckford.

Source: inspection UA copy; DB [inspected copy] Rec # 2420


London: Printed for William Lane, at the Minerva-Press, Leadenhall-Street. M DCC XCVI. 3 vol. [204; 291; 232]

Genre: novel; chivalric; euphoric courtship Q(t.p.): unattributed ChaptDiv: yes ChptHd: no Settings: Cumberland

Price: 9s. sewed <ad Fugitive of the Forest 1801>; 10s. 6d. <ad Stella of the North 1802>

Rev: CR (Aug. 1797)

Source: inspection Corvey microfiche; ESTC; DB [inspected copy] Rec # 10760

Memoirs of the Princess of Zell, Consort to King George the first. In two volumes. [Sarah Draper.]

M.DCC.XCVI.
2 vol. [144; 157]

Price: 7s. sewed <ad Stella of the North 1802>
Source: inspection UA copy; ESTC; DB [inspected copy] Rec # 14480

Mental Improvement for a Young Lady, on her entrance into the world; addressed to a favourite niece. A new edition. [Sarah Green.]
London: Printed for William Lane, at the Minerva-Press, Leadenhall-Street. M.DCC.XCVI.
1 vol. [127]

Genre: didactic (?); instruction (?). Fmt: yes. Ded: to the Honourable Miss [Charlotte]*.*.*.*.*.
Price: 1s. bound
Notes: Plate. <ESTC>
Source: ESTC; DB [inspected copy] Rec # 2020

The Monitor; or, Letters from a lady to her friend; on the seven days in the week.
London, printed for William Lane, 1796.
[6], 12, 51, [1]

Genre: (?)
Source: ESTC Rec # 12920

Montgomery; or, Scenes in Wales. [Quotation.] In two volumes. [Annabella Plumptre.]
London: Printed for William Lane, at the Minerva-Press, Leadenhall-Street, 1796.
2 vol.

Price: 7s. sewed <ad Disobedience 1797>; 8s. sewed <ad Heir of Montague 1798>
Rev: CR (Jan. 1797)
Notes: Ornaments in the text.
Source: ESTC; DB [inspected copy] Rec # 4760

The Mysterious Warning, a German tale. In four volumes. By Mrs. [Eliza] Parsons. Author of Voluntary Exile, &c. [Quotation.]
London: Printed for William Lane, at the Minerva-Press, Leadenhall-Street. M.DCC.XCVI.
4 vol.

Price: 12s. sewed <ad Antoinette 1796>; 14s. <ad Memoirs of the Ancient House of Clarendon 1796>
Rev: CR (Apr. 1796)
Notes: Eliza Parsons, formerly Phelp.
Source: letter NcU; ESTC; DB [inspected copy] Rec # 4500

The Mystery of the Black Tower, a romance, by John Palmer, Jun. Author of The Haunted Cavern.
London: Printed for the author, by William Lane, at the Minerva-Press, Leadenhall-Street. M. DCC. XCVI.
2 vol.

Genre: novel. S.L.: yes; includes names of more than 40 well-known actors and actresses of
Drury Lane, Covent Garden, and the Haymarket (at which house author had made his debut in the summer of 1791). Bannister, Mrs. Bland, Mrs. Crouch, Holman, Mrs. Jordan, the two Kembles, Michael Kelly, Miss Pope, Mrs. Powell, Mrs. Siddons, Signora Storace, Suett, all listed. As well as author's father and uncle Robert take a couple copies apiece. <Summers GQ 366> Ded: To Mrs. Vernon
Price: 6s. sewed <ad Phedora 1798>; 7s. sewed <ad Melbourne 1798>
Notes: According to MH-H, subscription list evidence suggests that the author is John Palmer, the actor, not John Palmer, the schoolmaster of Bath <ESTC>; ad in Phedora (1798) has "By John Palmer, Jun. of His Majesty's Theatre-Royal."
Source: ESTC; DB [inspected copy] Rec # 4400

The Mystic Castle; or, Orphan heir. A romance. By the author of The Wanderer of the Alps. In two volumes. [Mr. Singer.]
London: Printed for William Lane, at the Minerva-Press, Leadenhall-Street. M.DCC.XCVI.
2 vol. [240; 256]
Genre: novel; gothic; chivalric Q(t.p.): attributed: Shakespeare ChptDiv: yes ChptHd: no Pro: male Nar: 3rd-p. Motifs: fratricide; patricide; deserted castle; murder of a woman; horror elements; feuding families; elopement; deathbed confession
Plot: Sir Bertram and his squire come across the deserted de Mowbray castle while lost in woods late at night. Although the two families are enemies, Sir. B. and the present owner are friends, so Sir B. decides to explore. He finds a rotting human hand with a ring and a picture of his own Gertrude. The villain is de Mowbray's brother, who contrives the elopement of de Mowbray and G., murders his brother and his father and imprisons G. After supposedly killing her son (he lives, however), he kills Gertrude, accidently cutting off her hand in the process. He confesses on his deathbed. The novel ends with a marriage between the two houses.
Price: 6s. sewed <ad Rose-Mount Castle 1798>
Notes: Attributed by a Minerva Library Catalogue of 1814 to Mr. Singer.
Source: inspection Corvey microfiche; ESTC; DB Rec # 5580

Quotation [Anna Maria MacKenzie.]
London: Printed for William Lane, at the Minerva-Press, Leadenhall-Street. M. DCC. XCVI.
3 vol.
Genre: novel Ded: To Richard Cumberland, Esq.
Price: 10s. 6d. sewed <ad Rose-Mount Castle 1798>
Rev: CR (Oct. 1797); MR (Feb. 1797); MM 3 (May 1797): 297
Notes: Anna Maria MacKenzie, formerly Johnson, formerly Cox, formerly Wight; Summers (Gothic Quest 89) gives date as 1797.
Source: DB [inspected copy] Rec # 3670

London: Printed for William Lane, at the Minerva Press, Leadenhall-Street. M.DCC.XCVI.
2 vol.
Genre: non-fiction Q(?): instruction Q(?); didactic Q(?); Fmt: yes Q(t.p.): yes
Price: 7s. <ad Memoirs of the Ancient House of Clarendon 1796>
Notes: Plates.
Source: ESTC; DB [inspected copy] Rec # 510


Genre: non-fiction <>; didactic <>; instruction <> Fmt: by S. Springsguth after E. Dayes

Ded: a copy examined by DB has a dedication to Lady Huntingfield in vol. 3 Q(t.p.): yes

Price: 6s. sewed <ad Disobedience 1797>

Notes: The original text is in two volumes. <ESTC>

Source: ESTC; BLC; DB [inspected copy] Rec # 16500


London: Printed for William Lane, at the Minerva Press, Leadenhall-Street. M DCC XCVI. 4 vol. [288; 298; 255; 211]

Genre: novel; euphoric courtship; novel of development Pref: Addressed to Sir Henry Martin, Bart. Q(t.p.): no ChptDiv: yes ChptHd: headings (prose hints of events or authorial comments)


Plot: A Cinderella plot which begins with a woman leaving her baby with her former maid. Although she insists the baby is legitimate, she will not say anything about its background. Ethelinda is a lovely child who attracts the attentions of a lady in the neighbouring manor. When her protectors die, however, Eth. is insulted by a number of vulgar people, including the rank-conscious mother of the hero. When Eth. is discovered to be the daughter of a Duke, things change. Her triumph—which she is far too nice to enjoy—is complete in an elaborate ball where many of the toadies who had cut her earlier are made to suffer. The Duke makes a "Pavilion" to mark the important moment of revelation.

Price: 16s. sewed <ad Mansion House 1796>; 14s. sewed <ad Disobedience 1797>

Rev: CR (Aug. 1796); MR (July 1796); Brit. Crit. (Dec. 1796)

Notes: Mary Champion de Crespigny, formerly Clark (d. 1812). Advertisement in Memoirs of the House of Clarendon (1796) gives author as Mrs. Roach. The author's monogram appears on the title pages of each volume within a border bearing the legend "Mens sibi conscia recti."

Source: inspected UA copy; ESTC; DB [inspected copy] Rec # 1270


London: Printed for William Lane, at the Minerva-Press, Leadenhall-Street. M DCC XCVI. 3 vol. [256; 240; 252]

Genre: novel Q(t.p.): attributed: Pope

Plot: See notes 3rd edition (1799).

Price: 10s. 6d. sewed <ad Stella of the North 1802>

Notes: Inspected copy had incomplete third volume (i.e., third volume pagination incorrect).

Source: inspection UA copy; letter NcU; ESTC; DB Rec # 7680

Queen Mab; or, Fairy adventures: being a series of incidents wonderful and surprising: in which are painted the happiness attendant on virtue, and the punishment that necessarily follows vice . . .

London, printed for William Lane, at the Minerva-Press, 1796.

1 vol. [133]

Genre: collection of fairy tales <> Fmt: yes

Source: ESTC Rec # 12840

The Ruins of Avondale Priory, a novel, in three volumes, by Mrs. [Isabella] Kelly, author of Madeline, Abbey St. Asaph, &c.

London: Printed for William Lane, at the Minerva Press, Leadenhall-Street. M DCC XCVI. 3 vol. [216; 242; 206]
Genre: novel; euphoric courtship; generational. Frm: yes; "Ethelinde & Lady Juliet" Q(t.p.): unattributed. ChptDiv: yes. ChptHd: no. Nar: 3rd-p. Motifs: gothic elements; poetry in text. Plot: A basket maker rescues a young woman and two children from robbers and takes them to live with his family. Although the woman says she is their sister, she is actually the mother of Atwold and Ethelinde (the children). A woman who attempts to seduce married man dies in remorse.

Price: 9s. sewed <ad Godfrey De Hastings 1798>
Notes: Isabella Kelly, afterwards Hedeland. Illustration: replicas of two tombstones.
Source: inspection Corvey microfiche; ESTC; DB [inspected copy] Rec # 3080

London: Printed at the Minerva-Press, Leadenhall-Street. [1796.]
1 vol. [194]
Source: ESTC; DB [inspected copy] Rec # 5160

London: Printed for William Lane, at the Minerva Press, Leadenhall-Street. M DCC XCVII.
2 vol. [208; 195]
Settings: English countryside. London; Brussels: Rome. Motifs: villainess; secret marriage; man tricked into marriage; masquerade; husband gambling: money; female scholar or collector of curiosities; duel; deathbed scene; male sensibility; anti-sentimental; education; overindulgence; money; heroine convinced by others to marry; poetry in text.
Plot: Philip, over-indulged on the expectations of inheriting his cousin's estate, acquires a taste for gambling and women and proves himself insufferably proud and pretentious. He goes to Europe. is tricked into a secret Catholic marriage with "an artful and abandoned woman." returns, desperate for money. and marries his childhood playmate, Gabriella. Gabriella is in love with a man believed to be illegitimate but she cannot bring herself to marry a bastard. The marriage is not happy initially (Philip refuses to give up his wife-mistress) and some blame is placed on Gabriella for this. By the end of the novel, Philip is repentant and his first marriage annulled. Later his involvement in a duel results in his fleeing the country; he dies abroad. The novel ends with Gabriella living for her husband's memory, and the man she had loved (proved to be both legitimate and rich) married to someone else.
Price: 6s. sewed <ad Westbrook Village 1799>; 7s. sewed <ad Stella of the North 1802>
Rev: CR (Feb. 1799)
Notes: Ann Howell, formerly Hilditch. Although titlepage dated 1797, the novel was published in 1796 <ESTC>.
Source: inspection UA copy; ESTC; DB [inspected copy] Rec # 16730

Taplin Improved; or, A compendium of farriery, wherein is fully explained the nature and structure of that useful creature a horse; with the diseases and accidents he is liable [sic] to; and the methods of cure. . . . By an experienced farrier. [William Taplin.]
London, printed for William Lane at the Minerva-Press, 1796.
1 vol. [144]
Genre: instruction. OthEd: first Minerva 1794
Notes: Plates. The two "editions" are probably two issues with only the word "liable" reset.
Taplin Improved; or A compendium of farriery, wherein is fully explained the nature and structure of that useful creature a horse; with the diseases and accidents he is liable to; and the methods of cure. . . . By an experienced farrier. [William Taplin.]
London, printed for William Lane, at the Minerva-Press, 1796.
1 vol. [144]
Genre: instruction OtherEd: first Minerva 1794
Notes: In this edition "liable" is correctly spelt. Plates.
Source: ESTC Rec # 16600

The Traditions, a legendary tale. In two volumes. Written by a young lady. [Mary Martha Butt.]
[Second edition.]
London: Printed for William Lane, at the Minerva Press, Leadenhall-Street. M DCC XCVI.
2 vol. [214; 227]
Genre: novel; chivalric OtherEd: first edition Minera 1795
Price: 7s. <ad Memoirs of the Ancient House of Clarendon 1796>
Notes: Mary Martha Butt, afterwards Sherwood; edition marked at head of title page. <ESTC>
For more information see entry for 1795 edition.
Source: inspection Corvey microfiche; ESTC; NUC Rec # 7120

The Wanderer of the Alps; or, Alphonso. A romance. In two volumes. [Mr. Singer.]
London, printed for William Lane, at the Minerva-Press, 1796.
2 vol.
Genre: novel
Price: 8s. sewed <ad Stella of the North 1802>; 7s. sewed <rev.>
Notes: Attributed by a Minerva Library Catalogue of 1814 to Mr. Singer. Source: ESTC; DB Rec # 5590

London: Printed for William Lane, at the Minerva-Press, Leadenhall-Street. M, DCC, XCVI.
1 vol. [124]
Genre: non-fiction (?) Fmt: by Springsguth after Stevenson
Price: 1s. bound
Notes: Plate.
Source: ESTC; DB [inspected copy] Rec # 3110

Women As They Are. A novel, in four volumes, by Mrs. [Eliza] Parsons, author of Mysterious Warnings, &c.
London: Printed for William Lane, at the Minerva Press, Leadenhall-Street. M DCC XCVI.
4 vol. [252; 264; 256; 284]
Genre: epistolary novel; euphoric courtship Fmt: yes Ded: (v-viii) to Mrs. Anson of Skueborough Manor, Staffordshire, signed Eliza Parsons, London, Nov. 1, 1796 Q/lp.: no Pro: female Settings: Scotland; London Motifs: deathbed scene of repentant heroine; sisters; contrasting female protagonists; woman with a taste for high living ruins family; woman taking lover
Plot: Mary, the eldest of two daughters, sensible and learned but not beautiful, is her father's favourite but ignored by her mother. Her mother, who had married for love, ruins the family and loses her own potential inheritance by high living. Mary's sister Caroline marries up and the
wedding expenses break the family fortune. Contrast between the two sisters: Caroline ends up badly, her husband leaves her. her lover deserts her. In deathbed scene she is repentant: "I have been a heroine!" Mary marries and is happy.

**Price:** 16s. sewed <ad Stella of the North 1802>

**Rev:** CR (Dec. 1797)

**Source:** inspection Corvey microfiche; ESTC; DB [inspected copy] Rec # 4510

1797

**Abstract.** A character from life. In two volumes.

London, printed for William Lane, at the Minerva-Press, 1797.

2 vol.

**Genre:** novel

**Price:** 6s. sewed <rev.>

**Rev:** CR n.s. 19 (Mar. 1797): 227; MR n.s. 22 (Jan. 1797): 91-92; Brit. Crit. 11 (1798): 317

**Source:** DB Rec # 9210

**Agnes de-Courci: a domestic tale. In four volumes. By Mrs. [Anna Maria] Bennett. Second edition.**

London: Printed for William Lane at the Minerva Press, 1797.

4 vol.

**Genre:** novel

**Other Ed:** 1789 edition by Robinson

**Price:** 12s. sewed <ad Rose-Mount Castle 1798>; 14s. sewed <ad Stella of the North 1802>

**Source:** letters NcU, VIW; ESTC; DB Sup [Adv 1797] Rec # 11740

**Aids to Nature; containing a plain and easy method of establishing and preserving health in childhood, and continuing it through life, particularly asthmatics and all complaints arising from deformity of body, and that deformity cured, or much assisted (though born with it) both in body and limbs. By Captain Reynolds, Master of the Prince of Wales's Royal Military Academy at Durham-house near Chelsea College. To which is prefixed, a plan of terms, rules, &c. of the Academy.**

28 pp.

**Genre:** instruction

**Price:** 1s.

**Rev:** MR (May 1797)

**Source:** DB Rec # 4890

**Andronica; or, The fugitive bride. A novel. by Mary Charlton.**

London, printed for William Lane, at the Minerva-Press, 1797.

2 vol.

**Genre:** novel

**Frot:** yes

**Other Ed:** French translation of 1799.

**Price:** 6s. sewed <ad Cordelia 1799>

**Rev:** CR n.s. 21 (Sept. 1797): 117

**Source:** ESTC; DB Rec # 1040

**The Beggar Girl and her Benefactors. In seven volumes. By Mrs. [Anna Maria] Bennett, author of Welsh Heiress, Juvenile Indiscretions, Agnes De-Courci, and Ellen Countess of Castle Howell.**

London: Printed for William Lane, at the Minerva-Press, Leadenhall-Street. M.DCC.XCVII.

7 vol. [271; 316; 270: 357; 306: 339; 414]

**Genre:** novel: sentimental: courtship euphoric

**Ded:** (i-vii) To the Duchess of York Qt(p.)

attributed prose: Le Mercier ChptDiv: yes ChptHd: summarizing headings **Pro:** female foundling

**Price:** £1 11s. sewed <ad Rose-Mount Castle 1798>; £1 11s. 6d. sewed <rev. 1798>
Notes: table of contents to each volume follows the t.p. giving summarizing chapter headings: ad
in Memoirs of the Ancient House of Clarendon (1796) notes Beggar Girl of 6 vols. is in the press
Source: inspection UA copy; ESTC; DB [inspected copy] Rec # 320

The British Housewife: containing the most approved receipts in roasting, boiling, frying, broiling
and stewing; also the complete brewer; . .
London, printed for William Lane, [1797?].
72 pp.
Genre: cookbook and brewing manual
Notes: Watermark date: 1796.
Source: ESTC; BLC Rec # 13190

The Children of the Abbey. A tale. In four volumes. By Regina Maria Roche. [Quotation.] Second
dition.
London: Printed for William Lane, at the Minerva-Press, Leadenhall-Street. M. DCC. XCVII.
4 vol. [324; 343; 286; 307]
Genre: novel; gothic elements; euphoric courtship Qt(p.): attributed: Thomson ChptDiv: yes
ChptHd: quotations; attributed: Cunningham, Otway, Pope, Ossian. Akenside, Thomson, Cato
(trans.), Goldsmith, Prior, Brown, Lee OthrEd: first published Lane 1796 Pro: female orphan
Narr: 3rd-p. Motifs: imprisonment; wicked step-mother; questions of identity; poetry in text
Plot: Two orphans are restored to their rightful place.
Price: 16s. <Brit. Crit>
Rev: Brit. Crit. 11 (1798): 77
Notes: Regina Maria Roche. formerly Dalton. Blakey reports a dedication the same as the first
dition, UA copy has no dedication.
Source: inspection UA copy; ESTC; BLC; DB [inspected copy] Rec # 4990

The Court and Royal Lady's Pocket-Book, for the year 1797. Containing a selection of useful
subjects to serve as a companion for every situation in life.
London, printed at the Minerva-Press. and sold by William Miller, [1797.]
1 vol. [144]
Genre: diary
Notes: P. 12 is misnumbered 144; pages 13-120 form a diary and are unpagedinated.
Source: ESTC Rec # 13270

The Cousins of Schiras. In two volumes. Translated from the French, by John Brereton Birch, Esq.
[Quotation.]
London: Printed for William Lane, at the Minerva-Press, Leadenhall-Street. M.DCC.XCVII.
2 vol.
Genre: novel; translation Qt(p.): yes
Price: 6s. sewed <ad Rose-Mount Castle 1798>
Source: ESTC; DB [inspected copy] Rec # 390

Days of Chivalry. A romance.
London, Printed at the Minerva-Press and sold by Hodgsons, and Miller. 1797.
2 vol.
Genre: novel
Price: 6s. sewed <ad Rose-Mount Castle 1798>; 7s. sewed <ad Stella of the North 1802>
Rev: CR n.s. 23 (Aug. 1798); Brit. Crit. 10 (1797): 674
Notes: Plates; ESTC copy has an additional engraved titlepage.
Source: ESTC; DB; ESTC Rec # 9660

London: Printed for William Lane, at the Minerva-Press, Leadenhall-Street. M.DCC.XCVII.
4 vol. [266: 220; 247; 266]
Settings: Wales; Ireland; London; America Motifs: working woman; imprisonment; democracy; forced marriage: marriage to farmer; attempted rape
Plot: After selfish cast-off mother goes with husband to India, heroine Mary is left to be raised by former servant on a "sheep-walk" in Wales. M. well on her way to marriage with William, a good, hard-working, book-loving son of a farmer, when parents return, carry her off, and try to force her to marry rich suitor. Eventually, M. and W. marry and go live in America. Mother, unrepentant and unhappy, comes to live with them. Much about independence, moderation, and industry.
Price: 14s. sewed <ad Rose-Mount Castle 1798>
Rev: CR (Feb. 1799)
Source: inspection Corvey microfiche: ESTC; DB [inspected copy] Rec # 7310

London: Printed for William Lane. at the Minerva-Press, Leadenhall-Street. M DCC XCVII.
4 vol. [252; 269; 288; 288]
Price: 14s. sewed <ad Disobedience 1797>: 16s. sewed <ad Stella of the North 1802>
Source: inspection Corvey microfiche: DB [inspected copy] Rec # 4290

Elizabeth. A novel. In three volumes. [Mrs. Carver.]
London: Printed for William Lane, at the Minerva Press. Leadenhall-Street. M DCC XCVII.
3 vol. [192; 208; 192]
Genre: novel; euphoric courtship Pref: (i-iii) Q(t.p.): no ChptDiv: yes ChptHd: no Pro: female
Settings: England; London; Brussels Motifs: imprisonment; conniving serving woman marries master: repentant mother: adultery (mother elopes); gothic elements; deathbed scene: desertion by mother
Plot: A novel of development in the style of Evelina. The father of the heroine, Elizabeth, was caught in the fabrications of a fortune hunter. The marriage ends when his wife elopes with a lord. Father dies, leaving E. in the care of friends. The novel takes on a gothic tinge in the final volume when E., imprisoned by Lord V., finds a "corpse" which turns out to be her dying mother. All right in the end, with E. happily married.
Price: 10s. 6d. sewed <ad Ruins of Avondale Prior 1796>
Notes: Attributed by a Minerva Library Catalogue of 1814 to Mrs. Carver; titlepage ornament.
Source: inspection Corvey microfiche; DB Rec # 990

The English Nun. A novel. [Catherine Selden.]
London, printed for William Lane, 1797.
1 vol. [215]
Genre: novel
Price: 4s.6d. sewed <ad Rose-Mount Castle 1798>: 5s. sewed <ad Heir of Montague 1798>
Notes: Ad in *Godfrey De Hastings* (1798) gives as 3 vol. for 9s. sewed.
Source: ESTC; DB Rec # 5410

**Fables by the late Mr. [John] Gay. A new edition. In one volume complete.**
London, printed for William Lane, at the Minerva-Press, 1797.
1 vol. [213]
**Genre:** collection of fables, poetry **OtherEd:** first published 1727, 1738; first Minerva 1795
**Notes:** A reimpersion of the edition of 1795. <ESTC>
Source: ESTC; BLC Rec # 7980

**The Girl of the Mountains. A novel, in four volumes, by Mrs. [Eliza] Parsons, author of *Women As They Are, &c.***
London. Printed for William Lane, at the Minerva Press, Leadenhall-Street. MDCCXCJVII.
4 vol. [279; 282; 288; 273]
**Genre:** novel **Ded:** To HRH the Princess Sophia Matilda of Gloucester, signed “Eliz. Parsons”
**Q(t.p.):** unattributed prose **ChptDiv:** no
**Price:** 14s. sewed <ad Rose-Mount Castle 1798>; 16s. sewed <ad Stella of the North 1802>
**Notes:** Eliza Parsons, formerly H旅程.
Source: inspection Corvey microfiche; ESTC; DB Rec # 4520

**Heaven’s Best Gift. A novel by Mrs. Lucius Phillips.**
4 vol.
**Genre:** novel
**Price:** 16s. sewed <ad Stella of the North 1802>
**Rev:** CR (Sept. 1798)
**Notes:** Attributed by advertisements to *Lane*, but by the CR (Sept. 1798) to *Miller*.
Source: DB Rec # 4580

**The Horrors of Oakendale Abbey. By the author of *Elizabeth.* [Mrs. Carver.]**
London. printed for William Lane, at the Minerva-Press, 1797.
1 vol. [172]
**Genre:** novel **Pro:** female **Settings:** Revolutionary France; England (Cumberland) **Motifs:** orphaned heroine; identity questions about both hero and heroine; captured at sea; imprisonment; adoption; haunted abbey; skeleton; putrefied corpse discovered; near incest (uncle); hero is illegitimate son (result of pre-marital sex); mother imprisons illegitimate son; son legitimatized; resurrection men (body snatchers) <Summers>
**Plot:** Heroine Laura, as an infant had been on an English ship captured by a French privateer. She is adopted, brought up in France, but must flee to England upon death of her adoptive father during the Revolution. In England she is pursued by profligate Lord Oakendale, who consigns her to Oakendale Abbey where she suffers all sorts of fearsome experiences, later explained by the presence of resurrection men. Laura is later discovered to be Ld. O’s niece: the love interest. Eugene, turns out to be the illegitimate son of Ld. O’s wife. He is legitimized and they marry.<Summers>
**Notes:** Attributed by a Minerva Library Catalogue of 1814 to Mrs. Carver; Stonehill, Cat. No. 128, item 169. <DB>
Source: ESTC; DB; Summers *Gothic Quest*, 136-37 Rec # 1000

**The House of Marley. A novel, in two volumes.**
London: Printed for William Lane, at the Minerva Press, Leadenhall-Street. M DCC XCVII.
2 vol. [256; 296]
**Genre:** novel; euphoric courtship **Fnt:** yes; “Alclia (?) and Lucy” **Q(t.p.):** unattributed
**ChptDiv:** yes **ChptHd:** no **Pro:** male **Nar:** 3rd-p. **Settings:** English countryside **Motifs:**
marriage against father’s wishes
Plot: In the generation prior Henry Marley had married Lucy contrary to his father’s wishes (father had secretly arranged a marriage between Henry and another girl). They have three children: a son and twin daughters. The son must regain his inheritance.
**Price:** 8s. sewed <ad Heir of Montague 1798>
**Source:** inspection Corvey microfiche; ESTC; DB Rec # 10120

_Interesting Tales. Selected and translated from the German._ [Mrs. Showes.]
London: Printed for William Lane, at the Minerva-Press, Leadenhall-Street. M.DCC.XCVII.
1 vol. [255]
**Genre:** collection of stories; translation
**Price:** 3s. 6d. sewed <ad Rose-Mount Castle 1798>; 4s. sewed <ad Heir of Montague 1798>
**Rev:** CR (May 1798)
**Source:** ESTC; DB [inspected copy] Rec # 5460

_The Irish Heiress, a novel, In three volumes._ [Mrs. F. C. Patrick.]
London. Printed for William Lane, at the Minerva-Press, Leadenhall-Street. M.DCC.XCVII.
3 vol. [196; 213; 185]
**Genre:** novel; novel of development; wedlock (dysphoric) **Front:** engraved; “Augusta & Little Gerald” Q[ft.]: attributed: Shakespeare ChptDiv: yes ChptHd: no Pro: female Nar: 1st-p.
**Settings:** Ireland, France during the Terror **Motifs:** forced marriage; child abuse (badly treated by mother); imprisonment; pro-Catholic; kidnapping; attempted suicide; historical figures (King/Queen France, Duke d’Orlean, Robespierre); unloving mother; widowhood; marriage without love; French Revolution; anti-English sentiments; anti-Protestant sentiments; Irish landlord issue **Plot:** Augusta, daughter of an Irish father and a shallow Englishwoman, grows up a virtual Cinderella, left to learn social skills, etc. by herself. She is a very interesting character, with a number of warts (e.g. fancies herself a martyr, becomes resolutely Catholic, undercuts own romantic pretensions). She loves her cousin George but her father wishes her to marry another, which she does after G. elopes with her sister. Marriage with love only on one side proves less than happy (husband has affair, etc.) until stresses of France during Terror result in increased affection. Her husband is beheaded in front of Augusta, who goes mad in prison and is rescued by French actress, to whom she acts a maid. A bad bout of smallpox leaves her badly marked but allows her to escape from France. Even though her family initially refuses to acknowledge her, A. asserts her rights and becomes a very good landlord. The novel ends with A. in firm control of her destiny, even though she remains threatened by her mother-in-law’s intention to take son.
**Price:** 9s. sewed <ad Rose-Mount Castle 1798; 10s. 6d. sewed <ad Stella of the North 1802>
**Rev:** CR (Jan. 1799)
**Notes:** Each chapter ends with different ornament.
**Source:** inspection UA copy; inspection Corvey microfiche, inspection UA copy; ESTC; DB Rec # 4530

_The London Complete Art of Cookery, containing the most approved receipts ever exhibited to the public; selected with care from the newest editions of the best authors, French and English._ Also the complete brewer. explaining the art of brewing porter, ale . . .
London, Printed for William. Lane, 1747 [sic].
1 vol. [232]
**Genre:** cookbook and brewing guide
**Notes:** Date is likely 1797 rather than 1747 as listed by NcU; NcU reports copy illustrated.
**Source:** letter NcU; ESTC Rec # 12000
London. Printed for William Lane, at the Minerva-Press, Leadenhall-Street. M.DCC.XCVII. 4 vol. [299; 280; 267; 299]
Rev: CR (July 1798)
Source: inspection UA copy; ESTC; BLC; DB Rec # 3810

Genre: pamphlet Motifs: Bank of England; paper money
Source: letter CaOTU; ESTC Rec # 16740

Genre: political pamphlet
Notes: Final leaf containing a note explaining that “the declaration made to the Court of Proprietors . . . 17th November, renders any further addition for the present unnecessary.” <ESTC> MnU has "London, Printed at the Minerva-Press for Sewell, Cornhill, and Debrett. 1797."
Source: letters MnU, KU; ESTC Rec # 11730

London: Printed for William Lane. at the Minerva-Press, Leadenhall-Street. M.DCC.XCVII. 3 vol. [248; 248; 255]
Genre: novel Q(l.p.): no ChptDiv: yes ChptHd: no
Price: 12s. sewed <ad Stella of the North 1802>
Rev: CR (Oct. 1798)
Source: inspection Corvay microfiche; ESTC: BLC: DB Rec # 3820

Probable Incidents: or, Scenes in life, a novel, by Henry Summersett. In two volumes.
London: Printed for William Lane, at the Minerva Press, Leadenhall-Street. M DCC XCVI. 2 vol. [199; 208]
Plot: This looks like it may be what Jane Austen read before writing Love and Freindship. In two chapters her "hero" sets off to London to marry a woman with money, finds her, elopes, returns. gets into debt, retires to the country, dies, and his wife gives birth.
Price: 6s. 6d. sewed <ad Rose-Mount Castle 1798>; 6s. sewed <CR 1798>; 7s. sewed <ad Mad Man of the Mountain 1799>
Rev: CR n.s. 22 (Mar. 1798): 357-58
Source: inspection Corvay microfiche; ESTC; BLC; DB Rec # 5950

Proposal of a Substitute for Funding in Time of War; addressed to the Right Honorable William Pitt.
chancellor of the Exchequer, &c. &c. &c. By John Prinsep, merchant.
London, printed at the Minerva-Press; and sold by Debrett; Johnson Sewell; and Richardson, 1797.
89 pp.
Genre: political pamphlet. Motifs: debts; paper money; politics
Notes: With postscript and appendices; also issued as part of Vol 2 of Prinsep's "Tracts, on various subjects, chiefly relating to East-India affairs" <ESTC>; no punctuation after Johnson's address in imprint <ESTC>; also includes tables and "refers particularly to Lord Cornwallis's administrative reforms which were primarily responsible for the Bengal Mutiny. Kress B. 3489."
Source: letters CaOTU, State Library of Victoria; ESTC Rec # 12390

The Rambles of Mr. Frankly. [Second edition.] [Elizabeth Bonhote.]
4 vol.
Genre: fiction; sketches. OtherEd: 1772-76 edition by Becket and De Hondt
Price: 12s. sewed <ad Rose-Mount Castle 1798>; 14s. sewed <ad Stella of the North 1802>
Source: OP; NUC Rec # 6940

London: Printed for William Lane, at the Minerva-Press, Leadenhall-Street. M.DCC.XCVII.
3 vol. [295; 343; 348]
Plot: Reminiscent of Inchbald's A Simple Story (1791) in that a man raises the daughter of a woman he once loved on the condition that he never sees her. In this case, Sir Edwin, who has been left at the altar when his fiancée elopes with his best friend, raises Rose when her parents die. Sir E. finally sees Rose when she is nineteen; they marry, but he casts her off when he mistakenly believes her to be having an affair. He later forgives her. On his deathbed, he "gives" Rose to the man she really loves.
Price: 10s. 9d. sewed <ad Rose-Mount Castle 1798>; 12s. sewed <ad Stella of the North 1802>; 10s. 6d. <rev.>
Notes: Forster dates this 1798; attributed by a Minerva Library Catalogue of 1814 to Lady Mary C---. Corvey attributes it to Hannah M. Lowndes.
Source: inspection Corvey microfiche; letter NcU; ESTC; DB Rec # 11040

Tales for Youth; or, The high road to renown, through the paths of pleasure; being a collection of tales illustrative of an alphabetical arrangement of subjects, the observance of which will enable young men to arrive with respectability at the pinnacle of fame.
London, Printed for W. Lane at the Minerva Press, 1797.
1 vol. [248]
Genre: collection of tales; youth
Price: 3s. 6d. sewed <ad Stella of the North 1802>; 3s. boards <CR 1798>
Rev: CR n.s. 24 (Sept. 1798): 106-07
Notes: CST has "Tales of Youth."
Source: letter CST; ESTC; DB Rec # 11260
The Triumph of Agriculture; a poem. [Rev. T. Archer.]
London, printed for the author by W. Lane, at the Minerva Press, and sold by R. Staines, Chelmsford, 1797.
40 pp.
Genre: poetry
Notes: Attribution from NUC <ESTC>; A.L.S. in the Beinecke Rare Book and Manuscript Library identifies Archer as the author. <CaOTU>
Source: letters CaOTU, Cornell U; ESTC Rec # 12500

The Voyages and Adventures of Captain Robert Boyle, in several parts of the world: intermixed with the story of Mrs. Villars, an English lady, with whom he made his surprizing escape from Barbary. Likewise including the history of an Italian captive, and the life of Don Pedro Aquilio. Full of the most various as well as surprizing turns of fortune.
London: Printed for W. Lane, Leadenhall-Street. 1797.
1 vol. [188]
Genre: travel narrative; fictionalized memoir (?)
Price: 2s. 6d. boards <DB>
Source: DB [inspected copy] Rec # 580

The Works. [Tobias Smollett.]
Printed for B. Law . . . W. Lane . . . 1797.
Genre: collection of fiction
Source: letter National Library of New Zealand Rec # 12430

1798

An Address to the Proprietors of India Stock, from William Larkins, . . .
London, printed at the Minerva-Press. 1798.
15 pp.
Genre: pamphlet
Notes: On financial measures proposed by Larkins when Accountant-General in Bengal. Signed in MS. at foot of p. 15 by the author.
Source: ESTC Rec # 13230

Ammorvin and Zalliada. A novel. In two volumes. [Mary Charlton.]
2 vol.
Genre: novel
Price: 6s. sewed <CR 1798>; 7s. sewed <ad Rose-Mount Castle 1798>; 8s. sewed <ad Stella of the North 1802>
Rev: CR n.s. 22 (Mar. 1798): 357
Source: ESTC; DB Rec # 1050

The Animated Skeleton. In two volumes.
London, printed at the Minerva-Press, for William Lane, 1798.
2 vol.
Genre: novel
Price: 7s. sewed <ad Stella of the North 1802>
Source: ESTC; DB Rec # 9280

Notes: Page 14 misnumbered 13.
Source: ESTC  Rec # 12820

London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1798.
3 vol.

Genre: novel  Frm: the copy DB inspected had no fronts. but she notes that in 1933 a copy with a folding frontispiece was reported Q(t.p.): yes
Price: 10s. 6d. sewed <ad Veronica 1798>
Rev: CR (July 1799); MR (May 1799)
Notes: Saint is from ESTC, Blakey gives St.
Source: ESTC; DB [inspected copy]  Rec # 3530

The Children of the Abbey, a tale. In four volumes. By Regina Maria Roche. [Third edition.]
4 vol.

Notes: Plate <ESTC>
Source: letter WaPS: ESTC; NUC  Rec # 12410

London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1798.

Price: 14s. sewed <ad Nocturnal Visit 1800>
Rev: CR n.s. 24 (Nov. 1798): 356
Notes: Regina Maria Roche, formerly Dalton.
Source: inspection Corvey microfiche; ESTC; BLC: DB [inspected copy]  Rec # 5050

Confessions of a Beauty. From the French. [Mrs. Crofts.]
2 vol.

Genre: novel
Price: 7s. sewed <CR>
Rev: CR n.s. 25 (Mar. 1799): 358
Notes: Attributed by a Minerva Library Catalogue of 1814 to Mrs. Crofts.
Source: DB  Rec # 1280

Deloraine. A domestic tale. In two volumes. [Mrs. Martin.]
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1798.
2 vol. [300; 308]

Genre: novel: sentimental: euphoric courtship Pref: 2 pages signed "Helen of Herefordshire" Q(t.p.): attributed: Shakespeare ChptDiv: yes ChptHd: headings (e.g., "A double marriage")
union and child to parents

Plot: Begins with older generation. Two married sisters embody urban/rural split. First goes off to London and life of dissipation, second has happy village life and a number of children, including main heroine Emily and highly sentimental invalid sister. The dissipated sister returns near death after suicide of husband. The main interest of novel revolves around Emily’s love for a man who is bound by a prior secret engagement to her fashionable city cousin. Eventually, however, the cousin breaks the engagement to gain an “obedient” husband, freeing the couple to marry.

Price: 7s. sewed <ad Reginald 1799>; 8s. sewed <ad Stella of the North 1802>
Rev: CR n.s. 24 (Nov. 1798): 356
Notes: Vol. 1 includes a table of contents, listing the chapter heads of both volumes. DB lists Mrs. Martin as author (based on attribution in a Minerva Library Catalogue of 1814); NUC lists William Godwin as author; advertisement in vol. 1 of Reginald lists Deloraine and Melbourne by the author of Reginald.
Source: inspection of Corvey microfiche; ESTC; DB Rec # 3720

Dusseldorf; or, The fratricide. A romance. In three volumes. By Anna Maria Mackenzie.
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1798.
3 vol. [238; 237; 216]

Genre: novel; euphoric courtship Form: oval frame; a woman in light-coloured dress sits with each of her hands held by a different gentleman. Qtt.p.: attributed: Milton ChptHd: no (Goldsmith quotation first chapter only) OthrEd: French translation Dusseldorf, ou le fratricide (Traduit de l’anglais par L. A. Marquand. 3. tomes, 12mo, Paris, an vii. 1797) <Summers GQ 172-73> Pro: female Settings: Germany; Norway Motifs: gothic elements; problems of identity; supposed fratricide; imprisonment; attempted murders; jealousy; father’s attempt to murder own child; heroine a foster child

Plot: A complicated badly written story of jealousy and attempted murder. Opens with the chaplain to Count Dusseldorf receiving a letter of warning which causes his immediate emigration to Norway. His wife, Caroline, and their foster child, Sophia, follow. Before he leaves Germany, the chaplain enters a locked room, sees a picture and reads a paper then falls to the floor (?) . . . At the end of volume one, Sophia is being forcibly taken back to Germany. A wicked uncle causes a husband to doubt his wife’s chastity and to attempt the life of his own unacknowledged child (Sophia).

Price: 12s. sewed <ad Stella of the North 1802>; 10s. 6d. sewed <ad Martin & Mansfeldt 1802>
Rev: CR (Oct. 1798)
Notes: Anna Maria Mackenzie. formerly Johnson. formerly Cox. formerly Wight.
Source: inspection Corvey microfiche; ESTC; DB [inspected copy] Rec # 3680

The Economy of Human Life: translated from an Indian manuscript, written by an ancient Brahmin, with an account of the manner in which the said manuscript was discovered, in a letter from an English gentleman, residing in China, to the Earl of Chesterfield. In two parts. [Robert Dodsley]
London, printed for William Lane at the Minerva Press, 1798.
1 vol. [199]

Notes: Plate. For more information see entry for 1795 edition.
Source: ESTC; NUC Rec # 1600

London: Printed at the Minerva-Press. for William Lane. Leadenhall-Street. M.DCC.XCVIII.
2 vol. [160; 159]
Genre: novel S.L.: 2 pages Pref: (3-4) Qt(p.p.) unattributed ChptDiv: yes ChptId: quotations: attributed: Blair, Shakespeare, Hill, Dr. Glynn, Havard, Rowe, Thomson, Pomfret, Addison, Pratt, Horace Walpole, Goffe, Cotton Pro: male Nar: 3rd-p. Settings: Medieval England Motifs: gothic elements; fratricide; ruins; trap door; dungeon; horror elements; repentance of henchman; attempt to force hero into marriage; villainous uncle; constant pursuit and near escapes; father murdered

Plot: In this adventure story with gothic elements, the hero Edgar must discover his father's killer. The villain turns out to be E.'s uncle who has murdered his brother and is attempting to force E. to marry his daughter in order to gain control of the family fortune. E. suffers a number of near misses, until his uncle's daughter is accidentally killed and the Baron dies. The courtship plot in this novel is very weak, almost an afterthought.

Price: 6s. sewed <ad Court Intrigue 1799>; 7s. sewed <ad Stella of the North 1802>
Rev: CR n.s. 23 (Aug. 1798): 473
Source: inspection Corvey microfiche; DB Rec # 5500

Elia: or, He's always in the way. In two volumes. By Maria Hunter, authoress of Fitzroy.
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1798.
2 vol. [200; 208]

Genre: novel; euphoric courtship Pref: (i-viii) Qt(p.p.) : attributed: Shakespeare ChptDiv: yes ChptId: no Pro: female orphan Nar: 3rd-p. Settings: France; London Motifs: heroine arrested for debt; comedic scenes; heroine travels; marries nobility; poetry in text
Plot: This novel of development begins in France. When the heroine's father dies, she turns to a friend in England. That friend, however, is not interested in her plight because of her poverty. The novel has a number of comic passages in the style of Fielding and ends with the heroine's marriage.

Price: 7s. sewed <ad Stella of the North 1802>
Rev: CR (Dec. 1798)
Source: inspection Corvey microfiche; DB Rec # 6910

Ellinor: or, The world as it is. A novel. In four volumes. By Mary Ann Hanway.
London: Printed at the Minerva-Press, for William Lane. Leadenhall-Street. M.DCC.XCVIII. 4 vol. [321; 345; 342; 383]

Price: 18s. boards <ad The Sicilian 1798>: 18s. sewed <ad Sailor Boy 1800>
Rev: Anti-Jac. R. (May 1799); Ana. R. (Apr. 1798); European Mag. (June 1798); CR (May 1798). MR (June 1798)
Source: inspection UA cop y; ESTC; DB [inspected copy] Rec # 2160

Godfrey De Hastings. A romance. In three volumes.
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1798.
3 vol. [318; 258; 191]

Genre: novel; chivalric; dysphoric courtship Qt(p.p.) : attributed: Thomson ChptDiv: yes ChptId: quotations; not attributed Pro: female Nar: 3rd-p. Settings: 14thC England Motifs: footnotes; suicide of heroine upon the death of the hero (stabbing); death of hero: death of heroine; families of lovers are enemies
Plot: Phillippa de Grey, the daughter of the Earl of Cumberland, falls in love with Lionel, an enemy warrior who saves her from his own men. Phillippa's brother eventually kills Lionel in battle. Phillippa stabs herself in the breast when she discovers that Lionel is dead.
Source: inspection Corvey microfiche; ESTC; DB Rec # 10060
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1798.
3 vol. [300; 267; 346]
**Genre:** novel; euphoric courtship; generational **Fnt:** "The Heir of Montague" (the frontispiece is too large for the page and in this copy approximately one-fourth is folded over) **Q(t.p.)**: attributed: Cibber **ChptDv:** yes **ChptHd:** no **Pro:** male **Settings:** England; countryside; mid-18thC **Motifs:** rejection by family; mixed marriage (religion / politics); childbirth death; orphan; reinstatement to proper place in society; hero works in lower class job; anti-Presbyterianism; poetry in text
**Plot:** The hero's grandfather married a selfish and frivolous Presbyterian who dies giving birth to Frederic's mother, Emmeline. She reads too many novels and eventually elopes with the pastor. Upon hearing of her father's death, they return, only to be refused entry by the family. Both parents die, leaving F. to be brought up by villagers. He works as a ploughman; the novel is about his reinstatement into his proper place in society.
**Price:** 10s. 6d. sewed <ad Court Intrigue 1799>: 12s. sewed <ad Stella of the North 1802>
**Rev:** CR (Dec. 1798): Ldies' Annual Register (1798)
**Notes:** Vol. 3 t.p. date misprint (1797 for 1798).
**Source:** inspection UA copy; ESTC; DB [inspected copy] Rec # 8590

London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1798.
2 vol. [208: 190]
**Genre:** novel; euphoric courtship **Q(t.p.)**: no **ChptDv:** yes **ChptHd:** no **Pro:** male **Nar:** 3rd-p. **Settings:** France **Motifs:** French Revolution; the Terror; storming of the Bastille: hermit; banditti; rescue from wild boar / mob / banditti; attempted rape; virginity issues; secret passage from castle to cave; young woman pressured to marry older man; dual heroines
**Plot:** After Henry rescues Olivia, his uncle's fiancée, from a wild boar. O. refuses to marry. Even though Henry is in love with Julia, his uncle blames him for O.'s change of heart. Julia and Henry attempt to elope but Henry ends up in the Bastille and Julia kidnapped. After many captures, rescues, and Revolutionary terrors, Henry and Olivia discover they love each other, but O. swears that unless his uncle gives his consent to their marriage, she will spend her life in a convent. On eve of marriage Olivia is yet again kidnapped, taken to cave, and almost raped. She enjoys a miraculous rescue when banditti think caves are haunted (trapped as making sighing noises). Henry has some concern since villain says he has raped Olivia: but hermit takes H. to task for not trusting her.
**Price:** 6s. sewed <ad Margarita 1799>; 7s. sewed <ad Stella of the North 1802>
**Rev:** CR (Jan. 1799)
**Notes:** Ornament on title-page.
**Source:** inspection UA copy; inspection Corvey microfiche: DB Rec # 8600

Ildegerte, Queen of Norway. In two volumes. From the German of Augustus von Kotzebue, author of The Stranger. By Benjamin Thompson, Jun. translator of The Stranger, as performed at the Theatre Royal, Drury-Lane.
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1798.
2 vol.
**Genre:** drama
**Price:** 7s. sewed <ad Nocturnal Visit 1800>
**Rev:** CR n.s. 26 (Aug. 1799): 477; MR n.s. 29 (July 1799): 334
**Notes:** BLC lists this entry as 1819 translation of Kotzebue's Ildegerte, Konigin von Norwegen; Benjamin Thompson, 1776-1816. <MnU>
**Source:** letter MnU; ESTC; DB [inspected copy] Rec # 3140
A Letter from an Old Soldier; addressed to the army and navy, of Great Britain and Ireland.
Dedicated to His Royal Highness The Duke of York. By his permission. [Quotation.] N. B.
The Author has had the honour of serving His Majesty at Home and Abroad, by Sea and
Land, Horse and Foot.
London: Printed at the Minerva-Press, Leadenhall-Street; 1798.
13 pp.
Genre: pamphlet Ded: To his Royal Highness the Duke of York, by his permission
Price: 4p. or a guinea per hundred (t.p.) <State Library Victoria.>
Source: letter State Library of Victoria, Melbourne; ESTC Rec # 13470

London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1798.
3 vol. [227; 300; 310]
Genre: novel; euphoric courtship Intro: (1-5) (the first chapter of each volume is an address to
the reader) Q(t.p.): attributed: Havard ChptDiv: yes ChptHd: mixture of attributed quotations
and headings. but mostly headings (e.g. "Family History"): Goldsmith, Milton, Beattie. Young
Pro: male foundling Nar: 3rd-p.
Price: 10s. 6d. sewed <ad Court Intrigue 1799>
Rev: CR (Sept. 1799)
Notes: Attributed by a Minerva Library Catalogue of 1814 to Mrs. Martin <DB>; NUC gives
author as William Godwin.
Source: inspection Corvey microfiche; ESTC; DB Rec # 3730

The Melodist; or, Cheerful songster: a select collection.
London, printed at the Minerva-Press, for William Lane, 1798
1 vol. [144]
Genre: collection of songs Frnt: yes
Source: ESTC Rec # 16570

Minutes of the Proceedings of His Majesty's Commissioners of Lieutenancy for the City of London.
on the occasion of His Majesty's coming to St. Paul's on Tuesday, the 19th Dec, 1797.
London, printed at the Minerva-Press. 1798.
60 pp.
Genre: pamphlet
Source: ESTC Rec # 13170

More Ghosts! In three volumes. By the wife of an officer, author of The Irish Heiress. [Mrs. F. C.
Patrick.]
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1798.
3 vol. [238; 240; 264]
Genre: novel Pref: (i-xiii) signed "An Officer's Widow" Q(t.p.): attributed: Mallet ChptDiv:
yes ChptHd: no Nar: intrusive
Price: 12s. sewed <ad Stella of the North 1802>
Rev: CR (Oct. 1798)
Source: inspection Corvey microfiche; ESTC; DB Rec # 4540

The Mountain Cottager; or, Wonder upon wonder. A tale. Translated from the German of
C[hrisitan] H[einrich] Spies. [translated by Annabella Plumptre.]
London, printed at the Minerva-Press, for William Lane, 1798.
1 vol. [296]
Genre: novel; translation
Price: 3s. 6d. sewed <ad Veronica 1798>
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1798.
3 vol. [162; 192; 194]
Genre: novel; parody
Pref: (i-vii) dated London, May 22, 1798 Q(t.p.): attributed: Cicero
(original and trans.) ChptDiv: yes ChptHd: quotations; attributed: Shakespeare, Southey,
Plot: A rewriting of "The Monk" with Rosario as a Methodist clergyman.
Price: 12s. sewed <ad Stella of the North 1802>
Rev: CR (Nov. 1798)
Notes: Attribution by Summers: "This work is a close parody of 'The Monk' by Lewis and may
have been written by Richard Sickelmore" (The Gothic Quest 245-46 and 302): ESTC lists author
as R. S.
Source: inspection Corvey microfiche; ESTC; DB [inspected copy]; Rec # 5310

The Orphan of the Rhine. A romance, in four volumes. By Mrs. [Eleanor] Sleath. [Quotation.]
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1798.
4 vol.
Price: 14s. boards <CR 1799>
Rev: CR n.s. 27 (Nov. 1799): 356
Source: DB [inspected copy] Rec # 5610

Phedora; or, The forest of Minski. A novel. In four volumes. By Mary Charlton.
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. M.DCC.XCVIII.
4 vol. [305: 351; 405: 400]
Genre: novel Fmt: full page engraved Q(t.p.): attributed: Pope ChptDiv: yes ChptHd:
Motifs: notes; rescue from drowning: war; Russians; feral child; discovery of identity: capture by
soldiers
Plot: A courtship novel distinguished particularly by its setting in war-torn Eastern Europe
(Livonia, Russia) and local colour. Heroine Phedora, raised in village poverty by poor mother
and grandmother undergoes a number of adventures, including exile, capture by Cossacks, a
"Russian engagement," discovery of a wild child, and near drowning, before finding that she is a
suitable marriage partner for the high-born hero because she is herself a Countess.
Price: 18s. sewed <ad Rose-Mount Castle 1798>; 18s. boards <ad Rosella 1799>; £1 sewed <ad
Stella of the North 1802>; 16s. sewed <ad The Wife and Mistress 1802>
Notes: Ill. <MnU>
Source: inspection UA copy; ESTC; BLC; DB [inspected copy] Rec # 1060

A Poem on the Immortality of the Soul. To which is added, a hymn to the Deity. By the Rev.
Thomas Meek.
South Shields; printed at Minerva Press by W. Hallgarth, jun., 1798.
22 pp.
Genre: poetry
Source: ESTC Rec # 13130

Poems. By Mary Julia Young, author of Rose-Mount Castle. [Quotation.]
London: Printed at the Minerva-Press, for William Lane, Leadenhall Street. M.DCC.XCVIII. 1 vol. [172]

**Genre:** poetry  
**Price:** 3s. or 3s. 6d. <DB>; 3s. 6d. sewed <ad Rose-Mount Castle 1798>  
**Notes:** Mary Julia Young, afterwards Sewell. Title given in advertisement in *Rose-Mount Castle* (1798) "Poems on various subjects."  
**Source:** ESTC; DB [inspected copy]  
**Rec #:** 6410

_The Right of Protestants Asserted; and clerical incroachment detected._ In allusion to several recent publications, in defence of an exclusive priesthood, establishments, and tithes, by Daubeney, Church, and others. But more particularly in reply to a pamphlet lately published by George Markham, Vicar of Carlton, entitled, _More Truth for the Seekers._ [Quotation.] [(By T. Scantlebury.)]  
London: Sold by W. Lane, Leadenhall-street, and J. Matthews, in the Strand; and may be had of Wilson, Spence, and Mawman. York; Smith. Sheffield; Sutton, Nottingham: and other booksellers. 1798. Price eight-pence.  
46 pp.  
**Genre:** political pamphlet  
**Price:** 8p.  
**Rev:** MR (May 1799)  
**Source:** DB [inspected copy]  
**Rec #:** 5370

_Rose-Mount Castle; or, False report._ A novel. In three volumes. By Mary Julia Young.  
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. M.DCC.XCVIII. 3 vol. [259; 273; 278]  
**Genre:** novel: euphoric courtship  
**Ded:** To Mrs. Trant signed Maria Julia Young (1-3)  
**Q(t.p.):** attributed: Young  
**ChptDiv:** yes  
**ChptHd:** headings (e.g. "Funeral Rights")  
**Pro:** male  
**Nar:** 3rd-p.  
**Settings:** Ireland  
**Plot:** The hero, the son of an Irish mother and a French duke, is washed ashore in Ireland after a shipwreck. He takes refuge in what turns out to be a hideout for bandits. Fortunately, the place is only occupied by a dying bandit whom the hero treats kindly. In return this man shows him a hiding place where the hero finds his own family's possessions. What follows is a basic courtship plot featuring numerous reunions between people thought long dead. Notable is the moral recovery of the bandits, good fellows all, who by the end of the novel are converted into sailors.  
**Price:** 12s. sewed <ad Stella of the North 1802>; 10s. 6d. boards <CR>  
**Rev:** CR n.s. 24 (Dec. 1798): 470  
**Notes:** Mary Julia Young, afterwards Sewell.  
**Source:** inspection Convey microfiche; ESTC; DB  
**Rec #:** 6420

_Sailor's Fund, Copy of the resolutions, rules, and orders of the Sailor's Fund._  
South Shields, printed at the Minerva Press, by W. Hallgarth, jun., 1798 CHECK THIS: IS THIS MINERVA PRESS THE SAME AS LANE'S?  
18 pp.  
**Genre:** pamphlet  
**Notes:** With a final leaf headed: Durham, (to wit.) <ESTC>  
**Source:** ESTC  
**Rec #:** 13370

London, printed for William Lane, at the Minerva-Press. 1798.  
1 vol. [174]
Genre: poetry  OthrEd: first published 1730; first Minerva edition 1791
Source: ESTC  Rec # 12760

The Secluded Man; or, The history of Mr. Oliver. In two volumes. By the Rev. Mr. Holder, (Cantilenae captivitatis.) [Two quotations.] [Rev. Henry Evans Holder of Barbadoes.]
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1798.
2 vol.
Genre: novel  Q(t.p.): (2)
Price: 8s. sewed <ad Stella of the North 1802>
Rev: CR (Apr. 1799)
Source: DB [inspected copy]  Rec # 2480

A Second Address to the Proprietors of India Stock, from William Larkins, Esq.
London, printed at the Minerva-Press, 1798.
14 pp.
Genre: political pamphlet
Source: ESTC  Rec # 13240

London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1798.
4 vol. [351; 344; 218]
Settings: Brussels; London; England  Motifs: old maid; secret marriage
Plot: Opens in 1792 with a chance meeting of two men in the Netherlands, both on their way to England via Ostende. Neville and the Duke, a young Sicilian man travelling with his son, become friends. Much social satire designed to deflate the pretensions of the vulgar throughout novel. In one case the Duke amuses himself with the relatives (one is a draper) of a rich old maid by encouraging them to drink too much and make fools of themselves. Because he is so decent, however, he ends up apologizing for them and taking some of the blame. There is a courtship sub-plot, but the main story seems to be a series of problems that the Duke must sort out.
Price: 14s. sewed <ad Veronica 1798>
Rev: CR (Feb. 1799); MM (Mar. 1799)
Notes: According to the Monthly Mirror, this is "one of those works which possess just interest enough to prevent the reader's throwing the book aside in disgust" <qtd. Summers Gothic Quest 89>
Source: inspection UA copy; ESTC: BLC: DB  Rec # 3830

The Soldier's Companion; containing instructions for the drill, manual, and platoon exercise, as commanded by His Majesty: Intended for the use of the volunteers of this country. To which are prefixed a few observations on first forming a military corps. Ornamented with figures.
London, printed at the Minerva-Press; and sold by Scatcherd: Miller; and Richardson, [1798].
35 pp.
Genre: pamphlet
Price: At foot of titlepage: "Price sixpence." or variant: "Price only sixpence."
Notes: Illustration; plates.
Source: ESTC  Rec # 16630

London: Printed at the Minerva-Press, for William Lane. Leadenhall-Street. M.DCC.XCVIII.
4 vol. [294; 286: 304; 342]
Genre: novel  Fmt: yes  Q(t.p.): unattributed  ChptDiv: yes  ChptHdr: no
Plot: Opens with a funeral at which "a young and beauteous maiden" throws herself into the grave.

*Price:* £1 sewed <ad Stella of the North 1802>

*Rev:* CR (Mar. 1799)

*Source:* inspection Corvey microfiche; ESTC; DB [inspected copy] Rec # 4300

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Statira; or, The mother. A novel. By the author of Interesting Tales. [Mrs. Showes.]

London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1798.

1 vol. [200]

*Genre:* novel

*Price:* 4s. sewed <ad Stella of the North 1802>; 3s. 6d. <rev.>

*Rev:* CR n.s. 25 (Apr. 1799): 473; MR n.s. 27 (Oct. 1798): 233

*Notes:* Interesting Tales is attributed by a Minerva Library Catalogue of 1814 to Mrs. Showes.

*Source:* ESTC; BLC; DB [inspected copy] Rec # 5470

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The Subterranean Cavern; or, Memoirs of Antoinette de Monflorance. In four volumes. By the author of Delia and Rosina. [Miss Pilkington.]

London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1798.

4 vol. [228; 251; 252; 303]

*Genre:* epistolary novel; euphoric courtship *Q(t.p.):* no ChptDiv: n/a Pro: female Settings: Paris 1790s; French countryside Motifs: terror; French Revolution: decapitation; cross-dressing: imprisonment in convent; adventure; engagement to someone unloved; filial obedience: adultery: violence: murder; family aggrandizement

Plot: Begins in a Parisian convent in 1792. Upon the unexpected death of Antoinette’s brother. A. must leave the convent and marry for the aggrandizement of the family. When A.’s mother dies, however, father decides it even better if he remarries and has another son. The novel gets increasingly complicated: A. must rescue her father by substituting papers in a secret hiding place; she later goes into hiding and believed dead. In order to escape A. must dress as a boy. Towards the end. A. meets an old friend from convent. who, although in the past lively, now is a “wan, faded spectre”. In an inset tale we learn that she had caused her husband’s death by framing him unjustly for the gory murder of the man she loved. She dies repentant: A. marries Oswald and leaves France. The book ends with a paean to a future peaceful France.

*Price:* 14s. sewed <ad Accusing Spirit 1802>; 16s. <ad Stella of the North 1802>

*Rev:* Anti-Jac. R. (Oct. 1798); CR (Dec. 1799)

*Notes:* Attributed by a Minerva Library Catalogue of 1814 to Miss Pilkington. <DB>

*Source:* inspection UA copy; inspection Corvey microfiche: ESTC; DB [inspected copy]: Rec # 4700

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London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1798.

2 vol. [212; 225]


*Motifs:* Terror; escape from France; impoverished nobility

Plot: In a very promising beginning. an English couple, desperate to return home. arrive in Paris at the height of the Terror. While the husband is out trying to arrange passports, the wife is frightened by a mob that passes the hotel brandishing the heads of an aristocratic couple. The couple meet and help smuggle out the daughter of the beheaded aristocrats. the heroine Veronica. Although V. agrees to marry an English gentleman. she later breaks this engagement when she discovers that her French fiancé is still alive.
Price: 8s. sewed <ad Stella of the North 1802>
Notes: DB reports this novel as published in 1799.
Source: inspection Corvey microfiche; ESTC Rec # 13340

An Address to the Inhabitants of the Parish of Tottenham-High-Cross, in the county of Middlesex, respecting the charges against one of the late surveyors of the highways of the parish; by William Robinson, Esq. 
London, printed at the Minerva Press, and sold at Gott's Library, Tottenham; Post-Office. Edmonton; 1 Stamp-Office, Enfield; and at the Moorgate Coffee-house, [1799.]
32 pp.
Genre: pamphlet
Source: ESTC Rec # 13450

London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1799.
2 vol. [194; 196]
Genre: novel; wedlock Q(t,p.): attributed: Shakespeare ChptDiv: yes ChptHd: quotations: attributed: *Shakespeare, Pope, Thomson, Dibdin, Milton. self [from "MSS Farce of the Author's"]. Dr. Cotton, Owen, Blair, Rowe, Young Pro: male and female Nur: 3rd-p. Settings: Spain; Paris Motifs: two heroines; masquerade; duel; kidnapping: sisters; contrasting marriages: mysterious rider; dissipated wife; repentant wife dies
Plot: This novel features three main characters in a very choppy narrative; it is less a single coherent story, then a collection of incidents. It is the tale of two sisters: Agnes, who marries and reclaims her husband's cooling affections by patient love, and Leonora, irritable and jealous of Agnes, who dies of a fever due to her remorse after her husband's death (he dies after attacking man he believed to be his wife's lover).
Price: 7s. sewed <ad Stella of the North 1802>
Notes: Stonehill, Cat. No. 128. item 328. <DB>
Source: inspection Corvey microfiche: ESTC; DB Rec # 5510

Azalais and Aimar, a Provencal history of the thirteenth century. From an Ancient Manuscript. In three volumes.
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1799.
3 vol. [232; 203; 191]
Genre: novel; chivalric romance Pref: (v-xii). elaborate prefatory material: the supposed translation of an ancient manuscript Intro: "Advertisement of the English Translator" (i-iv) Q(t,p.): unattributed: French and English ChptDiv: yes ChptHd: no OthrEd: French version of 1799[?] held by the Bodl. <DB> Pro: male Settings: England Motifs: female friendship; footnotes; capture by robbers; imprisonment: torture (one character has her tongue cut off); Inquisition-like court; supernatural show staged to mask murder; kindly monk; knights' tournament; a woman scorned vows revenge; story from an ancient manuscript: gothic elements: poetry in text
Plot: Aimar, the son of a baron, has been raised in a monastery by the faithful monk Elias. Elias is accused of heresy and condemned by an Inquisition-like court. An elaborate supernatural execution scene complete with Satan and his demons is mounted to hide an attempt to murder Elias, who is rescued at the last minute. Aimar falls in love with Azalais, but is flattered by the love of Alexise. In the final scene, there is a tournament between Aimar and his rival for Azalais's affection which Aimar wins. When the rival tries to murder Aimar. Alexise protects
him with her own life, dying with Aimar and Azalais’s names on her lips. Azalais builds a
“superb tomb” to her memory.

Price: 9s. sewed <ad Court Intrigue 1799>; 10s. 6d. sewed <ad Stella of the North 1802>
Rev: London R (Nov 1799); CR n.s. 27 (Dec 1799): 475
Source: inspection Corvey microfiche; ESTC; DB Rec #9360

The Beggar Girl and her Benefactors. In five volumes. By Mrs. [Anna Maria] Bennett, author of
Welsh Helress, Juvenile Indiscrrections, Agnes De-Courci, and Ellen, Countess of Castle Howell.
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1799.
5 vol.
Genre: novel; sentimental Ded: to the Duchess of York Q(l.p.): yes OthrEd: Lane (1797, 7 vol.)
Price: £1 5s. sewed <ad Stella of the North 1802>
Source: letter CaOTU, ESTC; BLC; DB [inspected copy] Rec #330

London: Printed for the author at the Minerva-Press, and sold by William Lane,
Leadenhall-Street. 1799.
2 vol. [312; 367]
Genre: novel; generational; euphoric courtship S.L.: 9 pp. Intro: yes; (author only 19) Q(l.p.):
Source: inspection UA copy; ESTC; DB Rec #3010

The British Navigator; or, A collection of voyages made in different parts of the world.
London, printed for William Lane, 1799.
1 vol. [144]
Genre: collection of travel accounts; biography
Notes: 1 leaf plate; voyages of Commodore John Byron (1723-1786), Captain Samuel Wallis
(1728-1795), and Captain Philip Carteret (d. 1796). <State Library of Victoria>
Source: letters U Sydney, State Library of Victoria Rec #12180

The British Songster; or, The pocket companion: a choice collection of comic and entertaining songs,
duets, trios, glees, &c. with a new selection of toasts and sentiments.
London, printed for William Lane, Minerva-Press, 1799.
1 vol. [192]
Notes: Page 14 misnumbered 13.
Source: ESTC Rec #12810

Cordelia, or A romance of real life. In two volumes. By Sophia King. Author of Trifes from
Helicon; & Waldorf, or Dangers of Philosophy.
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1799.
2 vol. [212; 193]
Genre: novel; philosophical novel; dysphoric Bildungsroman Q(l.p.): attributed: Gay, Milton
Nar: 1st-p. Settings: England; Italy Motifs: education; imprisonment in madhouse; rescue from
madhouse; prison
Plot: A litany of woe. Cordelia falls in love with Mandini, only to discover that he is tied to
another woman. She lives with him illicitly, is imprisoned in a madhouse, and is later put into
prison. Mandini is killed. Cordelia blames her misery on the "False romantic sentiments" which
have influenced her. "I wish to point out the dangers they occasion,—and to warn young,
impetuous minds against those libertine, free, and enthusiastic tenets which now meet their eyes
from books and affected philosophy."

Price: 6s. sewed <add Isabel 1802>

Rev: CR (Feb. 1800)

Notes: Sophia King, afterwards Fortum.

Source: inspection UA copy; inspection Corvey microfiche; ESTC; DB; Rec # 3130

Court Intrigue, or The victim of constancy, an historical romance. In two volumes. By the author of Mental Improvement. [Sarah Green.]

London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1799.

2 vol. [215; 201]

Genre: novel; historical; pseudo-biography. Q(t.p.): unattributed. ChptDiv: yes. ChptHd: some; headings (e.g., "The Narrative Continues") Pro: female. Nar: 1st-p. Settings: France, England; period of Cromwell. Motifs: banishment from family; imprisonment; heroine hit by father; fears of illegitimacy; problems of identity; historical figures (e.g., the banished King Charles). Plot: Framed as a letter to a friend and given verisimilitude by the delineation of names with capital letters and asterisks, this is the story of Louisa Maria, who is banished from her home by her father under mysterious circumstances. After witnessing her mother begging for mercy and her infuriated father brandishing a dagger, LM is cast away from her father with such violence that the 13-year-old is rendered unconscious for several days. She is then banished to a distant castle. We later discover that she is the legitimate daughter of her mother's secret first marriage. Never told of that marriage, the second husband had believed LM to be his own child.

Mid-section of novel is LM's experiences in English court (she had first met banished King Charles in castle). Upon her mother's death she has her heart placed in an urn so it can be buried with the "author of her being."

Price: 7s. sewed <add Isabel 1802>

Rev: CR n.s. 28 (Jan 1800): 116

Source: inspection UA copy; DB Rec # 2030

The Economy of Human Life. [Robert Dodsley.]

1 vol. [199]


Notes: The first part is by Robert Dodsley, but has been attributed to P. D. Stanhope, Earl of Chesterfield; the second part is attributed to John Hill. See entry for 1795 edition for more information.

Source: NUC Rec # 7800


London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1799.

4 vol. [238; 260; 292; 310]


Price: 16s. sewed <add Stella of the North 1802>

Source: ESTC; BLC; DB Rec # 3840

Ellinor, or, The world as it is. A novel. In four volumes. By Mary Ann Hanway. [Second edition.]

London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1799.

4 vol. [321; 345; 342; 383]


Plot: The novel ends with the double marriage of Ellinor and her sister Augusta. Ellinor could
have married a duke but chose Mr. Howard instead.

**Price:** 18s. sewed <ad Cordelia 1799>; £1 sewed <ad Stella of the North 1802>

**Rev:** Brit. Crit (Jan. 1799); Ana. R. (Apr. 1798); European Magazine (June 1798)

**Source:** inspection Corvey microfiche; ESTC; DB Sup [Adv 1800] Rec # 13040

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**Ethelwina, or The House of Fitz-Auburne. A romance of former times. In three volumes. By T. J. Horsley.**

**London:** Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1799.

3 vol. [235; 238; 271]

**Genre:** novel  
**Pref:** (i-iii) Q(t.p.); attributed: Shakespeare  
**ChptDiv:** yes  
**ChptHd:** no  

**Price:** 10s. 6d.; 12s. sewed <DB Sup [Adv 1802; MC 1803]>

**Source:** inspection Corvey microfiche; ESTC; NUC: DB Sup [Adv 1802; The Modern Catalogue of Books 1792-1803]; Rec # 7970

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**Eva. A novel. In three volumes. Dedicated by permission to Her Royal Highness The Duchess of Gloucester. By Isabella Kelly, author of Madeline, Abbey of St. Asaph, Avondale Priory, &c.**

**London:** Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1799.

3 vol. [242; 262; 281]

**Genre:** novel; sentimental; generational  
**S.L.:** 5 pages  
**Ded:** HRH Duchess of Gloucester (with permission), signed Isabella Kelly  
**Q(t.p.):** unattributed  
**ChptDiv:** yes  
**ChptHd:** no  
**Pro:** female  

**Narrative:** 3rd-p.  
**Motifs:** forced marriage; evil father; secret marriages; abusive husbands; bigamy; reunion between lost son, mother, father; suicide: madness; father’s ambition: gothic elements: motherless heroine (mother dies early in the novel)

**Plot:** A very badly written, confusing narrative with a number of characters with the same names. A tyrannical, ambitious Earl makes his children’s lives miserable. He focuses his ambitions on his son, who secretly marries his tutor’s daughter before going abroad. When father finds out he attacks the young woman, putting her into premature labour which results in her death. Son goes mad, then commits suicide. Earl turns his ambition onto daughter, putting her in a spooky convent and forcing her to marry someone she does not love. Further confusion by inset tales.

**Price:** 10s. 6d. sewed <ad Isabel 1802>

**Notes:** Isabella Kelly, afterwards Hedeland; letter State Library of Victoria gives “6 p. list of subscribers.”

**Source:** inspection Corvey microfiche; ESTC; DB [inspected copy]; Rec # 3090

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**The Family of Halden. [August Heinrich Julius La Fontaine.]**

4 vol.

**Genre:** novel (?)

**Price:** 16s. sewed

**Source:** ad in Stella of the North (1802) Rec # 14950

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**London:** Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1799.

4 vol. [356; 338; 288; 352]

**Genre:** novel  
**Q(t.p.):** attributed: Johnson  
**ChptDiv:** yes  
**ChptHd:** no  
**Pro:** male  

**Narrative:** Switzerland; England; 1790s  
**Motifs:** problems of identity

**Plot:** Narrative concerns difficulties of the hero and the resolution of a problem of identity: no romance as far as I could see in a quick look.

**Price:** 16s. sewed <ad Nocturnal Visit 1800>; 18s. sewed <ad Isabel 1802>

**Rev:** CR (May 1800)

**Source:** inspection UA copy; inspection Corvey microfiche; BLC; DB Rec # 3850

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**Hermsprong; or, Man as he is not. A novel. In three volumes. By the author of Man As He Is.**
[Quotation.] Second edition. [Robert Bage.]
London: Printed at the Minerva Press, for William Lane, Leadenhall-Street. 1799.
3 vol.
Genre: novel Q(t.p.); yes OtherEd: first Minerva edition 1796
Price: 12s. sewed <ad Ethelwina 1799>; 9s. sewed <ad Cordelia 1799>; 10s. 6d. sewed <ad Stella
of the North 1802>
Rev: CR (June 1798)
Source: ESTC; BLC; DB [inspected copy] Rec # 150

Immelina, Countess de Mansfield. A German tale.
3 vol.
Genre: novel
Price: 9s. sewed <ad Isabel 1802>
Rev: CR (Dec. 1799)
Source: DB Rec # 10180

The Indian Cottage; or, A search after truth. By M. Saint-Pierre, author of The Voyage to the Isle of
France, The Studies of Nature, Shipwreck, or Paul and Mary, &c. [Quotation.]
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1799.
1 vol. [94]
Genre: short fiction; translation Fmt: by I. R. Martyn Q(t.p.): yes
Notes: Bernardin de Saint Pierre, 1737-1814.
Source: ESTC: DB [inspected copy] Rec # 5350

Josephine, A novel. In two volumes. By an incognita. [Miss Taylor.]
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1799.
2 vol. [252; 240]
Bickerstaff, "Author of The Fragments." Goldsmith, Prior. Sheridan
Price: 7s. sewed <ad Stella of the North 1802>
Notes: "Conclusion" (vol. 2, 234-40); the same author wrote Rosalind (1799) which was
attributed by Minerva Library Catalogue of 1814 to Miss Taylor.
Source: inspection Corvey microfiche; DB Rec # 6060

The Legacy. A novel. In two volumes. [Mrs. Carver.]
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1799.
2 vol. [210; 246]
Genre: novel; euphoric courtship; didactic Fmt: by I. R. Martyn Q(t.p.): attributed: A. Phillips
feminized male; satirical portraits (boor, gossip); duel with brother; imprisonment
Plot: Begins with each of three brothers being given a bible as their uncle's final legacy. Turns
out-after two volumes—that these bibles each contain money. One brother throws his in the fire:
the other two don't discover the money for some time. Two of the brothers are in love with the
same woman and end up duelling over her. In end, however, the hero—an army captain—marries
the daughter of a man in trade. This woman, although weak and silly at the beginning of the
novel, is improved by learning "music, drawing, and French." They cannot marry because of lack
of money, which is solved when hero finds money. Last paragraph of the novel notes that the two
brothers now constantly read their bibles.
Price: 6s. sewed <The Old Woman 1800>; 7s. sewed <ad Stella of the North 1802>
Rev: CR (Feb. 1800)
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1799.
2 vol. [238: 207]

Genre: novel; dysphoric wedlock; fictional autobiography Frnt: engraved frontispiece by G. Murray; "An Interesting Scene from the Novel of [Mad Man of the Mountain]" Qtl(p.):
attributed: Coleridge ChptDiv: no [each volume begins with a "Chapter I" heading but no other chapter divisions follow] Pro: male orphan Nar: 1st-p. Settings: Italy Motifs: imprisonment; rape; murder; gothic elements

Plot: The story of Roncorone who falls in love with and marries the ward of the man who had ruined his father. His wife dies after being raped by this villain, whom Roncorone kills. Imprisoned and condemned to death, R. escapes with the help of a fellow prisoner. (This prisoner's loving but illicit relationship with a woman is not condemned by the narrative.) After escaping, R. becomes a hermit and is often mad. After his death, his manuscript exposes the villain.

Price: 7s. sewed <ad Azalais and Aimar 1799>
Rev: Anti-Jac. R. (May 1800); CR n.s. 29 (May 1800): 115
Source: inspection UA copy; inspection Corvey copy; ESTC: BLC; DB [inspected copy]: Rec # 5960

London: Printed at the Minerva-Press, for William Lane. Leadenhall-Street. 1799.
4 vol. [353: 237; 226: 277]

Genre: novel Frnt: yes Qtl(p.): attributed prose: Johnson ChptDiv: yes ChptHd: no

Price: 14s. sewed <ad Court Intrigue 1799>
Notes: Mary Martha Butt, afterwards Sherwood, (1775-1851).
Source: inspection Corvey microfiche; ESTC; DB Rec # 840

London: Printed for the author by W. Lane, at the Minerva-Press. Leadenhall-Street. 1799.
33 pp.

Genre: poetry Motifs: Battle of the Nile, 1798; Horatio Nelson

Price: 2s. 6d. <UA copy t.p.>
Notes: Cornell reports title "Britannia: or, Republican."
Source: inspection UA copy; letter Cornell Rec # 8720

London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1799.
2 vol. [256; 286]


Settings: France Motifs: gothic elements; suicide of former lover at wedding; bandits: patricide: illegitimacy: deathbed of guilty; villain disguised as monk; father back from dead: deathbed
scene; madness; filial devotion; horror elements; skulls; deserted castle; apparitions
Plot: After the death of his mother, the arrest of his father, and the seizure of the family property. Albert is forced to seek refuge in a deserted castle where he meets and joins a group of bandits. He becomes friends with the bandit chief and experiences various gothic horrors (skulls, ghosts, and decaying body parts) and adventures, including freeing a captive who proves to be the female love interest. Numerous inset tales complicate the narrative, the most notable of which is the bandit chief's story: when his mother is put aside after 18 years because her French lover wishes to marry another, she goes mad and commits suicide at the wedding. The son stabs his father and believing himself a parricide becomes a bandit.

Price: 7s. sewed <ad Cordelia 1799>; 8s. sewed <ad Eva 1799>
Notes: Plate. <ESTC>
Source: inspection UA copy; inspection Corvey microfiche; ESTC; DB Rec # 1660

Plain Sense. A novel. In three volumes. ... Third edition. [Alethea Brereton Lewis.]
London: Printed at the Minerva-Press, for William Lane. Leadenhall-Street. 1799.
3 vol. [256; 240; 256]
Plot: Fairly ordinary heroine (neither "a beauty" nor a "prodigy") is a disappointment for mother and is thus not well-treated by her. Although she would prefer to marry her cousin, her family does not approve, and so she marries a man who appears kind and amiable ("plain sense requires no other qualifications"). Husband, who becomes convinced his wife is untrue, has her imprisoned in German lodge. takes baby, and tells all that wife has died. Ends with her escape, husband's death, remarriage to cousin. Heavy moralizing about importance of reputation and principle.
Price: 9s. sewed <ad Cordelia 1799>
Notes: MnU notes that this novel has been "erroneously attributed to Alethea Brereton Lewis by Robert Heilman in America in English fiction 1760-1800—Cf. Shippen E.P. Eugenia de Acton." Eugenia de Acton is Alethea Lewis.
Source: inspection UA copy; inspection Corvey microfiche; letter MnU; ESTC; DB [inspected copy]; Rec # 7670

The Polite Traveller, or A collection of travels made in different parts of the world.
London. printed for William Lane. 1799.
1 vol. [144]
Genre: collection of travel accounts <?> Frnt: yes
Notes: Illustrated.
Source: ESTC Rec # 12740

Rebecca. A novel. In two volumes. [Mrs. E. M. Foster.]
London, printed at the Minerva-Press for William Lane, 1799.
2 vol.
Genre: novel
Price: 8s. sewed <ad Stella of the North 1802>
Source: DB Rec # 1780
Reginald, or The House of Mirandola. A romance. In three volumes. By the author of Melbourne, &c. [Mrs Martin.]
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1799.
3 vol. [293; 291; 292]

Genre: novel; chivalric; gothic Fmt: yes Pref: (i-iii) Q(t.p.): attributed by title: Shakespeare ChptDiv: yes ChptHd: quotations; attributed: Beattie, Home, Looell, **Mason, Bowles, *Sayer, Brooke, Walpole, Southey, Dryden, Shakespeare, Pope, Merry Pro: male Nar: 3rd-p. Settings: Savoy Motifs: problems of identity; potential incest; convents; secret passages; banditti; deathbed confession; bad father; poetry in text
Plot: All the trapping of the gothic: convents, secret passages, banditti. A big problem for the hero is that he believes himself to be the brother of the woman he loves. His father only tells the truth in a deathbed confession spurred on by the appearance of the hero's mother.
Price: 12s. sewed <ad Anecdotes of the Altamont Family 1800>
Notes: Attributed by a Minerva Library Catalogue of 1814 to Mrs. Martin. <DB>
Source: inspection Corvey microfiche; ESTC; DB Rec # 3740

Report of the Committee of Council and Assembly, of the island of Tobago, on the increase of population, and the melioration of the state of the slaves, as amended and approved by the Colonial Assembly.
32 pp.

Genre: political pamphlet
Source: ESTC Rec # 12880

The Restless Matron. A legendary tale. In three volumes. [Mrs. Showes.]
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1799.
3 vol. [232; 257; 244]

Genre: novel; ghost story; dystopic wedlock; generational Q(t.p.): attributed: Otway ChptDiv: yes ChptHd: headings (e.g., "The Uncle") Pro: female Nar: 3rd-p. Settings: Switzerland Motifs: ghost; murdered wife; adultery; infanticide; madness; childbirth; villainess: good servant/bad servant; chivalric; secret family history (MSS); mothers; seduction; grotto; attempted rape; Rousseauian education of heroine: second marriage; poisonings; cruel husbands
Plot: The "Restless Matron" is a former Countess, who haunts a castle in Switzerland in an attempt to lift her husband's curse (she had given birth to a stillborn daughter after seven sons). She is a very nice ghost but sadly misunderstood. Several conditions must be met before she can rest, and the narrative offers plenty of treachery, adultery, and murder before the restless matron finally works things out.
Price: 12s. sewed <ad Stella of the North 1802>; 10s. 6d. <CR 1799>
Rev: CR n.s. 27 (Dec. 1799): 475-76
Notes: Forster gives date as 1789 but this appears to be a mistake; attributed by a Minerva Library Catalogue of 1814 to Mrs. Showes. <DB>
Source: inspection UA copy; ESTC; BLC; DB; Forster Rec # 5480

London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1799.
2 vol. [281; 315]

Genre: novel Q(t.p.): no ChptDiv: yes ChptHd: headings (e.g., "Real Afflictions") OthrEd: Boston 1798 Settings: America; mid-15th century Wales
Price: 8s. sewed <ad Stella of the North 1802>; 7s. sewed <CR 1800>
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1799.
2 vol. [228; 248]
Genre: novel; euphoric courtship Q(t.p.); unattributed ChptDiv: yes ChptHd: quotations:
Marriott, Goldsmith Pro: female foundling Nar: 3rd-p. Settings: London; English countryside
Motifs: secret marriage; foundling; secret pregnancy and birth; class problems
Plot: Lady Maria and her brother Charles discover two-year-old Rosalind in the balcony of a
theatre. No one claims the child, so they bring her up themselves. Standard courtship difficulties
takes place: Rosalind and Sir Henry fall in love, but he is engaged to someone else (solved when
fiancee dies); Rosalind’s lack of social standing is a problem; a misunderstanding leaves Sir H.
believing Rosalind to be married to someone else. After all this is cleared up, they become
engaged and Lady Maria confesses that Rosalind is really her child by a secret marriage.
Price: 7s. sewed <ad Isabel 1802>
Notes: Attributed by a Minerva Library Catalogue of 1814 to Miss Taylor. <DB>
Source: inspection Corvey microfiche; DB  Rec # 6070

Rosella, or Modern Occurrences. A novel. By Mary Charlton, Author of Phedora,
&c.
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1799.
4 vol. [308; 296; 302; 307]
Genre: novel; gothic and sentimental satire; euphoric courtship; generational Q(t.p.); no
ChptDiv: yes ChptHd: headings (e.g. "Rage for Adventures") Pro: female Nar: 3rd-p.
Settings: England; Scotland Motifs: poetry in text; mothering
Price: 16s. sewed <ad Mysterious Husband 1801>; 14s. sewed <ad Azalais and Aimar 1799>
Rev: Anti-Jac. R. (Jan. 1801)
Source: inspection UA copy; inspection Corvey microfiche; ESTC; BLC; DB [inspected copy]
Rec # 1070

Saint Julien. In two volumes. From the German of Augustin La Fontaine. With additional notes,
historical and explanatory.
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1799.
2 vol.
Genre: novel; translation OtherEd: 1 vol. edition by Bell (1798)
Price: 6s. sewed <ad Cordelia 1799>
Rev: CR (Mar. 1800); MM (Feb. 1799)
Source: ESTC; BLC; DB [inspected copy] Rec # 3170

A Sermon Preached at the Consecration of the Church of St. Martin Outwich, London, on Monday,
the 26th of November, 1798, by John Rose, .
30 pp.
Genre: sermon; pamphlet
Notes: John Rose; (b. 1754).
Source: ESTC  Rec # 16580

The Stranger; or, Llewellyn Family. A Cambrian Tale. [Robert Evans. A. M.]
2 vol.
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1799.
2 vol. [298; 306]

Genre: novel; sentimental; euphoric courtship. Q(t.p.): attributed: Milton ChpDiv: yes ChpId: no Pro: female Nar: 3rd-p. Settings: English country Motifs: gothic elements; female friendship; contrasting heroines; bad marriage; woman married for money; cheated by husband; secret apartment; false report of death; death of bad heroine; coquette; sentimental hero; false reports besmirch heroine's reputation; mysterious noises; rural / urban contrast; poetry by heroine
Plot: This is a straight-forward novel about negotiating the shoals of courtship. Young motherless woman falls in love with new curate. The difficulty is that as a younger son he needs his father's approval to marry. Once this is sorted out, however, he breaks off the engagement due to false evidence that she is untrue. Secondary heroine is a flighty woman who engages herself to two men. Tricked out of her fortune by her villainous husband, she hides in a secret apartment and spreads a rumour about her own death in order to entice her husband to return to England. Her plan doesn't work; after much heavy repentance and confession, she dies.
Price: 7s. sewed <ad Sailor Boy 1800>; 8s. sewed <ad Stella of the North 1802>
Rev: CR n.s. 28 (Jan. 1800): 117; London R. (Nov. 1799)
Source: inspection UA copy; inspection Corvey microfiche; ESTC; DB Rec # 8910

London: Printed at the Minerva-Press, for William Lane. Leadenhall-Street. 1799.
4 vol. [293; 272; 255; 279]

Genre: novel; gothic; dysphoric courtship; chivalric Fnt: by S. Springsguth after R. Corbould
<DB> Pref: (v-viii) "To the reader," signed J. N. Brewer, October 25th, 1799 Q(t.p.):
Langhorne, Hill, Otway, "House of Superstitions," Homer (trans.), Shenstone, Grainger. Gray. Dr. Watts Motifs: illegitimacy; imprisonment; recognition scene (father and daughter); sex outside marriage; father's forgiveness; lack of mothering; footnotes; poetry in text
Price: 16s. sewed <ad Nocturnal Visit 1800>
Source: inspection Corvey microfiche; ESTC; DB [inspected copy] Rec # 620

Wisdom in Miniature; or, The young gentleman and lady's pleasing instructor; being a collection of sentences, divine, moral, and historical, selected from the writings of many ingenious and learned author[s] . . . A new edition.
London, printed for William Lane, at the Minerva press. Leadenhall-Street. 1799.
1 vol. [218]

Genre: collection of maxims; didactic; youth Fnt: yes
Notes: With a final list of contents.
Source: ESTC; NUC Rec # 9130

1800

Adelaide de Narbonne, with memoirs of Charlotte de Cordet. A tale. In four volumes. By the author of Henry of Northumberland. [Helen Craik.]
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1800.
4 vol. [286: 267; 283: 304]


Ankerwick Castle. A novel. In four volumes. By Mrs. Crofts. London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1800. 4 vol. [286; 251; 259; 249] Genre: novel; gothic. Q(t.p.): motto ChptDiv: yes ChptHd: no. Pro: female. Plot: "The young Countess of Middleton loves the accomplished Beaumont, and after many perplexities, which lead to the discovery of malignant jealousy and enormous depravity, the hero and heroine are happily united." <Summer GQ 190> Price: 14s. sewed <ad Valley of Collares 1800> Rev: CR (Feb. 1801) Notes: Summers has "Crofts". Frank reports this as an epistolary novel, but I have no indication of this in my notes. Source: inspection Corvey microfiche; ESTC; DB Rec # 1290


Genre: novel; oriental tale  
Qt(p.): yes  
OthEd: First published 1798
Price: 6s. sewed <ad Isabel 1802>
Notes: Margaret Holford, afterwards Hodson, (d. 1834).
Source: ESTC; DB [by inspection]  
Rec # 2490

The Cavern of Strozzi, a Venetian tale.  
[Jean Baptiste Joseph Innocent Philadelphe Regnault-Warin.]
1 vol.
Genre: novel; translation
Plot: The "supposed statement of the crimes, and consequent horrors and death of an abandoned woman of quality."  
<Summers Gothic Quest 90>
Price: 3s. 6d. sewed <ad Isabel 1802>
Rev: CR (Mar. 1801)
Notes: Likely a translation of Regnault-Warin's Le Caverne de Strozzi.  
<DB>
Source: DB  
Rec # 4880

The Children of the Abbey. A tale. In four volumes.  
By Regina Maria Roche.  
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1800.
4 vol. [277; 298; 250; 267]
Genre: novel; euphoric courtship  
Fmt: by Springsguth after Stevenson  
Ded: To Major Gen. Sir Adam Williamson, K. B., for goodness to a near connection of RMR (signed, dated London June 1, 1796) (i-iii) Qt(p.): attributed: Thomson  
ChptDiv: yes  
ChptHd: quotations  
OthEd: first edition Minerva 1796  
Motifs: gothic elements
Price: 1s<s>.4d. sewed <ad Vicar of Lansdowne 1800>
Notes: Regina Maria Roche, formerly Dalton; engraved vignettes pasted between chapters throughout.  
<NcU>
Source: inspection Corvey microfiche: letter NcU; ESTC; DB [by inspection]; NUC  
Rec # 5000

The Committee of Loyal Islington Volunteers observing, with regret, that Lieutenant Colonel Aubert has addressed the corps at large on a subject on which they conceive he ought first to have addressed the committee, have no option but to make some reply; ...  
[Fred. Smallshaw.] [London]. Lane, Minerva-Press, Leadenhall-Street. [1800.]
4 pp.
Genre: pamphlet
Notes: Signed and dated at end: Fred. Smallshaw, Secretary.  
Head Quarters, 8th Sept. 1800.
Source: ESTC  
Rec # 13460

Edwardina, a novel. In two volumes.  
Dedicated to Mrs. Souter Johnston. By Catherine Harris.
2 vol. [229: 263]
Genre: epistolary novel  
S.L.: yes; 4 pages  
Ded: To Mrs. Souter Johnston (i-iv) Qt(p.): 2:
unattributed  
ChptDiv: n/a
Price: 7s. sewed <ad Isabel 1802>
Rev: CR (Mar. 1801)
Source: inspection UA copy; inspection Corvey microfiche; ESTC; DB  
Rec # 2210

By the author of The Duke of Clarence.  
[Mrs. E. M. Foster.]
London: Printed at the Minerva-Press, for William Lane, Leadenhall Street. 1800.
2 vol. [240; 304]
Genre: novel  
Ded: follows vol. 2 titlepage: To HRH Princess of Wales. signed E. M. F.  
ChptDiv: yes  
ChptHd: no
Price: 7s. sewed <ad Edwardina 1800>
Notes: Attributed by a Minerva Library Catalogue of 1814 to Mrs. E. M. Foster (fl. 1795-1803).
<DB>
Source: inspection Corvey microfiche; ESTC; DB Rec # 1790

Fables. [John Gay.] [New edition.]
Genre: collection of fables OtherEd: first published 1727, 1738; first Minerva edition 1795
Source: NUC Rec # 7140

The Faux Pas; or, Fatal attachment. A novel. In two volumes. By C. L.
2 vol.
Genre: novel
Price: 7s. sewed <ad Isabel 1802>
Source: DB Rec # 3160

Feudal Events, or Days of yore. An ancient story. In two volumes. By Anna Maria MacKenzie,
author of Neopolitan, &c. &c.
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1800.
2 vol. [242; 276]
Genre: novel Front: yes Ded: To Mrs. Tennant of Bromley, Middlesex, signed Anna Maria
Mackenzie Pref: (i-xi) Intro: "Postscript" (xii) Q(t.p.): attributed: Blair ChptDiv: yes ChptHd: no
Price: 7s. sewed <ad Isabel 1802>
Notes: Anna Maria MacKenzie, also Wight, also Johnson, also "Ellen of Exeter"; plate. <ESTC>
Source: inspection Corvey microfiche; ESTC; NUC; DB Sup [Minerva Catalogue 1800: Adv 1802] Rec # 7320

London: Printed at the Minerva-Press, for William Lane. Leadenhall-Street. 1800.
2 vol. [280; 328]
Genre: novel; sentimental Pref: (i-x) Q(t.p.): attributed: "Sheridan's Critic" ChptDiv: yes
ChptHd: no
Rev: CR (June 1801)
Notes: William Linley was the brother-in-law of Sheridan (1771-1835), author and musical
composer, composed songs and wrote novels and verses.
Source: inspection UA copy; ESTC; DB Rec # 3470

Judith, Miriam, &c. [Mrs. E. M. Foster.]
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1800.
2 vol. [256; 296]
Genre: novel Ded: To the Princess of Wales, signed E. M. F. <DB> Pref: 1 page, "To the
reader" Q(t.p.): unattributed ChptDiv: yes ChptHd: quotations: not attributed
Price: 7s. sewed <ad Isabel 1802>
Notes: Attributed by a Minerva Library Catalogue of 1814 to Mrs. E. M. Foster. <DB>
Source: inspection UA copy; inspection Corvey microfiche; ESTC; DB [inspected copy] Rec # 1800

Henry and Emma's Visit to the Zoological Gardens, in the Regent's Park: with an account of what
they saw there: interspersed with a description of the peculiar manners and habits of the
29 pp.
Genre: children's literature
Notes: Six leaves plates.
Source: letter State Library of Victoria; NUC Rec # 13680

Henry of Northumberland, or The hermit's cell. A tale of the fifteenth century. In three volumes.
[Helen Craik.]
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1800.
3 vol. [233; 247; 249]
Goldsmith, Home, *Prior, Hayley, Langhorne
Price: 12s. sewed <ad Fugitive of the Forest 1801>
Rev: CR (May 1800); London R. (Jan. 1800)
Notes: Attribution from Minerva Library Catalogue of 1814.
Source: inspection UA copy; inspection Corvey microfiche; DB Rec # 1220

An Historical Description of Westminster Abbey.
1 vol. [146]
Source: NUC Rec # 9010

Humbert Castle, or, The romance of the Rhone. A novel. In four volumes. [Quotation.] [Sarah Sheriff.]
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1800.
4 vol. [312; 318; 293; 336]
Genre: novel Fmt: yes I. R. Martyn Ded: (i-ii)."To Mrs. F------R." Q(t.p.): attributed:
Shakespeare ChptDiv: yes ChptHd: no
Price: 16s. sewed <ad Anecdotes of the Altamont Family 1800>
Rev: Anti-Jac. R. (Dec. 1800); CR (June 1801)
Notes: This novel "proved deservedly popular, and won great favour in the circulating libraries. It is a well-written, cleverly-sustained romance." <Summers Gothic Quest 190>
Source: inspection UA copy; inspection Corvey microfiche; DB [inspected copy] Rec # 8620

2 vol. [251; 269]
Genre: epistolary novel; sentimental S.L.: 10 pages (146 names, 27 for multiple copies) Q(t.p.): attributed: "Manners' Poems" ChptDiv: n/a Settings: England, Edinburgh, Canada Motifs: filial piety; courtship euphoric; generational tale; hero falsely reported dead
Plot: A convoluted, not very interesting tale. Lady Parkhurst tells Idalia's story in her letters. Idalia refuses Sir Henry, a man old enough to be her father, because she loves Captain Brisband. The captain, however, is killed in a duel. When Lady Parkhurst and Sir Henry travel to Canada. they find that not only does the man responsible for losing Idalia's fortune wish to make amends, but that Lady Parkhurst's first love, whom she had rejected because of a misunderstanding, has left her his estate. All end up rich and happy. Captain Brisband turns out to be alive: Sir Henry marries elsewhere.
Price: 7s. sewed <ad Isabel 1802>
Source: inspection UA copy; DB Rec # 8630

London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1800.
1 vol. [94]
Genre: novel (?) Fmt: as in 1799 ed. by I. R. Martyn <DB> Q(t.p.): yes OthEd: Lane (1791. 1799)
Notes: Bernardin de Saint Pierre (1737-1814); plate.
Source: ESTC; DB [inspected copy] Rec # 5360

The Invisible Man; or, Dancam Castle. A novel from the French [of Pigault-Lebrun?].
2 vol.
Genre: novel
Price: 7s. sewed <ad Isabel 1802>
Notes: Stonehill, Cat. No. 128, item 181.
Source: DB Rec # 10220

London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1800.
3 vol. [206: 143; 182]
Genre: novel; historical ChptDiv: yes ChptHd: no Settings: Bavaria, England, France Motifs: extramarital love; divorce, arranged marriage; deathbed scene
Plot: Jaqueline, princess of Bavaria, is already married when she and the Duke of Gloucester fall in love. After Gloucester returns to England, J. confesses to her husband and they return to France. When her husband is killed J. still cannot turn to G. because she is forced to marry Brabant in order to protect her people. It is only after the Pope grants her a divorce that she and G. marry. Because of various political complications, J. must return to her country alone. When she hears that G. has married another, she goes into a decline. At her deathbed the innocent G. arrives, the villains beg forgiveness, and after settling her personal and political differences. J. dies.
Price: 10s. 6d. sewed <ad Stella of the North 1802>
Rev: Lit. R. (Jan. 1800); CR (May 1800)
Source: inspection Convey microfiche, ESTC Rec # 12730

[Quotation.] [Mrs. Martin.]
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1800.
4 vol. [279; 263; 254; 216]
Genre: novel Q(t.p.): attributed: Rowe ChptDiv: yes ChptHd: no Price: 14s. sewed <ad Sailor Boy 1800>; 16s. sewed <ad The Enchantress 1801>
Rev: CR (Mar. 1801)
Notes: Attributed by a Minerva Library Catalogue of 1814 to Mrs. Martin. <DB>
Source: inspection UA copy; inspection Convey microfiche; DB Rec # 3750

Joe Miller's Jests; or, The wit's vade mecum. Being a collection of the most brilliant bon mots related by the sons of conviviality; . . . A new edition. [John Mottley.]
London, printed for William Lane, [1800?]
1 vol. [120]
Genre: collection of jests OthEd: First published 1739
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1800.
2 vol. [285; 251]
Price: 7s. sewed <ad Isabel 1802>
Notes: Attributed by a Minerva Library Catalogue of 1814 to Mrs. E. M. Foster. <DB>
Source: inspection UA copy; inspection Corvey microfiche; ESTC; DB Rec # 1810

The Ladies Mirror; or, Mental companion, for the year 1801.
London | Printed by William Lane for S. Chappell Royal Exchange. [1800.]
Genre: miscellany <!> Fnt: by S. Springsguth after H. Richter
Notes: Engraved title-page, with vignette by S. Springsguth.
Source: DB Rec # 10280

London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1800.
2 vol. [294; 311]
Genre: epistolary novel Pref: yes Q(t.p.): attributed by title
Price: 7s. sewed <ad Isabel 1802>
Notes: In the preface the author notes that this work was first "cast in a dramatic mould." He defends himself against accusations that he has copied Kotzebue or Sterne.
Source: inspection UA copy; letter NcU; ESTC; DB [inspected copy]; Rec # 5970

London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1800.
2 vol. [278; 309]
Source: inspection Corvey microfiche; ESTC; BLC; DB Sup [Adv 1798] Rec # 17070

2 vol. [229; 235]
Price: 7s. sewed <ad Pirate of Naples 1801>
Rev: CR (Feb. 1801)
Source: inspection UA copy; ESTC; BLC; DB [inspected copy]; Rec # 5520
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1800.
2 vol. [262; 271]
Genre: novel Q(t.p.): attributed: Dryden ChptDiv: yes ChptEd: quotations; attributed
Price: 7s. sewed <ad Humbert Castle 1800>; 8s. sewed <ad Stella of the North 1802>
Rev: CR (May 1801)
Notes: Attributed by a Minerva Library Catalogue of 1814 to Mrs. E. M. Foster. <DB>
Source: inspection UA copy; inspection Corvey microfiche; ESTC; DB Rec # 1820

London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1800.
2 vol.
Genre: novel; translation Q(t.p.): yes
Price: 7s. sewed <ad First Love 1801>; 8s. sewed <ad Stella of the North 1802>
Source: DB [inspected copy] Rec # 4590

The Muse in Good Humour; or Momus's banquet.
1 vol. [144]
Genre: collection of songs
Source: NUC Rec # 16790

London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1800.
4 vol. [309; 290; 260; 395]
Price: £1 1s. boards <ad Maid of the Hamlet 1800>
Notes: Maria Regina Roche. formerly Dalton.
Source: inspection UA copy; inspection Corvey microfiche; ESTC: BLC; DB [inspected copy]; Rec # 5060

[Quotation.] [Mrs. Carver.]
2 vol. [218; 255]
Genre: epistolary novel Q(t.p.): attributed: Havard
Price: 7s. sewed <ad Isabel 1802>
Notes: Attributed by a Minerva Library Catalogue of 1814 to Mrs. Carver.
Source: inspection UA copy; DB [inspected copy] Rec # 1020

Ormond; or The secret witness. By the author of Wieland, Arthur Mervyn, &c. &c. [Charles Brockden Brown.]
London, printed at the Minerva-Press, for William Lane, 1800.
1 vol. [338]
Source: ESTC; DB Rec # 710

Persian Tales, or The thousand and one days. In two volumes. A new edition, embellished with
elegant engravings. [François Péris de la Croix and Alain René Sage (compilers); Ambrose
Philips (translator)]
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1800.
2 vol. [300; 288]
Genre: collection of oriental tales; translation Fmt: two engraved frontispieces (vol. 1: 
"Aboulcasem & the Beautiful Damsel"; vol. 2: "Seysel Molouk & the Beautiful Princess Malika")
Pref: yes; written for both entertainment and instruction in Eastern customs, suitable for youth, 
and designed to "reduce a Young Prince to Reason, who had conceived an Aversion to the 
pleasure of Conjugal Felicity" Q(q.p.): no ChptDiv: yes ChptHd: yes OthrEd: 1789 Lane Nar: 
3rd-p. framed; some tales 1st-p.
Price: 8s. sewed <ad Stella of the North 1802>
Notes: Plates; compiled by François Péris de la Croix, with the collaboration of Alain René Le 
Sage; translated by Ambrose Philips from Les Milles et un Jour.
Source: inspection UA copy; ESTC Rec # 8810

Romance of the Castle. In two volumes. [Jane Elson.] 
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1800.
2 vol. [236; 238]
Genre: novel; sentimental Fmt: G. Murray after H. Richter Ded: (i-i) "To the Public in general" 
signed "SOMEBODY" Q(q.p.): attributed: Young ChptDiv: yes ChptHd: no Pro: female Nar: 
3rd-p. Settings: London; Wales Motifs: gothic scenes; deathbed scene; death of father; wicked 
guardian; murder; adultery; imprisonment of hero; separation of hero and heroine; castle; rumours 
of ghosts; inset tale; woman's story in letter; attempted rape; mysterious music; explained 
supernatural; unexplained supernatural; poetry in text
Plot: Heroine suffers the machinations and unwarranted attentions of a bad guardian, who 
convinces her and her fiancé that each loves someone else. This guardian imprisons heroine, 
threatens her, and attempts to rape her. Ultimately heroine frees fiancé who has also been kept 
prisoner, they escape, and guardian commits suicide. Of particular interest is the inset tale of 
guardian's wife, who first commits adultery, then murders her first husband.
Price: 7s. sewed <ad Isabel 1802>
Source: inspection UA copy; inspection Corvey microfiche; ESTC; DB [inspected copy]: Rec # 1680

Rosaura. [August Heinrich Julius Lafontaine.] 
Genre: novel; translation OthrEd: French translation (from German) by Madame la Comtesse De 
Montolieu, Rosaura, ou l'Arrêt du Destin, 4. vols., (Didot. 1818)
Source: Summers Gothic Quest, 145 Rec # 16880

The Sailor Boy. A novel. In two volumes. [Rosalia St. Clair.] 
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1800.
2 vol. [239; 242]
Genre: novel: adventure; youth Fmt: Corvey: no frontispiece; UA copy: hand-coloured 
frontispieces both vols. In vol. 1: oval portrait of "The Rt. Hon. Earl of St. Vincent" (Freeman 
scultp.); vol. 2: oval portrait of "Sir Wm. Sidney Smith, Knt. K.C./ Rear Admiral of the Blue" 
Settings: 1790s; London; France; America Motifs: America; adventures: capture at sea; sea 
adventure; imprisonment; escape of hero from prison; problems of identity
Plot: During a short stay in a French prison, an English naval officer meets an English boy whose 
only friend in France has been killed. The captain rescues the boy and is much impressed with his 
spirit and gratitude (there is much hugging of knees and bedewing of hands with grateful tears). 
Although he refuses to answer any question about his background, the captain takes the boy on 
board ship. He spends the next three years sailing around the Americas and having all sorts of
adventures, including being captured by the French.

Price: 8s. sewed <ad Isabel 1802>

Source: inspection UA copy; inspection Corvey microfiche; ESTC; DB [inspected copy] Rec # 8870


[Quotation.]
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1800.
3 vol. [234; 216; 221]

Genre: novel; dysphoric courtship; wedlock Q(t.p.): attributed: Otway ChptDiv: yes ChptHd:
no (except first chapters) Pro: female Settings: Lisbon Motifs: divorce; death of heroine:
insanity

Plot: Serena dies married (but separated from cruel husband). The man she loves marries another
woman (who has suffered a bout of insanity) with her blessings.

Price: 10s. 6d. sewed <ad Humbert Castle 1800>

Notes: “Catherine” on the title-page of Villa Nova (1805).

Source: inspection Corvey microfiche; ESTC; DB [inspected copy] Rec # 5420

The Soldier’s Companion; containing instructions for the drill, manual and platoon exercise, . . .
intended for the use of the volunteers . . . Ornaments with figures of the various positions of

London, printed at the Minerva-Press; and sold by Scattered; Miller; and Richardson. [1800?]
35 pp.

Genre: instruction OthEd: first edition Minerva 1798
Notes: With a blue printed wrapper, and a slip advertising ‘Captain West’s military figures’ tipped
in. <ESTC>

Source: ESTC Rec # 12570

The Sprightly Jester; or, Coffee-house companion: a collection of smart jests, for the wits of all
classes.

London, printed for William Lane. [1800.]
1 vol. [192]

Genre: collection of jests
Source: ESTC <N046346> Rec # 13310

The Sprightly Jester; or, Coffee-house companion. A collection of smart jests, for the wits of all
classes, . . .

London, printed at the Minerva-press, for William Lane, 1800.
1 vol. [192]

Genre: collection of jests
Source: ESTC <N046343> Rec # 13400

To the Lords of His Majesty’s Most Honourable Privy Council. The memorial of the planters and
merchants concerned in, and trading with, the settlements of Surinam, Berbice, Demerary,
and Esequibo, and the island of Trinidad.

[London]. Printed by W. Lane, Minerva-Press. Leadenhall-Street. [1800].
2 pp.

Genre: pamphlet

Source: ESTC Rec # 13060

Valley of Collares; or, The cavern of horrors. A romance. In three volumes. Translated from the
Portuguese [by Mrs. Yorke]. [Quotation.]
3 vol. [247; 273; 264]
Genre: novel; translation Ded: To Sir Charles Gould Morgan, Bart. <DB> Q(t.p.): attributed:
Burns ChptDiv: yes ChptHd: no
Price: 10s. 6d. sewed <ad Miriam 1800>
Source: inspection Corvey microfiche DB [inspected copy] Rec # 6380

The Vicar of Lansdowne; or Country quarters. In two volumes. By Regina Maria Roche. Author of
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1800.
2 vol. [270; 264]
Genre: novel Ded: To the public, dated Aug. 13, 1800, London Pref: Address to the critics
Q(t.p.): attributed: Akenside ChptDiv: yes ChptHd: yes Motifs: forced marriage
Plot: Shows the influence of Pride and Prejudice in plot details and character names. Vicar has
three children: son, daughter who is a bit of a coquette and overindulged by aunt, and another
more thoughtful daughter. Coquette's behaviour results in near-death of brother. He is in love
with a woman who runs away from an arranged marriage (her fiancé is the man the thoughtful
daughter loves). Vicar blesses break in engagement, which frees all the right couples to marry.
Price: 7s. sewed <ad Maid of the Hamlet 1800>
Source: inspection Corvey microfiche; ESTC; BLC; DB [inspected copy]; Rec # 5070

1801

Agnes. A novel. By the author of Frederica Risberg. [Quotation.]
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1801.
3 vol. [324; 369; 380]
Congreve, Thompson, Milton, "Pleasures of Memory," Rogers, Collins, Mason
Price: 13s. 6d. sewed <ad Ariel 1801>; 15s. sewed <ad Stella of the North 1802>
Rev: CR (Sept. 1801)
Source: inspection of Corvey microfiche; DB Rec # 9230

Agnes de Lilien. A novel from the German [of C. Von Wolzogen]. [Mrs Showes.]
London: William Lane, 1801.
3 vol.
Genre: novel; translation
Price: 13s. 6d. sewed <ad Stella of the North 1802>
Notes: Attributed by a Minerva Library Catalogue of 1814 to Mrs. Showes.
Source: BLC; DB Rec # 5490

Ancient Records, or, The abbey of Saint Oswythe. A romance. In four volumes. By T. J. Horsley
Curties, author of Ethelwina, or The House of Fitz-Auburne. [Quotation.]
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1801.
4 vol. [408; 396; 350; 319]
Genre: novel; gothic; historical Fmt: yes Ded: (i-iii) To Mrs. Watson, Poet's Corner,
Westminster Pref: vol. 3 (v-viii) Q(t.p.): attributed: "Ossian" ChptDiv: yes ChptHd:
quotations; attributed: Milton, "Ossian," Shakespeare, Spenser, Tasso (trans.), Pope, Beaumont
and Fletcher, Thomson, Southern, Dryden, Almida, Smollet, Marsh, Rove, E. Haywood, Mallet,
Francis, Sewell, Browne, Hill, S. Johnson, Havard, Phillips, Martyns, Dennis, Tracy, Mason,
Motifs: incest; imprisonment; divorce; wife abuse; elements of horror (skulls and bones); spectral
voice; manuscript (disgraced nun's story); mysterious stranger; abbey; secret passage;
anti-Catholic sentiments; heroine bound by vow; attempted rape; historical characters; poetry in
text
Plot: A complicated, often confusing, plot centering around Rosaline, a beautiful young woman
left by her father under the protection of neighbour Lady Ruithvina. Rosaline and Lady R.'s son
Constantine fall in love, but their union is blocked by Constantine's half-brother, Gondemar, and
their father, the Baron, both of whom also want Rosaline. Gondemar supposedly kills Constantine
and the Baron divorces his wife; Rosaline is imprisoned to encourage her to accept unwanted
proposals. After many complicated events, including the discovery of an incestuous half-sister.
poisoning attempts, and the discovery of the MS telling the tale of an imprisoned nun, Rosaline
escapes and discovers that Constantine is alive.
Price: 18s. sewed <ad Isabel 1802>
Rev: CR n.s. 32 (June 1801): 232
Source: inspection Corvey microfiche; DB [inspected copy]; Tracy Rec # 1320

Ariel, or The invisible monitor. In four volumes. [Two quotations.] [Mrs. Isaacs.]
London: Printed at the Minerva-Press, for William Lane. Leadenhall-Street. 1801.
4 vol. [359; 269; 297; 344]
Genre: novel; gothic Frm: yes Qt(p.p.): attributed: Shakespeare ChptDiv: yes ChptHD:
quotations Pro: female Motifs: imprisonment; courtship; potential incest; gothic trappings
<Tray>; explained mysteries
Plot: Rosaline, a foundling raised in a good family, keeps hearing Ariel, a mysterious voice which
she comes to trust as her invisible monitor. Rosaline is sought by a number of men, including her
foster-brother, a count, and a marquis. When she is imprisoned in a dungeon to force her consent
to marriage, Ariel rescues her. She and Ariel would marry but revelation of her identity puts her
in too close a relationship with him, so he hands her over to Adolphus. The story is embellished
by concealed doors, familiar-looking miniatures, and a madwoman. <Tray>
Price: £1 sewed <ad Stella of the North 1802>; 18s. sewed <ad Orphans of Lloangloed 1802>
Rev: CR (Mar. 1802)
Notes: Plot is parallel to that of Georgiana Duchess of Devonshire, "The Sylph." <IG>
Source: inspection UA copy; inspection Corvey microfiche; DB [inspected copy]; Tracy Rec #
2910

Concealment, or The Cascade of Llantwarryyn. A tale. In two volumes. By the author of Miriam,
Judith, Fedaretta, &c. [Mrs. E. M. Foster.]
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1801.
2 vol. [222; 322]
Genre: epistolary novel; euphoric courtship Pref: To the reader. Qt(p.p.): attributed prose: Mrs.
Robinson ChptDiv: n/a Pro: female Settings: Wales, 1790s
Price: 9s. sewed <ad Stella of the North 1802>
Notes: Attributed by a Minerva Library Catalogue of 1814 to Mrs. E. M. Foster. <DB>
Source: inspection UA copy; DB Rec # 1830

The Dream, or, Noble Cambrians. A novel. In two volumes. By Robert Evans, A. M. author of The
Stranger.
London: Printed at the Minerva-Press, For William Lane. Leadenhall-Street. 1801.
2 vol. [304; 258]
Genre: novel; chivalric Qt(p.p.): attributed: Miller ChptDiv: yes ChptHD: no Pro: male Nar:
3rd-p. Settings: late 15th century Wales Motifs: deathbed scene; death of protagonist; gothic
elements
Plot: The story of one man and his difficulties. Ends with his death.
Price: 8s. sewed <ad Isabel 1802>
Notes: 1801 ad in Agner gives this as 4 volumes.  
Source: inspection UA copy; DB Rec # 1730

The Enchantress, or Where shall I find her? A tale. By the author of Melbourne, Deloraine, Regina, &c. [Mrs. Martin.]  
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1801.  
1 vol. [335]  
Genre: novel Q(t.p.): attributed: Miller ChptDiv: yes ChptHd: headings (e.g., "Short, but explicit") Nar: 3rd-p. Settings: London  
Plot: Mildly anti-sentimental with Burneyesque character sketches. When Sir Philip decides to marry he places an ad in a newspaper. Of the answers he receives only two interest him: the first because of its pathos, the other because of its frankness and vivacity. This is the best part of the novel; afterwards the action concerns itself with finding the two letter writers. "Pathos" turns out to be a beautiful, innocent, uneducated 18 year old. Character sketch of her stepmother, the wife of a former tobaconist, has her unkind, loud, and vulgar with a squint and a "crooked" body. She prides herself on her sentimentality. Sir P's love turns out to be Josepha, an artist, whom he finally sees singing and painting landscapes.  
Price: 4s. 6d. sewed <ad Mysterious Husband 1801>; 5s. sewed <ad Stella of the North 1802>  
Notes: Attributed by a Minerva Library Catalogue of 1814 to Mrs. Martin. <DB>  
Source: inspection UA copy; inspection Corvey microfiche; DB [inspected copy]; Rec # 3760

Epistola de Heloysa a Abayard. [Alexander Pope.]  
Londres, Na officina de G. Lane, 1801.  
42 pp.  
Genre: poetry; translation  
Source: NUC  
Rec # 14210

London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1801.  
4 vol. [271; 354; 344; 349]  
Plot: This novel follows a Cinderella pattern. Marie...raised by her "aunt," is cast out onto the world when her aunt dies and must find a position as governess. By the end of the novel, she reunites with her father and discovers she is actually a Countess.  
Price: 10s. sewed <ad Fugitive of the Forest 1801>; 18s. sewed <ad Isabel 1802>  
Rev: Anti-Jac. R. (Dec. 1800); CR (June 1801)  
Notes: Margaret Holford, afterwards Hodgson; DB dates 1800.  
Source: inspection UA copy; inspection Corvey microfiche; DB Rec # 13990

First Love. A novel. In three volumes. [Quotation.] [Margracia Loudon.]  
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1801.  
3 vol. [284; 345; 365]  
Genre: epistolary novel; euphoric wedlock; sentimental Intro: different introduction to each volume; claims authentic air of narrative; editor presents self as male Q(t.p.): attributed: Wandesford ChptDiv: n/a OhrEd: first edition Minerva 1798 Pro: female Settings: Dorset: London: mid-18thC Motifs: filial obedience; remarriage of heroine; marriage without love; urban/rural split; husband gambler
Plot: Lady Frances (Fanny), who was raised by her grandmother. Fanny's father, brother, and first husband are involved with politics. Fanny marries Sir Edward although she does not really care for him and has two children. After her husband dies, Fanny marries her first choice, who had been engaged but had broken that engagement. This lady and another who is also Fanny's enemy plot against the couple. Fanny's husband turns to gaming and is only reformed after getting stabbed by an opponent who had been cheating.

Price: 15s. sewed <ad Stella of the North 1802>

Rev: CR (July 1801)

Notes: Blakey gives title as First Love; or, The history of Lady Frances Sullivan; A six-page conclusion "by the editor" in vol. 3 ties up all the loose ends.

Source: inspection UA copy; DB Rec # 8560

The Fisherman's Hut; or Alzendorf. A novel. In three volumes.

London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1801.

3 vol. [263; 291; 236]

Genre: novel; epistolary (vol 3 only)Fmt: yes Q(t.p.): attributed; Bowles ChptDiv; yes ChptHd: quotations; attributed; Coleridge, Bowles, Ossian, Shakespeare, Moncrief, Otway.

Southern, Young, Lansdown, Mason, Shenstone, Charlotte Smith, Lanham, Gray, Collins, Rowe.

Thomson Motifs: poetry in text

Price: 12s. 2d <ad Substance and Shadow 1812>

Notes: Johnson notes: Under a quotation from Coleridge "She, pent midst cloisters dim, / Had seen nought lovely but the sky and stars,", the novel begins with a seventeen year old girl, daughter of a German baron, imprisoned in a Convent garden. In time she returns to her Father's castle and a tale of torrid and overwrought passion ensues. In spite of the efforts of several other suitors the heroin [sic] marries Count Alzendorf. Mistakes and jealousy supervene and fleeing from the follies of the world, the two aristocrats take up residence for a while in a fisherman's hut. A classic of what Summers defined as "the sentimental-Gothic" and direct precursor of the modern romance. By no means sufficiently realistic for the imagined reader to exclaim "Why, all this might happen to me!" but sufficiently exciting and romantic, at least in parts, for her to exclaim "If only this might happen to me!"

Source: inspection UA copy; inspection Corvey microfiche Rec # 8570


London: Printed at the Minerva-Press, for William Lane. Leadenhall-Street. 1801.

2 vol. [275; 323]

Genre: novel Q(t.p.): attributed; Dryden OtherEd: 1793 Motifs: forced marriage

Plot: Frederica marries in obedience to her father's wishes, even though she cares for another man. Her husband becomes increasingly jealous and unreasonable after their marriage and Frederica is as good as imprisoned. When her husband becomes ill, he changes, confessing that he has always loved her. Frederica confesses that her affections are engaged elsewhere to a man also near death. Her husband swears that if the other man dies, he will attempt to win her affections; if he dies himself, he blesses their union. Frederica notes that if she had treated her such before, her love for the other man would probably have become brotherly and she would have loved her husband. The husband dies and Frederica remarries.

Price: 8s. sewed <ad Stella of the North 1802>

Source: inspection Corvey microfiche Rec # 13840

The Fugitive of the Forest. A romance. In two volumes. By Maria Lavinia Smith.

London: Printed at the Minerva-Press, for William Lane. Leadenhall-Street. 1801.

2 vol. [232; 240]

Genre: novel Q(t.p.): no ChptDiv; yes ChptHd: yes; quotations; unattributed
Price: 7s. sewed <ad Irish Excursion 1801>; 8s. sewed <ad Stella of the North 1802>
Notes: Ornaments in the text. <DB>
Source: inspection UA copy; inspection Corvey microfiche; DB [inspected copy] Rec # 5700

London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1801.
4 vol. [291; 411; 348; 375]
Genre: novel Front: full page engraved plate by J. Simpkins (?) <DB> Ded: (i-ii) Pref: (iii-viii)
Q(t.p.): attributed: Milton ChptDiv: yes ChptHd: no
Price: 18s. sewed <ad Fugitive of the Forest 1801>
Rev: Anti-Jac. R. (Dec. 1800); CR (Sept. 1801)
Source: inspection UA copy; inspection Corvey microfiche; DB [inspected copy]; Rec # 3540

The Irish Excursion, or I fear to tell you. A novel. In four volumes. [Ornament.] [Mrs. Colpoys.]
London: Printed at the Minerva-Press, for William Lane. Leadenhall-Street. 1801.
4 vol. [310; 300; 298; 297]
Genre: novel Q(t.p.): no ChptDiv: yes ChptHd: no
Price: 18s. sewed <ad Mysterious Husband 1801>; £1 sewed <ad Stella of the North 1802>
Rev: M/M (Mar. 1801); CR (May 1801)
Source: inspection UA copy; inspection Corvey microfiche; NSTC: DB [inspected copy]; Rec # 1190

Jealousy; or, The dreadful mistake: A novel, in two volumes, by a clergyman's daughter.
London: Printed at the Minerva-Press, for William Lane. 1802.
2 vol.
Genre: novel
Price: 9s. sewed <ad Stella of the North 1802>; 8s. sewed <ad Correlia 1802>
Rev: Anti-Jac. R. (July 1802)
Source: letter VW; DB Rec # 10240

Lusignan, or The Abbaye de La Trappe. A novel. In four volumes. [Quotation.]
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1801.
4 vol. [200; 205; 217; 239]
Genre: novel Front: yes Q(t.p.): unattributed ChptDiv: yes ChptHd: quotations: not attributed
Plot: On the eve of the wedding between the Marquis de Lusignan and Emily, the hero is carried off (his father had only seemed to give his consent). Emily is orphaned, takes refuge in a convent, marries someone else, and supposedly dies. Lusignan becomes a Trappist monk and is about to take his final vows when Brother Ambrose, a very pious monk, is discovered to be Emily, "the sad victim of sensibility." She dies and the hero swears that one tomb will hold them both. <Summers, Gothic Quest 194-95>
Price: 16s. sewed <ad Swedish Mysteries 1801>; 14s. sewed <ad Orphans of Llangloed 1802>
Notes: Founded upon Baculard d'Arnaud's first play Les Amans malheureux, ou le comte de Commigne (1765), itself a dramatization of Madame de Tencin's story Les Mémoires du comte de Commigne, (English translation, Memoirs of the Count Commigne, 1773), in her Malheurs de l'amour (1735). <Summers Gothic Quest 201. nt. 74>
Source: inspection Corvey microfiche; DB [inspected copy]; Rec # 17440

London: Printed at the Minerva-Press, for W. Lane. Leadenhall Street, 1801.
2 vol.
A Marvellous Pleasant Love-Story. In two volumes. [Elizabeth Wright.]
London: Printed at the Minerva-Press, for W. Lane, Leadenhall-Street. 1801.
2 vol. [358; 348]
Genre: novel Ded: to Edward Duke of Kent (i-v) Pref: "Advertisement" (vi) with explanation addressed to critics about choices in type; "Note from Author" (vii), indicating that music for included song can be bought from "Messrs. Goulding. Phipps. & D'Almauine, No 45, Pall-Mall"
Q(t.p.): no ChptDiv: yes ChptHd: no Nar: intrusive Motifs: poetry in text
Price: 14s. sewed <ad Stella of the North 1802>
Source: inspection UA copy; inspection Corvey microfiche; DB [inspected copy]; Rec # 8690

My Uncle Thomas. From the French of Pigault Lebrun.
4 vol.
Genre: novel; translation
Price: 16s. sewed <ad Pirate of Naples 1801>; 18s. sewed <ad Stella of the North 1802>
Rev: Anti-Jac. R. (Mar. 1801); CR (Oct. 1804)
Notes: A translation of Mon oncle Thomas. <DB>
Source: DB Rec # 4600

&c. [Mary Meke.]
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1801.
4 vol. [286; 273; 297; 298]
Genre: novel Q(t.p.): attributed: Southern ChptDiv: yes ChptHd: no
Price: 18s. sewed <ad Ariel 1801>; £1 sewed <ad Stella of the North 1802>
Rev: CR (Nov. 1801)
Source: inspection UA copy; inspection Corvey microfiche; ESTC; BLC; DB [inspected copy]; Rec # 3870

Observations on the Publication of Walter Boyd, Esq., M. P. by Sir Francis Baring, Bart.
London: Printed by W. Lane, at the Minerva Press, Leadenhall-Street for J. Sewell, Cornhill, and J. Debrett, Piccadilly. 1801.
31 pp.
Genre: pamphlet
Notes: This is a letter to the Right Honourable William Pitt, on the influence of the stoppage of issues in specie at the Bank of England <CaOTU>; KyU has "Walter Boyde."
Price: 1s. <InLP>
Source: letters KU, CaOTU, MdBJ, InLP Rec # 11710

Phedora, &c. [Mary Charlton.]
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1801.
3 vol. [303; 308; 300]
Price: 15s. sewed <ad Stella of the North 1802>; 13s. 6d. sewed <ad The Wife and Mistress 1802>
Rev: CR (Apr. 1802)
Source: inspection UA copy; inspection Corvey microfiche; DB Rec # 1080
A Plain Story. In four volumes. [Mrs. Leslie.]
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1801.
4 vol. [384; 322; 324; 366]
Genre: novel; euphoric courtship Q(t.p.): attributed: Havard ChptDiv: yes ChptHd: headings
(e.g., "Contrasted Characters") Pro: female foundling Nar: 3rd-p. Settings: England Motifs: problems of identity; foundling
Plot: A Cinderella story in which Louisa, a foundling, is made to suffer by the machinations of various bad sorts. In the end, however, she discovers she is a heiress and marries well.
Price: 18s. sewed <ad Ariel 1801>; £1 sewed <ad Stella of the North 1802>
Notes: Attributed by a Minerva Library Catalogue to Mrs. Leslie <DB>; there is a direct address to the reader at the end of the novel, asking for the generosity of the public and noting that this is "the juvenile performance of an author" (IV: 364).
Source: inspection UA copy; DB Rec # 3440

Ruthinglenne; or, The critical moment. A novel. In three volumes. Dedicated, by permission, to
Lady Dalling. By Isabella Kelly, author of Madeline, Abbey of St. Asaph, Avondale Priory,
Eva, &c. &c. [Quotation.]
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1801.
3 vol. [298; 284; 260]
Genre: novel; euphoric courtship S.L.: (viii-xii) Ded: "To Lady Dalling" (i-vii), signed "Isabella Kelly" Q(t.p.): unattributed ChptDiv: yes ChptHd: no Pro: female orphan Motifs: duel, smallpox inoculation; Cinderella plot
Price: 15s. sewed <ad Stella of the North 1802>
Notes: Isabella Kelly, afterwards Hedgeland.
Source: inspection Corvey microfiche; DB [inspected copy]; Rec # 3100

Salvador, or Baron de Montbéliard. In two volumes. By Mrs. Crofts. author of Ankerwick Castle,
&c. [Quotation.]
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1801.
2 vol. [256; 270]
Genre: novel Q(t.p.): attributed: Young ChptDiv: yes ChptHd: yes
Price: 9s. sewed <ad Stella of the North 1802>
Source: DB [inspected copy] Rec # 1300

London: Printed at the Minerva-Press, for William Lane. Leadenhall-Street. 1801.
3 vol. [238; 238; 216]
Price: 10s. 6d. sewed <ad Mysterious Husband 1801>; 12s. sewed <ad Stella of the North 1802>
Rev: CR (Apr. 1801)
Source: inspection UA copy; inspection Corvey microfiche; DB [inspected copy]; Rec # 8890

Swedish Mysteries, or Hero of the mines. A tale. In three volumes. Translated from a Swedish
manuscript, by Johanson Kidderslaw, formerly master of the English Grammar School at Upsat. [Anna Maria MacKenzie.]
London: Printed at the Minerva-Press, for William Lane. Leadenhall-Street. 1801.
3 vol. [288; 303; 320]
Price: 18s. sewed <ad Ariel 1801 (says 4 vol.)>; 15s. sewed <ad Stella of the North 1802>
Rev: CR (Apr. 1802)

Notes: Anna Maria MacKenzie, formerly Johnson; formerly Cox, formerly Wight. Attributed by a Minerva Library Catalogue of 1814 to Mrs. MacKenzie. <DB>
Source: inspection UA copy; inspection Corvey microfiche; DB Rec # 3120

What Has Been. A novel. In two volumes. [Eliza Kirkham Mathews.]
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1801.
2 vol. [288; 268]
Genre: novel; sentimental; wedlock Q(7p.): 2 attributed: Holcroft, "anon" ChaptDiv: yes
Plot: This highly sentimental novel features a heroine who is an author and a portrait of a strong female friend (an outspoken woman who has chosen to remain unmarried). The orphaned Emily suffers much, including the death of her lover, pursuit by unwanted suitors, and hypocritical relatives. She marries a poor man without prospects, who is arrested and condemned to death when caught trying to bury their child secretly in churchyard because they are without the funds for a proper burial. He is only save on the point of execution. The story of Emily's life is offered as an illustration of "the fatal consequences which ensue to a young woman bred up with notions superior to the fortune she can inherit."
Price: 8s. sewed <Irish Excursion 1801>; 9s. sewed <Stella of the North 1802>
Rev: MM (Mar. 1801); CR (July 1801)
Source: inspection UA copy; inspection Corvey microfiche; DB Rec # 11510

London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1801.
4 vol. [275; 271; 288; 256]
Price: 18s. sewed <ad Mysterious Husband 1801>; £1 sewed <ad Stella of the North 1802>
Rev: CR (Aug. 1801)
Source: inspection UA copy; inspection Corvey microfiche; BLC; DB [inspected copy]; Rec # 3880

1802

The Accusing Spirit, or De Courcy and Egliantine. A romance. In four volumes. By the author of Della, Rosina, and The Subterranean Cavern. [Quotation.] [Miss Pilkington.]
London: Printed at the Minerva-Press, for Lane and Newman, Leadenhall-Street. 1802.
4 vol. [295; 276; 292; 304]
Price: £1 sewed <ad Stella of the North 1802>; 18s. sewed <ad Nobility Run Mad 1802>
Notes: Attributed by a Minerva Library Catalogue of 1814 to Miss Pilkington <DB>; letter State
The *Castle of Caithness. A Romance of the Thirteenth Century. In two volumes. By F. H. P.*
London: Printed at the Minerva-Press, for Lane and Newman, Leadenhall-Street. 1802.
2 vol. [225; 256]
*Genre:* novel *Qt(p.):* attributed: Shakespeare *ChptDiv:* yes *ChptHd:* quotations; attributed:
*Shakespeare, Juvenilia, Ossian, Mrs. Radcliffe, Collins,* "Pleasures of Hope," Warton, Milton.
Dryden, Pope, Cowper, Whitehead *Motifs:* manuscript; poetry in text
*Rev:* CR (Dec. 1802)
*Source:* inspection Corvey microfiche; DB Rec # 4390

A *Catalogue of Approved Books, in English, French, Spanish, Greek, Latin, &c. in all arts and sciences, just imported, for the New York Literary Assembly, and for sale and circulation,*
London: Printed by W. Lane, at the Minerva-Press. Leadenhall-Street. 1802.
*Genre:* non-fiction; catalogue
*Price:* 25¢
*Source:* DB Rec # 9520

*Correlia, or The mystic tomb. A romance. In four volumes. By the author of Humbert Castle. [Two quotations.]* [Sarah Sheriffe.]
London: Printed at the Minerva-Press, for Lane and Newman, Leadenhall-Street. 1802.
4 vol. [324; 335: 350: 363]
*Genre:* novel *Pref:* (i-xii) *Qt(p.):* 2 attributed: Racine. Shakespeare *ChptDiv:* yes *ChptHd:* no
*Price:* £1 sewed <ad Stella of the North 1802>
*Source:* inspection UA copy; inspection Corvey microfiche; DB [inspected copy] Rec # 8540

*Delaval. A novel. In two volumes. [Quotation.]*
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1802.
2 vol. [266; 216]
*Genre:* epistolary novel *Fnt:* by J. G. Walker after S. Rigaud *Qt(p.):* attributed: Fenton
*Price:* 9s. sewed <ad Stella of the North 1802>
*Rev:* CR (Apr. 1802)
*Source:* inspection Corvey microfiche; DB [inspected copy] Rec # 9710

*Fables by the late Mr. Gay. New edition.*
1 vol. [176]
*Genre:* collection of fables *OthrEd:* first published 1727, 1738; first Minerva edition 1795
*Source:* NUC Rec # 7840

*Hatred, or The vindictive father. A tale of sorrow. In three volumes.*
London: Printed at the Minerva-Press, for Lane and Newman, Leadenhall-Street. 1802.
3 vol. [228; 272; 269]
*Genre:* novel *Qt(p.):* attributed: Shakespeare *ChptDiv:* yes *ChptHd:* no
*Price:* 13s. 6d. sewed <ad Stella of the North 1802>
*Source:* inspection UA copy; inspection Corvey microfiche; DB Rec # 8580

[Mary Meek.]
London: Printed at the Minerva-Press, for Lane and Newman, Leadenhall-Street. 1802.
Introscopy; or A peep at real characters. A novel. In four volumes. By Charlotte Matthew.

Quotation.
London: Printed at the Minerva-Press, for Lane and Newman, Leadenhall-Street. 1802.
(Colophon: Crutwell, Printer, Bath)
4 vol. [207; 258; 304; 312]

Plot: Two-generation tale. Charles, over-indulged in childhood, after being wounded in military stint, ruins himself by gaming. Ends up forgiven by father, taking a position with the East-India Co. and happily married. When wife dies, daughter Helen is sent back to England. She experiences many of the difficulties of young heroines, including dealing with a number of potential suitors, one of whom drugs and abducts her. She is saved by her father and marries a duke. Moral is drawn in the last chapter (importance of virtue, education. second chances). Most successful character is Sir Arthur Thrift, a self-made man who has risen through trade and his own merits—personally parsimonious, but very generous to others.

Source: inspection Corvey microfiche
Rec # 17060

Isabel, or The orphan of Valdacono. A Florentine romance. Founded during the civil wars in Italy.

In three volumes. By a student of Trinity College, Cambridge. [M. Lyttleton.]
London: Printed at the Minerva-Press, for Lane and Newman, Leadenhall-Street. 1802.
3 vol. [286; 325; 392]
Price: 15s. sewed <add Stella of the North 1802>; 13s. 6d. sewed <add Lady of the Cave 1802>
Source: inspection UA copy; inspection Corvey microfiche; DB Rec # 3560

The Lady of the Cave, or Mysteries of the fourteenth century. An historical romance. In three volumes. By H. H. Haswdh.
London: Printed at the Minerva-Press, for Lane and Newman, Leadenhall-Street. 1802.
3 vol. [230; 287; 272]
Source: inspection UA copy; inspection Corvey microfiche; DB Rec # 2280

Lascelles. interspersed with characteristic sketches from nature. In three volumes. By Marian Moore.

Quotation.
London: Printed at the Minerva-Press, for Lane and Newman, Leadenhall-Street. 1802.
3 vol. [288; 295; 270]

**Price:** 12s. sewed <ad Isabel, or the Orphan of Valdarino 1802>; 13s. 6d. sewed <ad Stella of the North 1802>

**Source:** inspection Corvey microfiche; DB [inspected copy] **Rec # 4160**

**The Lottery of Life, or The romance of a summer.** In three volumes. By Mr. Lytton, the author of *Isabel.* [Quotation.]

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

3 vol. [270; 276; 243]

**Genre:** novel *Q(t.p.):* attributed: Horace (untrans.) *ChptDiv:* headings (e.g., "A country gentleman") *ChptHd:* yes

**Price:** 13s. 6d. sewed <ad La Belle Sauvage 1803>; 10s. 6d. sewed <ad Ariana and Maud 1803>

**Rev:** *CR* (May 1803)

**Source:** inspection Corvey microfiche; DB **Rec # 3570**

**Martin & Massfeldt, or The romance of Franconia.** In three volumes. By Anna Maria Mackenzie, author of *Mysteries Elucidated, Feudal Events, &c.* [Quotation.]

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

3 vol. [232; 325; 352]

**Genre:** novel *Intro.:* (i-xxiii) *Q(t.p.):* attributed: "Sonnet by Queen Eliz. 1529" *ChptDiv:* yes *ChptHd:* no

**Notes:** Anna Maria Mackenzie, formerly Johnson, formerly Cox, formerly Wight.

**Source:** inspection UA copy; inspection Corvey microfiche; DB [inspected copy] **Rec # 3700**

**Massouf, or The philosophy of the day. An Eastern tale.** [Quotation.]

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

1 vol. [210]

**Genre:** novel *Q(t.p.):* unattributed (untrans. Greek) *ChptDiv:* yes *ChptHd:* no

**Price:** 4s. sewed <ad Stella of the North 1802> 3s. 6d. sewed <ad Arthur Mervyn 1803>

**Rev:** *MH* (Aug. 1802); *CR* (Sept. 1802); *Anti-Jac. R.* (July 1802)

**Source:** inspected UA copy; DB [inspected copy] **Rec # 8700**

**Midnight Weddings. A novel.** In three volumes. By Mrs. Meeke, author of *Anecdotes of the Alahmont Family, Ellesmere, &c. &c.* [Quotation.]

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

3 vol. [297; 298; 319]

**Genre:** novel *Q(t.p.):* unattributed *ChptDiv:* yes *ChptHd:* no

**Price:** 15s. sewed <ad Stella of the North 1802>

**Source:** inspection Corvey microfiche; BLC; DB [inspected copy] **Rec # 3900**

**Minerva Castle. A tale.** By Jane Harvey.

3 vol.

**Genre:** novel

**Source:** DB; Summers *Gothic Quest 86* **Rec # 2220**

**Nobility Run Mad, or Raymond and his three wives. A novel. In four volumes.** By the author of *The Sailor Boy and Soldier Boy.* [Quotation.][Rosalia St. Clair.]

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

4 vol. [280; 272; 275; 294]

**Genre:** novel *Q(t.p.):* attributed: "Larub." *ChptDiv:* yes *ChptHd:* no
Price: 18s. sewed <ad Stella of the North 1802>
Source: inspection UA copy; inspection Corvey microfiche; DB [inspected copy] Rec # 8750

London: Printed at the Minerva-Press, for Lane and Newman, Leadenhall-Street. 1802.
2 vol. [284; 304]
Genre: novel Q(t.p.): attributed: Dryden ChptDiv: yes ChptHd: no
Price: 8s. sewed <ad Stella of the North 1802>
Source: inspection UA copy; inspection Corvey microfiche; DB Rec # 8760

Odd Enough to be Sure! or, Emilius in the world. A novel. In two volumes. From the German of
Augustus La Fontaine. [Quotation.]
London: Printed at the Minerva-Press [by Cox, Son, and Baylis, of Great Queen Street], for Lane
and Newman, Leadenhall-Street. 1802.
2 vol.
Genre: novel; translation Q(t.p.): yes
Price: 8s. sewed <ad Stella of the North 1802>
Notes: A translation of Der Sonderling. According to Summers, Lane and Newman published
this with Hemet. <Gothic Quest 78>
Source: BLC; DB [inspected copy] Rec # 3180

[Quotation.]
London: Printed at the Minerva-Press, for Lane and Newman. Leadenhall-Street. 1802.
3 vol. [256; 298; 235]
Genre: epistolary novel Q(t.p.): attributed: Shakespeare ChptDiv: n/a
Price: 10s. 6d. sewed <ad Nobleman and his Steward 1803>
Rev: CR (Feb. 1803)
Source: inspection UA copy; inspection Corvey microfiche; DB [inspected copy] Rec # 8790

The Reprobate. A novel. In two volumes. Translated by the author of The Wife and the Mistress,
&c. [Mary Charlton.] The original by Augustus La Fontaine.
London: Printed at the Minerva-Press, for Lane and Newman, Leadenhall-Street. 1802.
2 vol.
Genre: novel; translation
Price: 8s. sewed <ad Nobleman and his Steward 1803>
Rev: CR (Feb. 1803)
Notes: A translation of the French Tableaux de famille by Mary Charlton.
Source: BLC; DB [inspected copy] Rec # 1090

The Scottish Legend, or The isle of Saint Clothair. A romance. In four volumes. By T. J. Horsley
Curties, author of Ethelwina and Ancient records. [Quotation.]
London: Printed at the Minerva-Press, for William Lane. Leadenhall Street. 1802.
4 vol. [344; 331; 331; 324]
Genre: novel Front: engraved frontispiece Ded: To Mrs. Morton, Twickenham, signed "T. J.
Horsley Curties, No. 28, Hart-Street, Bloomsbury, Square (i-iii) Q(t.p.): attributed: Collins
ChptDiv: yes ChptHd: quotations; attributed: Ossian, Pope, Mason, Ogilvie, Shakespeare,
Young, Leonidas, Barbauld, Dryden, Cartwright, Smith, Mickel, Milton, Merrick, Hull, Miss
Carter, Pro: female Settings: Scotland Motifs: rape (drugged); secret passage; found
manuscript; inset tale; mother's story; female education; punished female transgression
Plot: Opens with Lady Constance's dilapidated castle under attack. Hero raises vassals to defend
but is unsuccessful and Constance is captured. She finds a manuscript detailing mother's story:
unfeminine education (hunting, etc.), dressed as an Amazon, father attempted to force her into marriage, runs away with someone who drugs and rapes her, but whom she marries after he repents.

Price: 18s. sewed <ad Isabel 1802>
Rev: CR (Sept. 1802)
Source: inspection UA copy; inspection Corvey microfiche; DB [inspected copy] Rec # 1330

Stella of the North, or The foundling of the ship. A novel. In four volumes. By the author of Adelaide de Narbonne, &c. [Helen Craik.]
London: Printed at the Minerva-Press, for Lane and Newman, Leadenhall-Street. 1802.
4 vol. [295; 309; 323; 341]
Genre: novel Fnt: yes Q(t.p.): attributed: Parnell ChptDiv: yes ChptHd: quotations; attributed
Price: 16s. sewed <ad Orphans of Llangloed 1802>; 18s. sewed <ad Independence 1802>
Notes: Attributed by a Minerva Library Catalogue of 1814 to Miss Helen Craik. <DB>
Source: inspection UA copy; inspection Corvey microfiche; DB Rec # 1240

Victor, or The child of the forest. In four volumes. From the French of M. Ducray-Dumensil [i.e., Francois Guillaume Ducray-Dumensil]. [Quotation.]
London: Printed at the Minerva-Press, for Lane and Newman, Leadenhall-Street. 1802.
4 vol.
Genre: novel; translation Q(t.p.): yes
Rev: CR (May 1803)
Source: DB [inspected copy] Rec # 1620

The Village Romance. In two volumes. By Jane Elson, author of The Romance of the Castle, &c.
London: Printed at the Minerva-Press, for Lane and Newman, Leadenhall-Street. 1802.
2 vol. [316; 311]
Genre: novel Fnt: yes; "Village Romance" Q(t.p.): attributed: Milton ChptDiv: yes ChptHd: quotations; unattributed
Rev: CR (Dec. 1802)
Source: inspection UA copy; inspection Corvey microfiche; DB Rec # 1690

London: Printed at the Minerva-Press, for Lane and Newman, Leadenhall-Street. 1802.
3 vol. [317; 322; 292]
Genre: novel; historical; euhoric courtship Q(t.p.): attributed: Gray ChptDiv: yes ChptHd: no
Pro: male orphan Nar: 3rd-p. Settings: 17th century England Motifs: problems of identity; political events impinge on personal lives; dialogue; poetry in text
Price: 15s. sewed <ad Stella of the North 1802>
Notes: Summers in Gothic Quest (86) gives Wakefield Castle.
Source: inspection UA copy; inspection Corvey microfiche; NUC; DB Rec # 2230

Who's the Murderer? or The mystery of the forest. A novel. In four volumes. By Eleanor Sleath, author of The Orphan of the Rhine, &c. [Quotation.]
London: Printed at the Minerva-Press, for Lane and Newman, Leadenhall-Street. 1802.
4 vol. [362; 387; 370; 398]
body in sack; tortures (Inquisition) <Tracy>; poetry in text
Price: 18s. sewed <ad The Wife and Mistress 1802>
Notes: Summers gives title as Who is the Murderer? or Mysteries of the Forest (Gothic Quest 368).
Source: inspection Corvey microfiche; DB [inspected copy] Rec # 5620

The Widowed Bride; or, Celina. [Sarah Anne Hook.]
3 vol.
Genre: novel
Price: 10s. sewed <ad Philosophic Kidnapper 1803>
Rev: MM (Feb. 1803)
Notes: NUC reports Celina; or The widowed bride (1802, A. Paris Printer. 3 vol., np) at IU.
Source: NUC; DB Rec # 2610

London: Printed at the Minerva-Press, for Lane and Newman, Leadenhall-Street. 1802.
4 vol. [344; 353; 328; 327]
Plot: This novel focuses on “the destinies of four women,” particularly on Laura, the illegitimate daughter of a Marquis. After her mother is forced to give her up at an early age, Laura must negotiate family and social politics without proper advice—indeed, with harmful self-interested guidance. A female Machiavelli with a thirst for power and money ruins her own daughter, tricks Laura’s mother, and embezzles Laura’s settlement from her father. This novel is distinguished by a flair for characterization and the unusually sympathetic portrayal of the mistress.
Price: 18s. sewed <st Stella of the North 1802>
Source: inspection UA copy; NSTC; ESTC; BLC; DB [inspected copy] Rec # 1100

[London]: Printed for James Asperne ... no. 32 Cornhill by W. Lane ... [1803?]
1 sheet
Genre: poetry Motifs: patriotic; Napoleonic Wars; proposed invasion of England
Notes: Letter from McGill U. notes: No. 17 in a vol. with binder’s title: 31 patriotic papers published at the breaking out of the Continental War, in the summer of 1803.
Source: letter CaQMM Rec # 11920

The Advantages of Education; or The history of Maria Williams. A tale for very young ladies. In two volumes. By the author of A Gossip’s Story, A Tale of the Times, &c. [Jane West.]
2 vol. [239; 236]
Genre: novel Fnt: by J. Scott after Richter<DB> Pref: dated 1792. author means to “instruct rather than entertain” inexperienced young women, to “describe life as they are likely to find it” rather than in “gaudy and romantic colours” Qt(p.): attributed: Gilbert West
Source: inspected UA copy; ESTC; NSTC; DB [inspected copy] Rec # 6290
2 vol.
Genre: novel
Rev: CR (Dec. 1804); Lit. J. (Nov. 1803).
Source: DB Rec # 980

London: Printed at the Minerva-Press, for Lane and Newman, Leadenhall-Street. 1803.
3 vol. [287; 261; 240]
Price: 12s. sewed <ad Tale of a Mystery>
Rev: CR (Mar. 1803)
Source: inspection Corvey microfiche. DB Rec # 4170

London: Printed at the Minerva-Press, for Lane and Newman, Leadenhall-Street. 1803.
3 vol. [318; 299; 311]
Genre: novel Pref: (i-iv) Q(t.p.): no OtherEd: H. Maxwell (Philadelphia 1799-1800)
Price: 12s. sewed <ad Ariana and Maud 1803>
Rev: CR (Sept. 1803)
Source: inspection UA copy; DB [inspected copy] Rec # 720

The Atrocities of the Corsican Daemon, or, A glance at Buonaparte.
63 pp.
Genre: pamphlet
Source: letter U North Carolina Rec # 11830

London: Printed at the Minerva-Press, for Lane and Newman, Leadenhall-Street. 1803.
3 vol. [324; 402; 411]
Genre: novel; euphoric courtship; generational; philosophical Q(t.p.): attributed: Shakespeare ChptDiv: yes ChptHd: headings (e.g., “Veteran’s Narrative Cont.”) Nar: 3rd-p. Settings: America Motifs: footnotes; slavery; Indians; Mohawk warsong; discussion of evolution of man: manuscript of black slave’s father’s adventures; bigamous marriage; reunion with father; rescue (snake); America; poetry in text
Plot: Narrative often put aside for discussion of philosophical ideas. Opens with friends around Dr. Homily’s fireside inspired to tell various tales. Liberal sentiments on various aspects of religion, evolution, and politics. Numerous inset tales, including a number about misled justice. After Dr. Homily’s daughter Matilda is rescued by Captain Tickle, they fall in love and secretly marry. Matilda discovers that he is already married, but her son is legitimate because the first wife died before the marriage. Matilda dies.
Source: inspection Corvey microfiche; DB Rec # 9420

The Declaration of the Merchants, Bankers, Traders, and other Inhabitants of London and its Neighbourhood. London, 26th July, 1803. [Jacob Bosanquet.]
**Genre**: broadside

**Price**: 2 pence or 12s. per 100

**Notes**: Meeting held in the Royal Exchange; the Declaration is patriotic in tone and signed by Jacob Bosanquet, Chairman.


The Deserted Wife. A tale of much truth. In two volumes. [Mrs. Rice.]

2 vol. [212; 245]

**Genre**: novel *Q*(t.p.): attributed: Colman and Horace; one untrans. *ChptDiv*: yes *ChptHd*: quotations; unattributed

**Rev**: CR (Nov. 1803)

**Notes**: Attributed by a Minerva Library Catalogue of 1814 to Mrs. Rice; see also the titlepage of *Monteith* (1806). <DB>

**Source**: inspection UA copy; inspection Corvey microfiche; DB Rec # 4900


London: Printed at the Minerva-Press, for Lane and Newman, Leadenhall-Street. 1803.
3 vol. [259; 255; 288]


**Price**: 10s. 6d. sewed <ad Ariana and Maud 1803>

**Rev**: CR (Nov. 1804)

**Source**: inspection UA copy; DB [inspected copy] Rec # 730

Edwin, or The heir of Ælla. An historical romance. In three volumes. By the author of *The Wanderer of the Alps, and The Mystic Castle*. [Mr. Singer.]

3 vol. [272; 278; 352]

**Genre**: novel *Fmt*: yes *Q*(t.p.): attributed: Cato (trans.) *ChptDiv*: yes *ChptHd*: no

**Rev**: Lit. J. (Dec. 1803)

**Notes**: Attributed by a Minerva Library Catalogue of 1814 to Mr. Singer. <DB>

**Source**: inspection UA copy; inspection Corvey microfiche; DB [inspected copy] Rec # 5600

Essays on the Art of Being Happy. In two volumes. Addressed to a young mother, by Eugenia de Acton, author of *Microcosm, A Tale Without a Title*, &c. [Alethea Brereton Lewis.]

2 vol. [272; 276]

**Genre**: collection of essays; didactic *Ded*: "To the Right Honourable Lady B." (i-ii) *Pref*: (iii-xiv) *Q*(t.p.): no

**Notes**: Essays include "Economy or Time," "Simplicity of Manners," "Drama," "Genteel Situation," "Sunday Duties," "General Utility"; according to Summers, these essays "might indeed, be read by many with much profit to-day" <Gothic Quest 103, nt. 57>

**Price**: 7s. sewed <ad Father and Son 1806>

**Rev**: MR (Mar. 1805); Lit. J. (June 1804)

**Source**: inspection UA copy; DB Rec # 1490


[Quotation.] [Sarah Sheriffe.]

London: Printed at the Minerva-Press. for Lane and Newman. Leadenhall-Street. 1803.
3 vol. [367; 347; 362]
The German Sorceress. A romance. In three volumes. By Mr. Lyttleton.  
London: Printed at the Minerva-Press, for Lane and Newman, Leadenhall-Street. 1803. 3 vol. [240; 260; 256]  
Genre: novel Qt(p.): unattributed ChptDiv: yes ChptHd: no  
Price: 10s. 6d. <ad Reginal di Torby 1803>  
Rev: Monthly Register (Sept. 1803)  
Source: inspection UA copy; inspection Corvey microfiche; DB Rec # 3580

The Ghost of Harcourt. A romance. To which is added The Fair Maid of Portugal.  
Genre: short fiction  
Source: DB [inspected copy] Rec # 10040

La Belle Sauvage, or A progress through the beau-mode. A novel. In two volumes. By Mr. Lyttleton, author of The Follies of Fashion, Lottery of Life, &c.  
London: Printed at the Minerva-Press, for Lane and Newman, Leadenhall-Street. 1803. 2 vol. [260; 246]  
Genre: epistolary novel Pref: "Prologue" (i-xvi) Qt(p.): attributed: Juvenal (untrans.)  
Price: 7s. sewed <ad Ariana and Maud 1803>  
Rev: CR (Aug. 1803)  
Source: inspection UA copy; inspection Corvey microfiche; DB [inspected copy] Rec # 3590

Life and adventures of Robinson Crusoe. [Daniel Defoe.]  
Genre: novel OthrEd: Robinson Crusoe first published 1719  
Source: NUC Rec # 16750

London: Printed at the Minerva-Press, for Lane and Newman, Leadenhall-Street. 1803. 2 vol.  
Genre: novel; translation  
Price: 8s. sewed <as Tale of a Mystery or Celia 1803>  
Rev: CR (Aug. 1803)  
Source: DB [inspected copy] Rec # 100

Major Piper; or, The adventures of a musical drone. A novel. In five volumes. [Quotation.] By the

Genre: novel Q(t.p.): attributed: Auson (untrans. Latin) ChptDiv: yes ChptHd: no Motifs: filial obedience; didactic; religious; duel; suicide (female); adultery; conservative sentiments; comic violence; identity problems; kidnapping of heroine
Plot: Marked with a number of very violent, supposedly farcical scenes and much turgid moralizing. The "Major Piper" is a bagpipe-laden lout who impersonates the son of Lord Owen (he is actually a nephew). He causes all sorts of problems, including coming between the sentimental hero and heroine of the work. Novel ends with real son taking his proper place and the execution of the impersonator, an action supported by the narrative: "God will punish!!" Also of note is Miss Tulip who hangs herself when she discovers her lover is eloping with her mother.
Source: inspection Corvey microfiche; NUC Rec # 12770

London: Printed at the Minerva Press, for Lane and Newman, Leadenhall-Street. 1803. 3 vol.
Genre: novel; translation OthrEd: originally published in 1802
Price: 12s. sewed <ad Walter de Monbar 1803>
Rev: CR (Oct. 1804); Lit. J. (Sept. 1803)
Source: DB [inspected copy] Rec # 4610

London: Printed at the Minerva-Press, for Lane and Newman, Leadenhall-Street. 1803. 3 vol. [263; 271; 304]
OthrEd: 1802
Price: 12s. sewed <ad Tale of a Mystery or Celia 1803>
Notes: DB gives date as 1802 but did not see a copy. Attributed by a Minerva Library Catalogue of 1814 to Miss Taylor. <DB>
Source: inspection Corvey microfiche; DB Rec # 14340

Pamrose; or, The palace and the cottage. By Madame de Genlis.
48 pp.
Genre: short fiction; translation
Note: Stéphanie Félicité Genlis (du Crest de Saint-Aubin), comtesses de, afterwards marquise de Sillery, 1746-1830.
Source: ESTC; BLC Rec # 8070

London: Printed at the Minerva-Press, for Lane and Newman, Leadenhall-Street. 1803. 3 vol. [267; 278; 291]
Genre: novel Q(t.p.): attributed: Virgil ChptDiv: yes ChptHd: no
Price: 12s. sewed <ad Edwin 1803>
Rev: CR (Oct. 1803); Monthly Register (June 1803)
London: Printed at the Minerva-Press, for Lane and Newman, Leadenhall-Street. 1803.
3 vol. [277; 280; 286]
Genre: novel; translation Pref: "By The Translator" (i-iv) Q(t.p.): unattributed ChptDiv: yes ChptHdr: no
Source: inspection Corvey microfiche; DB [inspected copy] Rec # 3600

Reginal di Torby, or The twelve robbers. A romance. In two volumes. [Henry Siddons.]
London: Printed at the Minerva-Press, for Lane and Newman, Leadenhall-Street. 1803.
2 vol. [294; 274]
Price: 8s. sewed <ad Tales of an Exile 1803>
Rev: Lit. J. (Aug. 1803)
Notes: Attributed by a Minerva Library Catalogue of 1814 to Henry Siddons. <DB>
Source: inspection UA copy; inspection Corvey microfiche; BLC; DB Rec # 5570

The Soldier's Companion; containing instructions for the drill, manual, and platoon exercise, as commanded by His Majesty: intended for the use of the volunteers of this country. To which are prefixed a few observations on first forming a military corps. Ornamented with figures of the various positions of a soldier under arms. Respectfully dedicated to His Royal Highness the Duke of York, commander in chief of the British army, &c. The thirty-fifth edition, with amendments and improvements.
London: Printed at the Minerva-Press, for Lane and Newman, Leadenhall-Street; and sold by Chapple, Pall-Mall and Southampton Row; Asperne, Cornhill; and H. D. Symonds, Paternoster-Row. Price sixpence. [1803.]
1 vol.
Source: DB [inspected copy] Rec # 11160

The Soldier's Companion; . . . The sixty-fifth edition, with amendments and improvements, particularly the regulations, by order of government, for the corps of volunteers.
London: Printed at the Minerva-Press, for Lane and Newman, Leadenhall-Street; and sold by every bookseller in England, Scotland, Ireland, &c. &c. Price sixpence. [1803?]
1 vol.
Source: DB [inspected copy] Rec # 11170

A Tale of Mystery, or Celina. A novel. In four volumes. Altered from the French of [Francois Guillaume] Ducray-Dumini [i.e., Ducray-Dumesnil], by Mrs. Meke, author of Which is the Man, the Sicilian, &c. &c. [Quotation.]
London: Printed at the Minerva-Press, for Lane and Newman, Leadenhall-Street. 1803.
4 vol. [278; 323; 312; 327]
Genre: novel; translation Q(t.p.): unattributed untrans. French ChptDiv: yes ChptHdr: no
Rev: CR (Apr. 1803)
Notes: A version in novel form of the original of Holcroft's play.
Source: inspection UA copy; inspection Corvey microfiche; DB [inspected copy] Rec # 1630
Tales of an Exile. In two volumes. By William Frederick Williams, author of *Sketches of Modern Life, Fitzmaurice, &c.*
2 vol.
*Genre*: novel
*Ded.*: "To Her"  
*Pref.*: (vii-ix)  
*Q(t.p.):* unattributed  
*ChptDiv.*: yes  
*ChptHd.*: no
*Price*: 7s. sewed <ad World We Live In 1804>
*Rev.:* CR (Nov. 1803); Lit. J. (Sept. 1803)
*Source:* inspection Corvey microfiche; NUC; DB Rec # 6340

Valerius's Address to the People of England. [William Combe.]
[London]: Printed for James Asperne ... no. 32, Cornhill, by W. Lane ..., [1803].
1 sheet
*Genre*: political pamphlet
*Source:* letter CaQMM Rec # 11890

The Village Pastor and his Children. A novel. From the German of Augustus La Fontaine.
London: Printed at the Minerva Press, for Lane & Newman.
4 vol.
*Genre*: novel; translation
*Price*: 16s. sewed <ad Philosophic Kidnapper 1803>
*Rev.:* CR (Oct. 1803)
*Notes:* A translation of *Leben eines armen Landpredigers*.
*Source:* BLC; DB Rec # 3200

Walter de Monbary, Grand Master of the Knights Templars. An historical romance. In four volumes. From the German of Professor [Carl G.] Kramer, author of *Herman of Unna*.
[Translated by Mrs. Christiane B. E. Naubert]
London: Printed at the Minerva-Press, for Lane and Newman, Leadenhall-Street. 1803.
4 vol. [288; 272; 248; 249]
*Genre*: novel; translation; historical romance  
*Fmt.*: yes  
*Q(t.p.):* attributed: Young  
*ChptDiv.*: yes  
*ChptHd.*: headings (e.g., "Walter and Blondel")
*Rev.:* Lit. J. (Sept. 1803)
*Notes:* Webster, Cat. No. 40, item 84. <DB>
*Source:* inspection UA copy; inspection Corvey microfiche; DB Rec # 4310

London: Printed at the Minerva-Press, for Lane and Newman, Leadenhall-Street. 1803.
4 vol. [308; 324; 292; 288]
*Genre*: novel  
*Fmt.*: yes  
*Q(t.p.):* 2 attributed: Horace (untrans.), Roscommon  
*ChptDiv.*: yes  
*ChptHd.*: no  
*OthrEd.*: 1st edition (Minerva 1802)
*Price*: 18s. sewed <ad The Philosophic Kidnapper 1803>
*Notes:* Unusual in sympathy displayed for mistress.
*Source:* BLC; DB [inspected copy] Rec # 1110

1804

Amasina, or The American foundling. In two volumes. Dedicated by permission to Lady Cotter.
2 vol. [261; 324]

Genre: epistolary novel; sentimental Ded: (3 pp.) "To Lady Cotter" signed "The Authoress" Pref: "Address" (ix-xi), author uses her youth (novel written before she was 15; it is "the essay of a child"), her humbleness, and her Irishness to avert criticism. Signed "the feeble, fragile offspring of THREE LUSTRES" Qt.(p.): attributed: Addison Pro: female foundling Settings: Ireland Motifs: foundling; discovery of noble background; America; discovery of father; miraculous return from the dead; kidnapping; poetry in text
Plot: Henrietta is a foundling discovered in a grove in Philadelphia. She and her adoptive mother return to Ireland where mother supposedly dies, only to pop up in her coffin and recite Addison to the mourners. Events move very quickly, with much fainting, and numerous exclamation marks. Henrietta is found to be Lady Amasina, who had been kidnapped as an infant.
Rev: Lit. J. (Mar. 1804)
Source: inspection UA copy; inspection Corvey microfiche; DB Rec # 8490

3 vol. [276; 274; 279]

Genre: novel Qt.(p.): attributed: Watts ChptDiv: yes ChptHd: no
Price: 12s. sewed <ad Old Wife and Young Husband 1804>
Rev: Lit. J. (May 1804)
Source: inspection Corvey microfiche; DB [inspected copy] Rec # 3930

2 vol. [248; 247]

Genre: novel Qt.(p.): two: unattributed prose, unattributed poetry ChptDiv: yes ChptHd: no
Price: 8s. sewed <ad World We Live In 1804>
Rev: CR (Dec. 1804)
Notes: Title vignette.
Source: inspection Corvey microfiche; DB Rec # 9340

Baron de Fleming; or, The rage of nobility. By Augustus La Fontaine.
3 vol.

Genre: novel
Source: DB Rec # 3210

Baron de Fleming, The Son; or The rage of systems. A novel. In three volumes. From the German of Augustus La Fontaine. [Quotation.]
3 vol.

Genre: novel; translation Qt.(p.): yes
Rev: Lit. J. (June 1804)
Notes: A translation of Leben und Thaten des Freiherrn Quinctius Heyerman von Flaming (1795-96).
Source: DB [inspected copy]; Summers Gothic Quest 145 Rec # 3220

3 vol.
Biography of a Spaniel.
1 vol. [141]
*Genre*: youth; fiction
*Source*: NUC  Rec # 8960

Brick Bolding; or, What is life?: an English, French, and Italian romance from the French of Pigault Lebrun. [Translated by M. Sewrin]
London: Printed at the Minerva-Press, for Lane, Newman, 1804. 2 vol.
*Genre*: novel; translation
*Rev*: CR (Sept. 1804)
*Notes*: Barbier, Larousse, and Querard give Sewrin as the author.<MnU>
*Source*: letter MnU; DB  Rec # 4630

The Castle of Kolmeras. To which is added Ida Molten. By Madame de Genlis. [Stéphanie-Félicité (du Crest de Saint-Aubin) Genlis.]
*Genre*: novel; gothic and romance parody
*Front*: by S. Rigaud after P. Rothwell
*Intro*: first chapter labelled "Introduction" Q(t.p.): no ChptDiv: yes ChptHd: headings (e.g. "A First Attachment")
*Notes*: Kolmeras: male
*Narr*: Kolmeras 1st-p.; Ida Molten 3rd-p. framed tale
*Settings*: Kolmeras France; Ida Molten Germany
*Motifs*: hero of sensibility; courtesan; romantic mother; novel-reading hero; elopement; ghosts
*Plot*: Castle of Kolmeras: Augustus, who fancies himself "a hero of Romance," falls in love with Sophia, an adventuress, and, in spite of his uncle's best attempts to discourage him, only fails to elope with her because she leaves her heavily veiled maid as substitute and runs off with someone else. Augustus later impersonates a ghost to take a look at the highly suitable woman his uncle is pressuring him to marry, but this woman turns tables on him by impersonating the ghost of the dead Sophia. Through this Augustus learns to be less romantic. Ida Molten: a young traveller becomes curious when the wife of a merchant wears an old patched green petticoat on a festive occasion. Merchant explains that his wife, Ida, a poorly-educated orphan proved herself worthy of the marriage by her generosity to others. She wears the patched petticoat to please him because it reminds him of a particularly generous action of hers.
*Source*: inspection UA copy; BLC  Rec # 8060

The Castle of St. Caranza. A romance. In two volumes.
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1804. 2 vol. [260; 248]
*Genre*: novel
*Motifs*: explained supernatural; sorceress; rescue of heroine (imprisonment); murder; discovery of sister; inset stories; warning voice: madman; anti-Catholic: convent; suicide; inset tale
Plot: After his father dies improvident, Ferdinand, a romantic and unworldly young man, travels to the Castle of Caranza to find his benevolent uncle. It takes a good deal of time and much spookiness before he discovers that his uncle has been murdered and his cousin Helena imprisoned by a man his uncle had taken in. Ferdinand frees Helena and eventually chases down the villain who commits suicide.

*Rev*: *Lit. J.* (Dec. 1803) <DB>
*Notes*: DB lists year as 1803
*Source*: inspection UA copy; inspection Corvey microfiche; DB Rec # 8530

Confessions in Elysium; or The adventures of a Platonic philosopher. In three volumes. Taken from the German of C[hris]toph M[artin] Wieland, by John Battersby Elrington, Esq.
3 vol.

*Genre*: novel; translation *S.L.*: yes *Ded*: to Prince William Frederick of Gloucester; *OthrEd*: originally published by Bell
*Rev*: *CR* (Nov. 1804); *Lit. J.* (May 1804)
*Notes*: This is a remainder issue, with a new half-title and title-page.
*Source*: DB [inspected copy] Rec # 1670

The First Night of My Wedding. From the French of Pigault Lebrun.
2 vol.

*Genre*: novel; translation
*Rev*: *Lit. J.* (June 1804)
*Source*: DB Rec # 4640

The History of a Dog, written by himself, and published by a gentleman of his acquaintance.
Translated from the French of Pigault Lebrun.
1 vol. [208]

*Genre*: novel; translation
*Rev*: *CR* (Oct. 1804)
*Source*: DB Rec # 4650

Honorina; or, The infatuated child. A novel. In two volumes. By James Barton, L. M.
2 vol. [263; 268]

*Genre*: novel *Fnt*: yes *Oth(p.)*: no *ChptDiv*: yes *ChptHd*: yes *Nar*: 3rd-p. *Settings*: France (Calais, Paris, Bordeaux); Middle East *Motifs*: wife abuse; attempted rape; cross-dressing; banditti; smugglers; tricked into brothel; mistaken arrest; inset tales; hermits; discovery of father: heroine sold into slavery; misogyny

Plot: Picaresque structure. Open with the death of a hermit and the discovery of a young woman and her mother whom he had protected. When mother dies, the woman seeks her uncle in Paris and Bordeaux where she has a number of adventures including being tricked into a brothel, almost raped, imprisoned falsely for theft, being held up by banditti, and suffering a number of seduction attempts. At one point she ends up in a cavern of smugglers disguised as a boy servant. Not having found her uncle in France, she decides to travel to the East Indies to search for him. After being attacked by Arabs and sold into slavery, she discovers her father and the source of her mother's misogyny. Her father, insanely jealous, had become a hermit after killing his mother and father-in-law and believing that he had killed his wife.

*Rev*: *CR* (Nov. 1804); *Lit. J.* (Mar. 1804)
*Source*: inspection Corvey microfiche; BLC: DB Rec # 210

Mervyn, Edgar Hunley (sic), &c.  
2 vol.  
Genre: novel  
Source: DB [inspected copy] Rec # 740

Kerwald Castle; or, Memoirs of the Marquis de Solanges. In two volumes. Translated from the French by Mrs. Barnby, author of The Rock; or, Alfred and Anna.  
Genre: novel; translation Other Ed: 1803 edition listed in BLC with the imprint: Maidstone.  
Printed for the author by D. Chalmers. And sold by Wilkie, Symonds, and Hurst, Paternoster Row, London. <DB>  
Notes: Dated 1804 by Watt.  
Source: DB Rec # 180

The Ladies Miscellany, or Entertaining companion, for the year 1805.  
London: Printed at the Minerva Press, for Lane, Newman, & Co. and sold by Willm. Deane;  
Royal Exchange. [1804.]  
Genre: miscellany  
Notes: Engraved title-page with vignette.  
Source: DB Rec # 10330

Lobenstein Village. A novel. In four volumes. Translated by Mrs. Meeke, from the French of Augustus La Fontaine. [Quotation.]  
4 vol.  
Genre: novel; translation Fmt: yes Q(t,p.); yes  
Rev: CR (May 1804); Lit. J. (Mar. 1804)  
Notes: Summers thinks this is a translation of Der Sonderling (1793) by Mary Meeke (Gothic Quest 145); Blakey thinks it probably a translation of the French translation of the novel: Le village de Lobenstein, ou le nouvel enfant trouvé. Traduction libre du roman allemand d'Auguste Lafontaine, intitulé Théodore. Par Madame Is. de Montolieu, traducteur des Tableaux de famille (5 vols., Genève et Paris, 1802).  
Source: BLC; DB [inspected copy]; Summers Gothic Quest 145 Rec # 550

Love and Gratitude. [August Heinrich Julius La Fontaine.]  
3 vol.  
Genre: novel; translation Other Ed: 1804 edition by Norbury (Brentford); 1805 edition by Longman  
Price: 12s. <ad Substance and Shadow 1812>; 13s. 6d. <DB Sup>  
Notes: Translated by Eliza Parsons, formerly Phelp.  
Source: DB Sup [Adv 1812]; Summers Gothic Quest Rec # 15100

2 vol. [347; 308]  
Genre: novel Pref: "To the Reviewers" Q(t,p.); attributed: Lee  
Price: 9s. sewed <ad Nine Days' Wonder 1804>  
Rev: Lit. J. (Aug. 1804)  
Notes: Henrietta Rouviere, later Mosse.  
Source: inspection UA copy; inspection Corvey microfiche; DB Rec # 4200

The Magician, or The mystical adventures of Seraphina. A German romance. To which is added
The Arabian Lovers, a tale.
London, Printed at the Minerva Press, for Lane and Newman, 1804.
78 pp.
Genre: chap-book
Source: letter VIU Rec # 17530

3 vol. [284; 269; 251]
Genre: novel Q(t.p.): two, both attributed: Randolf, Ford ChptDiv: yes ChptHd: no
Price: 12s. sewed "ad Heires of Avonmore 1805"
Source: inspection UA copy; inspection Corvey microfiche; DB Rec # 3950

The Old Wife and Young Husband. A novel. In three volumes. By Mrs. Meke, author of Ellesmere, Palmira and Ernance, &c. [Two quotations.]
3 vol. [264; 280; 277]
Genre: novel Q(t.p.): two, both attributed: Mallet, Southern ChptDiv: yes ChptHd: no
Rev: Lit. J. (May 1804)
Source: inspection Corvey microfiche; DB [inspected copy] Rec # 3960

Papa Brick; or, What is death? Being a suite of Brick Bolding. From the French of Pigault Lebrun.
1 vol. [292]
Genre: novel; translation
Rev: CR (Sept. 1804) gives Law as publisher
Source: DB Rec # 4660

The Rake and the Misanthrope. A novel. In two volumes. From the German of Augustus La Fontaine. [Quotation.][Translated by Mary Charlton.]
2 vol.
Genre: novel; translation Q(t.p.): yes
Rev: Lit. J. (May 1804)
Source: DB [inspected copy] Rec # 3240

London: Printed for Lane and Newman, at the Minerva-Press, Leadenhall-Street, 1804.
1 vol. [200]
Genre: novel; didactic Frnt: by W. Hopwood after J. Hopwood Q(t.p.): no ChptDiv: yes ChptHd: headings (e.g., "The discontent of Rasselas in the happy valley") OthEd: first published 1759 Pro: male
Source: inspection UA copy Rec # 2960

Sherwood Forest; or, Northern adventures. A novel. By Mrs. Villa Real Gooch. [Elizabeth Sarah Gooch.]
3 vol.
Genre: novel
Rev: CR (Sept. 1804) attributes to Lane; Lit. J. (May 1804); MR (Oct. 1804) attributes to Highley
Notes: Elizabeth Sarah Villa-Real, later Gooch.
Source: DB Rec # 1930
Something Odd! A novel. In three volumes. [Quotation.] [Mary Meek.]  
3 vol.  
Genre: novel Pref: "A Dialogue between The Author and his Pen"; in it the author is designated "T--m--V E--k--a" (i-viii) Qt(p.); attributed: Akenside  
Price: 12s. sewed <ad Lussington Abbey 1804>  
Rev: CR (Oct. 1804)  
Source: inspection Corvey microfiche; DB [inspected copy] Rec # 3970

A Tale Without a Title: give it what you please. In three volumes. By Eugenia De Acton, author of Essays on the Art of Being Happy, The Microcosm, &c. [Alethea Breton Lewis.]  
3 vol. [280; 286; 266]  
Genre: novel Fmt: yes Qt(p.); no ChptDiv; yes ChptHd: summarizing headings & maxims  
Price: 12s. sewed <ad The Aunt and the Niece 1804>  
Rev: CR (Nov. 1804); Lit. J. (May 1804); MR (Oct. 1804)  
Notes: Stonehill, Cat. No. 128, item 2 <DB>  
Source: inspection Corvey microfiche; DB Rec # 1500

The Three Gil Blas; or, Follies of youth. A novel. In four volumes. From the French of La Martelie.  
4 vol. [255; 272; 266; 290]  
Genre: novel; translation Intro: (i-iv) Qt(p.); no ChptDiv; yes ChptHd: headings (e.g., "Nocturnal Adventure")  
Price: 16s. sewed <ad Nine Days' Wonder 1804>  
Source: inspection Corvey microfiche; DB [inspected copy] Rec # 3280

Wisdom in Miniature; or The pleasing instructor, being a collection of sentences, divine, moral, & historical.  
1 vol. [218]  
Genre: collection of maxims; didactic; youth Fmt: yes Pref: by editor, addressed to "Parents, Guardians, and to all who are concerned in the Education of Youth" Qt(p.): no ChptDiv; yes (sections) ChptHd: headings (e.g., "Cautions & Councils")  
Notes: Table of Contents at back of book; one leaf of plates: ill. <NNPM>  
Source: inspection UA copy; letter NNPM Rec # 8920

The Witcheries of Craig Isaf. In two volumes. By William Frederick Williams, author of Tales of an Exile, The World We Live In, &c. &c.  
2 vol. [272; 260]  
Genre: novel; chivalric Qt(p.); attributed by title: Shakespeare ChptDiv: yes ChptHd: no Pro: male Nat: 3rd-p Settings: 12thC Wales Motifs: sorceress; prophecy; witch; historical characters; footnotes; gothic elements  
Price: 6s. sewed <Usurpation 1805>; 8s. sewed <ad Valombrosa 1805>  
Rev: CR (Dec. 1804)  
Source: inspection UA copy; DB Rec # 6350

3 vol. [264; 159; 243]

**Genre:** novel  
**Ded:** "To Madame Catharine Marie de Vattier" (1 page)  
**Q(t.p.):** attributed: Mackenzie  
**ChptDiv:** yes  
**ChptHd:** quotations  
**Motifs:** poetry in text  
**Price:** 10s. 6d. sewed  
**Rev:** Lit. J. (July 1804)  
**Source:** inspection UA copy; inspection Corvey microfiche; DB [inspected copy]  
**Rec # 6360**

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1805

**Abbey of Weyhill. A romance. In two volumes. Interspersed with poetry.**  
London: Printed for the Author, and sold by Lane, Newman, and Co. Leadenhall-Street. 1805.  
2 vol. [187; 189]  
**Genre:** novel  
**OtherEd:** 1832 edition  
**Motifs:** gothic elements  
**Plot:** The novel begins with the tolling of the Abbey Bell to announce a funeral. In this gothic setting commences a tale of love, adventure and violent death.  
**Price:** 6s.  
**<ad Substance and Shadow 1812>**  
**Notes:** DB dates as 1804; Johnson notes: “This very rare novel seems to have been the cause of some confusion. Block and Summers, presumably following Blakey, all give the date as 1804, though no such edition is anywhere located. Blakey had not examined a copy and had no details of the work except the title and the fact that it was in two volumes. Block mentions a publisher’s advertisement (which may have been dated 1804). Apart from this, and in the absence of copies, no further information about this novel was available. The edition of 1804, therefore, appears to be a ghost and the present true first edition of 1805 (at least as far as all the usual sources are concerned), appears to be unique.”  
**Source:** C. R. Johnson Rare Book Collections Catalogue 36. item 65.; DB  
**Rec # 13550**

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**All Sorts of Lovers; or, Indiscretion, truth, and perfidy. By Henry Summersett.**  
3 vol.  
**Genre:** novel  
**Price:** 15s.  
**<ad Stories of Four Nations 1813>**  
**Source:** DB  
**Rec # 5980**

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**An Authentick Narrative of the Loss of the Earl of Abergavenny, East Indiaman, Captain John Wordsworth, off Portland, on the night of the 5th of Feb. 1805: drawn from official documents and communications from various respectable survivors. By a gentleman in the East-India House. [William Dalmeida.]**  
54 pp.  
**Genre:** pamphlet  
**Motifs:** shipwrecks  
**Notes:** Cornell U copy: [note on verso of t.p. signed: W. D., i.e., William Dalmeida, Assistant clerk to the Committee of Correspondence in the Home Dept. of the East India Company; uncut copy, no. 4 in vol. lettered "Tracts"]  
**Source:** letters MNS; Cornell U  
**Rec # 17100**

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**The Banks of the Douro; or, The maid of Portugal. A tale. In three volumes. By Emily Clark, grand-daughter of the late Colonel Frederick, And Author of Ianthe and Ermina Montrose. [Quotation.]**  
3 vol. [294; 300; 336]  
**Genre:** novel  
**Ded:** "To the Right Honorable The Countess of Euston" with permission. signed
Price: 13s. 6d. <ad Two Pilgrims 1805>
Rev: Lit. J. (May 1805)
Source: inspected Corvey microfiche; DB [inspected copy] Rec # 1170

The Castle of Roviègo; or, Retribution, an Italian romance.
4 vol.
Genre: novel
Source: Summers Gothic Quest 86 Rec # 16830

The Castle of Santa Fe. A novel. In four volumes. By a clergyman's daughter, author of Jealousy, or The dreadful mistake. [Quotation.]
4 vol.
Genre: novel Frm: by J. G. Walker after A. Mills Ded: To the Honourable Mrs. Ariana Egerton Q(t.p.): attributed: Addison ChptDiv: yes ChptHd: quotations; attributed: Young, Thomson, Dodington, Mrs. H. More, Shakespeare, Spenser, Otway, Pope, Denton, Beattie, Warton, Maurice, Yalden, Hanbury, Ovid (trans.), "Armire & Elivira" Pro: female Settings: England (rural & London); Spain Motifs: footnotes; ghost; female villain; parricide; suicide (female, stabbing); punishment of women; lost sibling; poverty of heroine; heroine shot; working heroine; banditti: intrepid heroine (armed with pistol and dagger); imprisonment; inset tales; poetry in text; lost father discovered; banditti
Plot: An intrepid heroine is left friendless and fandless upon the death of her parents. She works as a governess and does embroidery to support herself. When she accompanies a friend to Spain, she discovers her father to be alive. This work is notable for the intrepid character of the heroine (she doesn't lose her head in a house fire, gets shot preventing a suicide, remains calm when captured by Moorish banditti, and saves one of her captors by shooting an attacking wolf). Also notable is the justice meted out to an unkind employer, who ends up married to a French tradesman who beats her if she doesn't work hard enough.
Price: 18s. sewed <ad Ellen, Countess of Castle Howel, 2nd ed. 1805>; 18s. <ad Invisible Enemy 1806>
Rev: CR (June 1805); Lit. J. (Jan. 1805); MM Sup (July 1805)
Source: inspection Corvey microfiche; DB [inspected copy] Rec # 9510

4 vol.
Price: 14s. sewed <ad Eugene & Eugenia 1805>
Notes: Regina Maria Roche, formerly Dalton.
Source: NUC; DB Rec # 5010

Dolgorucki and Menzikof. A Russian tale. In two volumes. From the German of Augustus La Fontaine. [Quotation.]
2 vol.
Genre: novel; translation OthrEd: yes
Price: 9s. sewed <ad The Nun and her Daughter 1805>
Notes: Translation of Fedor und Marie (1803). <DB>
Source: BLC; DB [inspected copy]; Summers Gothic Quest 145 Rec # 3250

Genre: collection of maxims OthEd: first published 1750 (dated 1751); first Minerva edition 1793 Notes: For more information see entry for 1795 edition.
Source: DB [by inspection] Rec # 1590

Genre: novel Pref: (v-vii) "Apology" dated "London, March 12, 1794" Q(t.p.): attributed: Montaigne ChptDiv: yes ChptHd: no
Source: inspection Corvey microfiche; BLC; DB [inspected copy] Rec # 310

Genre: collection of essays; poetry Pref: (v-viii)
Notes: Collection of 27 essays and 2 poems. The poems are "Edwin and Angelina. A Ballad" and "The Logicians Refuted."
Source: inspection UA copy Rec # 8680

Genre: novel; translation Q(t.p.): no ChptDiv: yes ChptHd: headings (e.g., "Consequences") Price: 12s. <ad Hide and Seek 1806>
Source: inspection Convey microfiche; DB; Summers Gothic Quest 86 Rec # 1160

Fiesco, Count of Lavagne. An historical novel. In four volumes. By Mr. Lyttleton, author of The Follies of Fashions, Peregrine, &c. London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1805. 4 vol. [250; 231; 204; 204]
Rev: Lit. J. (Mar. 1805) Notes: Verso final page vol. 3 has copy of the title-page.
Source: DB Rec # 3610

German letters. Translated into English by Catherine Selden.
1 vol.
Genre: novel OthEd: Cork edition (1804)
Source: DB Rec # 5440

Glenmore Abbey; or, The lady of the rock. A novel. In three volumes. By the author of "Ariel".
[Quotation.] [Mrs. Isaacs.]
3 vol. [259; 254; 250]
Genre: novel Q(t.p.): attributed: Mallet ChptDiv: yes ChptHd: both quotations and headings:
Smith, Grainger, Rogers Motifs: poetry in text
Price: 12s. sewed <ad Paraclete 1805>
Rev: Lit. J. (Aug. 1805)
Source: inspection Corvey microfiche; DB [inspected copy] Rec # 2920

3 vol. [247; 343; 328]
Parnell, *Pope, Cotton, Rowe, Metastasio (untrans.) Motifs: widowhood; education;
cross-cultural marriage
Plot: (Incomplete) In spite of the disapproval of his bride's parents. Mr. Trevannon married an Italian woman. When he dies only one son is at home. Instead of sending him away to school which would give him the discipline he badly needs, this son is overindulged by his overly romantic mother with the result that his character is ruined.
Price: 12s. <ad Substance and Shadow 1812>
Notes: DB has dated 1804 but did not see a copy; attributed by a Minerva Library Catalogue of 1814 to Miss Taylor. <DB>
Source: inspection UA copy; inspection Corvey microfiche; NUC; DB Rec # 13910

The Heirs of Villeroy. A romance. In three volumes. By Henrietta Rouviere, author of Lussington Abbey, &c. [Quotation.]
3 vol. [236; 274; 380]
Shirley, Shaw, Cibber, Robbers (prose), Darcy Pro: female foundling Nar: 3rd-p. Motifs: murder of mother and child; elopement; suicide; seduction; highly sentimental death scene; penitent daughter; forgiving parents; reunion scene
Plot: Novel begins with a benevolent couple about to move into the country. They are charmed by a little urchaine who comes to the door selling matches. The woman is charmed and buys the little girl from a woman whom she already suspects is not her real mother. Work ends with one death after another including one following the highly sentimental reunion of the penitent.
daughter with her forgiving parent: "the pale corpse of Agnes was entwined in her mother's embrace."

**Price:** 13s. 6d. sewed <ad Invisible Enemy 1806>

**Rev:** Lit. J. (Nov. 1805)

**Notes:** NUC lists year as 1806.

**Source:** inspection Corvey microfiche; DB Rec # 4210

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**Hermann and Emilia. From the German of Augustus La Fontaine.**

4 vol.

**Genre:** novel; translation

**Price:** 13s. sewed <ad Julien 1807>; 18s. <ad Hide and Seek 1806>

**Rev:** Lit. J. (Sept. 1805)

**Source:** DB Rec # 3260

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**The Homicide. A novel. Taken from the Comedie di Goldoni, by Mary Charlton, author of The Wife and Mistress, &c. [Quotation.]** In two volumes. [Carlo Goldoni.]

London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1805. 2 vol. [300, 280]

**Genre:** novel; translation; sentimental; wedlock

**ChptDiv:** yes

**ChptHd:** no

**Pro:** female orphan

**Nar:** 3rd-p.

**Settings:** Italy

**Motifs:** duel: poverty; husband gambles; attempts to imprison heroine; suicide of husband; deathbed scene; loyal servants; working woman

**Plot:** Orphaned heroine Rosaura brought up by selfish relatives makes a good marriage, but because of class customs rarely sees her husband. He is busy being a cicisbeo to another woman while she has two cisisbi of her own, one of whom is everything a hero ought to be. When her husband loses everything and is banished after killing someone in a duel. Rosaura is left penniless and friendless, very ill in a servant's dwelling. Finally, her husband returns repentant. only to commit suicide after bestowing Rosaura as a reward and treasure to the good cisisbo.

**Price:** 9s. sewed <ad Two Pilgrims 1805>

**Rev:** Lit. J. (May 1805); Monthly Epitome (June 1805)

**Source:** inspection UA copy; DB Rec # 1140

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**Hyppolitus; or, The wild boy. A novel. Translated from the French.**

London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1805. 4 vol.

**Genre:** novel

**Price:** 14s. 7d. <ad Substance and Shadow 1812>

**Source:** DB [inspected copy] Rec # 10150

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**The Idiot Heiress. A novel. In two volumes. [Quotation.]**

London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1805. 2 vol. [242; 255]

**Genre:** novel

**ChptDiv:** yes

**ChptHd:** quotations; attributed: Hawkesworth, Owen, Rousseau, Mercier, E. F. Lanties

**Motifs:** female education; working woman; attempt at forced marriage; inset tale; manuscript; unscrupulous guardian: sexually profligate women

**Plot:** Azelia is an heiress who has been raised in seclusion and complete ignorance because her guardian plans for her to either marry his son or have her declared mad. Hero secretly educates her. Azelia runs away to London where she supports herself as a lady's maid and companion. She ends the novel with both a husband and a mother.

**Price:** 7s. sewed <ad Paraclete 1805>

**Rev:** Lit. J. (Aug. 1805)
The Impenetrable Secret, Find It Out! A novel. In two volumes. By Francis Lathom, author of Men and Manners; The Mystery, &c. &c. [Quotation.]
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1805. 2 vol. [277; 259]

Genre: novel  Fmt: yes Pref: (v-xii) Q(t.p.): attributed: Shakespeare ChptDiv: yes ChptHd: no  OthrEd: 2nd edition (1831)  Pro: female Settings: Italy Motifs: blind man; cross-dressing; kidnapping; illegitimate child; marriage without love; court case; breach of promise lawsuit; villainess; execution of villainess

Plot: Averilla, the orphaned niece of a merchant, falls in love with Sylvio, "a rare instance of perfection," but Sylvio seems to be burdened by some mystery and does not declare himself as a suitor, so Averilla marries another. He proves to be devoted to her and she takes in his natural daughter. The female villain sues Sylvio for breach of promise asserting that he promised to marry her daughter. Turns out the daughter is not only a courtesan but already married. Mystery surrounding Sylvio is solved when it is discovered he is actually a woman. Her twin had been kidnapped and in order to preserve the family fortune, she took his place. Villainess executed; twin brother appears; number of marriages close the novel. <Summers Gothic Quest 318-20>

Price: 9s. sewed <ad Father and Son 1806>
Source: BLC; Summers; inspection Corvey microfiche; DB [inspected copy] Rec # 3320

[Quotation.] Second Edition. [Anna Maria Bennett.]
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1805. 5 vol. [247; 232; 223; 238; 267]


Price: 17s. 6d. sewed <ad Eugene & Eugenia 1805>
Source: inspection Corvey microfiche; NUC Rec # 7040

The Ladies Companion or Complete pocket book for the year 1806.
London: Printed at the Minerva Press, for Lane, Newman, & Co. and sold by Wilmott & Hill. 50. Borough. [1805.]

Genre: pocket book  Fmt: engraved; by S. Springsguth
Notes: Engraved title-page with vignette.
Source: DB Rec # 10270

The Ladies Museum, or Complete pocket memorandum book for the year 1806.
London: Printed at the Minerva Press; for Lane, Newman, & Co. Leadenhall Street. [1805.]

Genre: memorandum book
Notes: Engraved title-page
Source: DB Rec # 10350

The Life and Adventures of Robinson Crusoe. [Daniel Defoe.] [New edition.]

Notes: Plates.
Source: NUC Rec # 13790
My Master's Secret; or, The troublesome stranger. In two volumes. [Quotation.} [Mrs. Yorke.]
2 vol. [268; 312]
Genre: novel Ded: "To her grace The Duchess of Bedford" (1page) Q(1.p.): unattributed
ChptDiv: yes ChptHd: no
Price: 8s. <ad Substance and Shadow 1812>
Notes: Blakey lists as 1804 but did not see copy.
Source: inspection Corvey microfiche; NUC; DB Rec # 7780

The Nun and her Daughter; or, Memoirs of the Courville family. A novel. In four volumes.
[Quotation.] [Helen Craik.]
4 vol. [315; 311; 316; 348]
Genre: novel Q(1.p.): attributed prose: Godwin ChptDiv: yes ChptHd: no
Price: 18s. sewed <ad Juvenile Indiscretions 1805>
Rev: Lit. J. (Apr. 1805); Monthly Epitome (May 1805)
Notes: Attributed by a Minerva Library Catalogue of 1814 to Miss Helen Craik. <DB>
Source: inspection Corvey microfiche; DB Rec # 1250

The Nuns of the Desert; or, The woodland witches. In two volumes. By Eugenia De Acton. Author
of Essays Of The Art Of Being Happy; A Tale Without A Title, &c. [Alethea Brereton Lewis.]
2 vol. [319; 296]
Genre: novel Pref: "To the ingenuous Reader" (v-xii) signed "Eugenia De Acton" Q(1.p.): no
ChptDiv: yes ChptHd: summarizing headings
Plot: Hindo, an ape, and Brimo, a talking dog, answer questions put to them by witches. This is
ascribed to ventriloquism in the end. The Monthly Mirror tartly remarked, "We, however, can
ascribe it to nothing but 'a native weakness of intellect' in the writer." <qtd. Summers Gothic
Quest 93>
Price: 9s. sewed <ad Paraclete 1805>
Source: inspection Corvey microfiche; DB Rec # 1510

5 vol. [278; 258; 260; 240; 216]
Genre: novel Q(1.p.): 2, attributed: Philips, Pope ChptDiv: yes ChptHd: no
Price: £1 <ad Substance and Shadow 1812> £1 sewed <ad Hide and Seek 1806>
Rev: Lit. J. (Aug. 1805)
Source: inspection Corvey microfiche; DB [inspected copy] Rec # 3390

The Polanders, the lying family, and the life of my uncle, with his portfolio. In two volumes.
Translated from the French of Pigault Lebrun, author of The Barons of Felsheim, Monsieur
Botte, My Uncle Thomas, &c. &c. [Guillaume Charles Antoine Pigault-Lebrun.]
2 vol.
Genre: novel; translation
Price: 8s. <ad Hide and Seek 1806>
Rev: Lit. J. (July 1805)
Notes: With a dialogue between the author and the bookseller.
Source: DB Rec # 4670
Rashleigh Abbey; or, The ruin on the rock. A romance. In three volumes. By Richard Sickelmore, author of Raymond; Mary-Jane; Agnes and Leonora; Edgar, or The Phantom of The Castle, &c. [Quotation.]
3 vol. [244; 260; 239]
Price: 12s. <ad Hide and Seek 1806>
Rev: Lit. J. (Dec. 1805)
Source: inspection Corvey microfiche; DB Rec # 5530

The Rival Chiefs; or, The battle of Mere. A tale of ancient times. By Anna Millikin, author of Corse Castle, Plantagenet, &c. [Quotation.]
1 vol. [215]
Genre: novel; chivalric; dysphoric wedlock/courtship Q(t.p.): attributed: Chaucer ChptDiv: no Pro: female Nar: 3rd-p. Motifs: forced marriage; unjustly suspected wife; death of husband; cave; hero marked by sensibility; marriage without love; heroine enters convent; jealous husband Plot: Northumberland princess Cuthburga loves a man already engaged. He marries fiancée and she marries someone else for political reasons. Her husband becomes maddened with jealousy when he witnesses an innocent meeting between his wife and the man she loves. Cuthburga flees to a convent, but her husband finds her and brings her back a captive. On the eve of battle he asks her to vow that she will not remarry if he dies. She does so: her husband is killed and Cuthburga enters a convent.
Rev: Lit. J. (Mar. 1805)
Source: inspection Corvey microfiche; DB Rec # 4090

2 vol. [221; 244]
Genre: novel Frm: no S.L.: no Q(t.p.): attributed: Rowe ChptDiv: yes ChptHd: quotations; unattributed Pro: female Settings: England Motifs: masquerade; unmarried pregnancies; seduction; secret marriage; duel; attempted kidnapping; illicit sexual behaviour unpunished; baby discovered after shipwreck; heroine adopted; cavern; discovery of father; attempted bigamy Plot: The lone infant survivor of a shipwreck, the heroine was adopted and educated by a gentleman. Complicated story with a number of ruined and abandoned women, narrative condemns the abandonment of children much more than the seduction that instigated the pregnancy. Heroine becomes engaged to someone she does not love and later discovers him to be already married. The "ghost" of the cavern (no one but servants believe in this ghost) is discovered to be heroine's birth father; they had met secretly not to deprive foster father of heroine. Novel ends with heroine's marriage.
Price: 8s. <ad Juvenile Indiscretions 1805>
Rev: Lit. J. (May 1805)
Notes: Advertisement in Eugene & Eugenia (1805) attributes this work to Mrs. Meeke.
Source: inspection Corvey microfiche; DB [inspected copy] Rec # 810
Times Past. A romantic melange. [Mrs. Meeke.]
3 vol.
Genre: novel
Price: 12s. sewed <ad Paraclete 1805>; 12s. <ad Substance and Shadow 1812>
Rev: Lit. J. (Jan. 1805)
Notes: Attribution to Mrs. Meeke from advertisement in Eugene & Eugenia (1805).
Source: DB Rec # 11290

The Two Pilgrims. A romance. In two volumes. [Two quotations.] [Marianne Breton.]
2 vol. [208; 212]
Rev: Lit. J. (May 1805)
Source: inspection Corvey microfiche; DB Rec # 11370

[Quotation.]
3 vol. [246; 235; 261]
Genre: novel Qt(p.): 2 attributed: Dryden ChptDiv: yes ChptHd: no
Price: 12s. sewed <ad Paraclete 1805>
Rev: Lit. J. (Mar. 1805)
Source: DB [inspected copy] Rec # 3400

Valombrosa; or, The Venetian nun. A novel. In two volumes.
2 vol. [264; 306]
Genre: novel Qt(p.): 2: one attributed to Lee, the other to a "Gentleman" ChptDiv: yes ChptHd: no
Rev: CR (Dec. 1804)
Notes: Summers Gothic Quest has "Valombrosa" and 3 vols; DB has 1804 and 3 vols but did not inspect a copy.
Source: inspection Corvey microfiche; DB Rec # 14360

Villa Nova; or, The ruined castle. A romance. In two volumes. By Catherine Selden, author of
Count de Sangerre, The Sailors, English Nun, &c.
2 vol. [240; 194]
Genre: novel Qt(p.): no ChptDiv: yes ChptHd: no
Price: 7s. <ad Substance and Shadow 1812>
Rev: Lit. J. (Mar. 1805)
Notes: "Catharine" on the titlepages of Serena (1800) Corvey microfiche: vol. 1 ends with titlepage of vol. 2. Vol. 2 begins with repeated last page of vol. 1 and then titlepage of vol 2. [mistake in binding or in microfiching?].
Source: inspection Corvey microfiche; DB [inspected copy] Rec # 5430

4 vol. [312; 308: 308; 368]

**Genre:** novel Qt(p.); no ChptDiv: yes ChptHd: no

**Price:** 18s. sewed <ad Paraclete 1805>

**Notes:** First 2 chapters epistolary, then switches to third-person narration.

**Source:** inspection Corvey microfiche; DB [inspected copy] Rec # 4940

**Wisdom in Miniature; or, The pleasing instructor, being a collection of sentences, divine, moral, and historical.**


1 vol. [218]

**Genre:** collection of maxims; didactic; youth

**Source:** NUC Rec # 9090


3 vol. [263: 222; 230]

**Genre:** novel Qt(p.); attributed: Gay ChptDiv: yes ChptHd: no

**Price:** 12s. sewed <ad Paraclete 1805>

**Rev:** Lit. J. (Jan. 1805)

**Notes:** Note from publisher: an "unknown Correspondent" gave the outline and plan for the novel, along with a note "signifying that they were found among the papers of a Lady deceased" whose executors present it "gratuitously to the Proprietors of the Minerva Office."

**Source:** inspection Corvey microfiche; DB Rec # 3980


3 vol. [265; 280; 252]

**Genre:** novel Qt(p.); attributed: Gay ChptDiv: yes ChptHd: no

**Price:** 12s. sewed <ad Invisible Enemy 1806>; 12s. <ad Substance and Shadow 1812>

**Rev:** Lit. J. (Dec. 1805)

**Source:** inspection Corvey microfiche; DB Rec # 6370

1806

**The Anglo-Saxons; or, The court of Ethelwulph. A romance. In four volumes.** By Leslie Armstrong. Esq. [Two quotations.]


4 vol.

**Genre:** novel Qt(p.): 2

**Price:** 18s. sewed <ad Bertrand 1808>

**Rev:** Lit. J. (Oct. 1806)

**Source:** BLC; DB [inspected copy] Rec # 40

**The Bravo of Bohemia: or, The black forest. A romance. In four volumes.** By a lady. [Quotation.]


4 vol.

**Genre:** novel Ded: To Lady Emily M'Cleod Qt(p.): yes

**Price:** 18s. sewed <Lit. J. Oct 1806>

**Rev:** Lit. J. (Oct. 1806): Monthly Lit. Recreations (Nov. 1809) [adv. in Life As It Is (1808) dates this review as 1806]

**Notes:** See entry for 1819 edition for plot notes.
2 vol. [296; 320]

Genre: novel; gothic; chivalric; courtship Q(t.p.): attributed: Spenser ChptDlv: yes ChptHd: quotations; attributed: Francis, Sewell, *Dryden, *Havard, **Ossian, Smith, **Shakespeare, *Lee, Mason, Congreve, **Milton, **Blackmore, Marsh, *Rowe, Tracy, Lansdowne, Cowley, Otway, Pope, Martyns, Rochester, Congreve, Oldham, E. Hayward, Hayward, Thomson Pro: sisters (evil/good) Nar: 3rd-p. Settings: England Motifs: patricide; imprisonment; bad/good priests; fratricide; false deaths; evil woman; murder; foundling; heroine rescued (wild boar); inset tales; ghost (explained); evil heroine sent to convent; evil priest buried alive; poetry in text
Plot: A boring, badly-written novel. After their father leaves all of his worldly goods to one daughter, her bad sister, who is in love with her sister's fiancé, arranges to have her poisoned. Although it appears that she dies and the fiancé lost at sea, both are later discovered to be alive (the good sister has been the "ghost" haunting the castle). The bad sister, who has since made an unfortunate marriage to an adventurer, is convicted of murdering her husband. Her chief assistant, an evil priest who turns out to be a parricide, is buried alive. The bad sister is sent to a convent for life.

Price: 12s. sewed <Lit. J. 1806>; 9s. <ad Substance and Shadow 1812>
Rev: Lit. J. (Oct. 1806)
Source: inspection Corvey microfiche; DB Rec # 4120

Conrad; or, The gamesters. A novel, founded on facts. In two volumes. By Caroline Matilda Warren. [Quotation.]
2 vol. [216; 214]

Cawthorne, Mrs. Rowe, Otway, Mrs Murray. Merry, Aeneid (untrans.), Mason, Shakespeare.
"Progress of Coquetry," "The Hive," Collins OtherEd: Earlier edition The Gamesters, or Ruins of Innocence published America, 1805 <FC>; Also original repr. 1828 <FC> Motifs: poetry in text
Price: 7s. <ad Substance and Shadow 1812>
Rev: Lit. J. (July 1806)
Notes: Caroline Matilda Warren, formerly Thayer.
Source: inspection Corvey microfiche; DB [inspected copy] Rec # 6260

Dellingborough Castle; or, The mysterious recluse. A novel. In two volumes.
2 vol. [238; 200]

Genre: novel; chivalric Q(t.p.): attributed to "Anon" ChptDlv: yes ChptHd: quotations; attributed: Spencer, Addison, T. Whitton, Cowper, Milton, Glover, Shak kp eare, Home, Greville, Young, Smollet, Collins, untrans. Latin Pro: female; daughter of merchant Nar: 3rd-p. Settings: rural northern England; London; Scotland Motifs: imprisonment; masquerade: mysterious stranger(s); return from the "dead"; apparent suicide; abduction; imprisonment in dungeon; old maid; parting scene; inset tales; daughter of milk-woman marries up via false sentimental front learned from circulating library novels: castle
Plot: A badly-written courtship novel with a few gothic trappings and numerous inset tales. The heroine is the daughter of a retired merchant who buys a romantic ruin to live in. Heroine falls in love with the rector's son who is troubled by the difference in their fortunes. A difficulty solved by
unexpected inheirance. His sisters, brought up by strict old-maid aunt, go to London where their fashionable aunt uses them as man-bait. One is kidnapped and ends up imprisoned in Scottish dungeon. The mysterious stranger who saves her turns out to be a lord whose unfounded jealousy led to a duel and a separation from his wife. His faithful wife is eventually discovered living in secret apartment of castle.

Price: 7s. <ad Substance and Shadow 1812>
Rev: Lit. J. (Oct. 1806)
Source: inspection Corvey microfiche; DB Rec # 9720

Domestic Scenes. From the German.
3 vol.
Genre: novel; translation
Price: 13s. 6d. sewed <ad Father and Son 1806>
Rev: CR (Mar. 1806)
Source: DB Rec # 9750

The Economy of Human Life. [Robert Dodsley.]
Genre: collection of maxims OthrEd: first published 1750 (dated 1751); first Minerva edition 1793
Notes: For more information see entry for 1795 edition.
Source: NUC Rec # 7710

Edward and Anna; or, A picture of human life. By John Bristed of the Inner Temple.
2 vol.
Genre: novel
Source: DB Rec # 680

Essays on Men and Manners. [William Shenstone.]
1 vol. [267]
Genre: collection of essays (?)
Source: letter NcU Rec # 12090

Fables. [John Gay.] [New edition.]
Genre: collection of fables; poetry OthrEd: first published 1727, 1738; first Minerva edition 1795
Source: BLC Rec # 7990

The Father and Son; or, De Claremont. A desultory tale. In three volumes. [Miss Taylor.]
3 vol. [232; 240; 282]
Price: 12s. <ad Substance and Shadow 1812>
Notes: Attributed by a Minerva Library Catalogue of 1814 to Miss Taylor. <DB>
Source: inspection UA copy; inspection Corvey microfiche; DB Rec # 6100

Fireside Stories; or The plain tales of Aunt Deborah and her friends. In three volumes. By the author of A Plain Story. Gleanings of a Wanderer, &c. [Mrs. Leslie.]
3 vol. [178; 232; 235]
Genre: framed collection of stories Intro: first chapter functions as introduction Q(tp.p.): unattributed prose ChptDiv: yes ChptHd: quotations (attributed and unattributed); Pope,
Shakespeare. Burns *Motifs*: divorced woman; extensive poetry in text
*Plot*: Reader allowed to enjoy a very sensational tale of crime and treachery for didactic purposes. Frame is a conversation between narrator and Aunt Deborah, who disapproves of young women reading novels; narrator defends reading for pleasure. Aunt gives narrator a collection of tales written for the private amusement of a party of guests. In one of these tales a man, who after making his fortune in India loses his wife and daughter and is duped into marrying a prostitute. She and her “brother” cheat and plan to murder him. Man is saved by associate. Ends with “brother” dead and prostitute committing suicide.
*Price*: 10s. 6d. sewed <ad Julien 1807>
*Rev*: L. J. (Oct. 1806)
*Notes*: Attributed by a Minerva Library Catalogue of 1814 to Mrs. Leslie. <DB>
*Source*: inspection UA copy; inspection Corvey microfiche; DB Rec # 3450

Forresti; or, The Italian Cousins. A novel. In three volumes. By the author of *Valombrosa*.

*[Quotation]*
3 vol. [290; 280; 299]
*Genre*: novel Q(t.p.): attributed. Pope ChptDiv: yes ChptHd: no
*Price*: 13s. 6d. <ad
Substance and Shadow 1812>
*Rev*: CR (May 1807)
*Notes*: A one-page PS follows end of novel answers a bad review in the CR.
*Source*: inspection Corvey microfiche; DB Rec # 9980

Glencore Tower; or, The feuds of Scotland. A legend of the thirteenth century. In two volumes.
2 vol. [242; 264]
*Genre*: novel; chivalric; historical; courtship Q(t.p.): attributed. Smollett ChptDiv: yes ChptHd: no
*Narr*: 3rd-p. *Settings*: 14th century Scotland *Motifs*: ghosts (real); historical figures: rescue of hero by ghost of father; attempted suicide (woman jumps into sea from tower); fratricide: banditti; mysterious foundling: rape; rescue (wild boar); rescue (banditti); rescue (fire); secret chambers: sorceress; incest (sister-in-law); imprisonment; filial obedience; extensive poetry in text
*Plot*: A tale of rape, imprisonment and murder centring on two rival Scottish clans. The hero is a foundling whose uncle has left him to die in a snowstorm. This villain kills his brother and rapes and imprisons his wife, who attempts suicide by jumping off a tower. The hero grows up, falls in love, but cannot marry her because of his unknown status. After making his reputation in the Battle of Bannockburn and the fall of Stirling (he saves the life of Bruce of Scotland), the hero returns to discover his love reluctantly engaged to the villain. With ghostly assistance the hero frees his mother, rescues his love, and kills the villain.
*Price*: 8s. <ad Substance and Shadow 1812>
*Source*: inspection Corvey microfiche; DB Rec # 10050

The Hermit; or, The unparalleled sufferings and surprizing adventures of Phillip Quarll, an Englishman; who was lately discovered on an uninhabited island in the South Sea; where he lived above fifty years, without any human assistance. A new edition. [Peter Longueville.]
1 vol. [174]
*Genre*: fictional biography *Frnt*: by Angus after Bowring *Pref*: Signed W. L. (should be P. L., as in earlier editions? *Letter State Library of Victoria* *OthrEd*: first published 1727; first Minerva Press edition 1786
*Notes*: Purporting to be by E. Dorrington, but in fact by Peter Longueville. Ascribed by some authorities to Alexander Bicknell (d. 1796).
*Source*: letter State Library of Victoria; DB [inspected copy] Rec # 3520
Hide and Seek; or, The old woman’s story. In three volumes. [Quotation.]
3 vol. [266; 214; 220]

Genre: novel Q(t.p.): unattributed ChptDiv: yes ChptHd: headings (e.g., “The Retrospect”) Pro: male Nar: 3rd-p. Settings: Wales; Devonshire; London Motifs: illegitimacy; education; extensive poetry in text; unfeeling mothers; arranged marriage; West Indian servant; abduction; drugged rape; elopement; sham marriage; faked death; reformed rake; fallen woman; mysterious child; VD; sensibility used as a weapon

Plot: Sir George, recently returned from years in India, can not discover exactly what happened to a sister who had supposedly died repentant after an elopement. Many inset tales complicate this narrative without adding to the main plot. The novel takes a gothic turn for a few chapters in the third volume when Sir George visits a friend whose home appears to be haunted. A female spectre turns out to be his “dead” sister, living in a secret apartment, who dies after leaving her brother her history: she had fallen in love but after a sham marriage her lover married someone else, leaving her to fake her own death. Novel features a number of fallen women, including one who is redeemed through retirement and repentance.

Price: 10s. 6d. <ad Substance and Shadow 1812>
Notes: Table of Contents in each volume.
Source: inspection Corvey microfiche; DB Rec # 10090

An Historical Description of Westminster Abbey, Its Monuments, and Curiosities; containing I. An account of its Foundations & Consecration. II The various changes it has undergone. III A gen. View of all the Monuments erected therein Designed chiefly as a guide to Strangers.
1 vol. [153]

Price: 1s. 6d. (t.p.)
Notes: Table of Contents (part of tp): index (5 pp.); three items are bound together in UA copy: the above, “The Column called the Monument . . . dedication dated 1805” and “A New Historical Description of the Tower of London”
Source: inspection UA copy Rec # 8610

The Impertinent Wife. By Madame Genlis. [Stéphanie-Félicité (du Crest de Saint-Aubin) Genlis.]
1 vol.

Genre: novel; translation
Price: 3s. 6d. (Od?) <ad Substance and Shadow 1812>
Notes: Afterwards Marchioness de Sillery.
Source: DB Rec # 770

4 vol. [308; 264; 283; 345]

Genre: novel Intro: yes (i-xii) Q(t.p.): attributed: Thomson ChptDiv: yes ChptHd: no
Price: £1 sewed <ad Alvdown Vicarage 1807>
Rev: Lit. J. (Sept. 1806); CR 3rd series, 9 (Nov. 1806): 328; MM 23 (Jan. 1807): 47: there might be “some salt expected but these are lead mines . . . We dug and dug with that exemplary patience, which by exercise Mr. Lane has so much improved in us. but found no vein of precious ore. All is trite and trumpery.” <qtd. Summers GQ 90-91>
Source: inspection UA copy; inspection Corvey microfiche; DB [inspected copy] Rec # 3410
Montbrasil Abbey; or, Maternal trials. A tale. In two volumes. [Quotation.] [Louisa Sidney Stanhope.]
2 vol. [266; 205]
Genre: epistolary novel Pref: (i-iv) Q(t.p.): attributed: Browne Price: 8s. (unclear) <ad Substance and Shadow 1812>
Rev: Lit. J. (Aug. 1806)
Source: inspection Corvey microfiche; DB [inspected copy] Rec # 5730

2 vol.
Genre: novel
Price: 7s. sewed <ad Julien 1807>
Source: DB Rec # 4910

The Mysterious Freebooter; or, The days of Queen Bess. A romance. In four volumes. By Francis Lathom, author of Men and Manners; Mystery; Astonishment; The Impenetrable Secret, &c. &c. [Quotation.]
4 vol. [339; 316; 336; 391]
Price: 20s. sewed <ad Father and Son 1806>; £1 <ad Substance and Shadow 1812>
"Suffice it to say, that terrorism is the predominant impression; that this is a production of the Radcliffe school, and perhaps the best domestic imitation which has yet appeared; and that it is full of interest of invention, and of eloquence" <ad Invisible Enemy 1806>
Source: inspection Corvey microfiche; DB [inspected copy] Rec # 3330

A Simple Narrative; or, A visit to the Newton Family. In two volumes. [Quotation.]
2 vol. [249; 245]
Genre: novel Q(t.p.): attributed: Motley ChptDiv: yes ChptHd: no
Price: 7s. <ad Substance and Shadow 1812>
Source: inspection Corvey microfiche; DB [inspected copy] Rec # 11150

Something Strange. A novel. In four volumes. By Gabrielli, author of The Mysterious Husband,
Independence, &c. &c. [Quotation.] [Mary Meeke.]
4 vol. [280; 324; 332; 353]
Plot: A two-generation plot. Hero Theodore is the son of an unprincipled father-do-well and the daughter of a duke, whom he tricks into marriage and who dies after giving birth to our hero. Because her family leaves him to believe she is a natural daughter, the father never realizes her connection to money. Theodore believes himself illegitimate, is not well treated, and eventually joins navy. He discovers his family after he is drugged and taken to Portugal where his grandmother vigorously attempts to convert him to Catholicism. Theodore eventually escapes. Theodore falls in love with a young woman practically kept prisoner by a guardian. They run away to Holland and marry. Many of the complications in the novel are caused by Theodore's father, a nasty man who is finally killed by the brother of duped wife number three.

Price: 13s. <ad Substance and Shadow 1812>
Rev: Lit. J. (Aug. 1806)
Notes: Meeker's novels (especially Strategems Defeated and Something Strange) are less courtship novels--the heroines appear very late in both and never really receive narrative focus--than boys' adventure stories. Both begin with boys in schools, in both boyhood friendships are proven permanent, and in both stouthearted bravery and doing what is right is shown to carry the day. Hard to believe that these two novels are aimed for female readers.
Source: inspection Corvey microfiche: BLC; DB Rec # 3990

Three Old Maids of the House of Penruddock. By Bridget Bluemantle. [Elizabeth Thomas.]
3 vol.
Genre: novel
Price: 12s. sewed <ad Bertrand 1808>
Rev: Lit. J. (Sept. 1806)
Source: DB Rec # 400

Vicissitudes Abroad; or, The ghost of my father. A novel. In six volumes. By Mrs. [Anna Maria] Bennett, author of Anna; Juvenile Indiscretions; Agnes De Courci; Ellen; Beggar Girl, &c.
[Quotation.]
6 vol. [308: 340; 332: 355; 316: 384]
Genre: novel Intro: Addressed to "Lady N----" (i-vi) Q(t.p.): attributed: Curran
Price: £1 16s. <ad Substance and Shadow 1812>
Rev: Lit. J. (Apr. 1806)
Notes: BLC lists this entry under Elizabeth Bennett; advertisement in Ellen, Countess of Castle. Novel. 2nd edition (1805) lists this novel as being "in the Press" and give it as 5 volumes.
Source: inspection Corvey microfiche: NSTC; BLC; DB [inspected copy:] Rec # 350

Vivonio; or, The hour of retribution. A romance. In four volumes. By a young lady. [Sophia Frances.]
4 vol. [286: 272; 298: 348]
Genre: novel Q(t.p.): 2 attributed: Tasso. Shakespeare ChptDiv: yes ChptHdr: no
Price: 16s. sewed <ad Dellingborough Castle 1806>: 18s. (13s.?) <ad Substance and Shadow 1812>
Rev: Lit. J. (Mar. 1806) (is this May 1806? <ad Baron de Falkenheim 1807>
Source: inspection Corvey microfiche; DB Rec # 1850

3 vol. [224; 224; 208]
Genre: novel Q(t.p.): no ChptDiv: yes ChptHdr: headings (e.g. "A Highland Cottage") OthrEd:
1806 ed. by Chapple
*Price*: 12s. <ad Substance and Shadow 1812>
*Notes*: Old sheets retitled.
*Source*: inspection Corvey microfiche; DB Sup [Adv 1812] Rec # 14000

1807

**Alvondown Vicarage. A novel. In two volumes.** [Quotation.][Regina Maria Roche.]
2 vol. [279; 290]
*Doddsley's Collection*, *Graves*, *Milton, Keate, Beattie Motifs*: heroine as poet
*Price*: 9s. <ad Substance and Shadow 1812>
*Notes*: Regina Maria Roche, formerly Dalton.
*Source*: inspection Corvey microfiche; DB [inspected copy] Rec # 5080

**The Bandit's Bride; or, The maid of Saxony. A romance. In four volumes. By the author of Montrassil Abbey, &c.** [Quotation.][Louisa Sidney Stanhope.]
4 vol.
*Genre*: novel *Q*(t.p.): yes
*Price*: 13s. <ad Substance and Shadow 1812>
*Source*: DB [inspected copy] Rec # 5740

**Baron de Falkenheim. A German tale of the Sixteenth Century. In two volumes.**
2 vol. [304; 303]
*Genre*: novel; historical *Q*(t.p.): attributed: Beaumont *ChptDiv*: no *ChptHd*: no *Pro*: male
*Settings*: 13th century Franconia (later Germany) *Motifs*: seductress; banditti; rescue of heroine; secret cavern; mysterious prisoner; treasure; unequal (class) marriage; imprisonment; villainess punished (convent)
*Plot*: When the hero, a baron serving at court, rejects the advances of the prince's mistress, she brings about his ruin. Hero takes on a new identity as a simple citizen, is captured by banditti, pretends to join the band. He rescues and marries the daughter of a former employee with much being made of his renunciation of the prejudices of the upper classes (she is later discovered to be of royal blood). Hero earns high position in his new identity by virtue of his knowledge of agriculture. War against former prince results in poetic justice for all.
*Price*: 9s. <ad Substance and Shadow 1812>
*Source*: inspection UA copy; inspection Corvey microfiche; DB Rec # 8500

**Constance de Lindensdorf; or, The force of bigotry. A tale. In four volumes.** By Sophia Frances, author of *Pironia, &c.* [Two quotations.]
4 vol. [286; 266; 244; 260]
*Genre*: novel *Fnt*: by T. Bennett *Q*(t.p.): 2 attributed: Shakespeare. Denham *ChptDiv*: yes *ChptHd*: no
*Price*: 13s. ?d <ad Substance and Shadow 1812>
*Source*: inspection Corvey microfiche; DB [inspected copy] Rec # 1860

**The Discarded Son; or, Haunt of the banditti. A tale. In five volumes.** By Regina Maria Roche, author of *The Children of the Abbey, &c.* [Quotation.]
Elizabeth; or, The exiles of Siberia. A tale founded on facts. From the French of Madame de Cotton. [Translated by Mary Meeke.]

1 vol. [236]

Plot: Elizabeth is the daughter of a Polish nobleman exiled to Siberia for political reasons. It is her dearest wish to make the long and dangerous journey to St. Petersburg to ask the Emperor to pardon her father. This she does, suffering numerous hardships and adventures before father is restored to his title and position.
Price: 3s. ("For the Instruction and Amusement of Youth" and with "elegant plates")<ad Affectionate Brothers 1816>
Notes: Translated from the French of Sophie Cottin's Elisabeth ou les exils de Sibérie (1806): appears in the 4th volume of Julien.
Source: inspection Corvey microfiche Rec # 14130

Fables by the late Mr. Gay. A new edition.

1 vol.

Source: DB [inspected copy] Rec # 1890


1 vol.

Genre: instruction
Price: 2s.
Source: DB Rec # 6050

Francis and Josepha, A tale from the German of Huber by William Fardeley.

Genre: novel; translation
Price: 3s. 6d. <ad Ruins of Selinunti 1813>: 3s. <ad Abbess of Valtiera 1816>
Rev: CR (June 1807)
Notes: Summers makes no mention of Lane having produced this.
Source: ad Ruins of Selinunti 1813; Summers Gothic Quest 146 Rec # 14610

Julien; or, My father's house. A novel, adapted from the French of Ducray-Dumini[i.e., Francois Guillaume Ducray-Dumensnil], by Mrs. Meeke. In four volumes. [Quotation.] To which is added, Elizabeth, or The Exiles Of Siberia, a tale, founded on facts, from the French of Madame de Cottin.

4 vol. [254; 287; 324: 309; Julien ends on p. 71, vol 4.]

Genre: novel; translation qt(p.p.): unattributed untrans. French ChptDiv: yes ChptHd: no Nar:
3rd-p. **Settings:** Paris, rural France  **Motifs:** mysterious stranger; extensive French poetry in text; duel; attempted suicide; seduction; old maid; mysterious voice; hero as rake; prostitute; Irish villain; pro-Catholic sentiments; rural-urban contrast; smallpox (female love-interest, recovers looks)

**Plot:** Unbeknownst to the hero, his opportunity to inherit a fortune is linked to his being a virtuous and obedient son at the age of 21. The villain of the piece is an “artful Irishman,” his grandfather’s adopted son and another potential heir. The villain “befriends” the hero, takes him to Paris, and arranges his ruin through drinking, gaming, and an involvement with a scheming courtesan, who, however, proves to treat him kindly in the end. The hero’s repentance proves endearing to his potential benefactor (grandfather turned monk). An odd little subplot has a mother adopt serving girl who looks identical to dead daughter. Despite upbringing, daughter still marries down.

**Price:** £1 <ad Substance and Shadow 1812>

**Source:** inspection Corvey microfiche; DB Rec # 1640

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**The Ladies Museum; or, Complete pocket memorandum book for the year 1808.**

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

**Genre:** memorandum book  **Fnt:** yes

**Notes:** Engraved title-page with vignette.

**Source:** DB Rec # 10360

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**Laurette; or, The caprices of fortune. By Mrs. [Harriet] Thompson.**

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

3 vol.

**Genre:** novel

**Price:** 13s. 6d. (0d.?) <ad Substance and Shadow 1812>

**Notes:** NUC attributes to Katherine Thomson (Byerley) (1797-1862). This appears to be an error given that she would only be 10 when this was published. OP attributes to Harriet (Pigott) Thomson (1766-1839), second wife of William Thomson. miscellaneous writer.

**Source:** NUC; DB Rec # 6150

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**The Maid of Avon. A novel, for the haut ton. By an Irishwoman. [Frances Peck.]**

3 vol.

**Genre:** novel

**Price:** 13s. 6d. <ad Substance and Shadow 1812>

**Source:** DB Rec # 4550

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**Men and Women. By the author of What You Please [Rev. Mr. Wyndham]. Second edition.**

3 vol.

**Genre:** novel  **OthrEd:** 1804 edition by Longman

**Price:** 10s. 6d. <ad Substance and Shadow 1812>

**Source:** DB Sup [Adv 1812] Rec # 15150

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**The Nun of Miserecordia [sic]; or, The eve of all saints. A romance. In four volumes. By Sophia Frances, author of Vivonia, Constance de Lindensdorf, &c. [Quotation.]**

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

4 vol.

**Genre:** novel  **Q(t.p.):** yes

**Price:** 18s. <ad Substance and Shadow 1812>

**Notes:** Letter ViU considers “Sophia Frances” to be “Sophia L. Francis” but FC disagrees.

**Source:** letter ViU: DB [inspected copy] Rec # 1870
A Peep at Our Ancestors. An historical romance. In four volumes. By Henrietta Rouviere. Author of Lussington Abbey, Heirs of Villerey, &c. [Quotation.]
4 vol. [190; 219; 253; 284]

Price: £1 1s <ad Substance and Shadow 1812>
Notes: Henrietta Rouviere, later Mosse.
Source: inspection Corvey microfiche; DB [inspected copy] Rec # 4220

2 vol.

Genre: novel. OthEd: previously published as Clara Howard
Price: 7s. <ad Substance and Shadow 1812>
Source: DB [inspected copy] Rec # 750


Genre: didactic fiction. OthEd: first published 1759
Notes: Baker, Cat. No. 453, item 264
Source: DB Rec # 2970

A Summer by the Sea. A novel. In two volumes. By Orlando. [Quotation.]

2 vol. [339; 368]

Plot: A turgid sentimental tale. Agnes experiences her first time out of her home village when she accompanies her ill mother to take the sea air. Her brother is arrested, tried, convicted of forgery, and only saved from an imminent death-sentence by the confession of the wrong-doer. Agnes eventually marries Melincourt, an unacknowledged son.
Price: 10s. <ad Substance and Shadow 1812>
Source: inspection Corvey microfiche; DB [inspected copy] Rec # 11220

Travels in North America by Mr. Isaac Weld; and through the American States, country of the Iroquois, and Upper Canada, by the Duke de La Rochefoucault Liancourt. Abridged by William Mavor.

London, Printed at the Minerva Press, for Lane, Newman, 1807.
1 vol. [279]

Genre: travel literature. Fmt: plates Pro: Canada, America (description and travel)
Notes: Series: William Fordyce Mavor (1758-1837). Historical account of the most celebrated voyages, travels, and discoveries from the time of Columbus to the present period.
Source: letter CaOTU Rec # 12530

Vesuvius; or, Anglesea Manor. A novel. In three volumes. By the author of Valombrosa. and Forresti. [Quotation.]

3 vol. [282; 275; 243]
Genre: novel  
Q(t.p.): attributed: Hudibras  
ChptDiv: yes  
ChptHd: only in inset MS  
Price: 13s. 3d. <ad Substance and Shadow 1812>  
Source: inspection Corvey microfiche; DB  Rec # 11440

1808

Bertrand; or, Memoirs of a Northumbrian nobleman in the seventeenth century; written by himself.  
In three volumes. [Quotation.] [Henry Savile de Starck.]  
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1808.  
3 vol. [259; 249; 252]  
Genre: novel; fictional memoirs: adventures; historical  
Intro: (i-xv) copy  
Q(t.p.): attributed prose: Pope  
ChptDiv: yes  
ChptHd: no  
Pro: male  
Nar: 1st-p.  
Settings: 17th century; Northumberland; Mannheim  
Plot: “Born to be the sport of fate, in vain would I have sought to elude my destiny,” Bernard writes. The hero, who suffers from the machinations of an ambitious step-mother, ends up imprisoned in Germany. When he returns in disguise to England twenty years later he is murdered by a former enemy. He leaves his memoirs with his brother; six letters detailing later events finish novel.  
Price: 15s. <ad The Age We Live In 1809>  
Rev: Lady's Monthly Museum (Jan. 1809)  
Notes: Copy with a manuscript note on vol. i fly-leaf accepted by Bodleian Catalogue as evidence of authorship: “Presented to me by the author Henry Savile de Starck. W. B.[=W. Beckford?]”<DB>; also attributed to Mrs. F. Layton <N&Q cixiii. 80>  
Source: inspected Corvey microfiche; DB [inspected copy]  Rec # 9430

London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1808.  
3 vol. [314; 354; 364]  
Genre: novel; adventure  
Ded: “To Sir Home Popham Knight, Commander of His Majesty's Squadron at the glorious Capture of Buenes Ayres, on the 27th of June, 1806.” (amongst others)  
Q(t.p.): unattributed  
ChptDiv: yes  
ChptHd: headings (e.g. “How frequently do people, by setting off at full speed, retard the progress of their journey!”)  
Pro: male  
Settings: at sea; Scotland  
Motifs: gothic elements (secret passage, skeleton, dunes, castle, mysterious voice); suicide (woman jumps off ship and eaten by sharks); imprisonment; attempted forced marriage; seduction with drugs; secret passage; near incest; unknown foundling; lost son; sensational elements  
Plot: This is a loosely-structured series of sensational events, some with gothic elements. Heavy-handed comic character depiction. Lost son motif binds the novel together. Sir Samson (whose initial opportunities as a seaman can be traced to his ability to play the fiddle) rescues and marries woman accompanied with child. She commits suicide (jumps into sea, eaten by sharks); Sir S. raises child (Theodore). Main difficulty in novel is that Theodore wishes to marry daughter of Sir Samson’s enemy (man puts infantry over navy). Sir S. tries to force Theodore to marry elsewhere by imprisoning him in dungeon. All eventually sorted out: Theodore discovered son of earl. Marries where he wants.  
Price: 16s. 6d. <ad Substance and Shadow 1812>  
Notes: Attributed by a Minerva Library Catalogue of 1814 to Lieut. Arnold.  
Source: inspection Corvey microfiche; DB  Rec # 50

Chesterfield's Advice to his Son, on Men and Manners. [Philip Dormer Stanhope, 4th Earl of Chesterfield]  
1 vol. [138]  
Genre: instruction  
Fmr: yes  
Intro: “Advertisement”  
OthrEd: First published 1774; first Minerva
Domestic Comforts. A tale, founded on facts, for the use of young people. By Mrs. Frances Kelly.
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1808.
1 vol. [162]
Genre: novel; youth Fmt: by J. G. Walker after F. James Ded: "to my companion, friend. & sister"
Notes: NUC lists year as 1807; 1 leaf of plates: 1 ill. (etching) <NNPM>
Source: letter NNPM; DB [inspected copy] Rec # 3040

The Economy of Human Life. [Robert Dodsley.]
London: Printed at the Minerva-Press, for Lane, Newman & co., 1808.
1 vol. [196]
Genre: collection of maxims OthrEd: first published 1750 (dated 1751); first Minerva edition 1793
Notes: The first part is by Robert Dodsley, but has been attributed to P. D. Stanhope, Earl of Chesterfield; the second part is attributed to John Hill.
Source: BLC Rec # 8160

5 vol. [286; 298; 348; 331]
Price: £1 5s. <ad Langton Priory 1809>
Rev: Lady's Monthly Museum (Dec. 1808)
Source: inspection UA copy; NSTC; DB [inspected copy] Rec # 870

London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1808.
(Colophon: G. Woodfall, Printer Paternoster-row.)
2 vol. [266; 263]
Genre: novel: euphoric courtship Q(t.p.): no OthrEd: 1807 edition "Printed for the author, and sold by Bent" Pro: female Settings: England. France Motifs: reformed rake; filial obedience Plot: Novel begins with correspondence between Helen and mother in France. Mother has gone to care for dying, repentant husband (married because of parental pressure, he dissipated, gambler; other women) who had ruined himself then sought refuge in France. Helen, who loves a financially destitute man, hears that he has died on way to West Indies to sort out family fortune. Although tempted by extingencies of mother’s health and kindness of secondary hero (who keeps breaking into travelogue prose descriptions of France), she waits for her man and is rewarded by being unmarried when he is discovered to be alive.
Price: 10s. <ad Substance and Shadow 1812>
Source: inspection Corvey microfiche; DB Sup [Adv 1812; MLC 1818] Rec # 13930

The Husband and Wife; or, The matrimonial martyr. A novel. In three volumes. By Mrs. Bridget Bluemantle, author of The Three Old Maids, &c. [Quotation.] [Elizabeth Thomas.]
3 vol. [271; 316; 351]
Last Minstrel, Shakespeare, Richards, Akenside, Alexander (prose), Lord Strangford. Burke (prose), Otway, Racine (untrans.) Sterne (prose). "The Author," Campbell, Bowles Motifs: extensive poetry in text
Price: 15s. <ad Substance and Shadow 1812>
Notes: DB dates as 1807.
Source: inspection Corvey microfiche; DB Rec # 410

The Ladies Museum; or, Complete pocket memorandum book for the year 1809.
Genre: memorandum book
Notes: Engraved title-page.
Source: DB Rec # 18370

Source: letter State Library of Victoria Rec # 17310

Life as it Is; or, A peep into fashionable parties. A novel. In three volumes. [Quotation.]
Notes: DB gives date as 1807 but did not inspect copy.
Source: inspection Corvey microfiche; NUC; DB Rec # 14080

Margiana; or, Widdrington Tower. A tale of the fifteenth century. In five volumes. [Quotation.]
Genre: novel Q(t.p.): attributed: Tracy ChptDiv: yes ChptHd: headings ("The Wheel of Fortun—How to insure repentance")
Price: £1 5s. <ad Substance and Shadow 1812>
Notes: letter ViU gives author as "S. Sykes."
Source: inspection Corvey microfiche; DB [inspected copy]; ad Stories of the Four Nations 1813 Rec # 6010

Genre: novel Q(t.p.): attributed: Brown ChptDiv: yes ChptHd: no Pro: male Motifs: rescue from runaway horse; murder; suicide; didactic; gothic spectre in dream; madness
Plot: A very conservative moral parable the point of which is that one should be contented in the station to which one is born. Contrast is made between two neighbours: a good, humble, and contented man and Lecas, who has a more elevated mind (witnessed in appreciation of sublime in nature, etc.) and is ambitious. Lecas's ruin begins when he saves a nobleman's daughter and is rewarded with gold. The hoarding of this gold and his overweening ambition results in murder, suicide, and madness for himself and those around him.
Price: 5s. <ad Substance and Shadow 1812>
Source: inspection Corvey microfiche; DB Rec # 570
The Mysterious Baron. By Eliza Ratcliffe.

**Genre:** novel

**Price:** 3s. 6d. <ad Substance and Shadow 1812>

**Source:** DB Rec # 4870

Mystery Upon Mystery. A tale of earlier times. In four volumes. By the author of *The Baron de Falkenheim.* [Quotation.]

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

4 vol.

**Genre:** novel

**Frm:** yes

**Q(t.p.):** yes

**Price:** £1 <ad Substance and Shadow 1812>

**Source:** DB [inspected copy] Rec # 10820

The Old Irish Baronet; or, The manners of my country. A novel. By Henrietta Rouviere, author of *Lussington Abbey, Heirs of Villaroy, A Peep At Our Ancestors,* &c. &c. [Quotation.]

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

3 vol. [236; 216; 260]

**Genre:** novel

**Q(t.p.):** unattributed prose

**ChptDiv:** yes


**Price:** 15s. <ad Substance and Shadow 1812>

**Notes:** Henrietta Rouviere, later Mosse.

**Source:** inspection Corvey microfiche: DB Rec # 4230

Poems Upon Several Subjects. [Maria Iliff.]

1 vol. [147]

**Genre:** poetry

**Source:** NUC Rec # 2900


4 vol. [241; 283; 279; 276]

**Genre:** novel

**Frm:** no

**S.L.:** no

**Ded:** no

**Pref:** "Hints Toward A Just Taste in Novel Reading" (i-xxi)

**Intro:** no

**Q(t.p.):** attributed: Vide **ChptDiv:** yes

**ChptHd:** headings (e.g., "A Slow March")

**Pro:** female

**Nar:** intrusive

**Settings:** English countryside; London; Wales

**Motifs:** death in childbirth; foundling; filial obedience; education; footnotes: villainess; deathbed scene: rescue of heroine (drowning); satirical representation of London society (esp. merchant class)

**Plot:** Wife dies in childbirth after husband is forced to leave her after she goes into premature labour while accompanying him to military posting in East Indies. Resultant infant. Ellen, is adopted by benevolent widower who in deathbed scene makes her promise to marry his ne'er-do-well son. When this son elopes with the villainess of the novel (whose lack of principles are linked to novel and Wollstonecraft reading), Ellen is left without fortune. Ellen marries end third vol. but is faced with other difficulties, including accusations of unfaithfulness by husband misguided by villainess. All ends well. Ellen discovers father; villainess punished by conversion to Methodism.

**Price:** £1 <ad Substance and Shadow 1812>

**Source:** inspection Corvey microfiche; BLC: DB Rec # 640

Sir Owen Glendowr, and other tales. In three volumes. By Anthony Frederick Holstein.


The Young Mother; or, Albinia. A novel. In three volumes.
London: Printed at the Minerva-Press, for A. K. Newman and Co. (Successors to Lane, Newman,
The Beau Monde; or, Scenes in fashionable life. In three volumes. [Quotation.]
& Co.) Leadenhall-Street. 1809.
3 vol. [222; 235; 238]
Genre: novel; Q(t.p.); attributed: Collier ChptDiv: yes ChptHd: no Pro:
female foundling Nar: 3rd-p. Settings: Wales, London Motifs: illegitimacy; second marriage:
libertine
Price: 15s. <ad Ruins of Selinunti 1813>
Notes: Similar in style to Evelina.
Source: inspection Corvey microfiche; DB Rec # 9400

The Bristol Heiress; or, The errors of education. A tale. In five volumes. By Eleanor Sleath, author of Who’s the Murderer? The Orphan of the Rhine, &c.
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1809.
5 vol. [295; 332; 339; 336; 339]
Genre: novel; euphoric courtship; wedlock: Bildungsroman Q(t.p.); attributed: Cowper ChptDiv:
est ChptHd: no Pro: female Nar: 3rd-p. Settings: London, Bristol Motifs: problems of class:
women’s education; rural / urban split; slavery; poor mentors; anti-Methodist sentiments;
contrasting heroines: addiction to laudanum; gambling; secret engagement; unhappy marriage;
 gothic elements; medieval manuscript; explained supernatural; extensive poetry in text; social
ebulation
Plot: The heroine, given an education characterized by accomplishments, learns to “live by
deception” when she is sent to London to live with her aunt, a society hostess. The heroine’s
world soon starts to fall apart, however: she discovers her aunt is part of a gambling ring luring
gullible young men to their ruin, her father’s bank fails, her aunt deserts her. her fiancé leaves her,
her father dies. Although the heroine secretly becomes engaged to one man, she marries an
older man. After a “friend” turns her husband against her, the heroine goes to live in retirement.
There, through various influences, she reforms. Eventually her husband returns to her. They take
in her aunt. but she remains recalcitrant.
Price: £1 5s. <ad Substance and Shadow 1812>
Source: inspection Corvey microfiche; DB Rec # 5630

Celia in Search of a Husband. By a modern antique. [Quotation.] In two volumes. [Medora Gordon
Byron.]
and Co.) Leadenhall-Street. 1809.
2 vol.
Genre: novel Pref: (v-vii) Q(t.p.); unattributed ChptDiv: yes ChptHd: quotations; unattributed
Price: 12s. <ad Bath and London 1811>; 12s. bound <ad Di Montranzo 1810>; 12s. boards <ad
Festival of St. Jago 1810>
Rev: CR (Oct. 1809); Brit. Crit. (Oct. 1809); MR (Oct. 1809)
Notes: A reply to Hannah More’s Coelebs in Search of a Wife (1808).
Source: inspection UA copy: letter NcU; DB [inspected copy] Rec # 890

[Medora Gordon Byron.]
2 vol. [322; 306]

Genre: novel  
Source: inspection UA copy; NSTC; DB [inspected copy] Rec # 900

2 vol.  
Genre: novel  
Source: letter MnU; NUC Rec # 910

The Chamber of Death; or, The fate of Rosario. An historical romance of the sixteenth century. In two volumes. By Orlando, author of "A summer by the sea." [Quotation.]  
2 vol. [211; 183]

Genre: epistolary novel Q(t.p.): unattributed ChptDiv: no Pro: male Settings: Italy; Bohemia Motifs: gothic elements; generational; framed as telling of life story; secret marriage; attempted kidnapping; vow of celibacy; broken vow; supernatural event; wife's embalmed body as memento; attempted suicide: son causes death of father; husband accidentally kills wife with spear; penitence as pilgrim  
Plot: Friar Rosario tells the story of his life. His newly-married father, out-numbered in an attack, vows three months of celibacy if he is given the strength to defeat his foes. He breaks the vow and as a result his wife dies in childbirth. Husband has her specially embalmed and keeps her in a glass box in his room (grisly, but the only gothic touch in this novel). Rosario blames himself when his father dies in battle and attempts suicide. Eventually marries but accidently kills wife while rescuing a princess. He decides to become a pilgrim.  
Price: 9s. <ad Ruins of Selinunti 1813>  
Source: inspection Corvey microfiche; DB [inspected copy] Rec # 9540

Devout Exercises of the Heart. [Elizabeth Singer Rowe.]  
1 vol. [175]  
Genre: religious literature OthRE: first published 1737  
Notes: Illustration.  
Source: NUC Rec # 12080

London: Printed at the Minerva-Press, for Lane, Newman and Co. Leadenhall-Street. 1809.
5 vol. [299; 280; 286; 312; 376]

Price: £1 7s. 6d. <ad The Age We Live In 1809>: £1 7s. 6d. <ad Abbess of Valliera 1816>  
Rev: GM (Mar. 1809)  
Notes: Summers in Gothic Quest has Falconbridge Abbey by Hanway as 3 vols. in 1808.  
Source: inspection Corvey microfiche; DB [inspected copy] Rec # 2180

The Fallen Minister, and other tales. In two volumes. From the German of [Christian Heinrich] Spiess, by William B. Hewetson, author of the drama of The Blind Boy.
An Historical Description of Westminster Abbey, its monuments and curiosities, containing I. An account of its foundation and consecration. II. The various changes it has undergone. III. A general view of all the monuments erected therein . . . IV. Copies of the best English epitaphs, and translations of the Latin. V. Characters . . . of the kings, &c. interred in the abbey. VI. Observations on the beauty and propriety of the . . . monuments. VII. A particular description of Henry the VIIth's chapel . . . VIII. A general view of the cloisters . . . IX. Translations of the . . . epitaphs on the tombs of Sir Samuel Moreland's two wives . . . Designed chiefly as a guide to strangers. The new monuments are continued down to the present year.

1 vol. [170]

Genre: guide book Fmt: yes OtherEd: J. Newbery, London (1753, 1764, 1767); Carnan (1770, 1783)

Source: letter NcU Rec # 8990

Hours of Affluence, and Days of Indigence. A novel. In four volumes. By Miss [Medora Gordon]

Byron, author of The English-woman, &c. [Quotation.]

London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1809.
4 vol. [225; 244; 258; 268]

Genre: novel Qtp.: unattributed ChptDiv: no ChptHd: no Settings: English country Motifs: education; working women; non-physical wife abuse

Plot: Two completely different stories. In Hours of Affluence the pious daughter of country curate marries Lord Querulous, a man she doesn’t love; she is grateful to him and her family needs assistance. She is unfailingly submissive and mild even though Lord Querulous lives up to his name. The mysterious cause of her husband’s constant misery is discovered to be a false marriage he had arranged with his father’s ward. He commits suicide after receiving a letter from this “wife” who had disappeared some time previously. Lady Querulous dies after she avows her love for someone else, a “stranger” she had seen before meeting the man she married. In Days of Indigence married hero is a merchant whose vain and flighty wife elopes with another man who then deserts her. The wife dies and hero remarries.

Price: £1 <ad Ruins of Selinunti 1813>

Source: inspection Corvey microfiche; DB [inspected copy] Rec # 920
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1809.
4 vol. [208; 226; 236; 240]
Genre: novel Qtkp.; no ChptDiv; yes ChptHd; yes
Price: £1 <ad Substance and Shadow 1812>
Notes: This is a remainder issue, with a new half-title and title-page. <DB>
Source: inspection Corvey microfiche; DB [inspected copy] Rec # 4080

The Ladies Museum; or, Complete pocket memorandum book for the year 1810.
Successors to Lane, Newman, & Co. [1809.]
Genre: memorandum Fnt; yes
Notes: Engraved title-page with vignette.
Source: DB Rec # 10380

The Land Valuer's Assistant. Being tables, on an improved plan, for calculating the value of estates.
By R[ichard] Hudson.
1 vol.
Genre: non-fiction Othrd; 1781 edition published by Richardson
Source: DB Rec # 2810

London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1809.
4 vol. [299; 316; 330; 340]
Genre: novel ChptDiv; yes ChptHd; no
Price: £1 <ad Ruins of Selinunt 1813>
Source: inspection Corvey microfiche; BLC; DB Rec # 4020

Levity and Sorrow; a German story; in two volumes: with a preface by A[ugustus] von Kotzebue.
Translated by Michael Angelo Bianchi.
& Co.) Leadenhall-Street. 1809. (Colophon: Hamett, Printer, Albion-Press. Bermondsey-
Street.)
2 vol.
Genre: novel; translation Pref; yes Qtkp.; no Othrd; originally published by Dutton
Price: 10s. <ad Ruins of Selinunt 1813>
Notes: This is a remainder issue with a new title-page.
Source: DB [inspected copy] Rec # 380

Lionel; or, The impenetrable command. An historical romance. In two volumes. By C[aroline]
Maxwell, author of Alfred of Normandy, &c. [Quotation.]
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1809.
2 vol.
Genre: novel Qtkp.; attributed: Devenast
Price: 8s. 0d. <ad Abbess of Valtiera 1816>
Notes: DB gives date 1808 but did not inspect copy.
Source: inspection Corvey microfiche; DB Rec # 14120

London; or, Truth without treason. A novel. In four volumes. By Francis Lathom, author of The
Mysterious Freebooter, The Unknown, Mystery, Erestina, &c. &c. [Quotation.]
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1809.
4 vol. [296; 312; 295; 322]
Genre: novel Pref: (i-viii) Q(t.p.): unattributed ChptDiv: headings (e.g., "First Love") ChptHd: yes
Price: £1 2s. <ad Substance and Shadow 1812>
Rev: CR (June 1809)
Notes: Stonehill, Cat. No. 128, item 202.
Source: inspection Corvey microfiche; DB Rec # 3350

London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1809.
3 vol. [244; 272; 257]
Genre: novel; courtship Ded: To Mrs. Billington Q(t.p.): unattributed ChptDiv: yes ChptHd: unattributed prose quotations Pro: female
Plot: A dreadfully bad novel. The heroine tried by a dastardly villain who tries everything to seduce her, including trying to drug an entire household with opium. He dies when he steps on "the very phial" he had attempted to use. A strange ghost-like "figure" turns out to be a very tall young man attempting to protect the heroine.
Price: 15s. <ad Ruins of Selinunti 1813>
Notes: Attributed by a Minerva Library Catalogue of 1814 to Lieut. Arnold.
Source: inspected Corvey microfiche; DB [inspected copy] Rec # 60

Man As He Is Not; or, Hermsprung. A novel. In three volumes. By the author of Man As He Is.
Third edition. [Robert Bage.]
3 vol.
Genre: novel OthrEd: first published Minerva 1792
Price: 12s. <ad Ruins of Selinunti 1813>
Source: NUC; DB Rec # 10590

Monte Video: or, The officer's wife and her sister. A novel. In four volumes. By Mrs. Bridget Bluemantle, author of The Husband and Wife, Three Old Maids, &c. &c. [Quotation.]
[Elizabeth Thomas.]
4 vol. [208; 205; 228; 231]
Genre: novel; euphoric courtship; wedlock Intro: concluding note to reader (1: 231) Q(t.p.): attribute: Frowde ChptDiv: yes ChptHd: quotations; attributed: Cowper. Shakespeare. Spectator (prose), Dryden, "Step. Juv.", Garrick, "Lay of the Last Minstrel" [Scott]. "Pleasures of Hope." Akenside, Otway, Mason, Bowles, Martha Homely (prose). Martha Homely's Poems, "Spirit of Discovery." "Battle of Flodden," Campbell, Burke (prose). Scott Pro: female (sisters) Settings: Wales. London Motifs: absent adulterous mother; extensive poetry in text; dissipated heroine; wet-nursing issues; inheritance conditional on heroine keeping name; miscarriage Plot: Sister heroines. One marries lord, moves to London, discovers gaming. The other sister inherits the family castle on condition husband takes her name. This heroine becomes engaged to one man but loves another. She becomes very ill and her fiancé gives her up to the other man. When dissipated sister returns home and has baby, father-in-law and husband remove child because she wishes to nurse it herself. By the end of the novel she has regained marriage and child by tricking husband (he falls in love again while she is in disguise). Discover their "dead" mother is alive; she had eloped with another man. Mother dies repentant, and buried unacknowledged to prevent scandal.
Price: 18s. <ad Ruins of Selinunti 1813>
Source: inspection Corvey microfiche; NUC; DB [inspected copy] Rec # 420

My Bird, and My Dog. A tale for youth, by the author of The Citizen's Daughter, ...  
London: Printed at the Minerva-Press, for Lane, Newman, & Co. Leadenhall-Street. 1809.  
1 vol. [124]

Genre: youth; fiction Front: yes
Notes: With a two-page list of works for the amusement and instruction of youth.
Source: NSTC Rec # 17410

Osrick; or, Modern horrors. A romance. Interspersed with a few anecdotes, &c. that have their  
foundations in truth, and which are occasionally pointed out to the reader. In three volumes.  
By Richard Sickelmore, author of Mary-Jane; Raymond; Agnes and Leonora; Edgar;  
Rashleigh Abbey; &c. &c.

London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1809.  
3 vol. [219; 210; 246]

Genre: novel Ded: To the Countess Craven, signed R. Sickelmore Qt(t.p.): no ChptDiv:  
narrative divided into sections marked by changes in font ChptHd: headings (e.g., "Parental  
Fears")

Price: 15s. <ad Ruins of Selinunti 1813>
Notes: Richard Sickelmore is referred to as "the Brighton eccentric."
Source: inspection Corvey microfiche; DB [inspected copy] Rec # 5540

The Romance of the Hebrides; or, Wonders never cease! In three volumes. By Francis Lathom,  
author of London; The Unknown; Mysterious Freebooter; Mystery, &c. [Francis Lathom.]

London: Printed at the Minerva-Press, for A. K. Newman (Successors to Lane, Newman, & Co.)  
Leadenhall-Street. 1809. [10]

3 vol. [282; 288; 256]

Genre: novel Pref: (v-viii) Qt(t.p.): attributed: Shakespeare ChptDiv: yes ChptHd: quotations:  
attributed: Settings: 13th century Scotland

Price: 15s. <ad Ruins of Selinunti 1813>
Source: inspection UA copy; inspection Corvey microfiche; DB [inspected copy] Rec # 3360

Sinclair; or, The mysterious orphan. A novel. In four volumes. By Mrs. [Mary] Pilkington. author  
of Crimes and Characters, Parental Duplicity, &c.

and Co.) Leadenhall-Street. 1809.

4 vol. [274; 233; 254; 261]

Trap. Johnson's Medea. Thomson, Thomson, Onway

Price: £1 <ad Ruins of Selinunti 1813>
Source: inspection Corvey microfiche; DB Rec # 4720

1810

The Alderman and the Peer; or, The ancient castle and modern villa. [Medora Gordon Byron.]

3 vol.

Genre: novel

Source: ESTC; NUC Rec # 7070

2 vol.

Genre: novel Ded: To *****. A. M. of His Majesty's ship *****. off the Nile Pref: yes, that of the second edition OthEd: First published 1798
Price: 9s. <ad Ruins of Selinunti 1813>
Notes: Sir Egerton Brydges, 1762-1837.
Source: letter DeU; DB [inspected copy] Rec # 780

4 vol. [218; 227; 241; 300]

Genre: novel; wedlock: dyshoric courtship Pref: (v-xv) Q(l.p.): attributed: Cumberland ChptDiv: yes ChptHd: both headings (e.g., "Antecedent Events") and attributed quotations: Shakespeare, Bowles. Campbell, Mason. Mrs. [Amelia] Opie. Hayley's "Triumph of Music." Young, Gray, Goldsmith, Thurston, Otway. Horace (trans.), Burns, Rousseau, Comoens, Walpole. Charlotte Smith, Thomson, Howard, Ryder, Rowe, Congreve, Rochester, Phillips, Beattie. Homer (trans.), Petrarch (untrans.), Dryden. Logan Pro: female Nar: 3rd-p. Settings: Scotland; London Motifs: sentimental scenes; sensational elements; illegitimacy (illegitimate hero); heroine as coquette; female memoir written as warning; mysterious stranger; artist; conservative view of class; murder; deathbed confession; death of hero; inset tale; heroine marries without love; seduction and ruin of heroine; blackmail; punished heroine; libertine; reading heroine Plot: Opens with the heroine finding the man she loves—a mysterious stranger living in a secluded cottage—covered in blood, standing over a warm corpse. Even though he refuses to say he is innocent. the heroine, after a good deal of fainting. expresses her love and swears her silence. The hero disappears and although she sees him again under a different name. he remains mysterious (benevolent but appears to have a mistress, etc.). Finally, convinced he does not love her. the heroine marries elsewhere and eventually descends into dissipation and general giddiness. She decides to reform just before husband is killed. On his deathbed. he consigns his mistress—the hero’s sister—to her care. This woman is irredeemable, however, and the heroine is left to raise their child.
Price: £1 <ad Ruins of Selinunti 1813>
Rev: CR (Jan. 1810); MR (Jan. 1810)
Source: inspection Corvey microfiche: DB [inspected copy] Rec # 2520

The Bard; or, The towers of Morven. A legendary tale. By Evan Jones, Royal Navy.
1 vol. [160]

Genre: novel; gothic Intro: (v-vi) Q(l.p.): attributed: Collins's Ode to Fear ChptDiv: yes ChptHd: quotations; attributed: Mrs. [Amelia] Opie, Gray, Blair, Horace (untrans.). Akenside. Shakespeare. Thomson. Scott Settings: Wales Motifs: capture, imprisonment; horror scenes; ballads; legends; attempted rape; nested tale of raped and murdered woman; discovery of manuscript; unexplained supernatural; extensive poetry in text
Price: 3s. 6d. <ad Ruins of Selinunti 1813>: Blakey gives both 3s. and 3s.6d.
Source: inspection Corvey microfiche: DB Sup [Adv 1811] Rec # 14020

Cambrian Pictures; or, Every one has errors. In three volumes. By Ann of Swansea. Two
Quotations. [Ann Julia Hatton.]
(Colophon: B. Clarke. Printer, Well-Street, London.)
3 vol.
Genre: novel Q(t.p.): 2
Price: 16s. 6d. <ad Patience and Perseverance 1813>; 16s. 9d. <ad Paired—Not Matched 1815>
Notes: Ann of Swansea is Ann Julia Hatton, also Kemble, also Curtis.
Source: BLC; DB [inspected copy] Rec #8010

4 vol.
Genre: novel OthrEd: Reprinted in 1840 by Davis as The Castle of Vivaldi: or, The Mysterious Casket <Frank>
Source: DB Rec #2270

4 vol.
Genre: novel; euphoric courtship OthrEd: first edition Minerva 1796
Price: £1 <ad Ruins of Selimunti 1813>
Source: DB Rec #5020

1 vol. [118]
Genre: non-fiction; youth
Notes: Author is likely Jehoshaphet Aspin, who produced a number of similar works. Hand-coloured plate signed: J. Aspin inv. & del. Neele sculp. Strand: with imprint: Published by Didier & Tebbett 75 St. James’s Street, Pall Mall. June 18, 1806.
Source: ESTC Rec #17540

[Quotation.]
2 vol. [263; 214]
Genre: novel Q(t.p.); attributed: Home ChptDiv: yes ChptHd: no
Price: 10s. <ad Ruins of Selimunti 1813>
Notes: Catherine Ward, afterwards Mason.
Source: inspection Corvey microfiche; DB [inspected copy] Rec #6220

Di Montranzo; or, The novice of Corpus Domini. A romance. In four volumes. By Louisa Sidney Stanhope, author of Montbrasil Abbey; The Bandit’s Bride; Striking Likenesses; The Age We Live In, &c. &c. [Quotation.]
4 vol. [254; 228; 228; 270]
Settings: Italy. Motifs: founding; murder; secret marriage: evil monk; terrible secret: bandits; pilgrim; Inquisition; cross-dressing; torture; usurpation of inheritance; attempted fratricide

Price: £1 1s. <ad Ruins of Selinunti 1813>
Source: inspection Corvey microfiche; BLC: DB [inspected copy] Rec # 5770

The Discarded Daughter. By Eugenia De Acton. [Alethea Brereton Lewis.]
4 vol.
Genre: novel
Source: DB Rec # 1520

2 vol. [205; 203]
Price: 10s. <ad Ruins of Selinunti 1813>
Source: inspection Corvey microfiche; DB Rec # 2040

2 vol. [276; 299]
Genre: novel Q(t.p.): attributed: Lipscomb. ChptDiv: yes ChptHd: no Price: 10s. <ad Ruins of Selinunti 1813>
Source: inspection Corvey microfiche; DB [inspected copy] Rec # 1700

The Heir of Drumcondra; or, Family pride. In three volumes. By Mary Julia Young, author of The Summer At Weymouth, The Summer At Brighton, Donalda, Rosemount Castle, East Indian, &c. &c. [Quotation.]
3 vol. [224; 217; 255]
Price: 15s. <ad Ruins of Selinunti 1813
Source: inspection Corvey microfiche; DB Rec # 6430

The Houses of Osma and Almeria; or, Convent of St Idefonso. A tale. In three volumes. By Regina Maria Roche, author of The Children of the Abbey, Discarded Son, &c.
3 vol. [208; 257; 270]
Genre: novel Q(t.p.): "Ossian" ChptDiv: yes ChptHd: quotations; attributed
Price: 18s. <ad Ruins of Selinunti 1813>
Source: inspection UA copy; inspection Corvey microfiche; BLC: DB [inspected copy] Rec # 5100
The Irishmen: a military-political novel, wherein the idiom of each character is carefully preserved, and the utmost precaution constantly taken to render the ebullitionary phrases, peculiar to the sons of Erin, inoffensive as well as entertaining. In two volumes. By a native officer. [Lieut. Arnold.]
2 vol.
Genre: novel Ded: To Mrs. Edwin
Price: 9s. <ad Abbess of Valterra 1816>
Notes: Attributed by a Minerva Library Catalogue of 1814 to Lieut. Arnold.
Source: DB [inspected copy] Rec # 70

2 vol. [247; 250]
Price: 8s. <ad Pyrenean Banditti 1811>; 10s. <ad Ruins of Selinunti 1813>
Rev: MR (Aug. 1810)
Source: inspection Corvey microfiche; DB [inspected copy] Rec # 2530

4 vol. [288; 307; 271; 302]
Price: £1 2s. <ad Ruins of Selinunti 1813>
Source: inspection Corvey microfiche; DB Rec # 2540

3 vol.
Genre: novel
Price: 15s. <ad Ruins of Selinunti 1813>
Source: DB Rec # 930

Pomona's Frolic, or, The grand jubilee of the animated fruit.
2 vol.

Reflections on Death. New edition with notes. [William Dodd LL.D.]
Norwich: Lane & Co. [ca. 1810]
1 vol. [202]

The Reformist!!! A serio-comic political novel. In two volumes. [Quotation.] [Sarah Green.]
and Co.) Leadenhall-Street. 1810.
2 vol.

A Soldier's Offspring; or, The sisters. A tale. In two volumes. By Emma De Lisle. [Quotation.]
[Emma Parker.]
and Co.) Leadenhall-Street. 1810.
2 vol. [348; 278]
fiance is not dead, however, and after several adventures returns to her. The less perfect sister almost loses the man she loves by her wish to exercise power during courtship. She finally learns her lesson when she believes that he has married someone else.

*Price:* 10s. <ad Ruins of Selinunti 1813>

*Notes:* Emma De Lisle is a pseudonym for Emma Parker.

*Source:* inspection Corvey microfiche; DB [inspected copy] Rec # 1540

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**The Unpublished Correspondence of Madame du Deffand.** [Marie de Vichy-Chamrond. Marquise du Deffand.]

2 vol.

*Genre:* collection of letters

*Notes:* Translated from the French by Mary Meeke.

*Source:* NUC Rec # 12610

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1811

**All Sorts of Lovers; or, Indiscretion, truth, and perfidy.** A novel. In three volumes. By Henry Summersett, author of *The Fate of Sedley, Leopold Warndorff, &c.*


3 vol. [234; 236; 278]


*Plot:* Two unprincipled, dissipated brothers. One seduces and deserts an innocent: he ends up supported by a French widow. The other marries heiress who is also a prankster. She later elopes with her husband’s friend who eventually deserts her. Disguised as a pedlar she sees her children one last time. Supports self by acting: later faded and decayed before she dies penitent. Her son repeats uncle’s sins (seduces and deserts innocent) but reforms and marries her.

*Source:* inspection Corvey microfiche Rec # 17200

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**Bath and London; or, Scenes in each.** A novel. In four volumes. [*Quotation.*]


4 vol. [227; 219; 246; 296]

*Genre:* novel. *Ql.t.p.:* attributed: Havard. *ChptDiv:* yes. *ChptHd:* headings (e.g., “A Woman of the World”)

*Price:* £1 1s. <ad Stories of Four Nations 1813>

*Source:* inspection Corvey microfiche; C.R. Johnson Rare Book Collections Catalogue 36, item 69; DB [inspected copy] Rec # 9390

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**The Black Banner; or, The siege of Clagenfurt.** A romantic tale. In four volumes. By the author of *The Baron de Falkenheim, Mystery upon Mystery, &c. &c.* [*Quotation.*]


4 vol. [272; 290; 288; 322]

Plot: A sibyl, complete with cat and raven, prophesies that once Albert dishonours the dead, his life will be miserable until he returns the lost child. The prophecy is fulfilled by his refusal to allow a proper burial for an enemy. By the end of the novel, the prophecy has run its course and Albert’s misery is over.

Price: £1 1s. <ad Stories of Four Nations 1813>
Notes: Language is turgid and "romantic"
Source: inspection Corvey microfiche; DB [inspected copy] Rec # 9440

The Caledonian Bandit; or, The heir of Duncaethal. A romance of the thirteenth century. In two volumes. By Mrs. [Catharine] Smith, of the Theatre-Royal, Haymarket. [Quotation.]
2 vol. [242; 233]
Rowe, Richard Plantagenet Pro: male Settings: Scotland Motifs: gothic elements; problems of identity; imprisonment; rescue of heroine (drowning); ghosts (explained); female villain; counterfeet death; cross-dressing; secret drawers and passages: caverns; bandits; suicide; murder-suicide; generational; inset stories; hero discovered to be noble; extensive poetry in text
Plot: Hero starts off as a peasant, is soon knighted by a grateful father for rescue of heroine, and is later discovered to be the rightful heir. Hero wends off advances of chieftain's wife and must fight chieftain for rights to heroine. The chieftain arranges the murder of his wife (the dead never rest, however; she survives to return disguised as a bandit and a ghost). Book ends with murder-suicide of chieftain and wife; happy ending for hero and heroine.
Price: 10s. <ad Stories of Four Nations 1813>
Source: inspection Corvey microfiche; DB [inspected copy] Rec # 5660

The Courtship, Marriage, and Pic-nic Dinner of Cock Robin and Jenny Wren; with The Death and Burial of Poor Cock Robin: embellished with sixteen neatly-coloured engravings.
31 pp.
Genre: children's literature
Notes: Wood engravings. NNPM dates between 1811 and 1841.
Source: letter NNPM Rec # 17250

The Cousins; or, A woman's promise and a lover's vow. A novel. In three volumes. [Mrs. Ross.]
3 vol. [214; 204; 223]
Genre: novel Q(t.p.): attributed: Shakespeare ChptDiv: no
Price: 15s. <ad Stories of Four Nations 1813>
Source: inspection Corvey microfiche; DB Rec # 5170

The Cradle Hymn; with The Evening and Morning Hymns; and Sunday Morning Hymn by Isaac Watts, D. D.: beautifully embossed with fourteen elegantly coloured engravings.
London: Dean and Munday, Threadneedle Street; and A. K. Newman & Co. Leadenhall-Street, [between 1811 and 1841].
31 pp.
Notes: ill.: wood engravings
Source: letter NNPM Rec # 14390

El Nathan; or, The ages of man. An historical romance. By a philosopher. [Baron Antoine Barthez de Marmorianes.]
3 vol.

Genre: novel
Price: 15s. <ad Stories of Four Nations 1813>
Notes: Likely a translation of Elnathan: ou les ages de l'homme. Traduit du Chaldeen by Baron Antoine Barthez de Marmorières.
Source: DB Rec # 280

3 vol. [264; 269; 279]
Price: 15s. <ad It Was Me 1813>
Notes: This is not by Emma De Lisle (pseudonym for Emma Parker), but by Amelia Beauclerc. whose manuscript was sent to her by mistake for Parker's. Parker's manuscript was later published as Fitz-Edward, or The Cambrians (1811).
Source: inspection Corvey microfiche; NUC; DB Rec # 10640

4 vol.
Genre: novel OthEd: first published Minerva 1796
Notes: See first edition entry.
Source: DB Rec # 2380

[Quotation.] [Emma Parker.]
3 vol. [235; 204; 210]
Plot: A disjointed, choppy narrative with poorly done comic touches. Heroine's mother (doting and rather vulgar) has scrimp to give her the best education possible. After misunderstandings marries and mother dies so the couple does not have to deal with her. Secondary heroine is looking for perfect husband, but finds her prospective husband lacking sensibility to poetry. Problem here is her reputation; she must convince him she is not a coquette. despite the nasty letters sent out by a jealous rival.
Price: 15s. <ad Stories of Four Nations 1813>
Notes: Parker explains in preface that this novel would have appeared much earlier under the title Eva of Cambria but for an error which resulted in that title being given to a work by another author (Amelia Beauclerc).
Source: inspection Corvey microfiche; DB [inspected copy] Rec # 1550

The History of Tabby a favourite Cat: as related by herself to her kitten.[.] E. Smyth.
London: Published for Didier and Tebbet. . . 1809 [i.e. 1811] (London: C. Spilsbury: printer).
Imprint on front printed wrapper: London: Printed at the Minerva Press for A. K. Newman and
Co.... 1811.
66 pp.
Genre: children's literature
Notes: 3 leaves of plates (hand-coloured).
Source: ESTC Rec # 17550

The Inhabitants of Earth; or, The follies of woman. A novel. In three volumes. By Anthony
Frederick Holstein, author of Sir Owen Glendowr; Love, Mystery, & Misery; The Assassin of
St. Glenroy; The Miseries of an Heiress, &c. [Quotation.]
London: Printed at the Minerva-Press, for A. K. Newman and Co. (Successors to Lane, Newman,
and Co.) Leadenhall-Street. 1811.
3 vol. [232; 235; 303]
Genre: novel Pref: (i-iv) Ql(p.): attributed: Akenside ChptDiv: yes ChptHd: both headings and
quotations; attributed: Shakespeare, Rowe, Scott, Rogers, Barbauld, Cowper, Gay, Camoens.
Otway, Collier, Rogers, Goldsmith, Thomson, Campbell, Hayley, Beattie. "Lady of the Lake"
Addison, Wallace
Price: 16s. 6d. <ad Stories of Four Nations 1813>
Source: inspection Corvey microfiche; DB [inspected copy] Rec # 2550

The Ladies New & Elegant Pocket Book for the year 1812.
London | Printed at the Minerva Press for A. K. Newman & Co. Leadenhall Street. and sold by
Axtell & Purser, Cornhill. [1811.]
Genre: memorandam
Notes: Engraved title-page with vignette.
Source: DB Rec # 10440

1 vol. [16]
Genre: children's literature
Notes: 6 leaves of plates: ill. (engravings).
Source: letter NNPM Rec # 14100

Married Life; or, Faults on all sides. A novel. In five volumes. By Miss Howard. [Quotation.]
and Co.) Leadenhall-Street. 1811.
5 vol. [286; 243; 230; 242; 235]
Genre: novel Ql(p.): unattributed ChptDiv: yes ChptHd: (vol. 1-3, quotations on headings):
(vol. 4, none); (vol. 5, 1 or 2 quotations): attributed: Melmoth, Pope. Milton. Young. Akenside.
Thomson, Shakespeare, "The Revenge," M. G. Lewis. Otway. Dr. Listle's Porsenna, Phylly's
Progress of Love [i.e., Swift's "Phillis, or, The Progress of Love], Dryden's Virgil. Klopstock
(prose)
Price: £1 5s. <ad Stories of Four Nations 1813>
Source: inspection Corvey microfiche; DB Rec # 2740

Memoirs of the Life of Agrippina, the wife of Germanicus. By Elizabeth Hamilton, author of Letters
In two volumes. Second edition.
1811.
2 vol.

**Genre:** memoir *Q.t.p.:
*Yes OthrEd: First edition 1804
Source: DB [by inspection] Rec # 2150

*The Metropolis; or, A cure for gaming. Interspersed with anecdotes of living characters in high life.
In three volumes. By Cervantes Hogg, Esq. author of The Rising Sun, The Setting Sun, &c.
&c. [Quotation.] [Eaton Stannard Barrett.]
and Co.) Leadenhall-Street. 1811.
3 vol. [218; 248; 259]

**Genre:** novel *Q.t.p.:
*Attributed by title: Shakespeare ChptDiv: yes ChptHd: summarizing
headings Motifs: extensive poetry in text
**Price:** 15s. <ad Stories of Four Nations 1813>
Source: inspected Corvey microfiche; letter MnU; DB Rec # 190

*Mortimer Hall; or, The labourer's hire. A novel. In four volumes. By Mrs. Bridget Bluemantle,
author of Husband and Wife, Three Old Maids of the House of Penruddock, Monte Video, &c.
&c. [Quotation.] [Elizabeth Thomas.]
& Co.) Leadenhall-Street. 1811.
4 vol. [245; 246; 227; 236]

**Genre:** novel *Q.t.p.:
*Attributed by title: Cibber ChptDiv: yes ChptHd: quotations; attributed: Otway.
Dryden, Cowper, Camoens, Shakespeare, Shenstone, Milton, Pope, Scott, Montgomery.
Campbell, Constantine Paleologus, Swift, Marmion [Scott], Prior
**Price:** £1 1s. <ad Stories of Four Nations 1813>
Source: inspection Corvey microfiche: DB Rec # 430

*The Mountain Chief; or, The deliverer of Switzerland. A romance.
4 vol.

**Genre:** novel

**Price:** £1 <ad Stories of Four Nations 1813>
Source: DB Rec # 10770

*The Mysterious Hand; or, Subterranean horrors [sic]! A romance. In three volumes. By Augustus
Jacob Crandolph. [Quotation.]
& Co.) Leadenhall-Street. 1811.
3 vol. [218; 217; 254]

**Genre:** novel *Ded: To Her Royal Highness, The Princess Mary, signed “The Author” (Nov.
untrans. in English, French, and Spanish

**Price:** 15s. <ad Stories of Four Nations 1813>
Notes: Final page is signed Augustus Jacob Crandolph and dated Jan. 1811.
Source: inspection Corvey microfiche; DB [inspected copy] Rec # 1260

*An Old Family Legend; or, One husband and two marriages. A romance. In four volumes. By
James Norris Brewer, author of A Winter's Tale, Secrets Made Public. A Descriptive and
Historical Account of Splendid Palaces, &c. [Quotation.]
& Co.) Leadenhall-Street. 1811.
4 vol. [200; 234; 232; 244]
Genre: novel  Ded: To Richard Cumberland, Esq. signed J. Norris Brewer  Q(t.p.): unattributed
ChptDiv: yes  ChptHd: no
Price: £1  <ad Substance and Shadow 1812>
Source: inspection Corvey microfiche: BLC: DB [inspected copy]  Rec # 650

Ora and Juliet; or, Influence of first principles. A novel. In four volumes. By the author of Eva of Cambria, &c.  [Amelia Beaulec.]  
4 vol. [238; 228; 233; 231]
Genre: novel  Q(t.p.): unattributed  ChptDiv: yes  ChptHd: no
Price: £1  <ad Substance and Shadow 1812>
Notes: Eva of Cambria is by Emma Parker; this novel has been wrongly ascribed to Parker.  <FC>
Source: inspection Corvey microfiche; DB  Rec # 1560

3 vol. [243; 243; 225]
Genre: novel: gothic; euphoric courtship  Q(t.p.): attributed: Shakespeare  ChptDiv: yes  ChptHd: no  
Pro: female orphan  Settings: 17th century France  Motifs: problems of identity; evil guardian; rescue by hero; marriage for money; claim that babies were switched at birth; kidnapping; imprisonment; ghosts
Plot: Novel begins with similar plot as Mysteris of Udolpho. Upon the death of her father, the heroine becomes ward of evil uncle who has married the widow of a rich Portuguese merchant. Half of his new wife's money is tied up for her beloved nephew. the hero; the uncle is soon using threats to empty her purse. Uncle plots against heroine: first has two peasants claim her as child. then attempts to have her murdered by "bandits." Hero saves her; they marry.
Price: 15s.  <ad Stories of Four Nations 1813>
Source: inspection Corvey microfiche; DB  Rec # 5650

2 vol. [192; 208]
Price: 8s.  <ad Stories of Four Nations 1813>; 9s.  <It Was Me 1813>
Source: inspection Corvey microfiche; BLC; DB [inspected copy]  Rec # 2880

4 vol. [303; 300; 304; 302]
Genre: novel  Q(t.p.): attributed: Crabbe  ChptDiv: yes  ChptHd: no
Price: £1  <ad Stories of Four Nations 1813>
Source: inspection Corvey microfiche; DB  Rec # 4130
The Soldier of Penzafflor; or, A Season in Ireland. A tale of the eighteenth century. In five volumes.  
By the author of Amasina, or The American Foundling. [Quotation.]
Leadenhall-Street. 1811. (Colophon: Printed by John Conner, Cork.)  
5 vol. [308; 404; 316; 361; 383]
Genre: novel; sentimental; euphoric courtship Qtp.p.; attributed: Otway ChptDiv: yes ChptHd:  
quotations and headings: Shakespeare, Mrs. Rowe, Ossian, Campbell’s Pleasures of Hope,  
Dr. Langhorne, Miss Baillie’s Tragedy of De Montfort. Bagnall’s Telemachus, Pope’s Homer.  
Addison’s Cato, Mason, Murphy Motifs: suicide; twins; negative portrayal of merchant class.  
fashion, lack of communication source of problems; vulgar manipulative mother; death of  
vehilance; filial obedience.
Plot: An over-written sentimental novel in which a series of miscommunications and the  
machinations of others keep the hero and heroine apart. Due to her mother’s manipulation, the  
daughter of a rich merchant becomes the fashion. Problems are caused by a wealthy, upper-class  
arbiter of fashion who wants the hero for herself and the heroine for her son. This woman  
convinces the heroine that the hero is a seducer and murderer. A secondary hero who loves her  
releases her from their engagement when she learns the truth. All ends happily.
Price: 30s. <DB Sup>; 110s. <ad Ruins of Selinuntu 1813>  
Source: inspection Corvey microfiche; DB Sup [Adv 1812; MLC 1818] Rec # 14270

Spectre of the Mountain of Granada.  
3 vol.
Genre: novel
Price: 15s. <ad Stories of Four Nations 1813>
Source: DB Rec # 11180

Mysterious Wife; Mysterious Husband; Harcourt, &c. [Quotation.] [Mary Meeke.]
& Co.) Leadenhall-Street. 1811.  
4 vol. [348; 379; 379; 370]
attributed: Dryden ChptDiv: yes ChptHd: no Pro: male Nar: 3rd-p. Setings: 1800; Wales:  
London; Lisbon Motifs: adulterous woman: imprisonment; attempted forced marriage; duel:  
cuckolded husband turns blind eye; misers; merchants; exemplary hero: rescue of heroine from  
French privateer: spoiled child: merchant class hero; adventure
Price: 1s 4s. <ad Ruins of Selinuntu 1813>
Notes: Note ad Woman; or, Minor Maxims (1818) has 3 vol for 1 4s.; ad Abbess of Valtiera  
(1816) also advertises this novel as 3 vols. Novel less a courtship novel or a novel of  
development than description of various elements of society held together with narrative about  
hero.
Source: inspection Corvey microfiche; DB [inspected copy] Rec # 4030

4 vol.
Genre: novel
Source: DB Rec # 630

Wisdom in Miniature; or the pleasing instructor: being a collection of sentences. divine. moral &  
historical.
1 vol. [184]

*Genre*: collection of maxims  *Front*: yes


The Wonderful Adventures & Discoveries of Captain Lemuel Gulliver.

12 leaves.

*Genre*: children's poetry

*Price*: 1s. plain, and 1s. 6d. coloured <on wrapper>

*Notes*: Hand-coloured illustrations (engravings), with rhyming text, of various episodes of parts I and II of Jonathan Swift's *Gulliver's Travels*.

*Source*: letter Piermont Morgan library  *Rec # 17910*

1812

Arrivals from India; or, Time's a great master.  A novel.  In four volumes.  By Henrietta Rouviere Mosse, author of *Lussington Abbey; Heirs of Villeroy; Peep at Our Ancestors; Old Irish Baronet, &c. &c.*


4 vol. [280; 258; 255; 255]

*Genre*: novel  *Q(t.p.):* no  *ChptDiv:* yes  *ChptHd:* no

*Price*: £1 12s. boards <ad Patience and Perseverence 1813>

*Rev*: CR (Sept. 1812)

*Source*: inspection Corvey microfiche; DB [inspected copy]  *Rec # 4240*

The Borderers.  An historical romance, illustrative of the manners of the manners of the fourteenth century.  In three volumes.  *[Quotation.]* [Elizabeth Byron.]


3 vol. [234; 234; 251]

*Genre*: novel; chivalric; historical; dysphoric courtship  *Pref*: (i-vi)  *Q(t.p.):* attributed prose:  
Sterling, Miss Seward, Cowper, Grahame, Thomas Edwards, James Shirley  *Nar:* intrusive

*Settings*: 14th century; Scotland; England; Algiers  *Motifs*: shipwreck; slavery (eastern);
cross-dressing heroine; suicide (secondary heroine); imprisonment; inset tale: hermit: extensive   
footnotes; extensive poetry in text; learned heroine

*Plot*: Heroine, an English prisoner in a Scottish castle, is accomplished in medicine and surgery as well as usual female skills.  She and younger son fall in love.  Plot is complicated when her brother, attempting to see her, is captured.  He escapes but not before hero's sister falls in love with him.  When heroine is finally freed, hero's sister disappears.  searches out heroine's brother.  disguises herself as page.  Eventually commits suicide when he dies.  Meanwhile heroine and hero, fleeing to France, are shipwrecked.  Heroine dies: hero "rescued" by Algerian pirates and   
spends years in slavery.  Novel ends with all dead and the reminder that all events are nothing in   "the oblivious gulf of time."  Inset tale of high-ranking Algerian girl who, disapproving of   slavery, rescues English slave and escapes with him.

*Price*: 15s.  <ad Substance and Shadow 1812>

*Notes*: Elizabeth Byron, later Strutt.
**Bouvierie, the pupil of the world. A novel. In five volumes. By Anthony Frederic Holstein, author of The Assassin of St. Glenry; The Miseries of an Heiress; The Inhabitants of Earth, &c. &c. [Quotation.]**

London: Printed at the Minerva-Press, for A. K. Newman and Co. Leadenhall-Street. 1812. 5 vol. [239; 252; 298; 280; 242]


*Plot*: Promising opening. Four young women who are sewing see carriage and run to change, only to be disappointed when they discover their visitor is their young cousin Phillipa (hoyden, tomboyish, benevolent). Bouvier proves to be innocent imposter. Later, however, it is discovered that he should have had the title anyway.

*Price*: £1 7s. 6d. <ad Substance and Shadow 1812>

*Rev*: CR (Dec. 1814); MR (Jan. 1815)

*Source*: inspection Corvey microfiche; DB  Rec # 2560

**The Cova of Toledo; or, The Gothic princess. A romance. In five volumes. By Augusta Amelia Stuart, author of Ludovico's Tale; The English Brothers: Exile of Portugal, &c. &c.*


*Genre*: novel; historical romance *Pref*: (i-ii) identifies this as a "historical romance" based on the historical account of the fall of the Gothic empire in Spain *Q(t.p.)*: unattributed *ChptDiv*: yes *ChptHd*: no *Pro*: female *Nar*: intrusive, both 1st-p. and 2nd-p. plural *Settings*: 8th century *Spain* *Motifs*: rape of heroine; royal heroine; supernatural elements; Moors; didactic (Christian) elements; address to readers: presumption of female reader; demons; hermitage; death of hero and heroine; magic

*Plot*: A complicated, highly-didactic novel in which the ramification of the personal is seen on the public. When Princess Cova is raped by the king, she sends for her father to avenge her with the ultimate effect of weakening the kingdom. She and hero separated by wars and political events. Hero dies saving the life of the new king. Cova and he die (almost) together; they are buried together. A number of supernatural elements (daemons, magic, etc.). Author characterizes herself as an "old sybil" and often addresses readers, who are invariably figured as female.

*Price*: £1 5s. <ad Substance and Shadow 1812>

*Notes*: Summers GQ 366 has "Cave" instead of "Cova."

*Source*: inspection UA copy; inspection Corvey microfiche; DB  Rec # 5920

**The Confessional of Valombre. A romance. In four volumes. By Louisa Sidney Stanhope, author of Montbrasil Abbey; The Bandit's Bride; Striking Likenesses, &c. &c. [Quotation.]**


*Price*: £1 2s. <ad Ruins of Selinunti 1813>

*Source*: inspection Corvey microfiche; DB [inspected copy]  Rec # 5780
3 vol.
Genre: novel
Price: 15s. <ad Substance and Shadow 1812>
Notes: Elizabeth Gunning, afterwards Plunkett; Blackwell, Cat. No. 337. item 994.
Source: NUC; DB Rec # 2130

The Englishman. In six volumes. By Miss [Medora Gordon] Byron, author of The
Englishwoman; Hours of Affluence and Days of Indigence; Modern Villa and Ancient Castle,
&c. &c. [Quotation.]
6 vol.
Genre: novel Q(t.p.): yes
Price: £1 10s. <ad Substance and Shadow 1812>
Source: NSTC; DB [inspected copy] Rec # 940

Englishman; Hours of Affluence and Days of Indigence; Modern Villa and Ancient Castle; &c.
5 vol. [264; 274; 328; 311; 283]
Genre: novel Q(t.p.): unattributed ChptDiv: yes ChptHd: quotations; unattributed
Price: 25s. <DB Sup>; £1 5s. <ad The Age We Live In 1809>
Rev: Lady's Monthly Museum (Dec. 1808)
Source: inspection Corvey microfiche: NUC; DB Sup [Adv 1812] Rec # 880

The History of a Clergyman's Widow and her Young Family. By the author of An Officer's Widow
and her Young Family. [Quotation.] [Barbara Hofland.]
1 vol.
Genre: novel Frm: yes Q(t.p.): yes
Notes: Barbara Hofland. also Wreaks. also Hoole.
Source: DB [inspected copy] Rec # 2620

The History of the Rockinghams. Interspersed with a description of the inhabitants of Russia, and a
variety of interesting anecdotes of Peter the Great. By Mrs. [Mary] Pilkington, author of
The Ill-fated Mariner; Sinclaire; Crimes and Characters, &c.
(Colophon: Meyler and Son, Printers, Bath.)
1 vol. [213]
Genre: novel Frm: by J. Hopwood after W. Hopwood
Price: 4s. <ad Ruins of Selinunti 1813, as The Rockingham Family by Mrs. Pilkington>
Source: BLC; DB [inspected copy] Rec # 4730

The Juvenile Lavater; or, A familiar explanation of the Passions of Le Brun, calculated for the
instruction and entertainment of young persons; interspersed with moral and amusing tales,
illustrating the benefit and happiness attendant on the good passions, and the misfortunes
which ensue the bad, in the circumstances of life. By George Brewer. author of Hours of
Leisure, Siamese Tales, &c. &c.
London: Printed at the Minerva Press, for A. K. Newman and Co. Leadenhall Street. [1812?]
1 vol. [171]

Genre: collection tales; youth Fnt: yes; and 18 other plates Matifs: physiognomy: juvenile literature; didactic

Price: 3s. 6d.

Notes: There is also an engraved title-page, with the same imprint, reading: The juvenile Lavater: . . . interspersed with moral and amusing tales, illustrated with 19 plates. By George Brewer.

Source: DB [inspected copy] Rec # 600

The Ladies Museum; or, Complete pocket memorandum book for the year 1813.


Genre: memorandum book

Notes: Engraved title-page.

Source: DB Rec # 10390


Genre: novel Qtp.: yes

Price: 15s. <ad Ruins of Selinunti 1813>

Source: DB [inspected copy] Rec # 10490


Genre: epistolary; fiction (?): novel (?); travel (?) Fnt: yes with 4 other illustrations [soft ground etchings] Qtp.: yes

Price: 14s. <ad Substance and Shadow 1812>

Source: DB [inspected copy] Rec # 10500

Matrimony, the Height of Bliss, or the Extreme of Misery. A novel. In four volumes. By Mrs. [Mary] Meewe, author of There is a Secret, Find it Out! Old Wife and Young Husband, &c. [Quotation.]

London: Printed at the Minerva-Press, for A. K. Newman and Co. Leadenhall-Street. 1812. 4 vol. [?; 244; 240; 264]

Genre: novel Qt.p.: attributed: Francis ChptDiv: yes ChptHd: no

Plot: At the end of volume 4 Lady Clairville, dressed as a man, goes with her maid to follow her husband. Both end up losing their shoes and must walk home in the cold. Lady Clairville dies from the intemperance of taking brandy to prevent catching a cold. Her husband does not seem particularly sorry; he seems quite happy with his mistress and daughter.

Price: £1 1s. <ad Substance and Shadow 1812>

Source: inspection Corvey microfiche; DB [inspected copy] Rec # 4040


London: Printed at the Minerva-Press, for A. K. Newman and Co. Leadenhall-Street. 1812. 2 vol. [237; 218]

Crabbe, Addison, Shakespeare, Montgomery, La Duchesse de Choiseul (untrans. prose). Churchill, Thurston, Campbell, Beatie Nar: 3rd-p. Settings: London Motifs: married coquette: masquerade: carriage accident: duel resulting in death: suicide of heroine (drowning): insanity Plot: This early psychological study is an attempt to “trace” a particular “conjugal character.” Initial portrait of Lady Katrine is of a married coquette and domestic shrew taunting her long-suffering husband with her infidelities and his inability to get the evidence necessary to divorce her. Discover husband is not what he seems; he is proud, avaricious, and unfaithful. Lady K is actually a good mother and a faithful wife, but is attempting to hurt him where he is vulnerable. The secondary heroine is a young relative who sympathizes with husband even though Lady K warns her against him. This young woman commits suicide, leaving a message that she is “lost to virtue and myself.” Lady K dies soon after. Narrative represents her as a “victim of error,” the error being a “strong susceptibility of resentment” and “too great a portion of worldly pride.”
Price: 10s. <ad Substance and Shadow 1812>
Source: inspection Corvey microfiche: DB Rec # 2570

Old Times and New; or, Sir Lionel and his protegée. A novel. In four volumes. [Quotation.] London: Printed at the Minerva-Press, for A. K. Newman and Co. Leadenhall-Street. 1812. 4 vol. [238; 268; 272; 268]
Genre: novel Intro: (i-viii) Q(t.p.): attributed: Young ChptDiv: yes ChptHd: no
Price: £1 2s. <ad Ruins of Selinuni 1813>
Rev: CR (Aug. 1812)
Source: inspection Corvey microfiche: DB Rec # 10860

Says She to her Neighbour, What? In four volumes. By an old-fashioned Englishman. [Barbara Hofland.]
London: Printed at the Minerva-Press, for A. K. Newman and Co. Leadenhall-Street. 1812. 4 vol. [285; 291; 336; 336]
Genre: novel Q(t.p.): unattributed ChptDiv: yes ChptHd: quotations: attributed
Price: £1 8s. boards <ad Strangers of Lindenfeldt 1813>
Notes: Barbara Hofland. also Hoole. also Wreaks: advertisement notes that this is a “Companion” to Thinks I to Myself.
Source: inspection UA copy; inspection Corvey microfiche: BLC: DB [inspected copy] Rec # 6760

Silvanella; or, The gipsy. A novel. In four volumes.
4 vol. [251; 279; 267; 224]
Plot: First see heroine Silvanella as a dirty, beaten gypsy girl. She is adopted by Captain and his romantic wife; she insists the girl “sprang from no plebian race.” her husband says she is speaking nonsense but is wrong (of course). Heroine turns out beautiful, intelligent, hard-working, unaffected. She and hero fall in love but her background is a barrier to their marriage. Hero keeps saying how much she looks like his cousin: not surprising it turns out since Silvanella proves (by elaborate mark on her arm) to be another cousin, switched at birth. Villainness a scorned woman who was intent on revenge. Novel is notable for its condemnation of novels and its favourable depiction of a learned woman.
Sir William Dorien. A domestic story. In three volumes. By the author of Margiana; or, Widdrington tower. [Quotation.] [Henrietta Sykes.]
3 vol. [269; 252; 262]
Genre: novel Q(t.p.): attributed Shakespeare ChptDiv: yes ChptHd: headings (e.g., "Cheerful Old Age")
Price: 15s. <ad Substance and Shadow 1812>
Notes: VIU has author as "S. Sykes."
Source: inspection Corvey microfiche; DB [inspected copy] Rec # 6020

Substance and Shadow; or, The fisherman’s daughters of Brighton. A patchwork story. In four volumes. By the author of Light and Shade; Eversfield Abbey; Banks of the Wye; Aunt and Niece, &c. &c. [Mrs. E. M. Foster.]
4 vol in 2. [221; 264; 265; 288]
Genre: novel Q(t.p.): unattributed ChptDiv: yes ChptHd: quotations; attributed
Price: £1 2s. <ad Stories of Four Nations 1813>
Notes: Attribution by OP.
Source: inspection UA copy; inspection Corvey microfiche; DB [inspected copy] Rec # 7830

Valcombe; or The Venetian nun. A novel. In two volumes. [Two quotations.] [Louisa Sidney Stanhope.]
4 vol. [264; 306]
Genre: novel Q(t.p.): 2: one attributed (Lee), one unattributed ("Gentleman") ChptDiv: yes ChptHd: no
Source: inspection Corvey microfiche Rec # 8450

The Vindictive Spirit. By Bridget Bluemantle. [Elizabeth Thomas.]
4 vol.
Genre: novel
Price: £1 2s. <ad Ruins of Selinunti 1813>
Source: DB Rec # 440

Wisdom in Miniature; or, The pleasing instructor; being a collection of sentences, divine, moral, and historical.
1 vol. [184]
Genre: collection of maxims Fnt: signed H. Corbould
Source: NUC Rec # 9100

3 vol. [243; 270; 216]
Genre: novel Ded: Sir Martin Hunter "President of his Majesty's Hon. Privy Council, and Commander in Chief of the Province of New Brunswick." Anonymous author says that novel was
Plot: "The first 68 pages take place in New Brunswick and contain long descriptions of St. John. Fredericetown, defenses, fashions, Indians, etc., all taken from obvious first hand knowledge. Yambo, a runaway slave, is taken in by Col. Beresford and his family and taken to England for a short residence. The novel is set in the 1790s and takes Yambo with his colonel to India to fight against Tippoo Sahib, Sultan of Mysore. Beresford becomes missing in action and Yambo saves the life of a Captain Longford with whom he returns to the family estate in Wales. He is miraculously reunited with Beresford but can not choose whom to serve while fighting the machinations of Longford's evil son, Henry, who has Yambo consigned to a press-gang in an attempt to remove him from his father's affections and fortune. There is murder at the end and the inevitable triumph of the virtuous." <Catalogue Mott 58>
Price: 15s. <ad Substance and Shadow 1812>
Source: catalogue 223 Howard S. Mott; DB Rec # 11550

1813

Age and Youth; or, The families of Abendstedt. A novel. In four volumes. From the German of [August Heinrich Julius] La Fontaine, author of The Family of Halden: The Reprobate; Hermann and Emilia; Dolgorucki and Menzikoff, &c. [Quotation.]
Genre: novel; translation Q(t.p.): yes
Price: £1 2s. <ad Trescothick Bower 1814>
Source: DB [inspected copy] Rec # 3270

3 vol.
Genre: novel
Price: 18s. <ad Trescothick Bower 1814>
Notes: Blackwell. Cat. No. 337, item 1002
Source: DB Rec # 4950

Anselmo; or, The day of trial. A romance. In four volumes. By Mary Hill, author of The Forest of Comalva, &c.
London: Printed at the Minerva-Press, for A. K. Newman and Co. Leadenhall-Street. 1813. 4 vol. [252; 231; 211; 236]
Genre: novel Q(t.p.): attributed: Glover ChptDiv: yes ChptEd: quotations; attributed: Milton. Ariosto (untrans.); Plautus; Cowper; Virgil (untrans. & trans.); *Spenser; Shakespeare; Dryden; Thomson; Pope; Young; Prior; Seneca (untrans.); Horace (untrans.); Garth's Ovid: Addison: Sterne; Pope's Homer; Tasso (trans.); Ossian Nar: 3rd-p. Settings: 17th century Italy Motifs: didactic; gothic elements; illegitimacy; bigamy; foundling; footnotes; mysterious prisoner; suicide; extensive poetry in text; inset tales: Spectre
Plot: The "grave and senatorial" Anselmo is indifferent to women until he meets Almeria whose husband is in prison. The husband dies and they eventually marry: Anselmo for love, Almeria for gratitude. Her remarriage is condemned by the narrative as "departing from that strict line of delicacy, which ought to be inherent in the female character." Eventually Anselmo loses favour with the government and is imprisoned. A priest saves Almeria's life by drugging her to counterfeit death. Subplots deal with Almeria son and Anselmo's adopted daughter.
Price: £1 2s. <ad Trecothick Bower 1814>
Source: inspection Corvey microfiche: DB Rec # 2450

Auberry Stanhope; or, Memoirs of an author. By Jane Harvey.
3 vol.
Genre: novel OtherEd: Memoirs of an Author (Gainsborough, Printed by &. for Henry Mozley.
1812) <NUC> Rev: CR (July 1815)
Source: DB Rec # 2240

The Beggar Girl and her Benefactors. By Mrs. [Anna Maria] Bennett. Third edition.
5 vol.
Genre: novel OtherEd: Lane 1797 (7 vol.)
Price: £1 2s. 6d. <ad Ellen, Countess of Castle Howel 2nd ed 1805>; £1 7s. 6d. <ad Stories of
Four Nations 1813>
Source: letter KyU: DB Rec # 340

Cambrian Pictures; or, Every one has errors. In three volumes. By Ann of Swansea. [Ann Julia
Hatton.]
(Colophon: B. Clarke, Printer, Well-Street, London.)
3 vol. [276; 364; 448]
Genre: novel; dysphoric courtship; wedlock Pref: (v-xxviii) Q(t.p.): 2 attributed: T. Cornelle.
Collins. *Shakespeare, Gray. Dante, Warton's Suicide, Barbauld, Rowe, Milton, Shenstone.
Thomas, Taylor, Hume Pro: male, female Nar: 3rd-p. Settings: Wales Motifs: generational:
filial obedience; imprisonment; woman writer; duel by woman; cross-dressing; comic scenes:
female maniac; secret passage; reunion scene; masquerade; old maid: elopement: rake: reformed
rake; married man has affair; extensive poetry in text
Plot: Marked by numerous gender reversals. Henry, the orphaned son of a cast-off man, meets his
grandfather as an adult. The grandfather decides Henry should marry a fifty-year-old duchess
who fancies him. When she is refused, she kidnaps Henry and imprisons him in a castle. While
there Henry finds the letters and a MS of poetry of a young man captured on his wedding
night and imprisoned for a year. Henry eventually escapes and marries Adeline. His foster sister. He
loves her, but she marries him out of filial obedience. When Henry is called away, passion flares
between Adeline and Henry's Italian friend Horace when they read The Sorrows of Werter
together. Remorse follows: when Henry returns Adeline takes one look at him and drops dead.
After reading a letter from Adeline in which she confesses, Henry forgives her, but "she is better
dead" occurs many times in the text. He also pardons his friend, dying in his arms after
consigning their son to his care. Many interesting character portrayals. including the independant.
athletic Eliza who challenges her merchant cousin to a duel rather than marry him (he faints when
he believes himself shot).
Price: 16s. 6d. <ad St. Kathleen 1820>
Notes: Ann Julia Hatton, formerly Kemble, formerly Curtis.
Source: inspection Corvey microfiche Rec # 13760

A Catalogue of Books in quires / offered to the booksellers at and under the London wholesale prices.
[A. K. Newman.]
London: Printed at the Minerva Press. 1813.
Genre: catalogue
Source: letter U N. Carolina Rec # 11880
The Daughter-in-Law, her Father, and Family. In two volumes. By the author of The Officer's Widow and Family; The Clergyman's Widow and Family; Little Dramas &c. [Barbara Hofland.]

2 vol. [232; 240]


Plot: Opens with the death of the heroine's mother. It's an ideal death for an ideal mother who gives much good deathbed advice to her daughter including how to deal with a future step-mother. This proves useful when her father remarries. Although the new wife is not a wicked step-mother, she is thoughtless and overindulgent with her own daughters. The heroine must survive many painful slights and neglects, which she does with a great deal of dignity. The crisis of the novel comes when the father's pressures the heroine to marry a man she neither cares for nor respects. The heroine places her own judgement over her father's, arguing that marriage requires a woman's "individual preference" to the man as well as a "general similarity of taste and feeling." When the father's business collapses, the heroine acts as the moral centre. The new wife sees the error of her ways and reforms, one of the step-daughters elopes with a syrster, loses everything and reforms, and the father acts with principle about his losses (he is the ideal British merchant) and is eventually rewarded with a fortune.

Price: 10s. <ad Ruins of Selinunti 1813>
Source: inspection Corvey microfiche; DB Sup [Adv 1813; MLC 1818] Rec # 13960

Hope; or, Judge without prejudice. A novel. In four volumes. By Miriam Malden. [Quotation.]

4 vol. [254; 268; 258; 327]

Genre: novel Qt(p.p.): unattributed ChptDiv: yes ChptHd: no
Price: £1 2s. <Trecottick Bower 1814>
Source: inspection Corvey microfiche; DB [inspected copy] Rec # 3710

It Was Me, a tale, by ME, one who cares for nothing or nobody. In two volumes.

2 vol. [227; 225]

Genre: novel Qt(p.p.): no ChptDiv: yes ChptHd: no
Price: 10s. <ad Trecottick Bower 1814>
Source: inspection UA copy; inspection Corvey microfiche; DB [inspected copy] Rec # 8640


3 vol. [247; 240; 232]

Price: 16s. 6d. <ad Trecottick Bower 1814>
Source: inspection Corvey microfiche; DB Rec # 2580
The Life and Adventures of Robinson Crusoe. [Daniel Defoe.]

2 vol.
Genre: novel OtherEd: Robinson Crusoe first published 1719
Source: NUC Rec # 13800

The Marchioness!!! or, "The Matured Enchantress." In three volumes. By Lady ——. [Quotation.]
[Mrs. Ross.]
3 vol. [197; 224; 214]
Genre: novel Q(t.p.): attributed: Gay ChptDiv: yes ChptHd: quotations; attributed: Cowper, Byron, Shakespeare, Pope, Burns
Price: 18s. <ad Trecothick Bower 1814>
Notes: Listed in Herr Brauchli's bibliography under "Zauber- und Teufelsromane" much to Summers's disgust. He notes that it is "a social novel depicting contemporary fashionable life, [without] . . . a word of magic, sorcery or necromancy in any one of the three volumes"
<Summers Gothic Quest 241>
Source: inspection Convey microfiche; DB [inspected copy] Rec # 5180

The Modern Calypso; or, Widow's captivation. By Mrs. Ross.
4 vol.
Genre: novel
Notes: Baker, Cat. No. 453, item 465.
Source: DB Rec # 5190

The Monastery of St. Columb; or, The atonement. A novel. In five volumes. By Regina Maria Roche, author of The Children of the Abbey; Houses of Osma and Almeria; Discarded Son, &c. [Quotation.]
5 vol. [273; 244; 208; 203; 215]
Price: £1 10s. <ad Patience and Perseverance 1813>; £1 8s. <ad Stories of Four Nations 1813>; £1 7s. 6d. <ad Abbess of Valtiera 1816>; £1 7s. <ad St. Kathleen 1820>
Notes: Regina Maria Roche, formerly Dalton.
Source: inspection Convey microfiche; BLC; DB [inspected copy] Rec # 5110

1 vol. [222]
Genre: novel; euphoric courtship Q(t.p.): attributed: Sterne ChptDiv: yes ChptHd: no Pro:
male Nar: 3rd-p. Settings: 1780s; Gibraltar, England Motifs: cross-dressing; extensive poetry in text
Plot: Opens in 1782 in Gibraltar on a battleground with a wounded officer. An Indian boy, Fidelio, comes and begs to be his page. Fidelio cares for the officer, saves his life, adores him, etc. Eventually the boy is discovered to be the officer's love, Eliza, whose father had not allowed them to wed. A priest had helped her fake her death. Eliza convinces the hero "that woman, though delicate, can brave misfortune, encounter difficulty, and cheerfully resign herself to the dispensations of Providence, when shared by the being she loves the dearest." She has passed "the Test of Heroism."
Notes: Catherine George Ward, later Mason.
Source: inspection Corvey microfiche; letter ViU: DB [inspected copy] Rec # 17080

The Panorama of Europe; or, A new game of geography. [Barbara Hofland.]
1 vol. [240]
Genre: game
Notes: Plate. Barbara Hofland, also Hoole, also Wreakes.
Source: BLC. Rec # 8300

Patience and Perseverance; or, The modern Griselda. A domestic tale. In four volumes. By the author of Says She to her Neighbour, What? &c. [Barbara Hofland.]
4 vol. [283; 282; 262; 223]
Genre: novel Pref: "To the Reader" (i-iii) Q(t.p.): attributed: Thomson ChptDiv: yes ChptHd: no
Plot: Attempts to show by example "that patient forbearance, and persevering kindness, may awaken the affection, and reform the conduct of a bad husband (not decidedly deprived in principle), as surely as perverseness and ill humour may lose the heart of a good one" (preface i).
Price: £ 1 1s. <ad Trescothick Bower 1814>; £ 1 2s. <ad Paired--Not Matched 1815>
Notes: Barbara Hofland, also Hoole, also Wreaks; this novel apparently inspired by Maria Edgeworth's "The Modern Griselda."
Source: inspection UA copy; inspection Corvey microfiche: BLC: DB [inspected copy] Rec # 7260

Poems. Selections. 1813[.] The Seasons. Hymns, Ode [sic]. and Songs, of James Thomson with his life, by Mr. Murdoch; and a complete glossary and index; with wood-cuts.
1 vol. [323]
Genre: poetry OtherEd: first published together 1730
Notes: Stereotype edition: 5 leaves of plates.
Source: letter CaOTU Rec # 17210

The Prior Claim. By Mrs. [Maria] Iliiff.
2 vol.
Genre: novel
Price: 9s. <ad Trescothick Bower 1814>
Source: DB Rec # 2890

Read, And Give It A Name. A novel. In four volumes. By Mrs. Llewellyn. [Quotation.]
4 vol. [273; 281; 255; 274]
Genre: novel Pref: "Address To The Readers" (i-iv) Q(t.p.): attributed: Metastasio (untran.)
ChptDiv: yes ChptHd: no
Price: £ 1 2s. <ad Trescothick Bower 1814>
Source: inspection Corvey microfiche; DB Rec # 3500

3 vol.
Genre: novel
Price: 10s. <ad Patience and Perserverance 1813>
Notes: Likely a second edition of The Homicide (1805).
Source: DB Rec # 1150

The Ruins of Selinunti; or, The Val de Mazzara, Sicilian, Calabrian, and Neopolitan sceneries. In three volumes. By a late rambler in these countries.
London: Printed at the Minerva-Press, for A. K. Newman and Co. Leadenhall-Street. 1813. 3 vol. [221; 256; 248]
Genre: novel Qt(p.): no ChptDiv: yes ChptId: no
Price: 15s. <Trecothick Bower 1814>
Source: inspection UA copy; inspection Corvey microfiche; Summers Gothic Quest 87; DB [inspected copy] Rec # 8860

Sappho and Phao. In a series of legitimate sonnets, with thoughts on poetical subjects, and anecdotes of the Grecian poets. By Mary Robinson, author of Vencenza; The Widow; Angelina; Walsingham; Hubert de Sevrac; Natural Daughter; The Sicilian Lover, &c. &c. New edition.
Genre: poetry Fmt: yes; portrait of the author OthEd: This is a reissue with a new half-title and title-page. of the 1796 edition printed by S. Gossell for the author
Notes: Ornaments in the text.
Source: DB [inspected copy] Rec # 4960

London: Printed at the Minerva-Press, for A. K. Newman and Co. Leadenhall-Street. 1813. 4 vol. [216; 255; 268; 271]
Genre: novel; historical; chivalric Pref: "Introductory Remark" Qt(p.): unattributed ChptDiv: yes ChptId: quotations; unattributed (each chapter begins with a quatrains of a ballad) Settings: 15th century: England Motifs: twin sister; magician; secret passages; dreams and portents; female power; contrasting dual heroines; historical figures; attempted rape; woman punished for desire for power; extensive notes; gothic elements
Plot: When Sir Ferdinand visits the baron he meets one daughter. the passionate, ambitious Jocasta, but falls in love with the other. her modest, quiet twin sister, Isabel. Unfortunately, Isabel is engaged to the king and even more unfortunately for Isabel, not only does the engagement make her sister insanely jealous, the king regrets committing himself to marriage. Jocasta manipulates herself into marriage with the king, after which the king attacks the castle to carry off Isabel. Jocasta is prevented as a warrior queen, glorying in her power: when her father curses her, she curses him back, and eventually captures him in battle. Her thirst for power is punished at the end of the novel, however. Having taken poison, she appears "a female figure, with deranged dress, and wild streaming hair" to renew her compact with society and to beg her father's forgiveness. She dies kneeling at her father's feet and "enfolded in his embrace."
Price: £1 2s. <ad Ruins of Selinunti 1813>
Source: inspection Corvey microfiche; BLC; DB [inspected copy] Rec # 660

Sir Gilbert Easterling, A story, supposed to have been written by himself about the year 1598. In four volumes. Prepared for the press by James Norris Brewer, author of A Winter's Tale, Sir Ferdinand of England, &c. [Quotation.]
London: Printed at the Minerva-Press, for A. K. Newman and Co. Leadenhall-Street. 1813. 4 vol. [264; 270; 241; 255]
Genre: novel; chivalric; historical Pref.: yes Q(t.p.): unattributed prose ChptDiv.: yes ChptHd.: headings (e.g., "My birth") Proc.: male Narr.: 1st-p. Settings: Elizabethan England Motifs: incest; gothic elements; rape; illegitimacy; manuscript; signs, portents, prophetic dreams; historical figures (Shakespeare, Elizabeth I, Christopher Marlowe); mother drugged, raped by father's brother; extensive notes "of the most obscure allusions"
Plot: Opens with account of the mysterious events surrounding the birth of the hero and the establishment of the mystery and suspense characterizing the novel. Although his mother screams and faints when she sees newborn hero, she appears reasonably affectionate while he is growing up. She is in a constant state of penitence, however, particularly on the day the hero was born. Hero saves Elizabeth I from attack, is knighted, and attends court where he meets Shakespeare and attends King Lear. Later learns mother was drugged and raped by his father's brother and a prophecy made that the child would kill his father. Since the mother is uncertain who is the hero's father, she lives in constant fear. Prophecy is fulfilled: the hero accidentally kills uncle.
Price: £1 2s. <Trescothick Bower 1814>
Source: inspection Corvey microfiche; DB Rec # 670

Stories of the Four Nations, containing Montargis, a French Story; My Aunt Patty, an English Story; Lillias De Lara, a Spanish Story; The Calabrian, an Italian Story. In five volumes. By the author of Margiana; Sir William Dorian, &c. &c. [Henrietta Sykes.]
London: Printed at the Minerva-Press, for A. K. Newman and Co. Leadenhall-Street. 1813. 5 vol. [270: 218; 278; 294; 296]
Genre: collection of stories Front: Corvey and Uaa copies without frontispieces, but Blakey reports one in copy she inspected Q(t.p.): no
Price: £1 7s. <ad this copy>; £1 7s. 6d. <ad Patience and Perserverance 1813>
Notes: Henrietta Sykes, formerly Masterman (1766-1823).
Source: inspection UA copy; inspection Corvey microfiche; DB [inspected copy] Rec # 6030

The Strangers of Lindenfeldt; or, Who is my father? A novel. In three volumes. By Mrs. Ross, author of The Cousins, &c. [Quotation.]
London: Printed at the Minerva-Press, for A. K. Newman and Co. Leadenhall-Street. 1813. 3 vol. [262; 267; 256]
Price: 15s. <ad Patience and Perserverance 1813>; 13s. <ad St. Kathleen 1820>
Source: inspection Corvey microfiche; BLC; DB [inspected copy] Rec # 5200

London: Printed for A. K. Newman and Co. Leadenhall Street. [1813?]
1 vol.
Genre: fictionalized biography Front: yes Motifs: dialect; dictionary of cant terms
Notes: Engraved title-page; Birrell, Cat. No. 29, item 117.
Source: DB Rec # 11230

A Treatise On Politeness: intended for the use of the youth of both sexes translated from the French by a lady.
1 vol. [232]
Genre: youth; instruction Motifs: etiquette
2 vol.
Genre: novel
Price: 8s. <ad Trecotick Bower 1814>
Source: DB Rec # 4970

The Young Northern Traveller. Being a series of letters from Frederic to Charles during a tour through the North of Europe. Author of The Officer's Widow and Family; The Clergyman's Widow and Family; The Daughter-in-Law, &c. [Barbara Hofland.]
1 vol. [176]
Genre: youth; epistolary (one-way); travel literature. Frm: foldout: "View of an Iron Mine"
ChptDiv: n/a
OthrEd: B.M. has an edition of 1830 [?]
Nar: 1st-p.
Motifs: travel; educational
Plot: Letters written by Frederic, a fourteen-year-old boy.
Price: 3s. 6d. <ad Ruins of Selinunti 1813>
Notes: Barbara Hofland, also Hoole, also Wrecks; DB dates this 1812 but did not see a copy.
Source: inspection UA copy; BLC; NUC; DB Rec # 7950

Auberry Stanhope; or, Memoirs of an author. In three volumes. By Jane Harvey, author of Ethelia. Warkfield Castle, Tynemouth Castle, &c. &c.
(Colophon: H. Mozley, Printer, Gainsborough.)
3 vol. [301; 294: 279]
Genre: novel; courtship Q(t.p.): attributed: Beattie ChptDiv: yes
Settings: rural northern England: London
Plot: When his friend and tutor dies, Auberry returns to the home of his aunt, a writer of history, before he begins to earn his living as a tutor. After he rescues the heroine from a falling roof, her father promises to reward him, but he is an avaricious man and his interest soon cools. The love of the hero and heroine seems fated to come to nothing because she is engaged to marry a wealthy man and her father refuses to allow her to end her engagement. Auberry finds life as a tutor miserable but, encouraged by his aunt, continues to write and eventually is successful, publishing both poetry and a novel. The heroine's marriage to the other man is halted at the altar by a prior wife (the marriage does not count because it took place in a "Swedish church" but the hero is offended that her fiancé intends to keep the woman as a mistress). The path to marriage is clear when Auberry inherits a fortune.
Source: inspection Corvey microfiche Rec # 13920

Bachelors' Miseries. A novel. In four volumes. By an old maid of distinction. author of several popular works.
4 vol. [269; 285; 275; 223]
Genre: novel; euphoric courtship Q(t.p.): attributed: Fenton ChptDiv: no
OthrEd: no
Pro: male Settings: London, Bath, Ireland Motifs: divorce; sensibility; working woman (artist): dialect (Irish); hero with romantic ideals; female friendship as manipulative; novel reading
(negative); English tradesman

Plot: The hero, whose chief foible is valuing sensibility in a woman above all other qualities, nearly is entrapped into marriage with a cunning young widow who disguises her "insatiable ambition" under a "mask of feminine softness." He becomes disenchanted when she decides an Irish Earl would be a better catch. Hero finally marries a very sensible woman who supports herself and her father by selling sketches. She is highly successful but is cheated by her agent. The "sensitive" widow is punished by marriage to a gambling French count who takes up with her waiting woman: "Sentiment was now out of the question; her ladyship felt as a woman. and consequently was a miserable wife."

Price: 24s. [DB Sup]; £1 4s. <ad Affectionate Brothers 1816>
Source: inspection Corvey microfiche; DB Sup [Adv 1815; MLC 1818] Rec # 13600

Conduct. A Novel. In three volumes.
3 vol. [231; 204; 239]

Rec: CR (Nov. 1814)
Source: inspection Corvey microfiche; DB Rec # 9590

4 vol. [312; 264; 247]

Genre: novel Q(t.p.): attributed: Havard ChptDiv: yes ChptHd: no
Price: £1 4s. <ad St. Kathleen 1820>
Source: inspection UA copy; inspection Corvey microfiche; BLC; DB [inspection copy] Rec # 4050

Conviction; or, She is innocent! A novel. In five volumes. By Ann of Swansea, author of Cambrian Pictures; Sicilian Mysteries, &c. &c. [Quotation.] [Ann Julia Hatton.]
5 vol. [238; 260; 239; 246; 266]

Genre: novel; euphoric courtship Ded: To a friend [unnamed]: "to him to whose friendship I owe some of the brightest hours of my existence" (copy) Q(t.p.): unattributed ChptDiv: yes ChptHd: quotations; mostly not attributed (poetry and prose); Shakespeare Pro: female Settings: English country house; London; Wales Motifs: wedlock subplot; working women; foundling: secret marriage; stopped marriage ceremony; near incest: "learned women" satirized; female author: poetess: female novelist; rake; satirical portraits; bumptious country squire: kept woman: coach accident; smallpox; beauty: Quaker; mad mother; extensive poetry in text
Price: £1 7s. 6d. <ad St. Kathleen 1820>
Notes: Ann Julia Hatton; formerly Kemble; formerly Curtis.
Source: inspection Corvey microfiche; BLC; DB [inspected copy] Rec # 9160

4 vol. [254; 242; 260; 251]

Genre: novel Fmt: yes Ded: (1-3) "To Myself" Q(t.p.): attributed: Shakespeare ChptDiv: yes ChptHd: no

Genre: religious literature Fmt: yes OthrEd: first published 1737; first Minerva edition 1795
Notes: Elizabeth Rowe, formerly Singer (1674-1737).
Source: NUC; BLC  Rec # 17450

The English Exposé; or, Men and women "abroad" and "at home." In four volumes. By a modern antique, author of Celia in Search of a Husband, &c. [Quotation.] [Medora Gordon Byron.] London: Printed at the Minerva-Press, for A. K. Newman and Co. Leadenhall-Street. 1814. 4 vol. [227; 258; 238; 242]


Source: inspection Corvey microfiche; NSTC: DB [inspected copy] Rec # 950


Genre: novel OthrEd: first published 1789
Source: DB [inspected copy] Rec # 5680


Price: 1s. 3d., in red sheep "for the Instruction and Amusement of Youth" <ad Affectionate Brothers 1816>
Source: NUC  Rec # 7150


Notes: Barbara Hofland, also Hoole. also Wreaks.
Source: inspection Corvey microfiche; DB [inspected copy] Rec # 7220


Genre: novel Q(t.p.): attributed: Milton ChptDiv: yes ChptHd: no
Price: £1 5s. <ad Spinster's Journal 1816>
Source: inspection Corvey microfiche; BLC; DB [inspected copy] Rec # 1440

The Ladies Mirror; or, Mental companion, for the year 1815. London, Printed at the Minerva Press, for A. K. Newman & Co. Leadenhall Street, and sold by C. Chapple. Pall Mall. [1814.]
Genre: miscellany  Frmt: by S. Springsguth
Notes: Engraved title-page with vignette by S. Springsguth.
Source: DB [inspected copy]  Rec # 10290

The Ladies Museum; or, Complete pocket memorandum book, for the year 1815.
Genre: memorandum  Frmt: yes
Notes: Engraved title-page with vignette.
Source: DB [inspected copy]  Rec # 10400

The Ladies New & Elegant Pocket Book for the year 1815.
Genre: memorandum  Frmt: yes
Notes: Engraved title-page with vignette.
Source: DB [inspected copy]  Rec # 10450

Letters from Sicily, in the years 1810, 1811 & 1812 with a short journal of a voyage to Sicily 1810, and an excursion to Syracuse by way of Etna and Catania . . . By Captain William Hanson.
London. Printed by J. Darling. 1814.
1 vol. [137]
Genre: travel literature
Notes: CST gives title as Short Journal of a Voyage to Sicily, 1810, and an Excursion to Syracuse, by Way of Etna and Catania, 1811.
Source: letter CST; NUC  Rec # 12270

Letters from Sicily . . . [a supplement]. [William Hanson.]
Printed by J. Darling, 1814.
50 pp.
Genre: travel literature
Source: NUC  Rec # 16760

Letters from the Eastern Coast of Spain, in 1813. [William Hanson.]
London. Printed by J. Darling. 1814.
Genre: travel literature
Source: letter CST  Rec # 12260

Madelina. A tale founded on facts. In four volumes. By Louisa Sidney Stanhope, author of Monbrasil Abbey; Di Monrazo; The Age We Live In; Striking Likenesses; Confessional of Valombre, &c. &c. [Quotation.]
4 vol. [245; 263; 257; 269]
Genre: epistolary novel  Qtp.: unattributed
Price: £1 2s. <ad Trescothick Bower 1814>
Source: inspection Corvey microfiche: DB [inspected copy]  Rec # 5790

The Merchant's Widow and Her Family. By the author of The Officer's Widow and her Family; Clergyman's Widow and Family; Daughter-in-Law, &c. [Barbara Hofland.]
1 vol. [236]
Genre: novel  Pref: "Advertisement" (i-iii) dated July 30th. 1813  Qtp.: attributed prose
Johnson ChptDiv: yes  ChptHd: no
3 vol.
Genre: novel
Price: 15s. <ad St. Kathleen 1820>
Source: DB Rec # 3910

The Modern Calypso; or, Widow's captivation. A novel. In four volumes. By Mrs. Ross, author of The Cousins, Strangers of Lindenfeld, &c. [Quotation.]
4 vol. [248: 246: 244: 236]
Genre: novel Q(t.p.): attributed: Carew ChptDiv: yes ChptHd: headings (e.g., "Tête-à-tête extraordinary")
Source: inspection Corvey microfiche; letter MnU Rec # 12070

Montreithe; or, The peer of Scotland. A novel. In four volumes. [Quotation. [Amelia Beauclerc.]
4 vol. [259; 308; 288; 303]
Genre: novel Q(t.p.): yes ChptDiv: yes ChptHd: no
Price: £1 2s. <ad Affectionate Brothers 1816>
Source: inspection Corvey microfiche; NSTC; DB [inspected copy] Rec # 230

Moral Fairy Tales: Containing Mary and Jane, Letitia and the Fairy, Little Anna, History of Farmer Darwin, and Flora and Edward by Miss [A.] Selwyn; embellished with numerous beautifully-finished engravings.
1 vol. [144]
Genre: collection of children's tales
Notes: 4 leaves of plates; MsSMU dates this as [184--]. but Dean and Munday were only in business from 1814 to 1831.
Source: letter MsSMU; ESTC Rec # 11820

3 vol.
Genre: novel Q(t.p.): attributed: Shakespeare
Price: 16s. 6d. <ad Affectionate Brothers 1816>
Source: inspection UA copy; inspection Corvey microfiche; DB [inspected copy] Rec # 8770

[Elizabeth Thomas.]
4 vol. [235; 226; 229; 235]
Genre: novel Q(t.p.): attributed: Cowper ChptDiv: yes ChptHd: quotations: unattributed

London: Printed at the Minerva-Press, For A. K. Newman and Co. Leadenhall-Street. 1814. 3 vol. [233; 211; 226]


ChptHd: quotations; attributed: Moore, Dr. Fordsye, Crabbe, Rogers, Thomson, Lord Byron, Gay, Pope, Akenside, Collins, Otway, Shakespeare, Milton, Beattie, Noyes, Home, Addison, Burns, Smollett, Cumberland

Price: 15s. <ad Affectionate Brothers 1816>

Rev: MR (July 1815)

Source: inspection Corvey microfiche: DB  Rec # 2590

The Sisters. A domestic tale. By Mrs. [Barbara] Hofland, author of The Clergyman's Widow and Family; Merchant's Widow and Family; Panorama of Europe; Young Northern Traveller, &c. &c. [Quotation.]


1 vol.

Genre: novel  Q(t.p.): yes

Price: 4s. “For the Instruction and Amusement of Youth” <ad Affectionate Brothers 1816>

Notes: Barbara Hofland, also Hoole, also Wreaks.

Source: DB [inspected copy]  Rec # 7270

Tales of the Passions; in which is attempted an illustration of their effects on the human mind: each tale comprised in one volume, and forming the subject on a single passion. By George Moore. [Quotation.] Second edition.


2 vol. [415; 455]

Genre: collection of tales; didactic  Ded: To a British public "whose patronage is the most desirable reward of British genius"; second tale is dedicated to a mother  Pref: general preface vol. 1; prefaces to each tale  Q(t.p.): attributed: Collins OtherEd: 1811 edition by Wilkie  Motifs:  courtesan; seduction; rape; drugged heroine; rescue (mad dog); motherless heroine; suicide of heroine (poison); madness; revenge; missing child

Plot: “The Courtezen: An English Tale”: Opens with a courtesan and Montalbert joining forces to enact revenge against common enemy. She is a spectral figure of disease and decay who as a girl had been raped and deserted by villain, beginning her descent into ruin. Villain had seduced Montalbert’s wife. Complicated plan of revenge is to be enacted on villain’s children. Courtesan, however, finds that she still cares for the villain when she sees him dying. She refuses to continue with the plan and commits suicide. Montalbert presses on only to go mad when he discovers the instrument of his revenge is actually his own son.

Price: 10s. 6d. <ad St. Kathleen 1820>

Notes: Each volume has one tale. Each tale has own title page, half title, dedication, and preface: vol. 1 is missing pages 324-25.

Source: inspection Corvey microfiche; DB Sup [Adv. 1815: MLC 1818]  Rec # 14150

Trecothick Bower; or, The lady of the west country. A tale. In three volumes. By Regina Maria
Roche, author of *The Children of the Abbey; Discarded Son; Houses of Osma and Almeria; Monastery of St. Columb; Vicar of Lansdowne, &c. &c.*
3 vol. [264; 258; 263]
*Genre*: novel *Q(t.p.):* attributed: Mallet
*Price*: 18s. <ad St. Kathleen 1820>
*Rev*: CR (Jan. 1814)
*Notes*: Regina Maria Roche, formerly Dalton.
*Source*: inspection UA copy; inspection Corvey microfiche; BLC; DB [inspected copy] Rec # 5130

*Urbino; or, The vaults of Lepanto. A romance.* By T. R. Tuckett, Esq.
3 vol.
*Genre*: novel
*Source*: DB Rec # 6160

*Veterinary Medicine and Therapeutics; containing the effects of medicine on various animals; the symptoms, causes, and treatment of diseases; with a select collection of formulae.* By W. Peck.
1 vol. [175]
*Genre*: non-fiction
*Price*: 10s. 6d.
*Notes*: Illustrated.
*Source*: NUC; DB Rec # 4570

*A Visit to London; or, Emily and her friends. A novel. In four volumes.* By Mrs. [Barbara] Hofland, author of *The Clergyman’s Widow; Officer’s Widow; Merchant’s Widow; Daughter-in-law; Sisters; Says She to Her Neighbour; Panorama of Europe; &c.* *[Quotation.]*
4 vol. [251; 272; 306; 289]
*Genre*: novel *Q(t.p.):* attributed: Spenser *ChptDiv*: yes *ChptHi*: no, except first chapter of vol. 1 which has a quotation from the Rambler
*Price*: £1 4s. <ad Affectionate Brothers 1816>
*Notes*: Barbara Hofland, also Hoole, also Wreaks.
*Source*: inspection Corvey microfiche: DB Rec # 2690

1815

*The Bachelor’s Journal, inscribed (without permission) to the girls of England. In two volumes.*
Edited by Miss [Medora Gordon] Byron, author of *The Englishwoman, The Englishman, Hours of Affluence and Days of Indigence, Alderman and Peer, &c. &c.* *[Quotation.]*
2 vol. [249; 237]
*Genre*: novel *Q(t.p.):* attributed: Savage *ChptDiv*: no
*Price*: 10s. 6d. <ad Affectionate Brothers 1816>
*Rev*: CR (Mar. 1815); MR (June 1815)
*Source*: inspected Corvey microfiche; DB [inspected copy] Rec # 960

*The Baron of Falconberg; or, Childe Harold in Prose. In three volumes.* By Mrs. Bridget Bluemantle, author of *The Prison House, Vindictive Spirit, Mortimer Hall, Monte Video, Husband and Wife, &c. &c.* *[Quotation.]* [Elizabeth Thomas.]
Barozzi; or, The Venetian sorcerer. A romance of the sixteenth century. In two volumes. By Mrs. [Catharine] Smith, author of The Caledonian Bandit, &c. &c. [Quotation.]
2 vol. [229; 241]
Genre: novel
Price: 10s. 6d. <ad Affectionate Brothers 1816>
Source: inspected Corvey microfiche; DB [inspected copy] Rec # 5670

3 vol.
Genre: novel
Price: 18s. <ad Affectionate Brothers 1816>
Source: DB [inspected copy] Rec # 2730

The Butterfly's Ball and Grasshopper's Feast. [William Roscoe.]
London: Dean and Munday, and A. K. Newman, [ca. 1815.]
31 pp.
Genre: children's literature
Notes: ill. t.p. and cover; The Butterfly's Ball appeared in the Gentleman's Magazine (Nov. 1806).
Source: letter McGill Rec # 12060

Celebrity; or The unfortunate choice. A novel. In three volumes. By Mrs. [Mary] Pilkinson, author of Crimes and Characters; Sinclair, or The mysterious orphan; Novice, or The heir of Montgomery Castle, &c. &c. [Quotation.]
3 vol. [288; 249; 238]
Genre: novel; Bildungsroman; wedlock Qt(p.); attributed: Brooke ChptDiv; yes ChptHd: no
Plot: Hero a young man of good birth whose grandfather was a youngest son who had decided to become a merchant, as did the hero's father. Father had married coquette. Augustus Fitzroy is brilliant and accomplished, but his weakness is his desire for fame. Tries to attain fame politically, then through the beauty of his wife. He is tempted to have an affair with a married flirt, the depraved Lady Beauchamp. Augustus is married by the beginning of the second volume to the lovely Selina (patient, good woman who guides her husband aright). By the end of the novel Augustus has returned to London and is morally correct.
Price: 15s. <ad Affectionate Brothers 1816>
Source: inspection Corvey microfiche; DB [inspected copy] Rec # 4750

Seventh edition.

2 vol. [201; 210]

Genre: novel Intro: (v-vii) in verse ("Introductory Lines") Q(t.p.): two attributed: Bernard (French, untrans.), Shakespeare ChptDiv: yes ChptHd: headings (e.g., "The Fatal Denunciation")

Price: 10s. 6d. <ad Affectionate Brothers 1816>

Notes: Advertisement adds to title "a Scottish tale."

Source: inspection Corvey microfiche; DB [inspected copy] Rec # 9650

The Discontented Man; or Love and reason. A novel. In three volumes. By Anthony Frederick Holstein, author of Sir Owen Glendower; Love, Mystery, and Misery; Bouverie; The Inhabitants of Earth; Modern Kate; Miseries of an Heiress; Lady Durnevor; Scotchwoman, &c. &c.

[Quotation.]

3 vol. [219; 225; 244]


Price: 16s. 6d. <ad Affectionate Brothers 1816>

Rev: CR (Oct. 1815); MR (Jan. 1816)

Source: inspection Corvey microfiche; DB [inspected copy] Rec # 2600

Donald Monteith, the handsomest man of the age. A novel. In five volumes. By Selina Davenport, author of The Hypocrite, or The modern Janus; The Sons of the Viscount and Daughters of the Earl, &c. [Quotation.]

5 vol. [212: 229: 251: 264: 268]

Genre: novel Q(t.p.): unattributed ChptDiv: yes ChptHd: no

Price: £1 5s. <ad Affectionate Brothers 1816>

Source: inspection Corvey microfiche; BLC; DB [inspected copy] Rec # 1450

Duncan and Peggy. [Elizabeth Helme.] [Second edition.]

3 vol.

Genre: novel

Notes: Advertisements in Affectionate Brothers (1816) and Woman or Minor Maxims (1816) have "2nd edition" for 15s.

Source: NUC Rec # 2340

The English Hermit, or, Surprising adventures of Philip Quarll: who was discovered on an uninhabited island in the South Sea, where he lived above fifty years, without any human assistance. [Peter Longueville.]

London: Printed and sold by Dean and Munday . . . . , 1815. [Note: imprint of A. K. Newman
appears on added engraved t.p.]
1 vol. [286]

Genre: fictional biography Front: yes OthrEd: first published 1727; first Minerva 1786
Source: letter Piemont Morgan Library Rec # 16310

Evelina; or, A young lady's entrance into the world. A novel. In two volumes. By the author of
2 vol.

Genre: novel OthrEd: First published 1778
Price: 8s. <ad Affectionate Brothers 1816>
Source: letter NcU; DB Rec # 15330

The Family Estate; or Lost and won. A novel. In three volumes. By Mrs. Ross, author of The
Cousins; Modern Calypso, Strangers of Lindenfeld; &c. &c. [Quotation.]
3 vol. [225; 252; 234]

Genre: novel Qt(p.p.): attributed: Lansdowne ChptDiv: yes ChptHd: quotations; attributed:
Shakespeare, Young, Moore, Pope, Nugent, Cowper, Horace (translation [Francis]), Sterne
(prose), Akenside, Lloyd, Goldsmith, Shenstone. Byron, Brooks, Gray, "Old Scotch Ballad."
Warton, Smith, "Old Song," Savage, Cartwright
Price: 15s. <ad Affectionate Brothers 1816>
Source: inspection Corvey microfiche; DB [inspected copy] Rec # 5210

A Father As He Should Be. A novel. In four volumes. By Mrs. [Barbara] Hofland, author of Says
She to her Neighbour, Clergyman's Widow, Visit to London, Patience and Perseverance, &c.
&c. [Quotation.]
4 vol. [262; 276; 274; 291]

Genre: novel Ded: "To Her Royal Highness The Princess Elizabeth, This Work is (By Her Royal
Highness's Permission) Most Humbly Dedicated, By Her Most Dutiful, Most Devoted, Very
Grateful and Obedient Servent, B. Hofland." Qt(p.p.): attributed: Rambler OthrEd: yes
Price: £1 4s. <ad Affectionate Brothers 1816>
Rev: CR (July 1815)
Notes: Barbara Hofland, also Hoole, also Wreaks.
Source: inspection Corvey microfiche; DB [inspected copy] Rec # 2700

The History of Sandford & Merton by Mr. Thomas Day; with an account of the author; complete in
one volume.
London: Printed for Walker and Edwards; J. Richardson; F. C. and J. Rivington; J. Nunn: Law
Cadell and Davies; Black and Co.; Sherwood, Neely, and Jones; R. Scholey: Baldwin, Craddock.
and Joy; Gale and Fenner; and B. Reynolds; by J. F. Dove . . . . 1815.
420 pp.
1783-9
Notes: Added engraved titlepage.
Source: ESTC Rec # 17560

The Ladies Mirror, or Mental companion for the year 1815.

Genre: miscellany
The Ladies Museum; or, Complete pocket memorandum book for the year 1816.
Genre: memorandum book
Notes: Engraved title-page with vignette.
Source: BLC; DB Rec # 10410

[Quotation.]
4 vol.
Genre: novel; euphoric courtship Q(t.p.): yes ChptDiv: yes ChptHd: no Pro: female Motifs: working women (governness); learned women; novel reading condemned
Plot: Heroine's father is "an antiquarian, a natural philosopher, and a judge of pictures" who marries a widow in order to obtain the skeleton of a "chicken mammoth" which she owns, and which he has been longing to add to his collection. She is also a collector and marries him to obtain access to rooms large enough to display her treasures. Scientific women are presented as sloppy, ridiculous, dirty women who are unnatural mothers. The heroine, who falls in love with her step-mother's son, is forced forced to work as a governess and endures a number of bad positions after the death of her father. The hero discovers a package of papers in a red velvet pocket in his mother's collection, concerning a legacy for friends. They are in Quebec and this money means the difference between survival and starvation for them. The hero immediately races off to Quebec to deliver the papers. Eventually, the hero and heroine are rewarded with marriage and a curacy.
Price: £1 2s. <ad Affectionate Brothers 1816>
Source: inspection Corvey microfiche; DB [inspected copy] Rec # 10470

The Letters of Junius. [Sir Philip Francis.]
1 vol. [378]
Genre: collection of letters OthrEd: letters first appeared in 1769: first collected in 1772
<CBEL>
Source: letter State Library of Victoria Rec # 17300

The Miseries and Pleasures of Matrimony; or, The first husband and the second. A novel. In four volumes. [Quotation.]
4 vol.
Genre: novel Q(t.p.): yes
Price: £1 4s. <ad Affectionate Brothers 1816>
Source: DB [inspected copy] Rec # 13490

4 vol. [253; 252; 200; 210]
Genre: novel Q(t.p.): attributed: Young ChptDiv: yes ChptHd: headings (e.g., "A Wedding")
Price: £1 <ad Affectionate Brothers 1816>
Rev: CR (Aug. 1815)
Source: inspection UA copy; inspection Corvey microfiche; letter MnU; DB [inspected copy]
Rec # 5220

The Poetical Garland; or, Pleasing tales in easy verse.
London: Dean and Munday, and A. K. Newman, [1815].
31 pp.
Genre: poetry
Source: letter McGill Rec # 12040

The Royal Wanderer; or, The exile of England. By Algernon.
3 vol.
Genre: novel OtherEd: 1815 edition by Johnston
Price: 16s. 6d.
Source: DB Sup [English Catalogue of Books 1802-1836 1815] Rec # 16100

Secret Avengers; or, The rock of Glotzden. A romance. In four volumes. By Anne of Swansea, author of Cambrian Pictures; Sicillian Mysteries; Conviction. &c. &c. [Quotation.] [Ann Hatton.]
4 vol. [281; 278; 305; 310]
Price: £1 4s. <ad Affectionate Brothers 1816>
Notes: Ann Julia Hatton, formerly Kemble, formerly Curtis. The dedicatee. Catherine Smith. also published with Minerva.
Source: inspection Corvey microfiche; BLC; DB [inspected copy] Rec # 9180

3 vol. [209; 202; 244]
Genre: novel Qt(p.): attributed: Rowe ChptDiv: yes ChptHd: no Price: 18s. <ad Affectionate Brothers 1816>
Source: inspection Corvey microfiche; DB [inspected copy] Rec # 4060

Theresa; or, The wizard's fate. A romance. In four volumes. By a member of the Inner Temple.
Quotation.
4 vol. [258; 262; 259; 258]
Price: £1 2s. <ad Affectionate Brothers 1816>
Source: inspection Corvey microfiche; DB [inspected copy] Rec # 11280

Treachery; or, The grave of Antoinette. A romance. interspersed with poetry. In four volumes. By Louisa Sidney Stanhope, author of Di Montranzo; Confessional of Valombre; Age We Live In:
Montbrasil Abbey; The Bandit's Bride, &c. &c. [Quotation.]
4 vol. [267; 258; 271; 274]
Rowe, Shakespeare, Thomson, Glover, Congreve, Tracy, Young, Trap, Cunningham, Brooke,
Spenser, “Ossian,” Shirley, Greville, Pope, Coleridge, Cotton, Burns, Almida, Dryden, Lee,
Mason, Smollett, Byron, Francis, Phillips, Haywood, Rogers Motifs: extensive poetry in text
Price: £1 2s. <ad Affectionate Brothers 1816>
Source: inspection Corvey microfiche; DB [inspected copy] Rec # 5800

Vaga; or, A view of nature. [Frances Peck.] [Second edition.]
3 vol.
Genre: novel OthrEd: 1813 edition by Robinson
Price: 18s. <ad Affectionate Brothers 1816>
Source: NUC; DB Sup [Adv 1815; MLC 1818] Rec # 7380

The Abbess of Valtiera; or, The sorrows of a falsehood. A romance. In four volumes. By Agnes
Lancaster. [Two quotations.]
4 vol. [265; 252; 236; 238]
Genre: novel Q(t.p.): 2. attributed by title: Shakespeare ChptHd: yes ChptHd: no
Source: inspection Corvey microfiche; DB [by inspection] Rec # 3290

Abelard and Eloise. [New edition.]
Genre: "For the instruction and amusement of youth"
Price: 4s.
Notes: Elegant plates.
Source: ad Affectionate Brothers 1816 Rec # 15380

The Affectionate Brothers. A tale. In two volumes. By Mrs. [Barbara] Hofland. author of The
Clergyman's Widow, The Panorama of Europe, &c. &c. [Barbara Hofland.]
2 vol. [140; 134]
Genre: novel; sentimental; youth Frnt: yes Q(t.p.): attributed: Beattie ChptHd: yes ChptHd: no
Price: 5s. <ad Affectionate Brothers 1816>
Notes: Barbara Hofland, formerly Wrecks, also Hoole.
Source: inspection UA copy; NUC; BLC; DB [inspected copy] Rec # 7200

Biography of a Spaniel. To which is annexed, The Idiot, a tale.
1 vol. [139]
Genre: youth; fiction Frnt: by J. Hopwood after W. Hopwood
Notes: Tail-piece.
Source: inspection UA copy; DB [inspected copy] Rec # 8520

Brougham Castle. A novel. In two volumes. By Jane Harvey, author of Auberry Stanhope, Ethelia,
Castle of Tynemouth, Warkfield Castle, &c. &c. [Quotation.]
2 vol. [242; 226]
Settings: 17th century; northern England (rural); Ireland Motifs: footnotes (many); illegitimacy;
filial obedience; mysterious foundlings; suggestions of incest; deathbed scene: extensive poetry in
text (by hero and heroine)
Plot: not entered
Notes: "[S]uggested by a striking passage in Mrs. Radcliffe's Journey Through Holland . . . and . . .
A Tour to The Lakes, 1795, pp. 426-31, where she describes at length 'Brougham Castle,
venerable for its well-certified antiquity, and for the hoary masses it now exhibits.' She
romantically remarks of the hawthorn and ash springing from the ruins that 'at the transforming
hour of twilight, the superstitious eye might mistake them for spectres of some early possessor of
the castle, restless from guilt, or of some sufferer persevering from vengeance" <Summers GQ
86>
Source: inspection Corvey microfiche; DB [inspected copy] Rec # 2250

The Children of the Abbey. A tale. In four volumes. By Regina Maria Roche, author of The Houses
of Osma and Almeria, Trecathick Bower, Monastery of St. Columb &c. &c. [Quotation.]
Eighth edition.
4 vol.
Genre: novel; gothic; euphoric courtship Ded: as in 1796 edition Q(t.p.): yes OthrEd: first
edition Minerva 1796
Notes: Regina Maria Roche, formerly Dalton.
Source: DB [inspected copy] Rec # 5040

Chronicles of an Illustrious House; or The peer, the lawyer, and the hunchback. A novel. In five
volumes. Embellished with characters and anecdotes of wellknown persons. By Anne of
Swansea, author of Cambrian Pictures, Sicilian Mysteries, Conviction, Secret Avengars, &c.
&c. [Two quotations.]
5 vol. [269; 267; 343; 346; 330]
Zimmerman (prose). Byron, Scott
Rev: MR (Apr. 1816)
Notes: Anne of Swansea; pseudonym of Ann Julia Hatton. also Curtis, also Kemble.
Source: inspection Corvey microfiche; DB [inspected copy] Rec # 9150

1 vol.
Genre: narrative poetry Frnt: by S. Springsguth after H. Corbould Q(t.p.): unattributed
Rev: CR (Apr. 1816): MR (July 1816)
Source: DB [inspected copy] Rec # 5140

Diurnal Events; or The antipodes to romance. A novel. In four volumes. By the author of The Sailor
[Boy] and [The] Soldier Boy. [Quotation.] [Rosalia St. Clair.]
4 vol. [232; 204; 221; 236]
marriage: heroine kept from marrying because of half-promise to another
Source: inspection Corvey microfiche; DB [inspected copy] Rec # 9740
Genre: youth Fmt: yes Ded: as in 1808 edition
Source: DB [inspected copy] Rec # 3050

3 vol. [226; 274; 260]
Genre: novel Qt(p.p.): attributed: Hill ChptDiv: yes ChptHd: no
Price: 15s. <ad Affectionate Brothers 1816>
Notes: Volume I of Corvey copy has spine labels with title, volume numbers, and price (15s.)
Source: inspection Corvey microfiche; DB [inspected copy] Rec # 6310

Elizabeth de Mowbray; or, The heir of Douglas. A romance of the thirteenth century. In four volumes. [Quotation.]
4 vol. [283; 320; 355; 284]
Source: inspection Corvey microfiche; DB [inspected copy] Rec # 9820

Emmeline, the Orphan of the Castle. [Charlotte Smith.] [Fifth edition.]
4 vol.
Genre: novel OthEd: first published 1788 by Cadell
Notes: Ad for Woman; or, Minor Maxims (1818) offers "new edition" for £1 2s.
Source: NUC Rec # 7550

Fables. [John Gay.] [New edition.]
1 vol. [167]
Source: NUC Rec # 7160

Faith and Fiction, or Shining lights in a dark generation. A novel. In five volumes. By Elizabeth Bennett. [Quotation.]
5 vol. [256; 306; 336; 328; 284]
Notes: Attributed as a posthumous publication of Mrs. A. M. Bennett [d. 1808] by Watt and the BLC.
Source: inspection Corvey microfiche; DB [inspected copy] Rec # 360

Hermione; or, The defaulter. A novel. In two volumes. By Caroline Scott. [Quotation.]
2 vol. [231; 223]
Price: 16s. 6d. <DB Sup>
Notes: Remainder publication.
Source: inspection Corvey microfiche Rec # 14180

Husband Hunters!!! A novel. In four volumes. By the author of Montreithie, or The peer of Scotland. [Quotation.] [Amelia Beauclerc.]
4 vol. [232; 229; 249; 230]
Genre: novel Q(t.p.): attributed: Pope ChptDiv: yes ChptHd: no
Source: inspection Corvey microfiche; DB [inspected copy] Rec # 17090

The Ladies Mirror; or, Mental companion, for the year 1817.
Genre: miscellany Fmt: by S. Springsguth
Notes: Engraved title-page, with vignette by S. Springsguth.
Source: DB [inspected t.p. only] Rec # 10300

The Ladies Museum; or, Complete pocket memorandum book, for the year 1817.
Genre: memorandum
Notes: Engraved title-page with vignette.
Source: DB [inspected t.p. only] Rec # 10420

The Lairds of Glenfern; or, Highlanders of the nineteenth century. A tale. In two volumes. By Mary Johnston. [Quotation.]
2 vol. [245; 236]
Source: inspection Corvey microfiche: DB [inspected copy] Rec # 3000

The Maid of Moscow; or, Iwanowna: a novel. [Barbara Hofland.] [Second edition.]
2 vol.
Genre: novel OthrEd: 1813 edn. by Robinson (Iwanowna, or the Maid of Moscow)
Price: 10s. <DB Sup>
Notes: Barbara Hofland, also Wreaks, also Hoole.
Source: letter MnU: DB Sup Rec # 11980
Mary and Fanny. A narrative. By Juvenis. [Quotation.]

1 vol. [263]

Genre: novel Fmt: yes Q(t.p.); yes ChptDiv: yes (only Chapter 1) ChptHd: no Pro: dual heroines Nar: 3rd-p. Settings: rural England Motifs: didactic; education; description of a subscription library; inset tales; footnotes; heroine from trade background; desire to be in fashion leads to death sentence for young woman; death of heroine; poetry in text

Plot: After benevolent pastor loses family to illness he and Mary, the young daughter of a neighbour, take on the education of an orphaned tradesman's daughter, Fanny. The education takes the form of many long dialogues about the sciences and such topics as capital punishment and the penal system. Fanny proves "docile, affectionate, and diligent" and after Mary dies of consumption (coffin is carried by "six young girls plainly dressed in white") inherits enough money from her to complete her education and maintain her independence.

Price: 4s.; 4s. 6d.
Source: inspection Corvey microfiche; DB [inspected copy] Rec # 10580


1 vol. [250]

Genre: novel; youth Fmt: yes Q(t.p.); 2. attributed: Bacon. Addison ChptDiv: yes ChptHd: no


Price: 4s.

Notes: Barbara Hofland, formerly Wreaks, also Hoole.
Source: inspection Corvey microfiche; NUC: DB [inspected copy] Rec # 7240


London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1816. [In vol. 2, for 1816 read 1817]
2 vol.

Genre: collection (?) Fmt: vol. 1 front. by J. Mitchell Ded: To Lady Caroline Ponsonby OthrEd: Sampson Low 1798

Price: 5s.

Notes: ESTC and NUC date as 1817 but likely an error due to titlepage date error.
Source: ESTC; NUC; DB [inspected copy] Rec # 5690


1 vol. [119]

Genre: youth; fiction Fmt: yes Q(t.p.); yes

Price: 1s. 6d.; 2s.
Source: DB [inspected copy] Rec # 10790


4 vol. [227: 229; 246: 246]
The Orphan of Tintern Abbey. A novel. In three volumes. By Sophia F. Ziegenhirt, author of Seabrook Village, and several historical abridgements. [Quotation.]
3 vol. [220; 253; 258]
Genre: novel Q(t,p.): unattributed ChptDiv: yes ChptHd: no
Rev: MR (Apr. 1816)
Source: inspection Corvey microfiche; DB [inspected copy] Rec # 6440

Owen Castle; or, Which is the Heroine? [Mary Ann Sullivan.]
Genre: novel
Source: Frank Rec # 14280

2 vol. [254; 199]
Genre: novel Pref: (i-xii) signed "S.G.***". Q(t,p.): attributed: Sir John Vanbrugh ChptDiv: yes ChptHd: yes OthrEd: first published as The Reformist!!! A serio-comic political novel (Minerva 1810) Pro: male Nar: 3rd-p. Settings: rural England; London Motifs: satirical; anti-Methodist; reformed rake; duel; hero attempts suicide; anti-Republicanism; "doubled" heroine (both with same name); elderly coquette.
Plot: The male hero embarks on a "spiritual journey of reformation." Hero is constantly exposed to the hypocrisy of fellow Methodists; the objects of his charity always turn out to be imposters. Hero spirals downward from Methodism to atheism to political republicanism, on the way losing the woman who has always loved him (she marries a reformed rake). By the time hero sees the error of his ways, and realizes that all men cannot be equal, his estates are in ruins; he turns to gambling and finally attempts suicide. Saved by heroine with "disfigured face" from smallpox; they find safety within the Establish Church, although it too is criticized for money-making ("it was no pay, no pater noster").
Notes: Blakey has listed The Reformist (2nd edn. 1816) by Sarah Green.
Source: inspection Corvey microfiche Rec # 13880

Romantic Facts; or Which is his wife? In four volumes. By the author of Veronica, or The mysterious stranger. [Quotation.]
4 vol. [205: 210; 206; 196]
Plot: Hero is approached by beautiful Spanish women who needs someone to marry her. They marry, spend the night together, but are separated when hero is forced to leave Spain. After learning via newspaper ads that his new wife loves him but must renounce him, hero enlists in Spanish army and returns to Spain to find her. He had thought she was a famous actress in
disguise, but the actress actually is a cousin. Her story is told in an inset tale (raised in convent, secret daughter of duke, after loving mother superior is replaced by someone cruel, she runs away, is captured by gypsies, becomes an actress, marries a poet who—along with their child—is hacked into pieces by French mob). The author goes to some length to assure reader of the truth of this "secret history." After a series of adventures (hero wounded in battle, captured, escaped) reunited with wife and their union is blessed by her father who is discovered to be a duke.

*Price:* £1 2s. <ad Affectionate Brothers 1816>
*Source:* inspection Corvey microfiche; DB [inspected copy] Rec # 11050


*Quotation.*

*Genre:* novel; historical *Q(t.p.):* yes *Motifs:* notes
*Source:* DB [inspected copy] Rec # 2110

London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1816. 3 vol. [251; 282; 267]

*Genre:* novel *Q(t.p.):* unattributed *Pro:* female *Narr:* 1st-p.
*Source:* inspection UA copy; inspection Corvey microfiche; DB [inspected copy] Rec # 970

4 vol.

*Genre:* novel
*Price:* £1 <ad Affectionate Brothers 1816>
*Notes:* NUC dates as 1808.
*Source:* NUC; DB Rec # 4320

1817

Alexena; or, The castle of Santa Marco, a romance, in three volumes. Embellished with engravings.

*Quotation.*

*Genre:* novel *Q(t.p.):* yes
*Notes:* Remainder publication (imprint in vols 2 and 3 is "Dublin: Printed by Brett Smith, Mary Street. 1817").
*Source:* DB [inspected copy] Rec # 9260

London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1817. 3 vol. [269; 279; 282]

*Genre:* novel *Q(t.p.):* 2. one attributed (Cowper), one unattributed untrans. Latin *ChptDiv:* yes *ChptHd:* no
*Notes:* Tracy gives publication date as 1816.
*Source:* inspection Corvey microfiche Rec # 17020
3 vol.
Genre: novel
Source: letter TxU Rec # 12420

3 vol. [247; 271; 272]
Genre: novel Qt(p.): 2, attributed: Cowper; untrans. Latin ChptDiv: yes ChptHd: quotations: attributed
Source: inspection UA copy; letter NcU; DB [inspected copy] Rec # 5230

4 vol.
Genre: novel
Price: £1 2s.  <ad St. Kathleen 1820>
Source: DB [inspected copy] Rec # 1760

The Blind Beggar; or the fountain of St. Catherine. A novel. In four volumes. By Ducray Dumenil [i.e., Francois Guillaume Ducray-Dumesnil], author of Julien, or My father's house; Little Chimera; Tale of Mystery; Victor, or Child of the forest, &c. &c. [Quotation.]
4 vol. [263; 240; 291; 280]
Genre: novel; adventure; euphoric courtship Qt(p.): attributed: Tracy ChptDiv: yes ChptHd: no Pro: male Nar: 3rd-p. Settings: France: Italy Motifs: foundling; switched babies; sold child; banditti; apparent premarital sex; hermits; heroine kidnapped; secret marriage; imprisonment; filial obedience; illegitimacy; dream vision/ghost; issues of identity
Plot: A story centred around identity problems. The hero consults with the Blind Beggar before his marriage and learns that he is the result of a secret marriage between a couple from enemy houses; he is actually the beggar's son. The discovery of this secret marriage results in the death of the bride's guardian, the flight of the couple, and the bride's imprisonment. The husband must buy her freedom by "selling" their baby to replace a nobleman's stillborn child. The hero decides not to marry, instead dressing as a hermit and leaving with his father. His return is effected by a "compact of three females"—his mother, fiancée, and a servant—who find him after a number of adventures. Ends with restoration of all honours and marriage of young couple.
Source: inspection Corvey microfiche; DB [inspected copy] Rec # 1650

4 vol. [307; 305; 302; 246]
Genre: novel; euphoric courtship Qt(p.): attributed: Dryden ChptDiv: yes ChptHd: no Pro: female Nar: 3rd-p. Settings: Scotland Motifs: dialogue; working women (governess); castle
Plot: Promising start. Ann, the daughter of a widowed rector and raised in relative retirement, is
asked to go to a ball by a friend of the family. She creates a sensation, especially with Captain Auberry. By the end of the first volume, her father is dead and Ann is going to work as a governess but she is very happy and being treated as a daughter. In end marries the captain (now Lord Dunbevan) she met at that first ball. Some playing with gothic expectations.

**Price:** £1 2s. <ad St. Kathleen 1820>

**Source:** inspected Corvey microfiche; DB [inspected copy] Rec # 4250


3 vol.

**Genre:** novel **Qu(t.p.):** yes

**Prices:** 15s. <ad Redmond the Rebel 1819>

**Source:** letter MnU; DB [inspected copy] Rec # 560

**Claudine; or Pertinacity.** A novel. In three volumes. By Mrs. Bridget Bluemantle, author of *Mortimer Hall, The Vindictive Spirit, Prison House, Baron of Falconberg, &c. &c.* [Quotation.] [Elizabeth Thomas.]


3 vol. [253; 268; 255]

**Genre:** novel **Qu(t.p.):** attributed: (self) **ChptDiv:** yes **ChptHd:** quotations; attributed: **Byron:** **"The Author"** (self); Scott; Roussetau (trans.), Crabb. Burn. Montgomery, "Pilgrims of the Sun," Shenstone, Richards, *Hogg. Hurdis. Shakespeare, "The Siege of Corinth," Prior. Sterne (prose), "Edinburgh Annual Register. 1810," Anste "Motifs:" extensive poetry in text

**Source:** inspection Corvey microfiche; DB [inspected copy] Rec # 470

**Cottage Stories; or, Tales of my Grandmother.** [Catherine George Ward.]

1 vol. [153]

**Genre:** collection of stories

Notes: Catherine George Ward, later Mason.

**Source:** BLC Rec # 8460

**The Deserter.** A novel. In four volumes. By Amelia Beaumier, author of *Montreithie, or The peer of Scotland; Husband Hunters, &c. &c.* [Quotation.]


4 vol. [263; 245; 217; 245]

**Genre:** novel **Qu(t.p.):** attributed: Byron **ChptDiv:** yes **ChptHd:** no

**Price:** £1 2s. <ad St. Kathleen 1820>

**Source:** inspection Corvey microfiche; NSTC; DB [inspected copy] Rec # 250

**Education; or, Elizabeth, her lover and husband.** A tale for 1817. In three volumes. By Eliza Taylor. [Quotation.]


3 vol. [211; 227; 233]

**Genre:** novel **Pref:** (i-vii) **Qu(t.p.):** attributed: Southern **ChptDiv:** yes **ChptHd:** both headings (e.g., "The Grove") and quotations; attributed: **"Psyche"** [Mary Tighe]. Young, "Pleasures of Hope," Byron. Falconer, Goldsmith. Campbell, "Pains of Memory," Scott, *Shakespeare, Sir Eustace Grey. Wallenstein, Burns, *Thomson Motifs* extensive poetry in text

**Source:** inspection Corvey microfiche; DB [inspected copy] Rec # 6110

**Gonzalo de Baldivia; or, A widow's vow.** A romantic legend. In four volumes. Inscribed, by

[Quotation.] [Ann Julia Hatton.]
London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1817. 4 vol. [299; 292; 300; 292]
Notes: Ann Julia Hatton, also Curtis, also Kemble.
Source: inspection Corvey microfiche; DB [inspected copy] Rec # 9170

Howard Castle; or A romance from the mountains. In five volumes. By a North Briton. [Quotation.]
London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1817. 5 vol. [295; 292; 304; 288; 302]
Genre: novel Pref: "Address to the public" (v-vii) Qt(p.): attributed: Thomson ChptDiv: yes ChptHd: no
Price: £1 7s. 6d. <ad St. Kathleen 1820>
Source: inspection Corvey microfiche; DB [inspected copy] Rec # 10130

The Ladies Mirror; or, Mental companion, for the year 1818.
London. Printed at the Minerva Press, for A. K. Newman & Co. Leadenhall Street. and sold by C. Chapple, Pall Mall. [1817.]
Genre: miscellany Fmt: by S. Springsguth after Hy. Corbould
Notes: Engraved title-page, with vignette by the same artist (S. Springsguth, Hy. Corbould?).
Source: DB Rec # 10310

Leap Year; or Woman's privilege. A novel. In five volumes. By Selina Davenport, author of The Hypocrite, or Modern Janus; Donald Monteith; Original of the Miniature, &c. &c.
[Quotation.]
London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1817. 5 vol. [209: 214; 211; 235; 185]
Genre: novel; courtship Qt(p.): yes ChptDiv: yes ChptHd: no Settings: rural England Motifs: secret marriage; working woman (governess); heroine in disguise; stillborn child; sham marriage; imprisonment; working-class heroine
Plot: Heroine is a farmer's daughter who has been educated above her station. The family who has raised her are horrified when they learn that their son wants to marry her, but accept the marriage when they discover that even though the heroine loved their son, she did not become his mistress because she had too much respect for his parents. Inset tale of Matilda who had been tricked into bigamous marriage. Cruel real wife arrives as Matilda is about to give birth with result that the child is stillborn. Wife, who is sorry for her excess "passion," arranges governess job for Matilda who goes to India and eventually marries. After widowed Matilda returns, she seeks to be governess of "husband's" children whom she loves for his sake. Other subplots include Lady Louisa who disguises self as poor orphan so she will be loved for her self and a housekeeper who marries up.
Price: £1 5s. 6d. <ad St. Kathleen 1820>
Source: inspection Corvey microfiche; DB [inspected copy] Rec # 1470

The Life of a Recluse. In two volumes. By A. Gibson.
London: Printed for A. K. Newman and Co. Leadenhall-Street. 1817. (Colophon: Printed by M. Hage, Newark.)
2 vol. [200; 222]
Genre: novel  
Fmt: no  

The Life of Baron Frederic Trenck; containing his adventures, his cruel and excessive sufferings during ten years' imprisonment at the fortress of Magdeburg, by command of the late King of Prussia; also anecdotes, historical, political, and personal. In three volumes. Translated from the German by Thomas Holcroft. Fourth edition.

Memoirs of an American Lady; with sketches of manners and scenery in America, as they existed previous to the revolution, in two volumes by the author of Letters from the Mountains, &c. &c. Third edition. [Anne Macvicar Grant.] London: Printed for A. K. Newman and Co. Leadenhall-Street. 1817. 2 vol. [322; 344]


London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1817. 3 vol. [266; 288; 316]

Prejudice; or, Physiognomy. A novel. In three volumes. By Azilé D'Arcy. [Quotation.]
London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1817. 3 vol. [221; 233; 223]

Genre: novel  
Q(t.p.): unattributed. untrans.  
ChptDiv: yes  
ChptHd: no  
Pro: female  
Nar: mostly 3rd-p. (vol. 1 epistolary)  
Settings: country house England  
France  
Motifs: working women; imprisonment; adventures; paired heroines; secret marriage; MSS: libertine; kidnapping; heroine imprisoned for debt; physiognomy: attempted seduction; imprisonment; smugglers  
Plot: Similar in theme to Pride and Prejudice. Heroine must learn to distrust her "intuitive skill in
physiognomy” as a guide to character—particularly the hero’s character (she believes him proud and haughty). Heroine has a satirical viewpoint, fond of deflating affectation in others. The man she is as good as engaged to turns out to have illegally married hero’s sister, whose sensibility had been heightened to dangerous degree by reading romantic poetry and novels. He kidnaps heroine to try to force their marriage; she escapes. The death of her mother forces her to find work as governess. By the end of the second volume the hero and heroine are engaged but must suffer numerous misunderstandings and adventures (including another kidnapping, an incident with smugglers, an accusation of murder, attempted seductions, and imprisonment in debtor’s prison) before they reconcile.

**Price:** 15s. <ad St. Kathleen 1820>

**Source:** inspection Corvey microfiche; DB [inspected copy] Rec # 1420

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The Revealer of Secrets; or The house that Jack built, a new story upon an old foundation. In three volumes. By the author of *Eversfield Abbey, Banks of the Wye, Aunt and Niece, Substance and Shadow, &c. &c.* [Quotation.] [Mrs. E. M. Foster.]


3 vol. [231; 219; 218]

**Genre:** novel *Qtp.*: unattributed *ChptDiv:* yes *ChptHd:* mixture of none. quotations, headings

**Notes:** Includes a conclusion.

**Source:** inspection Corvey microfiche; DB [inspected copy] Rec # 11010

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St. Clair of the Isles; or The outlaws of Barra. [Elizabeth Helme.] [Second edition.]

4 vol.

**Genre:** novel

**Source:** NUC Rec # 2350

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[Quotation.]


5 vol. [244; 277; 270; 237; 231]

**Genre:** novel *Front:* no *S.L.*: no *Ded:* no *Pref:* no *Intro:* no *Qtp.*: unattributed *ChptDiv:* yes *ChptHd:* quotations; prose and poetry

**Source:** inspection Corvey microfiche; DB [inspected copy] Rec # 3620

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Tales of the Castle, or, Stories of instruction & delight by Mad. de Genlis . . .; translated by Thomas Holcroft.

London: Printed for Walker and Edwards; F. C. and J. Rivington; J. Nunn: Cadell and Davies; Longman, Hurst, Rees, Orme, and Brown; J. Richardson: Law and Whitaker; Newman and Co.: Lackington and Co.; Black, Parbury, and Allen; J. Black and Son; Sherwood, Neely, and Jones: R. Scholey; Baldwin, Cradock, and Joy; Gale and Fenner; J. Robinson; and B. Reynolds. 1817.

(Colophon: J. F. Dove, printer.)

2 vol.

**Genre:** collection of stories; translation *Front:* signed T. Uwins del. F. Engleheart sc. *OthrEd:* first published 1785

**Notes:** 2 leaves of plates; added engraved titlepage with the imprint “London: Printed for Walker & Edwards . . ., 1816.”

**Source:** ESTC Rec # 17570

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Villasantelle; or The curious impertinent. A romance. By Catharine Selden. author of *The English Nun, Count de Santerre, Serena, Villa Nova, German Letters, &c. &c.*


1 vol. [338]
Genre: novel Pref: (i-iv) Q(t.p.): no ChptDiv: no
Notes: "Catharine" spelled "Catherine" on the titlepage of Villa Nova (1805).
Source: inspection Corvey microfiche; DB [inspected copy] Rec # 5450

The Wife of Fitzalice, and the Caledonian Siren. A romance, with historical notes. In five volumes.
By Marianne Breton. [Quotation.]
5 vol. [268; 308; 283; 260; 291]

Genre: novel; historical; sentimental Pref: "Prefatory Introduction" (i-xii) Q(t.p.): attributed:
Milton ChptDiv: yes ChptHead: quotations; attributed: Mason, Tickell, Fisher, Richardson,
Thomson, Fenelon (prose), "Persian poetry," Countess of Winchelsea, Dryden, Smith, Cuttle,
Shaw, Dr. Porteus, Young, Cowper, Hodgson, Shakespeare, Byron, Grainger, Miss Mitford,
Rowe. Bloomfield, Rogers, Burns, Gray, Milton, Pope's Homer, Addison. Grahame, Miss
Holcroft, Savage, Murphy. Jacqueline, Madame de Genlis, Gay, Gessner, Rowe, Brooke. W.R.
Wright Esq., Cotton, Miss Baillie, Grainger, Glover, "Lady of the Lake," Beattie Settings: 13th
century England Motifs: illegitimacy; imprisonment; female suicide to avoid dishonour; dialect
(Scots); found MSS; hermit; wife/child abuse in subplot; beautiful madwoman of mysterious
origins; cross-dressing; kidnapping; death-bed scene; baby murdered; secret passage; frequent
gothic hints that come to nothing; inset narrative; filial devotion; female ghost; Scots shown to be
traitorous. conniving, murderous; numerous resurrections of people thought dead; suicide of
villainess; heroine poisoned but lives; extensive poetry in text
Source: inspection Corvey microfiche; DB [inspected copy] Rec # 590

1818

Amabel; or, Memoirs of a woman of fashion. In four volumes. By Mrs. [Elizabeth] Hervey. author of
Leadenhall-Street. 1818.
4 vol.

Genre: novel OthRe: This is a remainder issue, with a. new title-page, of the first edition.
published by Colburn in 1813
Price: £1 4s. <ad St. Kathleen 1820>
Notes: Elizabeth Hervey. formerly Beckford.
Source: DB [inspected copy] Rec # 2430

An Angel's Form and a Devil's Heart. A novel. In four volumes. By Selina Davenport. author of
The Hypocrite, or Modern Janus, Donald Monteith, Original of the Miniature. Leap Year, &c.
[Quotation.]
4 vol. [227; 248; 242; 266]

Genre: novel of development Q(t.p.): yes ChptDiv: yes ChptHead: no Pro: male Motifs: artist
hero; suicide (laudanum); threat of incest; problems of identity; interesting secondary heroine
(headstrong. extravagant. pursues hero, elopes.. turns to gaming) <Tracy>
Source: inspection Corvey microfiche; Tracy; DB [inspected copy] Rec # 1480

Anti-Delphine: a novel. Founded on facts. [Elizabeth Byron.]
2 vol.

Genre: novel
Price: 10s. <ad St. Kathleen 1820>
Notes: Elizabeth Byron, also Strutt. An answer to Stael's Delphine; the novel also borrows two names from Choderlos de Laclos's Liaisons dangereuses so presumably an answer to that as well (i.e., good wife as moral redeemer). <IG>
Source: letter MnU; NUC Rec #7740


Genre: novel Q(t.p.): 2
Price: 16s. <ad St. Kathleen 1820>
Source: letter NcU; DB [inspected copy] Rec #5240

The Bandit Chief; or, Lords of Urvino. A romance. In four volumes. [Quotation.]

London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1818. 4 vol. [248, 284; 294; 331]

Genre: novel; chivalric; adventure Q(t.p.): attributed: Havard ChptDiv: yes ChptHd: no
Settings: Italy OtherEd: 2nd edn. 1828 Motifs: heroine kidnapped; unknown foundling; mysterious stranger; abetting monk; romantic ruins; MSS from past; attempted rape; imprisonment; banditti; extensive poetry in text
Plot: A chivalric tale of adventure, with many battles, captures, and kidnappings. This is a novel with much complicated intrigue where personal quarrels are played out on battlefields. Hero, an adopted son of mysterious origins, discovers his true parentage and eventually marries his adoptive sister. The villain, who has kept hero's mother imprisoned for years, appears a friend to the hero, but eventually shows his true colours. Heroine suffers a number of kidnappings, imprisonments, and attempted rapes—adventures which allow her to discover "courage she had not known she had." She is rescued from one attempted rape by female friend wielding a broad sword. Other plot devices are conventional (gentlemanship bandit chief who is discovered to be of royal blood, mysterious flute-playing stranger, strange woman wandering through deserted castle) as is the final resolution of chaos manifested in the proper couplings of all the main characters.

Notes: On the title page of a second edition of The Bandit Chief, 1828, the work is described as being "By the author of Eustace Fitz-Richard, Latham House, In the Days of John of Gaunt, etc. etc." The British Library has a copy of Eustace Fitz-Richard, 1826, but no trace has been found of the other two title mentioned. Summers in The Gothic Quest gives The Bandit Chief as an example of the gothic tale so extreme that his "fair reader" could hardly be imagined exclaiming "Why, all this could easily happen to me!..." She could not, mayhap, be very well able to imagine herself being... abducted by a treacherous Montaldo to a rock, furthest of the Isles of Tremelti like Ariadne in The Bandit Chief" <Johnson>
Source: inspection Corvey microfiche; C.R. Johnson Rare Book Collections Catalogue 36, item 68; DB [inspected copy] Rec #9380


Genre: novel Q(t.p.): attributed: Rowe ChptDiv: yes ChptHd: no OtherEd: First edition (Lane and Newman, 1807)
Notes: This is likely the "new edition" of 1818 that Blakey lists based on Stonehill Cat. (No. 128. item 342).
Source: inspection Corvey microfiche Rec #17030
The Beauties of History; or Pictures of virtue and vice: drawn from examples of men eminent for their virtue or infamous for their vices. Selected for the instruction & entertainment of youth. By the late William Dodd, LL.D. The seventh edition. Ornamented with upwards of 30 engravings, beautifully cut on wood.
London: printed for Longman, Hurst, Rees, Orme, and Brown; Lackington, Hughes, Harding, Mavor, and Jones; Law and Whittaker; John Harris; Scatcherd and Letterman; Rest Fenner; Baldwin, Cradock, and Joy; Darton, Harvey, and Darton; A. K. Newman and Co.; B. Reynolds: Simpkin and Marshall; Edward and Knibb; and Geo. Cowie and Co. 1818. (Colophon: W. Wilson, 4, Greville-Street, London.)
1 vol. [289]
Genre: juvenile literature
Source: NSTC Rec # 17400

The Cumberland Cottager. A story, founded on facts. In three volumes. By Miss Broderick.
[Quotation.]
3 vol. [245; 234; 260]
Genre: novel of development; euphoric courtship Q(t.p.): unattributed ChptDiv: yes ChptHd: no Pro: female Settings: 1790s; northern England; London; France Motifs: footnotes; education; overtly religious; anti-Catholic: working woman; child abuse; kidnapping (from theatre); attempted seduction and rape; imprisonment in convent; elopement; French Revolution: foundling; deathbed repentance; extensive poetry in text (e.g., "Barbara" by Anna Maria Porter)
Plot: Novel's two heroines forgive and marry men who have insulted and pursued them without marriage in mind. Main heroine is brought up very simply in the country by her grandmother, a former London servant. All is well until a London gentleman suffers an accident nearby and is forced to remain with them for some time. This man offers false marriage proposals to the heroine and convinces her to elope to London, where he attempts to rape her. The heroine escapes, finds work as a servant, and is soon being treated as a daughter. Unfortunately, she is soon kidnapped and imprisoned in a French convent where she meets the secondary heroine who will turn out to be her cousin. Heroine's mother was the daughter of an Earl who disowned his daughter when she married into a merchant family. After deathbed repentance, Earl dies. Heroine marries the London gentleman who turns out to be also related to the Earl.
Source: inspection Corvey microfiche: NSTC; DB [inspected copy] Rec # 690

Dunethvin; or, The visit to Paris. A novel. In four volumes. By a lady, some time resident in France.
[Quotation.]
4 vol. [288; 292; 264; 282]
Genre: novel; courtship Q(t.p.): attributed: Cowper ChptDiv: yes ChptHd: no Pro: female (paired) Nar: 3rd-p. Settings: Edinburgh, Paris. London Motifs: death of heroine; anti-Gothic fears: travelling (England to France); contrast of French and English culture; deathbed scene; delirium, madness of father; masquerade; spoiled child; paired heroines; divorced woman; wicked step-mother; conservative; anti-French; anti-Revolution (purple passage about Marie Antoinette 2:149); conservative view of women; clandestine marriage; attempted abduction; extensive poetry in text
Plot: Caroline, an exemplary heroine, tries to save her cousin Annie, who has inherited her father's lack of stability. Although held in check by his exemplary wife, after she dies he marries a divorced woman who attempts to corrupt Annie by taking her to Paris, where she rapidly becomes frivolous and vain. Caroline goes to France to try and save Annie, but cannot prevent Annie's clandestine marriage to a dastardly Frenchman. The outbreak of war forces the party to return to England. where upon the defeat of Napoleon. Annie's husband is convicted of treason
and shot. Annie dies two pages later. The novel ends with Cecilia happily married and the new heir to Dunethin.

Source: inspection Corvey microfiche; DB [inspected copy] Rec # 9780

The Foundling of Devonshire; or, "Who is she?" A novel. In five volumes. By Miss C. D. Haynes, author of Castle Le Blanc, &c. &c. [Quotation.]


5 vol. [240, 266, 259, 260, 270]

Genre: novel; euphoric courtship Pref: (v-viii) signed "The Author" Q(t.p.): attributed:


Motifs: working women; wife abuse; extensive poetry in text; abduction of heroine; mysterious

figure (magician at masquerade); rescue of heroine by hero; foundling (marked with strawberry

birthmark); child stolen by gypsies; stage coach journey; near incest; very conservative viewpoint:

inset tales; pretentious daughter of merchant; novel reading; satirical rescue from attacking goat;

switched babies; deathbed confession; duel resulting in death

Plot: Novel opens with Laura, who had been stolen by gypsies when child and given to a family

by a dying beggar, traveling to London to find work. She has several positions, which allows

Haynes to sketch different types of characters (beautiful child of nature. merchant’s vulgar
daughter, affected woman ruined by light reading). After escaping from there, she takes refuge

with Count and wife. Their son Lionel is hopelessly in love with a married woman hiding from an

abusive husband; Lionel’s twin sister Louisa is dissipated and engaged to the man Laura loves.

Laura and Lionel become engaged although they are warned by a mysterious figure not to marry.

Later Louisa is discovered to be the daughter of a servant who substituted her for Laura when she

was stolen by gypsies. Various events free up couples to marry: Louisa elopes with someone not

her fiancé and the abusive husband killed in duel. Laura takes her back and family.

Price: £1 7s. 6d. <ad St. Kathleen 1820>

Notes: C. D. Haynes, afterwards Golland; Summers Gothic Quest gives date as 1817.

Source: inspected Corvey microfiche; DB [inspected copy] Rec # 2290

Genevieve; or, The orphan’s visit. A novel. In three volumes. By Mrs. [Elizabeth] Strutt, author of

The Borderers, Anti-Delphine, &c. [Quotation.]


Genre: novel Pref: comments on current taste in fiction Q(t.p.): yes

Notes: Elizabeth Strutt. also Byron.

Source: DB [inspected copy] Rec # 860

The History of Ben the Sailor and Ned the Soldier, containing numerous entertaining and interesting

anecdotes and adventures of real life vouched as genuine and authentic. by W[illiam]


58 pp.

Genre: short fiction; children

Source: letter NcU Rec # 12110

Jessy; or, The rose of Donald’s cottage. A tale. In four volumes. By the author of The Bravo of

Bohemia, &c. &c. [Quotation.]


4 vol. [246; 239; 229; 228]

Genre: novel Ded: To Lady Cope Sherbrooke, dated at St. John's. New Brusswick Q(t.p.):


London. France Motifs: generational plot; filial obedience; father’s curse; bigamy; abused of the

elderly/deranged; shipwreck; mysterious strangers; foundling: servant in love with member of
upper class; exemplary heroine; older heroine; pirates; slavery; duel resulting in death; child of mysterious origins; suicide (servant)
Plot: Heroine is older, exemplary. First see her as the benevolent "Recluse of the Bourn."
Although she is in love with the hero, her guardian and her brother trick her into marrying a bigamist by manipulating her filial devotion. Hero and bigamist duel, both (supposedly) die. Heroine retreats to Scotland where she befriends Jessy, the daughter of cottagers who will eventually turn out to be Lord Malcolm's granddaughter. Malcolm, embittered, has rejected or neglected his children. He becomes the prey of one of his servants who aspires to his master's daughter and the victim of his grandson who abuses him while his mind is deranged. Complicated wrapping up sees numerous couplings and the return of hero who has been a slave in Algeria.
Price: £ 1.2s. <ad St. Kathleen 1820>
Source: inspection Corvey microfiche; DB [inspected copy] Rec # 10250

The Ladies Mirror; or, Mental companion for the year 1819.
Genre: miscellany
Fmt: by S. Springsguth Notes: Engraved title-page, with vignette by S. Springsguth.
Source: DB [inspected title-page only] Rec # 10320

The Ladies New & Elegant Pocket Book for the year 1819.
Genre: memorandum
Notes: Engraved title-page with vignette.
Source: DB [inspected title-page only] Rec # 10460

3 vol. [254; 249; 250]
Genre: novel Pref: (v-xxiv) Q(t.p.): attributed: Shakespeare ChptDiv: yes
Source: DB [inspected copy] Rec # 5810

2 vol. [215; 226]
Price: 10s. <ad St. Kathleen 1820>
Notes: Catherine George Ward, afterwards Mason.
Source: inspection Corvey microfiche; DB [inspected copy] Rec # 6240

[Ann Julia Hatton.]
5 vol. [310; 356; 370; 390; 344]
Genre: novel Intro: "To Louis St. Clair." (vi-xv) Q(t.p.): unattributed ChptDiv: yes ChptHd:
Thoughts in Prison; in five parts, viz. the imprisonment, the retrospect, public punishment, the trial, futurity. By William Dodd ... To which are added, his last prayer, the convict's address to his unhappy brethren; and other miscellaneous pieces; With some account of the author. Chiswick: Printed at the Chiswick Press, by C. Whittingham.: Sold by R. Jennings, Poultry; T. Tegg, Cheapside, London; and J. Sutherland, Edinburgh., 1818. Place of publication supplied from added t.p., engraved with imprint: Cheswick [sic]. Printed C. Whittingham, sold by R. Jennings, A. K. Newman & Co. T. Tegg, & J. Bumpus. London & J. Sutherland, Edinburgh. 1 vol. [148]

Genre: non-fiction OthrEd: first published 1777
Notes: "The convict's address to his unhappy brethren: (p. [117]-130) was written by Samuel Johnson (cf. W. P. Courtney, Samuel Johnson 128-129): see notes on "Reflections on Death" (1810).
Source: letter TxU Rec # 12210

Woman; or, Minor maxims. A sketch. In two volumes. [Maria Elizabeth Budden.]

Genre: novel Ded: "To a tender and affectionate MOTHER" Pref: 1 page Q(t.p.): attributed: Milton ChtDiv: yes ChptHd: headings (e.g., "Good breeding")
Rev: MR (Mar. 1819)
Notes: According to BLC, Helena Egerton; or Traits of female character By the author of Always Happy, Claudine &c. is a new edition of Woman; or, Minor maxims published by Newman in 1824. The dedication of Helena Egerton is signed M. E. B. The attribution to Maria Elizabeth Budden is made by the BLC.
Source: inspected UA copy; inspection Corvey microfiche; NUC; DB [inspected copy] Rec # 7660


Genre: novel; euphoric courtship Q(t.p.): unattributed ChtDiv: yes ChptHd: no Pro: female Settings: London; Ireland Motifs: sentimental; kidnapping; imprisonment; potential illegitimacy of hero; problems of identity; villainess; rake; India: female hero rescues heroine; masquerade; impersonation; death of villain; repentance in convent; desiring woman punished: return of someone thought dead
Plot: Newly-orphaned heroine is constrained not to marry until twenty-one. Her uncle intends her fortune for his libertine son but the heroine falls in love with a man of unknown parentage. Although there is some thought he might be illegitimate, he is later discovered to be the result of a clandestine marriage between the heroine's aunt and a military officer. His mother died in childbirth and father was reported dead in India. Assorted villains make hero and heroine's lives miserable: heroine is kidnapped and imprisoned for three months until rescued by intrepid female hero, while mother-daughter villains make hero's life miserable. The mother, "a Machiavel in petticoats" had vowed revenge because the hero's father had rejected her: the daughter, rejected by son, eventually repents and spends rest of life in convent. Father discovered to still be alive.
Source: inspection Corvey microfiche: DB [inspected copy] Rec # 9240

Source: inspection Corvey microfiche; DB [inspected copy] Rec # 2300

The Barbadoes Girl; a tale for young people by the author of The Clergyman's Widow and Family... Third edition. [Barbara Hofland.]

Notes: 1 leaf of plates; 1 ill. (stipple engraving).
Source: letter NNPM Rec # 13940

The Black Convent; or, A tale of feudal times. In two volumes. [Quotation.]
London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1819. 2 vol. [244; 249]

Plot: Opens with the corpse of King Harold being carried home from the battle of Hastings. Norman villain Fitzosborne falls in love with English princess Edelinde, who is already engaged. William insists Edelinde attend his court; blind sister accompanies. Both are kidnapped several times. Edelinde about to be rescued, is taken by priest to convent in Hungary where he presents her as a heretic nun; she is beaten and imprisoned with the remains of a recalcitrant nun when she refuses to take vows. Russian prince captures nuns, burns convent, and forces nuns to marry his maudraders (nuns don't seem to mind). Judith, the novel's female villainess, exhibits prowess in men's world (archery, hunting, riding) and attempts to do battle with Fitzosborne. She betrays own husband resulting in his death. She is tried and condemned as an "ungrateful wife." Punishment is annual public penitence and banishment from human converse. A sentence instituted in a public ceremony in which she enters dressed as a bride and is stripped of ornamentation and her hair cut off. Text is very conservative, especially about position of women.
Source: inspection Corvey microfiche; letter NeU; DB [inspected copy] Rec # 9450

The Black Robber; A romance. In three volumes. By Edward Ball. [Quotation.]
3 vol. [241; 472; 203]

Notes: Edward Ball, also Fitzball.
Source: inspection BL copy; DB [inspected copy] Rec # 160

The Bravo of Bohemia; or, The black forest. A romance. In four volumes. By the author of Jessy, or
The rise of Donald's Cottage; Yumboo, or The North American slave, &c. &c.
4 vol. [268; 260; 259; 267]

Genre: novel of development Ded: To Emily M'Leod, dated Apr 30, 1806. Calls the novel the
"first attempt of a timid writer" Qt(p.): attributed: Cowley ChptDiv: yes OtherEd: 1806 edition
by Lane and Newman ChptHd: no Pro: male Motifs: hero of unknown parentage; adultery;
switched child; faithful servant; seduction by woman; duel; minor gothic elements (ghost); trial
Plot: The hero, raised by misanthropic DeValmont, is horrified when the father of a deserter
claims him as a son. Hero disappears and is later discovered held in Black Forest by his "father." A
woman claiming to be his real mother (but who has vowed not to tell the tale) saves him from
committing suicide. De Valmont is actually a count. He and a friend had loved the same woman.
De Valmont married her, but had an adulterous affair with her friend Victoria. The blame is
placed on Victoria; she was the "wooer" and De Valmont the victim. Son is exchanged with
another. When his wife runs away, De Valmont kills his friend in a duel and goes into hiding.
All resolved by end: De Valmont put on trial and found innocent of murder; a penitent Victoria is
found to have raised and protected his son; and the hero is discovered to be a heir of high birth.
Price: 18s. sewed <ed Alvondown Vicarage 1807>
Rev: Lit. J. (Oct. 1806); Monthly Lit. Recreations (Nov. 1806)
Source: inspection Corvey microfiche Rec # 13720

The Castle of Villa-Flora. A Portuguese tale, from a manuscript lately found by a British officer of
rank in an old mansion in Portugal. In three volumes. [Quotation.]
3 vol. [219; 257; 266]

Genre: novel; gothic Qt(p.): attributed: Savage ChptDiv: yes ChptHd: no Pro: female orphan
Settings: Portugal Motifs: orphan; castle; footnotes; pirates; convent; banditti; female
cross-dressing; caverns; evil Abbess; false monks; manuscript; inset tale; poetic justice; heroine
stabbed; parent falsely believed dead; reading heroine; companionate marriage of older woman
Plot: Orphaned heroine is forbidden to explore around the castle where she lives with her aunt.
Because her curiosity is overpowering, she is sent to live in a nearby convent run by an evil
Abbess. This Abbess is in league with a group of banditti and false monks. When the now
married heroine and her husband discover the Abbess's secret, she captures them and there is a
"courtroom-judgement" scene in the caverns. The heroine is stabbed and her husband drinks
poison but neither dies. All ends happily with a great deal of poetic justice: all the villains are
killed in a fire and both the castle and the convent are destroyed in an earthquake.
Source: inspection Corvey microfiche: NUC; DB [inspected copy] Rec # 8940

Cesario Rosalba; or, The oath of vengeance. A romance. In five volumes. By Ann of Swansea,
author of Sicilian Mysteries, Conviction, Gonzalez de Baldivia, Secret Avenges, Secrets in
Every Mansion, Cambrian Pictures, Chronicles of an Illustrious House, &c. [Two quotations.]
[Ann Julia Hatton.]
5 vol. [209; 291; 296; 274; 295]

Genre: novel; gothic Ded: To Mrs. Coutts, signed Ann of Swansea. Swansea, St. John's March 5.
1819 Qt(p.): unattributed; Latin orginal and translation ChptDiv: yes ChptHd: quotations:
attributed: Shakespeare, Pope, A. H. [i.e., self], A. J. H. [i.e., self]. Byron. Young. Mason, Z.
Settings: Sicily Motifs: generational plot; illegitimacy; education: murder of wife: seduction;
filial disobedience; imprisonment in convent; cruel Abbess: evil priest: Inquisition: ghost:
punishment and murder of nun: mysterious voice: anti-Catholicism: inset story: parent falsely
thought dead: explained supernatural; extensive poetry in text
Plot: A highly coloured, two-generational gothic in explained terror mode. Angelina, the
daughter of a domestic, has been educated above her station. Vain and proud, she is seduced by the son of her adoptive family. She lives with him for years and has his son, but he eventually marries someone else. She swears vengeance and makes her son take an oath to ruin his father and destroy his new family. This oath plays out in the next generation. The legitimate brother, convinced by his half-brother that his wife is unfaithful, and mad with jealousy, stabs his wife. Believing her dead, the husband takes himself off to the Crusades. He returns in time to rescue his son who has been imprisoned by his evil uncle and is about to be murdered. They discover that the wife is still alive and has been caring for son while in disguise. Evil brother is tried by the Inquisition and dies unrepentant.

Notes: Ann or Anne of Swansea: Ann Julia Hatton, also Curtis, also Kemble.
Source: inspection Corvey microfiche; DB [inspected copy] Rec # 9140

The Charms of Dandyism; or Living in style. In three volumes. By Olivia Moreland, chief of the female dandies; and edited by Captain [Thomas] Ashe, author of The Spirit of the Book. &c. [Quotation.]
London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1819. 3 vol. [221; 218; 209]
Genre: novel; Bildungsroman Q(t.p.): unattributed ChptDiv: yes ChptHd: no Pro: female
Narr: 1st-p. Settings: Wales Motifs: social satire
Plot: Narrator discovers the shallowness of society. Accused of prostitution and crime
Source: inspection Corvey microfiche; DB [inspected copy] Rec # 80

1 vol. [188]
Genre: juvenile fiction; translation OthEd: Translation of Elisabeth ou les exilés de Sibérie (1806); Minerva 1807
Plot: See entry for 1807 edition.
Notes: Added engraved titlepage; illustrations drawn by R. Cruikshank, engraved by S. Davenport.
Source: ESTC Rec # 17580

Emily; or, The wife's first error; and Beauty & Ugliness, or, The father's prayer and the mother's prophecy. Two tales. In four volumes. By Elizabeth Bennet, author of Faith and Fiction, &c. &c. [Quotation.]
Genre: collection of novels: epistolary (Emily) Pref: (iii-xvi) Q(t.p.): attributed: Langhorne
Notes: Attributed by the BLC to Mrs. A. M. Bennett (cf. Faith and Fiction 1816); the pagination of the two tales is continuous.
Source: inspection Corvey microfiche; letter MnU; NSTC; DB [inspected copy] Rec # 370

The Esquimaux; or, Fidelity. A tale. In three volumes. By Miss Emily Clark, grand-daughter of the late Colonel Frederick, and author of Tales at the Fireside, Banks of the Douro, Poems Dedicated to Lady Lonsdale, &c. &c. [Quotation.]
Settings: Newfoundland Motifs: extensive poetry in text
3 vol. [218; 210; 208]

Genre: novel; psychological study; didactic
Pref: "Advertisement" dated Jan. 1819 Q(t.p.): attributed: Juvenal (untrans.)
ChptDiv: yes ChptHd: quotations; attributed: Shakespeare, Mrs.
Settings: Lisbon; Spain; rural England
Motifs: education; faithful servant (Irish); sea voyage; writing woman (poetess, novelist); May-Dec. marriage; desiring woman punished; jealousy;
satirical portraits; military life; notes; extensive poetry in text
Plot: The only son of a widow has one "foible" which is his envy of a boyhood friend, the pattern of achievement and virtue. All is well until they serve in the same regiment. The hero is eventually disgraced when he writes a letter calling his friend's loyalty into question. He learns his lesson and is forgiven by friend. Novel ends with his return home to live with mother near his friend. Novel offers number of satirical portraits: a female poet/novelist who writes a novel with a blind hero and deaf and dumb heroine; a woman of passion who thinks she is in love with the hero and makes his authorship of the letter public (she is punished by marriage to brutal ensign).
Source: inspection Corvey microfiche; DB [inspected copy] Rec # 1180

The Families of Owen and De Montfort. A tale of ancient days. In three volumes. [Quotation.]
3 vol. [228; 222; 202]

Genre: novel
Pref: "To The Reader" (i-iii) Q(t.p.): yes ChptDiv: yes ChptHd: no
Source: inspection Corvey microfiche; DB [inspected copy] Rec # 9920

Frances; or, The two mothers. A tale. In three volumes. By M. S. [Quotation.]
3 vol. [242; 237; 210]

Genre: novel
Pref: (i-xiv) unattributed ChptDiv: yes ChptHd: no
Source: inspection Corvey microfiche; DB [inspected copy] Rec # 5300

The Highlander; or, A tale of my landlady. In two volumes. By E. H. H. [Quotation.]
2 vol. [230; 263]

Genre: novel
Pref: (i-xiv) satirizes the contemporary novel Intro: "Address To The Reader"
French) [i.e., Racine, Phèdre], Goldsmith, Byron, Scott, Rosabelle, "Old Ballad," Blair, Boileau
de Chateaubriant, "Economy of Human Life" [Dodsley], Lorenzo de Medici
Motifs: extensive poetry in text
Source: inspection Corvey microfiche; DB [inspected copy] Rec # 2140

Iskander; or, The hero of Epirus. A romance. In three volumes. By Arthur Spenser. [Quotation.]
3 vol. [218; 227; 218]

Genre: novel
Pref: (i-xvii) unattributed ChptDiv: yes ChptHd: quotations; unattributed
Source: inspection Corvey microfiche; DB [inspected copy] Rec # 5710

Jane de Dunstanville; or, Characters as they are. A novel. In four volumes. By Isabel Kelly, author
of Joscelina, Eva, Ruthinglenne, Modern Incident, Baron's Daughter, Secret, &c. [Quotation.]
Second edition.
The Ladies Museum; or, Complete pocket memorandumbook for the year 1820.
Printed at the Minerva Press, for A. K. Newman & Co. Leadenhall Street. [1819.]
Genre: memorandum
Notes: The omission of London from the imprint is unusual. Engraved title-page, with vignette by S. Springsguth.
Source: DB [inspected title-page only] Rec # 10430

Man as He Is. A novel. In four volumes. By the author of Man As He Is Not, James Wallace, &c.
[Quotation.] Third edition. [Robert Bage.]
4 vol.
Genre: novel Qt(p): yes OtherEd: first edition Minerva 1792
Source: DB [inspected copy] Rec # 8930

4 vol.
Genre: novel; gothic OtherEd: first published 1809 by J. F. Hughes of Oxford Street
Notes: FC does not accept this attribution to Mary Ann Radcliffe. This work has been claimed by L. T. Ker.
Source: DB Rec # 4860

My Old Cousin; or, A peep into Cochin-China. A novel. In three volumes. By the author of Romantic Facts, or Which is his wife? Veronica, or The mysterious stranger, &c. [Two quotations.]
3 vol. [226; 218; 209]
Genre: novel Ded: To the memory of Christopher Paul, Esq. Pref: “To The Reader” (iii-vi)
The Panorama of Europe; or, A new game of geography, by the author of the Clergyman's Widow, &c. [Barbara Hofland.]
1 vol. [191]
Genre: game
Price: 4s. <Trecothick Bower 1814>
Notes: Barbara Hofland, also Wreaks, also Hoole.
Source: NUC; DB Sup Rec # 6480

3 vol. [242; 258; 264]
Genre: novel Q(t.p.): attributed: Cowper ChptDiv: yes ChptHd: no
Source: inspection Corvey microfiche; DB [inspected copy] Rec # 6270

Redmond the Rebel; or, They met at Waterloo. A novel. In three volumes. [Quotation.] [Alexander Sutherland.]
3 vol. [252: 260: 265]
Source: inspection UA copy; inspection Corvey microfiche; DB [inspected copy] Rec # 5990

4 vol.
Genre: novel
Source: DB [inspected copy] Rec # 2400

A Sentimental Journey Through Margate and Hastings. By Dr. Comparative, Jun.
1 vol. [214]
Source: inspection Corvey microfiche; DB [inspected copy] Rec # 11120

2 vol. [228; 240]
Plot: Novel traces the paths of two daughters of a shepherd. Both are good, but one betrays "a levity and inclination for novelty and amusement." She is tricked into a false marriage with a baron's son and has a child before she discovers his duplicity. He deserts her; she becomes ill, and, although rescued by her sister, dies. The other daughter is also tempted but stands firmly on principle and reason. The man she loves is engaged to someone else, but she refuses to consider being his mistress. She is rewarded with marriage and a fortune. Very sentimental, with highly-charged deathbed scenes. Emphasis on rural purity.
Source: inspection Corvey microfiche; DB [inspected copy] Rec # 760

3 vol. [220; 215; 244]
Source: inspection Corvey microfiche; DB [inspected copy] Rec # 5320

The Veiled Protectress; or, The mysterious mother. A novel. In five volumes. By Mrs. [Mary] Meke, author of Matrimonio, Nine Days' Wonder, Old Wife and Young Husband, Spanish Campaign, Conscience, There is a Secret!, Ellesmere, &c. &c. [Quotation.]
5 vol. [257: 280; 263; 240; 240]
Genre: novel Q(ut.p.): attributed: Shirley ChptDiv: yes ChptHd: no
Source: inspection Corvey microfiche; DB [inspected copy] Rec # 4070

1820

Baldwin; or, A miser's heir. A serio-comic tale. In two volumes. By an old bachelor. [Quotation.]
[Richard Harris Barham.]
2 vol. [245: 270]
Plot: Heavy-handed comedic portrayal of character; ridicules lower classes in particular. When hero's wealthy father dies, he leaves little money. Hero's guardian is intent that the hero marry his daughter. When she elopes with someone else the father disinherit her. Hero attempts reconciliation (even though he loves the daughter) by swearing never to take any of the father's money. When the son-in-law is discovered dead, the hero is arrested and convicted of murder. He is about to be executed when guardian's confession saves him. The guardian had accidentally killed his son-in-law when explaining that he had stolen the money from hero's father himself and was trying to return it by leaving it to the hero. The guardian commits suicide: the daughter dies leaving her baby to the hero's care.
Source: inspection Corvey microfiche; DB [inspected copy] Rec # 170

3 vol. [243; 247; 284]
London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1820. 3 vol. [302; 305; 316]

Genre: novel; euphoric courtship Ded.: (v-vi) To The Duke of Leinster; signed Alicia Margaret Ennis, Grenville-Street Montjoy-Square, Dublin, August 1820 Pref: (vii-viii) Q(t.p.): attributed by title: Scott ChptDiv: yes ChptHd: headings (e.g., "A Courtier") Settings: Ireland (rural and Dublin) Motifs: politics; duels; illegitimate child; absentee landlords; Irish-English understanding; Irish wake; religious tolerance; education; election corruption; corruption of courts Plot: Two brothers have privately agreed children should marry to keep the heroine's inheritance in the family, but the heroine does not fancy her ill-tempered selfish cousin. Much of the first volume is about the cousin's attempt to win a seat in an Irish election despite his contempt for all things Irish. The hero has promised his vote but soon wishes he hadn't as the Oxford educated cousin's corrupt and insensitive politicking offends. When he loses the election, the cousin persecutes the hero and his family through falsehood and manipulation of the legal system. Things finally are settled, the cousin's plots are exposed, and the hero and heroine marry. Source: inspection Corvey microfiche; DB [inspected copy] Rec # 1710

The Crusaders. An historical romance, of the twelfth century. In five volumes. By Louisa Sidney Stanhope, author of Montbrazil Abbey; The Bandit's Bride, Di Montranzo, Confessional of Valombre, &c. &c. [Quotation.]
London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1820. 5 vol. [262; 252; 258; 275; 301]


Dacresfield; or, Vicissitudes on earth. A novel. In four volumes. By Cordelia, chief lady at the court of Queen Mab! [Quotation.]
London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1820. 4 vol. [220; 230; 221; 236]

Genre: novel Intro: "By her elfin majesty" (i-xiv) Q(t.p.): attributed by title: "Castle of Indolence" [Thomson] ChptDiv: yes ChptHd: no Pro: female foundling Nar: addresses reader (intrusive) Settings: Cumberland; Portugal Motifs: gothic elements; imprisonment (cave); filial obedience; attempted forced marriage; unknown foundling; kidnapping of heroine; idiot boy; suicide (villain); villain impersonates father; problems of identity; murder of mother; attempted murder of heroine; witch-like creature; heroine drugged; extensive poetry in text; mysterious voice; actress Plot: Openly strongly with a mysterious woman and her foreign servants all dying in a deliberately set fire. The only survivor, a young child, is left weeping in her own blood when a mysterious stranger is interrupted in the act of murder. Agnes is raised by kind farming family and grows up loving tales of the marvellous and interested in legends of romance and chivalry. She gets to experience the marvellous first hand when a turbaned stranger lures her to Portugal by telling her that her father is alive. There she is kidnapped and imprisoned in caves. Upon rescue.
she discovers stranger is actually uncle who has murdered father and mother. He commits suicide. Agnes, now wealthy, returns to England where she rescues her adopted family from financial ruin. This work reads like an early mystery story.
Source: inspection Corvey microfiche; DB [inspected copy] Rec # 9640

De Clifford; or, Passion more powerful than reason. A novel. In four volumes. [Quotation.] [Mrs. Kennedy.]
4 vol.
Genre: novel Q(t.p.): yes
Source: letter MnU; DB [inspected copy] Rec # 9700

Disorder and Order. A novel. In three volumes. By Amelia Beauclere, author of Montreithe, or The peer of Scotland; Alinda, or Child of mystery; The Deserter; Husband Hunters, &c.
[Quotation.]
3 vol. [258; 264; 275]
Genre: novel; wedlock; didactic Q(t.p.): unattributed ChptDiv: yes ChptHd: no Nar: intrusive Settings: Rural England; London; Russia; Ireland Motifs: education; punishment of worldly wife: older woman marries; suicide attempt; religious conversion; bad mother; chapbooks lead to servant's seduction/ruin; mistreatment of servants; racial caricatures (Negro servants)
Plot: Conservative, didactic novel. Opens with husband's religious conversion. A good man, but influenced by the "insidious doctrines" of Rousseau, Hume and Voltaire, he is married to a woman who is the "disorder" of the title: her economies are expensive, her servants take advantage; and her children are overindulged (three die because of her lack of control). His conversion the result of a practical joke coinciding with his suicide attempt; he thinks it an angel. Husband attempts her reform but she is recalcitrant. Wife struck dead for thinking against father. They had parted badly and she blames herself: "I am accursed!" and dies horribly after breaking a blood vessel.
Narrative presents her death as deserved: "the proper punishment for a thoughtless life and an unreflecting character."
Source: inspection Corvey microfiche; DB [inspected copy] Rec # 260

Filial Remembrancer: selection of the much-admired poems, My Father, My Mother, My Brother, and My Sister, with The Father's Address to his Children, in imitation of Cowper.—The third edition.
Banbury: Printed and sold by J. G. Rusher: Sold also by W. Rusher and Son, Banbury:
26 pp.
Genre: poetry
Notes: Ill. (wood engravings).
Source: letter NNPM Rec # 13830

The Gaping, Wide-mouth, Waddling Frog: a new and entertaining game of questions and commands; embellished with fifteen coloured engravings.
32 pp.
Genre: game; children
Notes: 15 coloured engravings.
Source: letter McGill Rec # 11940
The Good Grandmother, and Her Offspring. [Barbara Hofland.] [Second edition.]
1 vol. [174]
Price: 2s. 6d. ("half-bound in Roan, and lettered, illustrated with Plates, and adapted for children
less advanced")<ref Reflection 1836>
Source: BLC Rec # 8260

Gwelygordd; or, The child of sin. A tale of Welsh origin. In three volumes. By the author of The
Infernal Quixote, Abyssinian Reformer, Castle of St. Donats, &c. &c. [Quotation.] [Rev.
Charles Lucas.]
3 vol.
attributed: Johnson, author of Hurlothrumbo ChptDiv: yes ChptHd: no
Source: inspection Corvey microfiche; DB [inspected copy] Rec # 3550

The Highland Castle, and the Lowland Cottage. A novel. In four volumes. By Rosalia St. Clair,
author of The Son of O'Donnel, Blind Beggar, &c. &c. [Quotation.]
4 vol. [248; 248; 235; 234]
Wilson, Petrarch, Charlotte Smith, Southey, Cotton, Gray, Cona., Burns, Moore, Beattie, Mrs.
Tighe, Tasso (trans.), Knox (prose), Spenser, Crabbe. Savage. Thomson, Dryden
Source: inspection Corvey microfiche; DB [inspected copy] Rec # 5330

The History of a Merchant's Widow and Her Young Family. [Barbara Hofland.] [New edition.]
1 vol. [176]
Genre: novel
Notes: Barbara Hofland, also Wreaks, also Hoole.
Source: NUC Rec # 6450

The House that Jack Built: an entertaining story: embellished with eleven elegantly coloured
engravings.
London: A. K. Newman and Co. Leadenhall Street, [182-?].
23 pp.
Genre: children's literature (nursery rhymes)
Notes: Hand-coloured illustrations; printed on one side of leaf only, the printed pages facing each
other; blank pages included in pagination; printed wrappers.
Source: ESTC Rec # 17490

3 vol.
Genre: novel
Source: DB Rec # 1720

Italian Mysteries; or, More secrets than one. A romance. In three volumes. By Francis Lathom,
author of The Mysterious Freebooter; London; The Unknown; Men and Manners; Romance of
the Hebrides; Human Beings; Fatal Vow; Midnight Bell; Impenetrable Secret; Mystery; &c.
&c. [Quotation.]
3 vol. [246; 246; 274]


The Old English Baron. [Clara Reeve.] 1 vol. [276] Genre: novel OtherEd: First published in 1777 as The Champion of Virtue; first published as The Old English Baron in 1778 Source: NUC Rec # 7390

The One-Pound Note, and other tales. In two volumes. By Francis Lathom, author of Italian Mysteries; Mysterious Freebooter; London; Romance of the Hebrides; The Unknown; Men and Manners; Mystery; Fatal Vow; Very Strange but Very True; Astonishment, &c. &c. London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1820. 2 vol. [271; 245] Genre: collection of tales Pref: each tale prefaced by note "To The Reader" assuring of tales being founded on fact Q(t.p.): no ChptDiv: yes ChptHd: no Notes: Contents: The one-pound note; The wife, the mistress, and the friend; and The prophecy. Source: inspection Corvey microfiche; DB [inspected copy]; Summers Gothic Quest Rec # 3380


1 vol. [191]
Genre: game OthrEd: first published Minerva 1813
Notes: Work has one illustration (engraving).
Source: letter NNPM Rec # 13970

Relics of Royalty; or, Remarks, anecdotes, and amusements, of His late most Gracious Majesty, George III. Also a circumstantial account of his coronation, procession to St. Paul's, and a description of his funeral, &c. &c. Original, and selected from respectable authorities. By Joseph Taylor, author of Anecdotes of Remarkable Birds and Insects, Curiosities in Natural History, Annals of Health, and Records of Longevity, Danger of Premature Interment, &c. &c. [Quotation.] [John Taylor.]
1 vol.
Genre: non-fiction Frm: by Woolnoth after Hopwood Q(t.p.): yes
Price: 3s.
Notes: Bound in printed boards, the front cover having an ornamental border and the imprint of Dean & Munday, Threadneedle-Street. There is also an engraved title-page with the imprint:
Source: letter State Library of Victoria; DB [inspected copy] Rec # 6120

4 vol in 1. [294; 262; 242; 241]
Genre: novel Q(t.p.): attributed: Madame de Stael ChptDiv: yes ChptHd: quotations Settings: Ireland; Scotland; 1790s
Plot: "A romantic adventure set in 1798 in Ireland and Scotland" (C. R. Johnson 1994), that is, treating the Rebellion.
Source: inspection UA copy; inspection Corvey microfiche; DB [inspected copy] Rec # 6000

Fourth edition. [Catherine Cuthbertson.]
Longman and Newman, 1820.
5 vol.
Genre: novel OthrEd: 1806 edition by Robinson
Source: DB Rec # 1410

The West Indian; or, The brothers.
3 vol.
Genre: novel
Notes: NUC notes that this work is possibly by Richard Cumberland. but Cumberland's The West Indian was a comedy of 1771; it seems unlikely that anyone would make a novel of it so much later. <IG>
Source: NUC; DB Rec # 11500
Appendix A: 1820s

1821

Albert; or, The wilds of Strathnavern. [Elizabeth Helme.] [New edition.]
4 vol.
OtherEd: Samson Low 1799
Source: BLC Rec # 8190

Arthur Mervyn. A tale. [Charles Brockden Brown.]
3 vol.
OtherEd: Philadelphia edition of 1799-1800 by H. Maxwell
Rev: CR (Jan. 1803)
Source: NUC Rec # 7110

Astonishment. [Francis Lathom.] [Second edition.]
3 vol.
OtherEd: Longman and O. Rees 1802
Rev: CR (Jan. 1803)
Source: NUC Rec # 7280

1 vol. [279]
Fmt: yes
Source: NSTC Rec # 17350

The Fatalists; or, Records of 1814 and 1815. A novel. [Isabella Kelly.]
5 vol.
Pref: yes Qtp: yes
Notes: Isabella Kelly, formerly Fordyce.
Source: OP Rec # 17590

Eleanor; or, The spectre of St. Michael's. A romantic tale. [C. D. Haynes.]
5 vol.
Genre: novel Qtp: Burns Pro: female Settings: Scotland
Source: OP; Summers Gothic Quest (nt. 59, 104) Rec # 16850

2 vol.
Q(tp.): attributed: Horace (untrans.)
Source: inspection Corvey microfiche Rec # 13740

The Hermit's Cave; or, The fugitive's retreat. [Zara Wentworth.]
4 vol.
Source: NUC Rec # 7770

Historical Memoirs of Shipwrecks, and the Providential Deliverance of Vessels. [James Stanier Clarke.]
Lovers and friends; or, A widow's vow. [Ann Julia Hatton.]
5 vol.
Source: BLC Rec # 8020

The Midnight Wanderer: or a legend of the Houses of Altenberg and Lindendorf. A romance. In four volumes. By Margaret Campbell.
4 vol. [227; 224; 222; 257]
Source: NSTC Rec # 17380

2 vol.
Source: letter TxU Rec # 12200

The Recess; or, A Tale of Other Times. [Sophia Lee.] [Sixth edition.]
3 vol.
OtherEd: First published 1783-5
Source: BLC Rec # 8380

School-Boys' Diversions: describing many new and popular sports: with proper directions for engaging in them / embellished with three neat engravings, from designs by R. Stennett.
London: Printed for A. K. Newman & Co. ... [not before 1820].
54 pp.
Notes: 3 leaves of plates (one folded): 3 ill. (engravings).
Source: letter NNPM Rec # 14240

Scientific Amusements in Philosophy and Mathematics: including arithmetic, acoustics, electricity, magnetism, optics, pneumatics: together with amusing secrets in various branches of science, the whole calculated to form an agreeable and improving exercise for the mind by W[illiam] Enfield.
1 vol. [276]
Source: letters MnU; State Library of Victoria Rec # 11930

4 vol.
Pref: yes Nar: 1st-p. Motifs: inset poetry
Source: OP Rec # 17600

Tales of Ton, The Second Series. [Miss E. H. M’Leod.]
4 vol.
Pref: yes; tales based on actual "leading individuals in high and fashionable life" Nar: 1st-p.
Motifs: inset poetry
Notes: Actual books, such as Caroline Lamb's Glenarvon, are discussed using initials.
1822

Alicia and her Aunt; or, Think before you speak: a tale for young persons. [Barbara Hofland.]
Source: letter CaViV; NUC Rec # 7900

Book of Utility, or, Repository of useful information connected with the moral, intellectual, and physical condition of man, and containing many notable things in the arts, sciences, and history. Particularly calculated to direct the attention of youth to subjects of real utility and importance. Collected and arranged by Thomas Tegg,
1 vol. [288]
Fmt: yes
Notes: illustrated
Source: NSTC; letter CaQMM Rec # 11840

Clavering Tower. [Rosalia St. Clair.]
4 vol.
Source: NUC Rec # 7510

Cospatrick of Raymondsholm. [Alexander Sutherland.]
2 vol.
Source: NUC Rec # 7630

The Cradle Hymn; with The Evening and Morning Hymns; and Sunday Morning Hymn by Isaac Watts, D. D.: beautifully embellished with sixteen elegantly coloured engravings.
31 pp.
Notes: ill. (wood engravings).
Source: letter NNPM Rec # 14380

4 vol. [272; 256; 246; 284]
Source: inspection Corvey microfiche Rec # 13630

The Gaping, Wide-mouthed, Waddling Frog: a new and entertaining game of questions and commands: with proper directions for playing the game, and crying forfeits: embellished with sixteen colored engravings.
(Colophon: London: Dean & Mundy, printers, Threadneedle-street.)
18 leaves.
OthEd: first edition Minerva 1820
Notes: In verse with hand coloured illustrations and printed wrappers. Printed on one side of leaf only, with the printed pages facing each other. The copy reported has an inscription dated 1822.
Source: ESTC Rec # 13850

Good-nature; or, Sensibility: and other tales. By Miss Aimwell. In three volumes.
3 vol. [271; 277; 258]
Source: NSTC Rec # 17360

Guilty or not Guilty; or, A lesson for husbands. [Ann Julia Hatton.]
5 vol.
Source: NUC Rec # 7880

The History of a Clergyman's Widow and her Young Family. [Barbara Hofland.] [Fifth edition.]
Source: NUC Rec # 6560

History of the Robins: Designed for the instruction of children, respecting their treatment of animals / by Mrs. [Sarah] Trimmer.
1 vol. [180]
OthEd: first published as Fabulous Histories (John Offer, London, 1819)
Notes: Reissue: illustrated and includes frontispiece from earlier issue.
Source: letter Piermont Morgan Library Rec # 17900

The Mysteries of the Forest. [Mary Houghton.] [Second edition.]
3 vol.
OthEd: First edition 1810
Source: NUC Rec # 6890

The Old Manor-House. [Charlotte Smith.] [Third edition.]
4 vol.
OthEd: First published in 1793
Source: NUC Rec # 7530

Puzzled and Pleased; or, The two old soldiers and other tales. [Francis Lathom.]
3 vol.
Notes: Summers has publication date as 1821.
Source: NUC; Summers GQ Rec # 7300

Romance of the Pyrenees by the author of Santo Sebastian. [Catherine Cuthbertson.] [Fifth edition.]
4 vol.
OthEd: 1802 edition by Robinson
Notes: "Three daughters of Capt. Cuthbertson were Olivia, Catherine, and Julie. who wrote romances, one of these was 'The romance of the Pyrenees'" (Notes and Queries. June 1911, p. 475).
Source: letter MnU Rec # 11900

Singularity: A novel. [Jane Harvey.]
3 vol.
Source: OP Rec # 17620

Tales of Clairmont Castle. [Barbara Hofland.]
Source: NUC Rec # 16770
Who is the Bridegroom? or, Nuptial discoveries. A novel by Sarah Green.
3 vol.
Source: BLC; NUC Rec # 2070

The Wizard Priest and the Witch. [Quintin Poynet.]
3 vol.
Ded: To Mrs. Richardson of Evreux, Normandy
Source: Summers GQ 371 Rec # 16940

1823

Aldiborontiphoskyphorniostikos: a round game, for merry parties: with rules for playing the game
by R. Stennett: embellished with sixteen elegantly coloured engravings.
18 pp.
Notes: ill. (wood engravings).
Source: letter NNPM Rec # 14310

Aldiborontiphoskyphorniostikos: a round game, for merry parties: with rules for playing the game /
by R. Stennett: embellished with sixteen elegantly coloured engravings.
London: A. K. Newman & Co. Leadenhall-Street, [between 1823 and 1842].
35 pp.
Notes: Illustrated (wood engravings).
Source: letter NNPM Rec # 14320

Bridal of Dunamore; and Lost and Won. [Regina Maria Roche.]
3 vol.
Notes: Two tales.
Source: NUC; Tracy Rec # 7400

Don Juan de Las Sierras or El Empecinado, A romance. [Alicia Lefanu.]
Source: OP Rec # 17630

Foundling of Glenthorn; or, The smugglers' cave. A novel. In four volumes. By the author of The
Farmer's Three Daughters. [Quotation.] [Alexander Balfour.]
4 vol. [? ; 307; 286]
Q(t.p.): attributed: Addison
Source: inspection Corvey microfiche Rec # 13610

Gretna Green Marriages; or, The nieces. [Sarah Green.]
3 vol.
Source: BLC Rec # 10650

The History of a Clergyman's Widow and her Young Family. [Barbara Hofland.] [Sixth edition.]
1 vol. [176]
OtherEd: First published Minerva Press 1812
Price: 2s. 6d. (half-bound in Roan, and lettered, illustrated with Plates, and adapted for children
less advanced) <ad Reflection 1836>
Source: BLC  Rec # 12280

[Barbara Hofland]
1 vol. [176]
OtherEd: First published Minerva Press 1814
Source: ESTC  Rec # 17640

The History of Sandford and Merton by Mr. Thomas Day: with An account of the author; complete in one volume.
1 vol. [420]
OtherEd: First published in three volumes in 1783-9
Notes: 2 leaves of plates: ill. (engravings).
Source: letter NNPM  Rec # 13770

Live and Learn; or, The first John Brown, his friends, enemies, and acquaintance in town and country. [Francis Lathom.]
4 vol.
Source: Summers GQ 322  Rec # 16890

Macrimmon. [Alexander Sutherland.]
4 vol.
Source: NUC  Rec # 7640

Minor Morals. [Charlotte Smith.] [A new edition.]
1 vol. [212]
Front: yes OtherEd: first published Samson Low 1798; first Minerva edition 1816
Source: NUC  Rec # 7570

A. K. Newman & Co. 1823.
Notes: Check NUC entry to see if title and imprint is exactly as it appears in entry.
Source: NUC  Rec # 17460

Tales of a Tourist. [Alicia Lefau.]
Notes: 2 short novels
Source: OP  Rec # 17650

3 vol. Qtp.; attributed: Thomson
Source: inspection Corvey microfiche  Rec # 16990
Sketch of Her Own Circle: By Miss Russell. In four volumes.
4 vol. Q(2.p.): attributed: Home
Source: inspection Corvey microfiche Rec # 16540

What Shall Be, Shall Be. [Mary Meke.]  
4 vol.
Source: NUC; Summers GQ 98 Rec # 7350

1824

Aunt Ann's Gift; or, Moral emblems in prose and verse, with an engraving to each.
35 pp.
Notes: Hand-coloured illustrations; NUC gives as 1825.
Source: ESTC; NUC Rec # 11640

The Banker's Daughters of Bristol; or, Compliance and decision. [Rosalia St. Clair.]  
3 vol.
Source: NUC Rec # 7540

Dame Wiggins of Lee, and her Seven Wonderful Cats: a humorous tale written principally by a lady of ninety; embellished with eighteen colored engravings.
18 leaves
Notes: In verse with hand-coloured illustrations. Sometimes ascribed to Richard Scrafton Sharpe. and to Mrs. Pearson.
Source: ESTC Rec # 17660

The Derbyshire Miners' Glossary; or, An explanation of the technical terms of the miners, which are used in the King's Field, in the hundred of High Peak, in the county of Derby, and in the open customary Lordships within the same; of those also within the soc or wapentake of Wirksworth or Low Peak in the same county; together with the mineral laws and customs within those districts. To which is subjoined an appendix, containing the customaries or bye-laws, made and confirmed at the Barmote Courts, held within the manors of High and Low Peak. By James Mander, . . .
1 vol. [131]
Fmt: yes S.L.: 8 page list
Notes: NUC has no mention of "Bakewell" in the imprint (has "G. Nall, 1824").
Source: NSTC; NUC Rec # 17420

A Father As He Should Be. [Barbara Hofland.] [Second edition.]
4 vol.
OtherEd: First published Minerva Press 1815
Source: NUC Rec # 6620

The Festival of Mora: an historical romance: in four volumes by Louisa Sidney Stanhope. [Second edition.]
3 vol. [331; 318; 342]
From: no Quit(p): no ChptDiv: yes ChptHD: no
Source: inspection Corvey microfiche; BLC Rec # 8080

Helena Egerton; or Traits of female character. By the author of Always Happy, Claudine, &c. [Maria Elizabeth Budden.]
Ded: Signed M. E. B. OthrEd: A new edition of Woman; or, Minor maxims (1818)
Source: DB Rec # 16980

An Historical Description of Westminster Abbey.
1 vol. [198]
OthrEd: J. Newbey, London (1753, 1764, 1767); Carnan (1770, 1783); first published Minerva 1800
Source: NUC Rec # 9000

The Panorama of Europe; or, A new game of geography. [Barbara Hofland.] [Fourth Edition.]
1 vol. [198]
Notes: Frontispiece signed H[entry] Corbould
Source: NUC Rec # 6490

The Polish Bandit, or, Who is my bride? and other tales. [Francis Lathom.]
3 vol.
Source: Summers GQ 325 Rec # 16900

Preference. [Selina Davenport.]
2 vol.
Source: BLC Rec # 8120

Principle! A fashionable tale. [Miss E. H. M’Leod.]
4 vol.
Ded: from Norwich; to Walter Scott
Source: OP Rec # 17670

St. Clair of the Isles; or The outlaws of Barra. [Elizabeth Helme.] [Third edition.]
4 vol.
Source: NUC Rec # 2360

The Siege of Kenilworth: An historical romance. [Louisa Sidney Stanhope.]
4 vol.
Source: NUC Rec # 7620

The Tradition of the Castle; or, Scenes in the Emerald Isle. [Regina Maria Roche.]
4 vol.
Source: NUC Rec # 7430
A Winter in Washington; or, Memoirs of the Seymour family. [Margaret Bayard Smith.]
1824.
3 vol.
Source: letter MnU Rec # 12100

Woman's a Riddle. [Ann Julia Hatton.]
4 vol.
Source: BLC Rec # 8030

1825

The Barbadoes Girl: a tale for young people by the author of The Clergyman's Widow and Family,
Merchant's Widow and Family, Affectionate Brothers, Panorama of Europe, The Sisters,
1 vol. [180]
OtherEd: first edition Minerva 1816 as Matilda; or, The Barbadoes Girl
Price: 2s. 6d. (half-bound in Roan, and lettered, illustrated with Plates, and adapted for children
less advanced) <ad Reflection 1836>
Notes: Added engraved titlepage and one leaf of plates.
Source: ESTC; NUC; BLC Rec # 6650

The Castle Chapel: A romantic tale. [Regina Maria Roche.]
3 vol.
Source: NUC Rec # 7410

The Children of the Abbey. [Regina Maria Roche.] [Tenth edition.]
2 vol.
OtherEd: first edition Minerva 1796
Source: BLC Rec # 8090

Colonel Berkley and his Friends; containing sketches of life south of the Potomac. A tale.
3 vol.
Source: letter MnU Rec # 11870

Cottage Stories; or, Tales of My Grandmother. [Catherine Ward.] [New edition.]
1 vol. [149]
Source: BLC Rec # 8470

1 vol. [263]
Notes: 2 leaves of plates; 1 ill. (engraving)
Source: letter NNPM; NUC Rec # 6580

The Discarded Son; or The haunt of the banditti. [Regina Maria Roche.]
5 vol.
Source: NUC Rec # 7450

A Father's Love and a Woman's Friendship; or The widow and her daughters. [Henrietta Mosse.]
Henry. [Richard Cumberland.] [Fourth edition.]
4 vol.
*OtherEd:* First published in 1795
Source: NUC Rec # 14070

1 vol [176]
*OtherEd:* first edition Minerva 1812
Source: ESTC Rec # 17680

The Midnight Bell. [Francis Lathom.] [Second edition.]
3 vol.
*OtherEd:* 1798 (3 vol., Printed for H. D. Symonds); translated into French (3 vol., Paris); English edition of 1800 <Summers GQ 311>
*Rev:* Monthly Mirror 6 (July 1798): 34-35
Source: BLC; Summers GQ Rec # 8350

Minor Morals. [Charlotte Smith.] [New edition.]
London, 1825
1 vol. [212]
*OtherEd:* first edition Sampson Low 1798: first Minerva edition 1816
Source: BLC Rec # 17120

The Parent's Offering to a Good Child: A Collection of Interesting Tales. [Mary Meeke.]
[London] Dean, Murray, & Newman, [c. 1825]
35 pp.
Source: OP Rec # 7340

Parents and Wives; or, Inconsistency and mistakes. [Sarah Green.]
3 vol.
Source: BLC Rec # 8180

Realities, Not a Novel. A tale from real life. [Anne Raikes Harding.]
4 vol.
Source: OP Rec # 17690

Runnemede; An ancient legend. [Louisa Sidney Stanhope.]
3 vol.
Source: letter CaOTU; NUC Rec # 7600

Saragossa; or, The houses of Castello and De Arno. A romance. In four volumes. By E. A. Archer.
4 vol. [245: 272; 295; 300]
*Pref:* yes; (i-vi) *Q*(*k.p.)*: unattributed (different each volume)
Source: inspection Convey microfiche Rec # 13590

Tales and Dialogues in Prose & Verse. [Jefferys Taylor.] [New edition.]
1 vol. [116]
Notes: ill.
Source: letter CaOTU  Rec # 12480

The Young Northern Traveller. [Barbara Hofland.] [New edition.]
Front: yes
Source: NUC; BLC  Rec # 6880

1826

Abbot of Montserrat; or, The pool of blood. [William Child Green.]
Pref: yes <Summers GQ 369> OtherEd: Arno Press (1977, ed. Frederick Shroyer)
Notes: Reprint at U of PEI.
Source: letter U PEI  Rec # 11680

Biography of a Spaniel.
1 vol. [139]
Source: ESTC; NUC  Rec # 8970

The Bravo of Venice; a romance. Translated by M. G. Lewis. [Heinrich Zschokke.]
[Eighty edition.]
1 vol. [246]
Notes: MnU says after title "Introd. by Devendra P. Varma" but gives imprint as above (i.e.,
1826). Translated from Aballino, der grosse Bandit by Matthew Gregory Lewis.
Source: letter MnU  Rec # 12130

Deeds of the Olden Time. [Ann Julia Hatton.]
5 vol.
Source: NUC  Rec # 7100

Eustace Fitz-Richard.
4 vol.
Source: Summers Gothic Quest 73  Rec # 16810

Geraldine Murray. A tale of fashionable life. [Miss E. H. M'Leod.]
4 vol.
Pref: from Fingringhoe Hall, Essex
Notes: By E. H. P., late Miss M'Leod.
Source: OP  Rec # 17700

Gratitude; and other tales. [Henrietta Mosse.]
3 vol.
Source: BLC  Rec # 8420

Three Daughters, &c. &c. [Quotations.]
[Balfour.]
4 vol. [506; 250; 243;]
Q{t.p.}: (2) attributed: Shakespeare, Burns ChptDiv: yes ChptHd: quotations: attributed:
Source: inspection Corvey microfiche Rec # 13620

An Historical Description of Westminster Abbey, its monuments and curiosities.
1 vol. [198]
OtherEd: J. Newbey, London (1753, 1764, 1767); Carnan (1770, 1783); first published Minerva 1800
Source: NUC; BLC Rec # 9020

The History of a Merchant’s Widow and her Young Family. [Barbara Hofland.] [Sixth edition.]
1 vol. [176]
Source: ESTC; NUC Rec # 6460

The Mysterious Monk; or, The wizard’s tower. An historical romance. In three volumes. By C. A. Bolen. [Quotation.]
3 vol. [? :234; ?]
Q(t.p.): unattributed
Source: inspection Corvey microfiche: Summers GQ 374 Rec # 13710

Stranger of the Valley; or, Louisa and Adelaide: an American tale by a lady.
3 vol.
Source: letter DeU Rec # 12340

William and his Uncle Ben: A tale; designed for the use of young people / prepared for the press by Mrs. [Barbara] Hofland ... New edition.
1 vol. [149]
Source: ESTC; NUC; BLC Rec # 6840

1827

The Affectionate Brothers: A tale by Mrs. [Barbara] Hofland ... New edition.
1 vol. [164]
Notes: Added engraved titlepage signed: H. Corbould del. S. Springsguth sculp.
Source: ESTC Rec # 17710

The Bandit’s Bride; or, The maid of Saxony. [Louisa Sidney Stanhope.]
4 vol.
OtherEd: first edition Minerva 1797
Source: NUC; ad Ruins of Selinunti 1813 Rec # 7580

Dissipation. A tale of simple life. [Anne Raikes Harding.]
[London] Newman, [1827]
4 vol.
Fashionables and Unfashionables. A novel. [Rosalia St. Clair.]
3 vol.
Source: OP Rec # 17730

First and Last Years of Wedded Life. [Rosalia St. Clair.]
4 vol.
Source: NUC Rec # 7520

An Historical Description of Westminster Abbey, its monuments and curiosities ... designed chiefly as a guide to strangers.
1 vol. [198]
OtherEd: J. Newbery, London (1753, 1764, 1767); Carnan (1770, 1783); first published Minerva 1800
Source: letter InMB; NUC Rec # 9030

The Romance of the Forest. [Ann Ward Radcliffe.]
OtherEd: First published 1791; Arno P, 1974
Source: letter U of PEI Rec # 11790

The Ruins of Ruthvale Abbey. [Mrs. C. D. Golland.]
4 vol.
Notes: C. D. Golland, formerly Haynes; Summers GQ 87 dates as 1826; NUC as 1827.
Source: NUC; Summers GQ 87 Rec # 7860

The Seer of Tiviotdale. [Louisa Sidney Stanhope.]
4 vol.
Source: NUC Rec # 7610

3 vol. Q(t.p.): attributed: Goldsmith
Source: inspection Corvey microfiche; Summers GQ 374, 379 Rec # 13700

Woman's Wit and Man's Wisdom; or, Intrigue. [Henrietta Mosse.]
4 vol.
Source: BLC Rec # 8430

1828

The Ambassador's Secretary; a tale by Jane Harvey.
4 vol.
Source: NUC Rec # 2260

Contested Election. [Regina Maria Roche.]
Rec # 13540

Contrast: in three volumes by Regina Maria Roche. [Regina Maria Roche.]
3 vol.
Notes: "Letter from the author to Lady Elizabeth Whitbread attached to fly-leaf of v. 1" <MnU>.
Source: letter DeU; letter MnU; NUC Rec # 7440

Experience, a Tale for All Ages. [Anne Raikes Harding.]
4 vol.
Source: letter NSyU Rec # 11960

The History of Europe; or, A New Game of Geography. [Barbara Hofland.] [Sixth edition.]
1 vol. [201]
Source: NUC Rec # 6500

The Good Grandmother and her Offspring... Second edition, with additions. [Barbara Hofland.]
1 vol. [174]
Source: NUC Rec # 17920

The Italian; or, The Confessional of the Black Penitents. [Ann Radcliffe.]
OthrEd: First published 1797
Source: NUC Rec # 14220

3 vol. [274; 274; 270]
Qt(t.p.): unattributed ChptDiv: yes ChptHd: no
Source: inspection Corvey microfiche; BLC Rec # 7080

Manfroné; or, The One-Handed Monk. [Third edition.] [Mary Ann Radcliffe.]
Printed for A.K. Newman and Co. by Sioman, Printer. King Street, Yarmouth.
4 vol.
OthrEd: First edition 1809; Second edition in three volumes 1819
Notes: Attributed to Mary Ann Radcliffe but claimed by L. T. Ker.
Source: Summers [inspected a copy] (Gothic Quest 73, 98) Rec # 16820

The Panorama of Europe; or, A new game of geography. [Barbara Hofland.] [Sixth Edition.]
1 vol. [201]
Source: NUC; BLC Rec # 8310

The Sisters. [Barbara Hofland.] [New edition.]
1 vol. [180]
Front: yes
Source: NUC; BLC Rec # 6790

The Spy: A tale of the neutral ground. In three volumes. By Mr. [James Fenimore] Cooper, author of The Pilot; Last of the Mohicans; Pioneers; Lionel Lincoln; Red Rover, &c. &c... Fourth edition, with additions and alterations.
London: Simpkin and Marshall, Stationer's Court; and A. K. Newman & Co., Leadenhall-Street. 1828. (Colophon: Sloman, printer, King-Street, Yarmouth.)
3 vol. [274; 274; 266]
Source: ESTC Rec # 17740

The Spy Unmasked; or, Memoirs of Enoch Crosby, alias Harvey Birch, the hero of the "Spy, a tale of the Neutral ground," by Mr. Cooper ... By H. L. Barnum.
1 vol. [206]
Source: letter NhD Rec # 11700

Tales of Truth.
1 vol. [140]
Source: NUC Rec # 14330

Ulrica of Saxony. [Rosalia St. Clair.]
3 vol.
Source: NUC Rec # 7500

Uncle Peregrine's Heiress. [Ann Julia Hatton.]
5 vol.
Source: NUC Rec # 7090

A Vocabulary Arranged for the Instruction of the Deaf and Dumb, upon the principles established in the Manchester School by William Vaughan.
67 pp.
Notes: Contents: Part I. Consisting of a collection of the simplest words, with illustrative exercises.—Part II. Consisting of copious collections of verbs. nouns. adverbs. etc., peculiarly arranged with a view to the instruction of the deaf and dumb.
Source: letter CaOTU Rec # 12510

The Widow of Soleure, and other tales. Intended for youth.
1 vol. [255]
Pref: yes Q(lp): no ChptDiv: n/a
Source: inspection Corvey microfiche Rec # 13730

The Young Crusoe: a tale by Mrs. [Barbara] Hofland ... New edition.
1 vol. [195]
Pref: engraved; by S. Springsguth after E.F. Burney
Notes: 2 leaves of plates: 1 ill. (engraving)
Source: letters NNPM; MsSMU Rec # 13980

Young John Bull; or, Born abroad and bred at home. [Francis Lathom.]
3 vol.
Pref: "Author's Address to the Reader" signed. Philadelphia, March 1st. 1828
Source: Summers GQ 325 Rec # 16910

1829

The Affectionate Brothers. [Barbara Hofland.] [New edition.]
1 vol. [164]
Source: BLC Rec # 8200
The Blandfords; or, Fate and Fortune. [Henrietta Mosse.]
4 vol.
Source: BLC Rec # 8400

The Daughter-in-Law, Her Father and Family by Mrs. [Barbara] Hofland ... New edition.
1 vol. [196]
Price: 2s. 6d. (half-bound in Roan, and lettered, illustrated with Plates, and adapted for children less advanced) <ad Reflection 1836>
Notes: 2 leaves of plates: 1 ill. (steel engraving)
Source: letter NNPM; BLC Rec # 8230

Eleanor Ogilvie, the maid of the Tweed. A romantic legend. [Rosalia St. Clair.]
3 vol.
Source: OP Rec # 17750

Evelina. [Frances Burney.] [New edition.]
2 vol.
OtherEd: First published 1778
Notes: NUC corrected date from 1815 (DB) to 1829.
Source: DB Rec # 820

Fashionable Mysteries; or The rival duchesses (and other tales). [Francis Lathom.]
3 vol.
Notes: Vol. 2 and part of vol. 3 is taken up with A Month in the Highlands (22 chapters): also "Poor Mary Ann. or The County Election:: Summers gives plot summary 329-30.
Source: Summers GQ 329 Rec # 16920

The Fitzwalkers, Barons of Chesterton; or, Ancient times in England. [James Norris Brewer.]
4 vol.
Notes: With autograph of author.
Source: NUC Rec # 7060

The Mysterious Freebooter; or, The days of Queen Bess. [Francis Lathom.] [Third edition.]
4 vol.
Source: BLC Rec # 8360

3 vol. [270; ?; ?]
Source: inspection Corvey microfiche Rec # 13570

The Stolen Boy. [Barbara Hofland.]
London: Printed for A. K. Newman and Co. (1829?)
OtherEd: Published in the Juvenile Souvenir for 1828.
Notes: Captivity narrative (boy captured by Comanche Indians in Texas).
Source: NUC Rec # 7020
William and his Uncle Ben. [Barbara Hofland.] [New edition.]
1 vol. [149]
Source: NUC Rec # 6850

The Young Crusoe, or The shipwrecked boy. Containing An Account Of His Shipwreck, and Residence for Several Months Alone, Upon An Uninhabited Island. By Mrs. [Barbara] Hofland, author of The Merchant's Widow and Family; Blind Farmer; Good Grandmother; Clergyman's Widow; Sister; Affectionate Brothers; Young Northern Travellers; Stolen Boy; &c. &c. New edition.
1 vol. [195]
Fnt: yes Q(t.p.): no
Price: 2s. 6d. (half-bound in Roan, and lettered, illustrated with Plates. and adapted for children less advanced) <ad Reflection 1836>
Source: letter CaVIV; NUC Rec # 6870
Appendix B: 1830s

1830

Adelaide; or The massacre of St. Bartholomew: a tale, including historical anecdotes of Henry the Great. [Barbara Hofland.] [Fifth edition.]
London: A. K. Newman, [18--?]. <MnU>
1 vol. [169]
OtherEd: First published 1823 as: Adelaide; or, The intrepid daughter...including...the massacre of St. Bartholomew
Notes: NUC dates as 1830; MnU gives date as [18--?]; ill.; added t.p. engraving <MnU>.
Source: letter MnU; NUC Rec # 6660

Belmont's Daughter. A fashionable novel. [Miss E. H. M'Leod.]
4 vol.
Source: OP Rec # 17760

The Blind Farmer and his Children. [Barbara Hofland.] [Sixth edition.]
1830?
1 vol. [176]
Source: NUC Rec # 7000

London: Published by Dean and Munday. Threadneedle-Street; and A. K. Newman and Co., Leadenhall-Street, [ca. 1830].
35 pp.
Notes: col. ill. (wood engravings).
Source: letter NNPM Rec # 13690

The Corsair's Bride: A legend of the sixteenth century. [Louisa Sidney Stanhope.]
3 vol.
Source: letter CaOTU Rec # 12450

Fables. [John Gay.]
Printed for A. K. Newman & Co. [c. 1830]
Front: yes OtherEd: first published 1727, 1738; first Minerva 1795
Notes: Added titlepage.
Source: NUC Rec # 13870

An Historical Description of Westminster Abbey.
1 vol. [188]
OtherEd: J. Newbey. London (1753, 1764, 1767); Carnan (1770, 1783); first published Minerva 1800
Source: NUC Rec # 9040

The Keepsake Guineas; or, The best use of money By Susanna Strickland.
London: A. K. Newman, [183--?]. ([London]: Dean and Munday)
1 vol. [112]
Notes: 1 leaf of plates: Susanna Strickland. later Moodie.
Source: letter CaOTU Rec # 12360
Mystic Events. [Francis Lathom.]
4 vol.
Source: NUC Rec # 7290

Perkin Warbeck; or, The court of James the Fourth of Scotland: an historical romance. [Alexander Campbell.]
3 vol.
Source: letter MnU Rec # 11860

Pleasing Tales for Little Folks by James Bishop.
30 pp.
Notes: Coloured ill. (wood engravings).
Source: letter NNPM Rec # 13660

The Sailor Boy; or, The admiral and his protegée. A novel. By Rosalia St. Clair. author of The Banker's Daughters of Bristol; First and Last Years of Wedded Life; Eleanor Ogilvie; Ulrica of Saxony; Son of O'Donnel; Fashionables and Unfashionables; &c. &c.
4 vol. [278; 276; 288; 328]
Source: inspection of Corvey microfiche Rec # 15190

St. James's; or, a peep at delusion. A novel. By Eliza Best . . . In two volumes.
Source: NSTC Rec # 17370

The Sisters. [A domestic tale <ad Reflection 1836>] [Barbara Hofland.] [New and corrected edition.]
Price: 2s. 6d. (half-bound in Roan. and lettered, illustrated with Plates, and adapted for children less advanced) <ad Reflection 1836>
Source: NUC Rec # 6800

The Stolen Boy: a story, founded on facts. [Barbara Hofland.]
London: Printed by J. Darling for A. K. Newman and Co. [1830?]
1 vol. [168]
OthrEd: Published in the Juvenile Souvenir for 1828
Notes: Title vignette. NUC dates a copy at TxU as [18--].
Source: letters Baylor U, Texas Rec # 17240

The Young Northern Traveller; or, The invalid restored. [Barbara Hofland.]
1 vol. [175]
Price: 3s. 6d. <ad Abbess of Valtiera 1816>: 2s. 6d. (half-bound in Roan. and lettered. illustrated with Plates, and adapted for children less advanced) <ad Reflection 1836>
Source: NUC Rec # 7960

1831

Aliberg the Tempter; A tale wild and wonderful. [William Child Green.]
4 vol.
Source: Summers GQ 369 Rec # 13900

The Blind Farmer and his Children. [Barbara Hofland.] [Seventh edition.]
1831?
1 vol. [176]
Price: 2s. 6d. (half-bound in Roan, and lettered, illustrated with Plates. and adapted for children less advanced) <ad Reflection 1836>
Source: NUC Rec # 6670

Cicely; or The rose of Raby. [Agnes Musgrave.] [Fourth edition.]
4 vol.
Source: NUC Rec # 7370

4 vol. [236; 240; 242; 252]
Source: inspection Corvey microfiche Rec # 17040

The Eve of St. Agnes. A novel. [Catherine Ward.]
4 vol.
Ded: to Lord Morpeth (from Leicesters Square)
Source: OP Rec # 17770

Gerald Fitzgerald: an Irish tale. By Ann of Swansea, author of Uncle Peregrine's Heiress; Conviction; Gonzalo de Baldivia; Deeds of the Olden Time; Secrets in Every Mansion.; Woman's a Riddle; Guilty or not Guilty, &c. &c. [Quotation.] In five volumes. [Ann Julia Hatton.]
5 vol. [346; 332; 320; 360; 343]
Q(t.p.): unattributed prose ChptDiv: yes ChptHd: yes; quotations: Shakespeare, Byron. "Z"
Source: inspection Corvey microfiche; BLC Rec # 8000

The History of Europe: or A new game of geography. [Barbara Hofland.]
1 vol. [178]
Source: ? Rec # 6510

The Panorama of Europe; or, A new game of geography. [Barbara Hofland.] [Seventh Edition.]
1 vol. [178]
Source: NUC Rec # 7180

The Queen's Page. [Selina Davenport.]
3 vol.
Source: BLC Rec # 8130

The Soldier Boy; or, The last of the Lyals. A novel. By Rosalia St. Clair, author of The Banker's Daughters of Bristol; First and Last Years of Wedded Life; Eleanor Ogilvie; Ulrica of Saxony; Son of O'Donnel; Sailor Boy; Fashionables and Unfashionables, &c.
3 vol. [257; 244; 276]
Q(t.p.): attributed source; "Field of the Grounded Arms" ChptDiv: yes ChptHd: quotations; attributed OthrEd: First published in 1801
Source: inspection Corvey microfiche; letter DeU Rec # 12440

Tales of Welshland and Welsherie. By the author of Reginald Trevor, Youth of Edward Ellis, &c.
[Quotation.] In two volumes. [Edward Trevor Anwyl.]
2 vol. [? ; 224]
Q(t.p.): unattributed
Source: inspection Corvey microfiche Rec # 13580

1832

Algerines; or, The twins of Naples. [William Child Green.]
Source: Deb Rec # 13890

Ancient Records; or, The abbey of Saint Oswythe. [T. J. Horsely Curties.] [Second edition.]
4 vol.
Source: NUC Rec # 7730

The Black Robber. [Edward Ball.] [Second edition.]
3 vol.
Source: NUC Rec # 7030

Donald Monteith. [Selina Davenport.] [Second edition.]
4 vol.
Source: NUC Rec # 6980

The Doomed One, or, They met at Glenlyon: a tale of the highlands by Rosalia St. Clair.
3 vol.
Source: letter State Library of Victoria Rec # 17320

Tales and Novels ... in eighteen volumes. [Maria Edgeworth.]
London: Printed for Baldwin and Cradock; J. Murray; J. Booker; A. K. Newman, and co.;
Whittaker, Treacher, and Arnot; T. Tegg; Simpkin and Marshall; E. Hodgson; Houlston and son;
J. Templeman; J. Bain; R. Mackie; Renshaw and Rush; and G. and J. Robinson, Liverpool. 1832
[-1833].
18 vols.
Source: letter ZWTU Rec # 12220

The Unchanged. [Selina Davenport.]
3 vol.
Source: BLC Rec # 8140

1833

Alice Gray. [Catherine Ward.]
3 vol.
Notes: Catherine Ward, also Mason.
Source: NUC Rec # 7750

The Maid of the Hamlet. [Regina Maria Roche.] [Fourth edition.]
2 vol.
Source: NUC Rec # 7480

A New Book of Games and Forfeits: containing. The Old Soldier, Short Answers. The Trencher. The
Key of the Garden Gate, Buff in the Shades, Evasion, The Aviary, and, Five Vowels: with plain directions for crying the forfeits, and a number of amusing and diverting penances for ladies as well as gentlemen.
Front: Hand-coloured with imprint: "Published Feb. 1, 1833, by Dean & Munday ... & A. K. Newman & Co. ..."
Source: ESTC Rec # 17780

Rich Boys and Poor Boys: and other tales / by Mrs. [Barbara] Hofland.
London: printed for A. K. Newman, [1833?].
1 vol. [171]
Front: engraved on steel by Springsguth Pref: dated Apr. 3, 1833
Notes: Added engraved t.p.
Source: letter MsSMU Rec # 17260

1 vol. [171]
Price: 2s. 6d. (half-bound in Roan, and lettered. illustrated with Plates, and adapted for children less advanced) <ad Reflection 1836>
Source: NUC Rec # 6750

Rosine Laval. [R. Smith.]
Source: Corvey Collection Rec # 14260

1834

The Abbess. [William Henry Ireland.] [Second edition.]
3 vol.
OtherEd: 1st edition (4 vols: 1799)
Price: 16s. 6d.
Source: Summers GQ 344 Rec # 16930

Africa Described, in its ancient and present state. [Barbara Hofland.]
1 vol. [292]
Price: 5s. (embossed binding, gilt edges and lettering, illustrated with plates) <ad Reflection 1836>
Source: BLC; NUC Rec # 8210

Hugh Latimer, or, The school-boys' friendship by Susannah Strickland.
Notes: Susannah Strickland, later Moodie.
Source: letter CaOTU Rec # 17220

Integrity. [Barbara Hofland.] [New edition.]
1 vol. [264]
Source: NUC Rec # 6570

Kentucky. A tale. [James Hall.]
2 vol.
Source: letter MnU Rec # 11950

The Little Traveller, or, A sketch of the various nations of the world: representing the costumes, and describing the manners and peculiarities of the inhabitants: embellished with fifteen beautifully-coloured engravings / by J. Steerwell, Jun. R. N.
34 pp.
Front: yes
Notes: Hand-coloured illustrations.
Source: ESTC Rec # 17790

The Pauper Boy; or, The ups and downs of life. A novel. [Rosalia St. Clair.]
3 vol.
Source: OP Rec # 17800

Personation. [Selina Davenport.]
3 vol.
Source: BLC Rec # 8110

Reflection. [Barbara Hofland.] [New edition.]
1 vol. [267]
Source: NUC Rec # 6730

1 vol. [254]
Price: 5s. (embossed binding, gilt edges and lettering, illustrated with plates) <ad Reflection 1836>
Source: NUC Rec # 6770

1 vol. [156]
Front: engraved on copper by S. Springsguth after E. Burney <MsSMU>
Price: 2s. 6d. (half-bound in Roan, and lettered, illustrated with Plates, and adapted for children less advanced) <ad Reflection 1836>
Source: letter MsSMU; NUC Rec # 6860

1835

The Affectionate Brothers. [Barbara Hofland.] [New edition.]
1 vol. [173]
Price: 2s. 6d. (half-bound in Roan, and lettered, illustrated with Plates, and adapted for children less advanced) <ad Reflection 1836>
Source: NUC Rec # 6710

Alicia and her Aunt; or, Think before you speak: a tale for young persons. [Barbara Hofland.] [New edition.]
1 vol. [171]
Price: 2s. 6d. (half-bound in Roan, and lettered, illustrated with Plates, and adapted for children less advanced) <ad Reflection 1836>
Notes: [2] leaves of plates, 1 ill. (engraving)
Source: letter NNPM; NUC Rec # 6700

Decision. [Barbara Hofland.] [New edition.]
1 vol. [272]
Price: 5s. (embossed binding, gilt edges and lettering, illustrated with plates) <ad Reflection 1836>
Notes: ad Reflection 1836 has "Decision, a Tale."
Source: NUC Rec # 6590

Juvenile Pastimes; or, Sports for the four seasons by J[ames] Bishop.
London: Dean and Munday, Threadneedle-Street. [ca. 1835].
35 pp.
Notes: Coloured ill. (wood engravings).
Source: letter NNPM Rec # 13670

The Maid of Padua, or Past times, a Venetian tale. [C. D. Haynes.]
4 vol.
Source: OP: Summers Gothic Quest (nt. 59. 104) Rec # 16860

Patience. [Barbara Hofland.] [New edition.]
1 vol. [298]
Source: NUC Rec # 6530

Reflection. [Barbara Hofland.] [New edition.]
Source: NUC Rec # 6740

Price: 5s. (embossed binding, gilt edges and lettering, illustrated with plates) <ad Reflection 1836>
Notes: ad Reflection 1836 has "Self-denial, a Tale."
Source: NUC Rec # 6780

The Stolen Boy. [Barbara Hofland.] [New edition.]
Price: 2s. 6d. (half-bound in Roan, and lettered, illustrated with Plates, and adapted for children less advanced) <ad Reflection 1836>
Source: NUC Rec # 6820

1836

Decision. [Barbara Hofland.]
1 vol. [272]
Source: NUC Rec # 6600

An Historical Description of Westminster Abbey.
1 vol. [188]
Source: NUC Rec # 9050
The History of Europe; or, A new game of geography. [Barbara Hofland.] [Eighth Edition.]
Source: NUC Rec # 6520

1 vol. [264]
Price: 5s. (embossed binding, gilt edges and lettering, illustrated with plates) <ad Reflection 1836>
Notes: ill., added engraved t.p. <MnU>
Source: letter MnU; BLC Rec # 8290

Moderation. [Barbara Hofland.] [New edition.]
1 vol. [253]
Price: 5s. (embossed binding, gilt edges and lettering, illustrated with plates) <ad Reflection 1836>
Notes: ad Reflection 1836 has "Moderation, a Tale."
Source: NUC Rec # 6470

The Nun's Picture. [Regina Maria Roche.]
3 vol.
Source: BLC Rec # 8100

The Panorama of Europe; or, A new game of geography. [Barbara Hofland.] [Eighth Edition.]
1 vol. [192]
Price: 2s. 6d. (half-bound in Roan. and lettered. illustrated with Plates. and adapted for children less advanced) <ad Reflection 1836>
Source: NUC Rec # 7190

Patience. [Barbara Hofland.] [New edition.]
1 vol. [298]
Price: 5s. (embossed binding, gilt edges and lettering, illustrated with plates) <ad Reflection 1836>
Notes: ad Reflection 1836 has "Patience, a Tale."
Source: NUC Rec # 6540

Reflection. A tale. By Mrs. [Barbara] Hofland, author of Africa Described; Patience; Self-Denial; Moderation; Integrity; Fortitude; Decision; Clergyman's Widow; &c. [Quotation.] A new edition.
1 vol. [267]
Fnt: yes Q(t.p.): unattributed
Price: 5s. (embossed binding, gilt edges and lettering, illustrated with plates) <ad Reflection 1836>
Source: inspection of U Victoria copy Rec # 11990

The Young Cadet; or, Henry Delamere's voyage to India; his travels in Hindostan; with The Wonders of Elora by Mrs. [Barbara] Hofland. [New edition.]
1 vol. [237]
Notes: revised and altered by author <NUC>: [1] leaf plates, ill. <DeU>.
Source: letter DeU; NUC Rec # 6830
1837

Humility: a tale. [Barbara Hofland.]
1 vol. [253]
Notes: ill.; added engraved t.p. <MnU>.
Source: letter MnU; NUC Rec #7230

The Pirate of the Gulf; or, Lafitte. [Joseph Holt Ingrahm, author of The South West.]
2 vol.
Notes: MnU has "...Lafitte / by the author of 'The Southwest.'"
Source: letters DeU; MnU Rec #12300

1838

Elizabeth and her Three Beggar Boys by Mrs. [Barbara] Hofland.
1 vol. [160]
Price: 2s. 6d. (half-bound in Roan, and lettered, illustrated with Plates, and adapted for children less advanced) <ad Reflection 1836>
Notes: 2 leaves of plates: 1 ill. (steel engraving).
Source: letter NNPM Rec #13950

1 vol. [282]
Notes: 2 leaves of plates: 1 ill. (steel engraving).
Source: letter NNPM; NUC Rec #6610

Fortitude: a tale. [Barbara Hofland.]
1 vol. [259]
Price: 5s. (embossed binding, gilt edges and lettering, illustrated with plates) <ad Reflection 1836>
Notes: ill.; added engraved t.p.
Source: letter MnU Rec #11970

Patience. [Barbara Hofland.] [New edition.]
1 vol. [298]
Source: BLC Rec #6550

Reflection. [Barbara Hofland.] [New edition.]
1 vol. [267]
Source: BLC Rec #8330

Self-Denial; a tale. [Barbara Hofland.] [New edition.]
1 vol. [254]
Source: letter CaOTU Rec #12290

1839
Source: letter State Library of Victoria Rec # 17280

The Illustrated Alphabet, with poetry. [Barbara Hofland.]
29 pp.
Notes: Hand-coloured illustrations.
Source: ESTC; BLC Rec # 8280

Quebec and New York; or, The three beauties: an historical romance of 1775 by the author of The Pirate of the Gulf, &c. [Joseph Holt Ingraham.]
3 vol. [308; 284; 292]
Source: letter CaOTU Rec # 12320

The Young Lady's Library: with twelve fine plates / by Clara Hall ...
1 vol. [248]
Front: drawn by W. H. Brooke; engraved by Edw. Finden
Source: ESTC Rec # 17500
Appendix C: 1840 and on

1840


Notes: yes; folding
Source: NSTC Rec # 17390


1 vol. [180]

Notes: originally published in 1816 as Matilda; or The Barbadoes girl

Source: letter MnU; BLC; NUC Rec # 2720

Decision. [Barbara Hofland.]

1 vol. [272]
Source: BLC Rec # 8240

Elizabeth, and her Three Beggar Boys. [Barbara Hofland.] [New edition.]

1 vol. [160]
Source: BLC Rec # 8250

Farewell Tales. [Barbara Hofland.]

1 vol. [262]
Source: NUC Rec # 7910

Integrity. [Barbara Hofland.] [New edition.]

1 vol. [264]
Source: NUC Rec # 7940

The Panorama of Europe; or, A new game of geography. [Barbara Hofland.] [Eighth Edition.]

1 vol. [192]
Source: BLC Rec # 8320

The Young Crusoe. [Barbara Hofland.] [New edition.]

1 vol. [195]
Source: BLC Rec # 8340

1841

Alfred Campbell; or, Travels of a young pilgrim in Egypt and the Holy Land. [Barbara Hofland.] [New edition.]

1 vol. [232]

Notes: Illustrated with twelve engravings
Source: NUC Rec # 6690

The Cambrian Excursion: intended to inculcate a taste for the beauties of nature: and to direct the attention of young people to sources of mental improvement / by Louisa Weston.
1 vol. [156]
Source: ESTC Rec # 17810

The Natural History of the Insects Mentioned in Shakespeare's Plays. [Robert Patterson.]
Source: letter CaViV Rec # 12020

1842

The Godmother's Tales. [Barbara Hofland.]
1 vol. [192]
Source: NUC Rec # 6630

1843

Hermione; or, The defaulter. [Caroline Scott.]
2 vol.
Source: NUC Rec # 7490

Macrimmon. [Alexander Sutherland.]
4 vol.
Source: NUC Rec # 7650

Quebec and New York, or, The three beauties: an historical romance of 1775 by the author of The Pirate of the Gulf, The Quadroon, Kyd the Buccanier, &c. [Joseph Holt Ingraham.] [Second edition.]
3 vol. [308; 284; 292]
Source: letter CaOTU; NUC Rec # 12310

1844

The Lottery of Life by the Countess of Blessington. [Marguerite. Countess of Blessington.]
3 vol.
Source: letter DeU Rec # 12190

The Romance of Private Life. [Sarah Harriet Burney.]
3 vol.
OtherEd: First published in 1839
Notes: Vol. 1-2 "The Renunciation"; vol. 3 "The Hermitage"
Source: letter MnU Rec # 11850

1845

Comic Tales, Instructive and Amusing, from the best English and foreign authors. [New edition.]
2 vol.
Source: NUC Rec # 11650

The Three Vows: and other romances at Chatsworth / edited by the author of Pelham. [Peter George
1847

London: Printed for A. K. Newman and Co. Leadenhall-Street. [1847?]
1 vol. [176]

Fmt: yes
Notes: Date given by CaViV is probably incorrect; imprint suggests between 1825 & 1830.
Source: letter CaViV; NUC Rec # 7930

1850

The Good Grandmother, and her Offspring. [Barbara Hofland.] [Second edition with alterations.]
1 vol. [176]
Source: BLC Rec # 8270

1863

The Affectionate Brothers. [Barbara Hofland.] [New edition.]
1 vol. [173]
Source: NUC Rec # 6720

1879

Sketches of Cambridge in Verse. [Julian Home.]
1 vol. [137]
Source: NUC Rec # 9060

1883

Source: letter NhD Rec # 17230

1887

29 pp.
Fmt: yes; coloured
Notes: 2 plates
Source: letter MnU Rec # 17270
Appendix D: Publications without dates

This list is based on inspections of catalogues and advertisements. Since information from such sources is generally minimal, some entries in this section may only give details of title and number of volumes. In other entries the name of the author, the price of work, other editions of the work, and other details may be included.

I have added to Blakey's "Supplementary list of publications" through my own inspection of advertisements found in Minerva Press works. Blakey's list was compiled from the following sources: The Modern Catalogue of Books 1792-1803 (MC 1803), The Modern London Catalogue of Books 1800-1818 (MLC 1818), The London Catalogue of Books 1816-1851 (LC 1851), The English Catalogue of Books 1801-1836, and the Catalogue of the Minerva Library. As copies have surfaced, I have been able to remove numerous works from Blakey's supplementary list. I have listed the name of the works in which I have found relevant advertisements.

The bulk of the works on this list were reprints of works published by other firms. This is an indication of the importance of remainder publishing at the Minerva, an aspect of the business which increased after Newman took over the firm from Lane.

Academy of Science and Art.
4 vol. 36s.
Source: MLC 1818

Adams' Popular Moral Tales.
2s. 6d.
Notes: Elegant plates.
Source: ad Affectionate Brothers 1816

Adelaide; or, The countercharm. By the author of Santo Sebastiano. [Catherine Cuthbertson.]
5 vol. 35s.
OtherEd: 1813 edition by Robinson.
Source: DB Sup [Adv 1818]

Adventures of a Pin. Supposed to be related by himself, herself, or itself.
1 vol.
OtherEd: 1796 edition by Lee.
Source: MC 1803

Alexis, The Tyrant of the East, a romance. [William Hart.]
1 vol. 5s.
OtherEd: 1811 edition by Colburn.
Source: ad Ruins of Selinunti 1813; ad The Spinster's Journal 1816

Almeria D'Aveiro. [Anna Maria Mackenzie.]
3 vol. 15s.
OtherEd: first published in 1812
Source: MLC 1818; ad Stories of Four Nations 1813

Alphonso, or The natural son. [Madame Genlis.]
3 vol. 13s. 6d.
OtherEd: 1809 edition by Colburn.
Source: ad Ruins of Selinunti 1813

Amatory Tales of Spain, France, Switzerland, and the Mediterranean. [Honoria Scott.]
4 vol. £1
*OtherEd:* 1810 edition by Dick.
*Source:* ad Ruins of Selinunti 1813; ad Abbess of Valtiera 1816

**Anglo-American; or, Memoirs of Captain Henry Gardiner.**
1 vol. 5s.
*OtherEd:* 1813 edition "Liverpool: Printed by G. Wood".
*Source:* Minerva Catalogue 1814; MLC 1818

**Anti-Delphine.** [Second edition.] [Elizabeth Byron.]
2 vol. 10s. 6d.
*OtherEd:* 1806 edition by Mawman.
*Source:* DB Sup [Adv 1818; MLC 1818]

**The Aristocrat. By the author of The Democrat.** [H. J. Pye.]
2 vol. 7s.
*OtherEd:* 1799 edition by Low, Law etc.
*Source:* MC 1803

**Augustus.**
3 vol. 7s. 6d.
*Source:* ad Henrietta of Gerstenfeld, Vol. 2, 1788

**Avondale Priory.** [Isabella Kelly.]
3 vol. 10s. <1796>; 10s. 6d. sewed <1802>
*Source:* ad Memoirs of the Ancient House of Clarendon 1796; ad Stella of the North 1802

**Ballad Singer.** [Mrs. Edgeworth.]
£1
*Source:* ad Affectionate Brothers 1816

**The Balloon Jester; or, The flights of wit and humor; with a representation of the air balloon.**
72 pp. 6d.
*Source:* ad The Correspondents 1784

**Baron's Daughter.** [Second edition.] [Isabella Kelly.]
4 vol. 14s.
*OtherEd:* 1802 edition by Bell.
*Source:* MLC 1818; ad Substance and Shadow 1812

**Belgrove Castle; or The horrid spectre.** [T. H. White.]
4 vol. 14s. sewed
*OtherEd:* 1803 edition by White and Fee.
*Source:* MC 1803; ad Reginal di Torby 1803

**Biography of a Spaniel.** [New edition.]
1s. 6d.
*Notes:* "For the Instruction and Amusement of Youth"
*Source:* ad Affectionate Brothers 1816

**The Birth-day Presentation; or, Pleasing tales of amusement and instruction.** [Mary Meeke.]
Source: NUC

2 vol. 10s.
OtherEd: 1807 edition by Bentley.
Source: MLC 1818; DB Sup [Adv 1818]

Camilla; or, Correspondence of a deceased friend.
3 vol. 7s. 6d. sewed
OtherEd: 1785 edition by Cass.
Source: ad Perplexities of Love 1787

1 vol. 5s.
OtherEd: 1809 edition by Colburn.
Source: ad Ruins of Selinunti 1813; ad Spinster's Journal 1816

The Carthusian Friar; or, The Mysteries of Montanville. [Sarah Green.]
4 vol. £1 2s.
Source: MLC 1818; ad Affectionate Brothers 1816

The Castle of Arragon; or, The Banditti of the Forest. By Miss Smith.
4 vol. £1
OtherEd: Also advertised by Colburn in 1811.
Source: ad Ruins of Selinunti 1813

Castle of Otranto. [Lord Orford.]
4s.
Notes: "For the Instruction and Amusement of Youth", includes 12 engravings.
Source: ad Affectionate Brothers 1816

Celia Suited; or, The rival heiresses.
2 vol (DB Sup gives 3 vol). 12s.
OtherEd: 1810 edition by Colburn.
Source: ad Ruins of Selinunti 1813

Chapone's Letters on the Mind.
1s. 3d.
Notes: "For the Instruction and Amusement of Youth."
Source: ad Affectionate Brothers 1816

The Charms of Cheerfulness; or, Merry Songster's Companion.
1s. sewed
Notes: Advertisement gives "Chearfulness."
Source: ad The English Hermit 1786

The Charms of Cheerfulness; or, Merry Songster's Companion. [New edition.]
1s. sewed
Source: DB Sup [Adv 1794]

6d. sewed
Source: DB Sup [Adv 1794]

2 vol. 9s.
OtherEd: 1806 edition by Ostell.
Source: MLC 1818; DB Sup [Adv 1818]

Cicely; or, The rose of Raby. [Third edition.] [Agnes Musgrave.]
4 vol. 12s. sewed <1796>; 13s. <1798>
OtherEd: 1795 edition by Lane.
Source: ad Antoinette 1796; DB Sup [Adv 1798]

A Collection of Entertaining Tales of the Fairies, tending to inspire youth with the love of virtue.
2 vol. 5s. sewed
Notes: Advertisement has "Just published," with engravings.
Source: ad Augusta 1787

The Comic Songster; or, Laughing Companion. New edition.
1s. sewed
Source: ad The English Hermit 1786

Comical Fellow; or, Wit and humour for town and country.
6s. sewed
Source: ad The English Hermit 1786

A Complete System of the Commerical Geography of England; Adapted to Monsieur l'Abbé
Gautier's method of teaching that science, by means of instructive Recreations, in English and French, for the use of schools, with a map of England. [Dominique de St. Quentin, M. A.]
4s.
Notes: The advertisement in The Traditions has the following notes: "The other Maps, and every article necessary for the Game, published and sold by Mr. Dudley Adams, Globe-maker to the King, Charing-Cross, London" and that an account of these publications can be found in English Review (Aug. 1791, Oct. 1792) and the Analytical Review (n.d.).
Source: ad The Traditions 1795

Confessions. [Agnes Musgrave.]
5 vol. £1 2s. 6d. sewed
Source: ad Stella of the North 1802

Constant Lover. [Kotzebue.]
2 vol. 8s. sewed
Source: ad Stella of the North 1802

Cyanna.
2 vol.
Source: DB Sup [Adv 1793]

Deception. A novel. [Sarah Green.]
3 vol. 15s.
OtherEd: 1813 edition by Sherwood, Neely and Jones.
3 vol. 15s.
OtherEd: 1811 edition by Colburn.
Source: ad Trecotthick Bower 1814

Desmond. [Charlotte Smith.]
3 vol. 9s.
OtherEd: 1792 edition by Robinson.
Source: MC 1803

The Devil upon Two Sticks in England. By the author of Dr. Syntax's Tour in Search of the Picturesque. [Fifth edition.] [William Combe.]
6 vol. £1 10s.
Source: MLC 1818; ad Redmond the Rebe 1819

Devout Exercises of the Heart. By Mrs. Rowe. 'Embellished with the head of the author.'
1 vol. 1s. "neatly bound in red"
Source: DB Sup [Adv 1796]

Dominican, a Romance. [Captain Williamson.]
3 vol. 16s.
OtherEd: 1809 edition by Longman.
Source: ad Ruins of Selinunti 1813

Don Quixote. [New edition.]
4 vol. £1
Source: ad Substance and Shadow 1812

Donalda, or Witches of Glensheil. [Mary Julia Young.]
2 vol. 9s.
OtherEd: 1805 edition by Hughes.
Notes: Blakey gives "Glenshiel".
Source: ad Substance and Shadow 1812

3 vol. 15s.
OtherEd: 1794 edition by Bell.
Source: MLC 1818; ad Sisters of St. Gothard 1819

Edric the Forester; or, The mysteries of the haunted chamber. [Anne Ker.]
3 vol. 15s.
OtherEd: 1817 edition by Hughes; reprinted 1841 for "The Romancist and Novelist's Library" <Summers GQ 93>.
Source: ad St. Kathleen 1820; DB Sup [Adv 1818]

Edward. [New edition.] [Dr. John Moore.]
22s.
OtherEd: 1796 edition by Strahan, etc.
Source: MLC 1818; DB Sup [Adv 1818]
Eliza. [Mrs. Yeates.]
2 vol. 7s. sewed
OtherEd: 1800 edition by Tibson.
Notes: DB gives "Mrs. Yeates or Yates".
Source: ad The Dream 1801

Ellen, Countess of Castle Howell. [New edition.] [Anna Maria Bennett.]
4 vol. 12s. sewed <1795>; 14s. <1812>
Source: ad Such Follies Are 1795; ad Substance and Shadow 1812

Elliott, or Vicissitudes in Early Life.
2 vol. 8s. sewed
Source: ad Stella of the North 1802

Emmeline, or the Orphan of the Castle. [New edition.] [Charlotte Smith.]
4 vol. £1 2s.
OtherEd: 1788 edition by Cadell.
Source: MLC 1818; ad Affectionate Brothers 1816

The English Gil Blas; or, The adventures of Gabriel Tangent. [John Canton.]
OtherEd: 1807 edition by Hughes.
Source: English Catalogue of Books 1807

English Hermit.
2s. 6d.
Notes: "For the Instruction and Amusement of Youth"--with elegant plates.
Source: ad Affectionate Brothers 1816

English Hermit, or Adventures of Philip Quarle, with an elegant frontispiece.
2s. sewed
Source: <ad Perplexities of Love 1787>

[English?] Minstrel, a Selection of Songs to Music, plates.
3s.
Notes: "For the Instruction and Amusement of Youth"
Source: ad Affectionate Brothers 1816

1 vol. 2s. 6d. sewed
Source: DB Sup [Adv 1798]

Epitome of Military Events. From the French.
2 vol. 25s.
Source: MLC 1818

Erestina. [Francis Lathom.]
1 vol. 3s.
OtherEd: 1802 edition by Payne.
Source: MLC 1818; ad Substance and Shadow 1812

Ermina Montrose; or, The cottage of the vale. [Emily Clarke.]
3 vol. 12s. sewed
_S.L._: includes Maria Edgeworth (20 copies) _Ded_: to Countess Shaftesbury, from 4 Cockspur St., Haymarket _OthrEd_: 1800 edition by James Wallace
Notes: Printed for the author.
Source: OP (from Wallace edition); MLC 1818; ad Stella of the North 1802

Ethelia. [Second edition.] [Jane Harvey.]
3 vol. 15s.
_OthrEd_: 1810 edition by Longman.
Source: DB Sup [Adv 1814]; MLC 1818; ad St. Kathleen 1820

Euphrosinia. [Mrs. Norris.]
3 vol. 15s.
_OthrEd_: 1809 edition by Colburn.
Source: ad Ruins of Selinunti 1813

Family Misfortunes; or, The history of the Amts Rath Gutman. From the German of Baron Knigge.
1 vol. 3s. 6d. <1801>; 4s. sewed <1802>
_OthrEd_: 1801 edition by Vernor.
Source: MC 1803; ad Mysterious Husband 1801; ad Stella of the North 1802

Family Quarrels. [August Heinrich Julius La Fontaine.]
3 vol. 15s.
_OthrEd_: 1811 edition by Dean.
Source: ad Ruins of Selinunti 1813

Fancied Events, or, The sorrows of Ellen. A novel. [Mrs. Villa-Real Gooch.]
2 vol. 8s. sewed
_OthrEd_: first published 1799
Notes: Mrs. Villa-Real Gooch is Elizabeth Sarah Gooch.
Source: OP; ad Stella of the North 1802

Fashionable Letter Writer, with elegant plates.
2s. 6d.
Notes: "For the Instruction and Amusement of Youth."
Source: ad Affectionate Brothers 1816

The Favourites of Felicity. By John Potter, M. B.
3 vol. 7s. 6d. sewed
Source: DB Sup [Adv 1786]

Felicia. [Madame Genlis.]
1 vol. 4s.
Source: DB Sup [Adv 1812]; ad Stories of Four Nations 1813; MLC 1818

Ferrandino, a German Romance. [Henry G. Bohn.]
2 vol. 10s. 6d.
_OthrEd_: 1813 edition by Colburn.
Source: ad St. Kathleen 1820

The Festival of Momus. New and improved edition. "With a most superb frontispiece and vignette."
1s. 6d. sewed
Notes: "a Collection of COMIC SONGS, including the modern, a new and improved Edition, with a most superbe [sic] Frontispiece and Vignette"
Source: ad The English Hermit 1786

Flower of Genuine Poetry, with elegant plates. [Evans.]
2s. 6d.
Notes: "For the Instruction and Amusement of Youth"
Source: ad Affectionate Brothers 1816

The Force of Love. [John Dent.]
2 vol. 5s. sewed
OtherEd: 1785 edition by Cass.
Source: DB Sup [Adv 1786]

French Emigrants.
2 vol. 10s.
Source: Minerva Cat 1814; MLC 1818

4s. 6d.
Notes: "For the Instruction and Amusement of Youth"
Source: ad Affectionate Brothers 1816

Genius in High Glee; or, Buck's jester.
6d. sewed
Source: ad The English Hermit 1786

Glencarron, a Scottish Tale. [Sarah Wigley.]
3 vol. 15s.
OtherEd: 1811 edition by Colburn.
Source: DB Sup [Adv 1813]; ad Trecothick Bower 1814

Grasville Abbey. [Second edition.] [George Moore.]
3 vol.
OtherEd: G. G. and J. Robinson 1797
Source: NUC

Griffith Abbey; or, Memoirs of Eugenia. [Eliza Kirkham Mathews.]
2 vol. 8s.
OtherEd: 1807 edition by Oddy and Godwin.
Source: MLC 1818; ad Substance and Shadow 1812

The History of a Clergyman's Widow and her Young Family. [Barbara Hofland.]
1 vol. 4s.
Notes: Printed by J. Darling.
Source: NUC; ad Substance and Shadow 1812

The History of a Clergyman's Widow and her Young Family. [New edition.] [Barbara Hofland.]
4s.
OtherEd: first edition Minerva 1812
Notes: "For the Instruction and Amusement of Youth"
Source: ad Affectionate Brothers 1816

History of a Merchant's Widow. [Barbara Hofland.]
4s.
OwnEd: first edition Minerva 1814
Notes: "For the Instruction and Amusement of Youth"
Source: ad Affectionate Brothers 1816

The History of Myself and My Friend. [Anne Plumptre.]
4 vol. 24s.
OwnEd: 1813 edition by Colburn.
Source: MLC 1818; DB Sup

History of Susan Gray, by a clergyman.
1s. 6d.
Notes: "For the Instruction and Amusement of Youth."
Source: ad Affectionate Brothers 1816

I Says, Says I, a novel, by Thinks I to Myself.
2 vol. 10s. 6d.
Source: ad Patience and Perserverance 1813

The Illusions of Sentiment. [Ann Hilditch.]
2 vol. 5s. sewed
OwnEd: 1788 edition by Axtell.
Notes: Advertisement has this "In the press."
Source: DB Sup [Adv 1787]

Improving Tales for Youth.
1s. 6d.
Notes: "For the Instruction and Amusement of Youth."
Source: ad Affectionate Brothers 1816

Infatuation; or, Sketches from nature. [Margaret Turner.]
2 vol. 10s.
OwnEd: 1810 edition by Philips.
Source: DB Sup [Adv 1812]; ad Ruins of Selinunti 1813

An Introduction to French Grammar. [Dominique de St. Quentin, M. A.]
1s. 3d.
Notes: "Particularly adapted for those that are not yet caquainted [sic] with the rudiments of their own Language, and calculated to facilitate to beginners the Study of the First Principles of the French Tongue."
Source: ad The Traditions 1795

The Irish Guardian; or, Errors of eccentricity. [Anna Maria Mackenzie.]
3 vol. 15s.
OwnEd: 1809 edition by Longman.
Source: MLC 1818

Isadora of Milan. [A. F. [Anthony Frederick] Holstein.]
5 vol. £1 5s. <1816>
Source: DB Sup [Adv 1813]; ad Spinster’s Journal 1816

Notes: 6 leaves of plates: ill. (etchings)
Source: letter NNPM

Johnson's Diamond Dictionary (smallest ever printed).
3s. 6d.
Notes: "For the Instruction and Amusement of Youth"
Source: ad Affectionate Brothers 1816

Joscelina; or, The rewards of benevolence. [Isabella Kelly.]
2 vol. 7s. sewed
Source: DB Sup [Adv 1798]

Jovial Jester; or, Tim Grin’s Delight.
1s. sewed
Source: ad The English Hermit 1786

Julia de Vienne.
4 vol. 21s.
Source: DB Sup [Adv 1813]

Juvenile Indiscertions. [New edition.] [Anna Maria Bennett.]
5 vol. 17s. 6d. <1812>; 22s. 6d. <DB Sup>
Source: ad Substance and Shadow 1812; DB Sup [Adv 1812]

L’ Intriguante; or, The woman of the world.
4 vol. 22s.
Source: DB Sup [Adv 1815]

Laugh and Be Fat; or, Food For All Parties.
6s. sewed
Source: ad The English Hermit 1786

Laura, or, The Parisian.
2 vol. 6s. sewed
Source: ad Madeline 1794 (no price); ad Duke of Clarence 1795

2s. 6d. sewed
Source: ad The English Hermit 1786

Lindamira. [Miss C. (?) Burney.]
3 vol. 13s. 6d.
Notes: A Catalogue of Barratt's Library, Bath [1816?] dates this 1810.
Source: MLC 1818

Literary Leisure, or The recreations of Solomon Saunter, Esq.
2 vol. 14s. sewed <1802>; 12s. boards <1803>
Source: ad Stella of the North 1802; ad La Belle Sauvage 1803

The Little Chimer. [Francois Guillaume Ducray Dumesnil.]
4 vol. £1 2s <1813>
*OthrEd*: 1810 edition by Colburn.
Source: ad Stories of Four Nations 1813

Llewellyn, Prince of Wales.
3 vol. 12s. sewed
Source: ad Stella of the North 1802

The London [Complete] Songster; or, Musical bouquet. [New edition.]
1s.
Source: DB Sup [Adv 1794]

Louisa, or the Cottage on the Moor. [Seventh edition.] [Mrs. Helme.]
2 vol. 9s. (1811-13); 10s. (1814-19)
*OthrEd*: 1787 edition by Kearsley.
Source: DB Sup [Adv 1811]; ad Ruins of Selinunti 1813; MLC 1818

Louisa, or the Cottage on the Moor. [Eighth edition.] [Mrs. Helme.]
2 vol. 10s.
*OthrEd*: 1787 edition by Kearsley.
Source: LC 1851; ad Redmond the Rebel 1819

Love, Hatred, and Revenge, a Swiss Romance. [Second edition.] [Thomas Pike Lathy.]
3 vol. 15s.
Source: MLC 1818; ad Redmond the Rebel 1819

Lyric Miscellany; or, Essence of harmony and humour. [New edition.]
Source: DB Sup [Adv 1794]

Maclog's New, Complete, and Universal System of Natural History, embellished with 400 engravings.
4s. 6d.
Notes: “For the Instruction and Amusement of Youth”
Source: ad Affectionate Brothers 1816

Mademoiselle de la Fayette. [Madame Genlis.]
2 vol. 10s. 6d.
*OthrEd*: 1813 edition by Colburn.
Source: MLC 1818; DB Sup [Adv 1819]; ad St. Kathleen 1820>

Magdalen; or, The penitent of Godstow. [Second edition.] [Mrs. Helme.]
3 vol. 15s.
*OthrEd*: 1812 edition by Cradock.
Source: MLC 1818; DB Sup [Adv 1818]
The Maid of the Hamlet. [Third edition.] [Regina Maria Roche.]
2 vol.
Notes: Printed by J Darling.
Source: NUC

Maid, Wife, and Widow. [Henry Siddons.]
3 vol. 13s. 6d.
OtherEd: 1806 edition by Philips.
Source: ad Substance and Shadow 1812

Marchmont. [Charlotte Smith.]
4 vol. 16s.
OtherEd: 1792 edition by Low.
Source: DB Sup [MC 1803]

MARIAMNE. [Second edition.]
2 vol. 7s. sewed
Source: ad Stella of the North 1802

OtherEd: first published as Meditations and Contemplations [sic] in 1746
3s. 6d.
Notes: "For the Instruction and Amusement of Youth"
Source: ad Affectionate Brothers 1816

Memoirs and Adventures of a Flea.
2 vol. 5s. sewed
OtherEd: 1785 edition by Axtell.
Source: DB Sup [Adv 1786]; ad Perplexities of Love 1787

Memoirs of Mr. Benfield.
2 vol. 5s. sewed
Source: ad Fate of Velina de Guidova 1790

3 vol. 18s.
OtherEd: 1804 edition; Second edition 1811 (Minerva)
Source: ad Substance and Shadow 1812

The Merry Jester; or, Convivial companion.
1s. sewed
Source: ad The English Hermit 1786

The Messiah, attempted from the German of Mr. [Friedrich Gottlieb] Klopstock. [New edition.]
2 vol.
OtherEd: Messias (first three cantos 1748, last 1773)
Source: letter Georgetown U

Mirth and Glee; or, The songster’s favorite. [New edition.]
6d.
OtherEd: 1782 edition by Axtell.
Source: DB Sup [Adv 1794]
Modern Romance.  
3 vol.  
Source: DB Sup [Adv 1793]

Murray House. [Eliza Parsons.]  
3 vol. 15s.  
OtherEd: 1804 edition by Norbury (Brentford).  
Source: ad Substance and Shadow 1812

Musical Repository. Songs set to music.  
1 vol. 2s. 6d.  
Source: DB Sup [MC 1803]

Mysteries of Ferney Castle. [George Lambe.]  
4 vol. £1 2s.  
OtherEd: 1809 edition by Colburn.  
Source: ad Ruins of Selinunti 1813

New Epitome of British History.  
5s.  
Source: MLC 1818

A New French Grammar. [Dominique de St. Quentin, M. A.]  
2.s. 6d.  
Notes: “Particularly adapted for those that are not yet caquainted [sic] with the rudiments of their own Language, and calculated to facilitate to beginners the Study of the First Principles of the French Tongue.”  
Source: ad The Traditions 1795

Newminster Abbey; or, The daughter of O'More.  
2 vol. 10s.  
OtherEd: 1808 edition by Hughes.  
Source: MLS 1818

Notoriety; or, Fashionables unveiled. By Castigator.  
3 vol. 15s.  
OtherEd: 1812 edition by Sherwood.  
Source: MLC 1818

The Novelist; or, Amusing companion: a selection of tales, histories, adventures, anecdotes, from the best modern publications. With a variety of originals, instructive and entertaining. We cull the choicest.  
1s.  
Source: ad Lady Jane Grey 1791

The Novice of St. Ursula. [Francois Guillaume Ducray Dumesnil.]  
4 vol. £1 1s.  
OtherEd: 1810 edition by Colburn.  
Source: ad It Was Me 1813

The Old English Baron. [Ninth edition.] [Clara Reeve.]
4s.
Notes: With plates.
Source: ad Substance and Shadow 1812

Old Nick. By the author of A Piece of Family Biography. [E. Dubois.]
3 vol. 10s. 6d.
Source: MLC 1818

Original Poetry for Children. [Miss Horwood.]
2s.
Notes: "For the Instruction and Amusement of Youth"
Source: ad Affectionate Brothers 1816

Park's Travels in Africa, abridged by John Campbell, Esq.
4s. 6d.
Source: ad Sisters of St. Gothard 1819

Parnassium, a select collection of modern prose, from Blair, Young, &c.
2s. sewed
Source: ad The Correspondents 1784

Parnassian Garland, with elegant plates. [Evans.]
2s. 6d.
Notes: "For the Instruction and Amusement of Youth"
Source: ad Affectionate Brothers 1816

A Picture from Life, from the history of Emma Tankerville and Sir Henry Moreton. [Second edition.] [Henry A. M. Whitfield.]
2 vol. 7s.
Source: ad Substance and Shadow 1812; MLC 1818

The Pilgrim of the Cross. [Mrs. Helme.]
4 vol. 20s.
OthEd: 1805 edition by Norbury (Brentford) and Ostell.
Source: MLC 1818

1 vol. 2s. 6d. sewed
Source: ad The Correspondents 1784

The Pleasing Songster; or, Festive companion. New edition.
6d. sewed
Source: DB Sup [Adv 1794]

Pope's Poetical Beauties Selected. [Alexander Pope.]
2s. sewed
Source: ad The Correspondents 1784

Popularity, or The votary of wealth, by a miser.
3 vol. 15s.
Source: ad Affectionate Brothers 1816

Prosac Garland, with elegant plates. [Evans.]
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Notes: "For the Instruction and Amusement of Youth"
Source: ad Affectionate Brothers 1816

The Rambles of Mr. Frankly. By Mrs. [Elizabeth] Bonhote. New edition, with additions.
4 vol. 12s. sewed
OtherEd: first edition by Becket and De Hondt (1772-1776); first Minerva edition 1797
Notes: Advertisement has this "In the press."
Source: DB Sup [Adv 1796]

Raymond. [Sickelmore.]
2 vol. 9s. sewed <1802>; 8s. sewed <1805>
Source: DB; ad Stella of the North 1802; ad Rashleigh Abbey 1805

Rimualdo; or, Castle of Badajos. [W. H. Ireland.]
4 vol. 14s.
OtherEd: 1800 edition by Longman.
Source: MC 1803

6d. sewed
Source: DB Sup [Adv 1794]

Robinson Crusoe, a new edition. complete in one volume, with cuts. [Daniel Defoe.]
1 vol. 2s. 6d. sewed <1784>; 2s. sewed <1787>
Source: ad The Correspondents 1784; ad Perplexities of Love 1787

Robinson Crusoe. New edition, with the most superb engravings. [Daniel [Defoe.]
2 vol. 5s. sewed
Source: DB Sup [Adv 1790]

2 vol. 6s. sewed
OtherEd: Robinson Crusoe first published 1719.
Source: ad Isabel 1802; MC 1803

The Romance of the Pyrenees. [Catherine Cuthbertson.]
4 vol. 18s. <1803>; £1 1s. <1816>
OtherEd: 1802 edition by Robinson.
Source: DB Sup [MC 1803]; ad Abbess of Valtiera 1816

Rosa in London, and other tales. By the author of The Young Mother, or Albinia.
4 vol. £1 2s.
OtherEd: 1809 edition by Colburn.
Source: ad Ruins of Selinunti 1813

Rosalind de Tracey.  [Second edition.]
3 vol. 12s. sewed
Source: ad Stella of the North 1802

The Rose of Cumberland.  [Henry Montague Cecil.]
2 vol. 9s.
Other Ed: Probably the same as Mysterious visitor; or, Mary the Rose of Cumberland by H. M. Cecil Longman, 1805.
Source: ad Substance and Shadow 1812; MLC 1818

Roundelay; or, The new Syren, a collection of all the modern songs, adorned with an elegant vignette.
The sixth edition.
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Source: ad The Correspondents 1784

Roundelay; or, The new Syren.  [Tenth edition.]
1s. 6d. sewed
Source: DB Sup [Adv 1786]

Roundelay; or, The new Syren.  [New edition.]
2s. sewed
Source: DB Sup [Adv 1794]

Rules and Orders to be observed and kept by the humane friendly indefatigable union society: held at Tideswell, in the county of Derby.
Bakewell: Printed at the Minerva Press, (n.d.)
Source: letter Brigham Young University

St. Clair of the Isles; or, The Outlaws of Barra.  [Mrs. Helme.]
4 vol. 14s.
Other Ed: 1803 edition by Longman.
Source: DB Sup [Adv 1812]; MLC 1818

The Sea-Devil; or, Son of a bellows mender.  A tragic-comic romance, by Edward Rose, Seaman.
2 vol. 9s.
Other Ed: 1811 edition by Roach (Plymouth Dock).
Source: ad Substance and Shadow 1812; MLC 1818

The Secret.  [Isabella Kelly.]
4 vol. 18s.
Other Ed: 1805 edition by Brentford (Norbury).
Source: ad Substance and Shadow 1812

Seduction; or, History of Lady Revel.
2 vol. 5s. sewed
Other Ed: 1787 edition by Axtell.
Source: ad Perplexities of Love 1787

The Sentimental Traveller; or, A descriptive tour through life.
2 vol. 5s. sewed
Source: ad The Correspondents 1784

4 vol. 14s. sewed
OtherEd: first published 1771
Source: IG; ad Stella of the North 1802

Solitary Wanderer. [Charlotte Smith.]
3 vol. 16s. 6d. sewed
OtherEd: Letters of a Solitary Wanderer, first published 1799, 1800-02
Source: ad Stella of the North 1802

Son of the Storm. [Henry Siddons.]
4 vol. 18s.
OtherEd: 1809 edition by Longman.
Source: ad Ruins of Selinunti 1813

The Spirit of Masonry. [William Hutchinson.]
1 vol. 3s. 6d. boards
OtherEd: Third edition 1802 by Jollie.
Source: DB Sup [MC 1803]

The Stolen Boy. [Barbara Hofland.]
1 vol.
OtherEd: Published in the Juvenile Souvenir (1828); first published in separate form in 1830.
Source: NUC

Suspicion, or The benevolent recluse. By a lady.
2 vol. 10s.
Notes: By Lady Dunn? <DB Sup>.
Source: ad Affectionate Brothers 1816

Tales of Sympathy. By an attorney.
2 vol. 5s. sewed
Source: DB Sup [Adv 1789]

Tim Grin's Jests; or, The new London joker.
6d. sewed
Notes: Advertised on same page with "Jovial Jester, or Tim Grin's Delight"
Source: ad The English Hermit 1786

The Times.
2 vol. 10s.
OtherEd: 1811 edition by Colburn.
Source: DB Sup [Adv 1813]; ad Spinster's Journal 1816

The Town and Country Songster; or, Vocal companion.
Source: DB Sup [Adv 1794]

Travels to the Netherlands. By Coriat Junior. With a description of Flanders. [Samuel Paterson.]
3 vol. 7s. 6d. sewed
Source: ad The Correspondents 1784
The Unexpected Legacy. [Rachel Hunter.]
2 vol. 9s.
_OthrEd_: 1804 edition by Longman.
_Source_: DB Sup [Adv 1812]

The Unfortunate Attachment; or, Memoirs of Mr. and Mrs. de la Bédoyère.
2 vol. 6s.
_OthrEd_: 1794 edition by Vernor.
_Notes_: Probably a translation of Baculard d'Arnaud's _Les époux malheureux, ou l'histoire de Monsieur et de Madame de la Bédoyère._
_Source_: DB Sup [MC 1803]

The Universal Songster. [New edition.] 2s.
_Source_: DB Sup [Adv 1794]

Vancenza. [Sixth edition.] [Mary Robinson.]
2 vol. 8s.
_OthrEd_: 1792 edition by Bell.
_Source_: DB Sup [Adv 1811]; ad Ruins of Selinunti 1813

Victoria; a novel. The characters taken from real Life. [Susanna Rowson.]
2 vol. 5s. sewed
_OthrEd_: First published 1788
_Notes_: Susanna Rowson, formerly Haswell.
_Source_: ad Reuben and Rachel 1799

The Virtuous Prince; or, Travels of Usong. An Oriental tale. 3s.
_Notes_: Probably another translation of von Haller's _Usong, an Eastern narrative._
_Source_: ad The Correspondents 1784

Watch Tower. [T. J. Horsley Curties.]
5 vol. £1 5s.
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_Source_: ad Substance and Shadow 1812

4 vol. 14s.
_OthrEd_: 1804 edition by Longman.
_Source_: ad Substance and Shadow 1812; MLC 1818

6d.
_Notes_: Possibly the same as: _The whim of the day, for 1790 containing an entertaining selection of the choicest and most approved songs_ (2nd edition Roach).
_Source_: DB Sup [Adv 1794]

Wieland, an American tale. [Charles Brockden Brown.]
4s. sewed
_OthrEd_: First published 1798.
_Source_: ad Arthur Mervyn 1803
The Wife; or, A model for women. [Mrs. Edgeworth.]
   3 vol. 15s.
   Source: ad Stories of Four Nations 1813

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   2 vol. 5s. sewed
   Source: <ad Perplexities of Love 1787>

Winnifred. [J. Thomson.]
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Wit's Museum; or, New London jester, a new edition.
   2s. sewed
   Source: ad The English Hermit 1786

Woman, or Ida of Athens. [Sydney Owenson.]
   4 vol. £1 1s.
   Other Ed: First published 1809; 1813 edition by Longman.
   Notes: Sydney Owenson, later Lady Owenson.
   Source: ad Ruins of Selinunti 1813

   3 vol. 15s.
   Source: DB Sup [Adv 1819]; ad St. Kathleen 1820

Youth's Instructor.
   1 vol. 3s. sewed
   Source: ad Rose-Mount Castle 1798

Zoriada, or Village annals. [Anne Hughes.]
   3 vol. 7s. 6d. sewed
   Other Ed: Zoraida, etc. published 1786.
   Source: <ad Perplexities of Love 1787>
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Zoriada ............................... n.d.