

An Exploration of Phebe Gibbes' *The Woman of Fashion or The History of Diana Dormer*¹

The text that is considered here is *The Woman of Fashion: OR, The History of Lady Diana Dormer*, by Phebe Gibbes. This book was published in 1767 for a London Publisher called J. Wilkie. In *The Popular Novel in England 1770-1800*, J.M.S. Tompkinson explains how difficult and ruthless the literary industry was around this time. Reviews of books made it clear that the content of texts had to be of a certain standard or they would get exposed by the reviewers for being inferior. As a result publishers and booksellers had to ensure their texts were good quality otherwise they would have redundant piles of texts sitting around their shops. Advertisements for texts featured in newspapers as well as through reviews and serialisations of texts in condensed form. All of these forms of advertisement and exposure to Gibbes' text I will explore here. Also I will discuss the author and the physical textual copy of her novel held at Chawton House Library (See Appendix 1) in relation to where her work can be placed within the literary market place in the eighteenth century.

Synopsis of *The Woman of Fashion*

Henrietta moves to live with her Uncle Charles Groves and aunt Mrs Eliza Camply after growing up deprived of education and social talents. Eliza Camply is said to have lost a daughter while she was out to nurse but after the daughter is discovered grown up by a young neighbour to Charles Groves' household by the name of Henry Peircy all is resolved. During this episode Lady Diana Dormer a visiting cousin of Widow Osmond, who is yet another neighbour to Charles Groves' household, had set her sights on acquiring Henry Peircy for herself. Failing in this she moves back to the city where (in volume two) she later manipulates a certain Lord Darnly. After Lady Diana Dormer's return to the city, Henrietta is promised to a suitor called Mr. Sorrell by her father; this is not a happy match from Henrietta's perspective. A friend of Lady Diana Dormer by the name of George Obrian conspires to marry Henrietta for her fortune

¹ Gibbes, Phebe, *The Woman of Fashion: OR, The History of Lady Diana Dormer*, ed. 1, vols. 1- 2, (London: Printed for J. Wilkie, in St. Paul's Church-Yard, 1767). All subsequent references are to this edition unless otherwise stated and will be abbreviated to WoF and followed by the page number in parentheses.

to pay his creditors off after bewildering Henrietta into a contract which should ensure their marriage. She confides in a Lord Darnly. Darnly's father became a tenant and then friend of Henrietta's uncle and upon the father dying Charles Groves took care of Lord Darnly and sent him to be educated. Lord Darnly inherits his family's estate and proceeds to help Henrietta out of her contract by offering to pay off Obrian's creditors. Obrian claims to need time to consider this proposal and then flits and conspires to kidnap Henrietta with a view to coax her into marrying him. In the second volume of the text Obrian sees out his plan of kidnap using a fake letter from Lord Darnly to foil her into an alley and then a chaise. Whilst Henrietta is in captivity Margaret Williamson, a woman formerly her governess -sent by Obrian as an accomplice- and now the housekeeper of Henrietta's house of captivity takes pity and aids Henrietta's escape and release from her contract with Obrian. Lord Darnly in the meantime is under the impression that Henrietta has eloped with Obrian and after marrying him has been left destitute. However, Darnly's information is provided by Lady Diana Dormer who volunteers to accompany him to Henrietta's aid; all of which is a ruse as she hopes that he will end up marrying her while away. Henrietta and her family believe a rumour instigated by Lady Diana Dormer that Lord Darnly and Lady Diana Dormer have wed. Obrian having been caught and jailed by his creditors makes bail with help from Lady Diana Dormer and by forfeiting all his property bar a guinea which he then uses to gamble. With the proceeds he makes his way to attempt another kidnap of Henrietta who then gets rescued by Lord Darnly. All misunderstandings between Henrietta and Lord Darnly are cleared up exposing Lady Diana Dormer's deceit. Shamed Lady Diana Dormer leaves for Paris with Obrian, followed shortly after by his accomplice former Margaret Williamson. The story concludes with the union between Henrietta and Lord Darnly.

Gibbes' text opens with an omniscient narrator who gives a background history to the key characters' situations. Speculation leads me to suspect that this is constructed to substantiate the notion that the events are as advertised in the title an authentic 'History' of a series of events transcribed through a collection of letters (WoF, title page). The main letter writer, narrator and character of the story [especially in volume 1] is Mrs Eliza Camply. It is her niece that she reports on in the majority of her letters. The title of Gibbes' text suggests that the protagonist of the story is Lady Diana Dormer but she appears to be a comical character that is present to portray immorality and catalyse the plot. In my view it is Henrietta, Mrs Eliza Camply's niece, who is the true protagonist of the piece. The story shows Henrietta's trials while attempts are

made by those around her to marry her off. While waiting to be married to a suitable man she is subjected to a series of unsuitable men. One of which is a Mr George Obrian who Kidnaps Henrietta in the hope that he can convince her to marry him. This he does in order so he can gain her fortune and escape his creditors. A reviewer of the story from the *Critical Review* comments on the vice in the story not being as derogatorily represented as it should be, in his opinion, and I believe it is to this character's winning at gambling which he particularly refers. This is shown to be a beneficial vice.

The Physical aspect of the Chawton House Library copy of *The Woman of Fashion* has two volumes. The colourful jacket is comprised of calf leather bound spines and vibrant marbling boards, with gilt, red and black lettering and decoration down the spine.² It does not take a lot to fill the spine of a duodecimo sized text such as this, but, the colourful decoration makes for a simple but ornate covering. The book's colourful covering could suggest that the text was regarded as a text for leisure reading not for serious contemplation, or educational reading, as prayer books and bibles were. The owners opinion of the status of the book appears to be that it was important enough to have warranted calf leather down the spine so that the book looks to fit in amongst others within their library, yet, not important enough to bind completely in leather. Proof that the book was read comes in several forms. Most evidently there is staining on some of the pages from where something must have been spilt on the book while it was open (See Appendix 1). Despite the severe looking damage which the book sustained during this accident the book was kept. The print is just still visible through the staining which indicates the good quality of the print and paper, as poorer quality ink and paper may not have been as durable and distorted the print making it unreadable through the damage. Another aspect of the book that informs us that the text was read, and periodically dipped into, is the creases where the corners have previously been turned down; which would have been used as book marks between reading sessions.

The book as it stands has a wide border around the text, which indicates that the quality

² Description of physical text found at; Chawton House Library, Online Catalogue, Search- Gibbes, HERAT4GE, *The Woman of Fashion: or The History of Lady Diana Dormer*, London: Printed for J. Wilkie, in St. Paul's Church-Yard, 1767,ed.1, [accessed 30 November 2010]. For full URL see bibliography.

of the print and paper is quite high. In addition to this there is a handwritten annotation of the word 'eminent' which is missing the letter 'e', which has clearly been trimmed off during the time when the book was getting bound (See Appendix 1). The annotation shows evidence that the book was read prior to it gaining its current jacket but the trimmed letter in the forgiving border indicates that it had a very generous border previously. This evidence shows that there was no expense spared during the production of this text. The owner of this copy of *The Woman of Fashion* reveals their regard and available wealth for leisure books, in the presence of several pages of adverts of other works that the publisher of *The Woman of Fashion* advertised at the rear of the second volume. The presence of these adverts shows that the owner could afford and did not mind paying the extra it would have cost to include these extra few pages within the encasing jacket.

Both volumes sport an armorial plate with the name John Sherburne handwritten in them. The presence of his name shows he did not mind his name being associated with the text. Novels did not have a good reputation in the eighteenth century and because of this people did not always wish to admit or have evidence of them having a connection with fictional texts. The presence of his name however does not mean that he was the reader of the book, as he may have bought it for someone else to read. Unfortunately after searching on various sites including the *Reading Experience Database* and *Oxford Dictionary National Biography* I could find little more out about this gentleman other than that Chawton House Library also has another book with his armorial plate in it. The book is Frances Burney's *Celia: OR Memoirs of an Heiress* (1783) which is also a novel which concerns itself with monetary considerations surrounding a young woman and her trials with suitors on the road to matrimony.³ This book also consists of five volumes which because of its length dictates a keen novel reader. By connecting both Burney's text and *The Woman of Fashion* through the same owner it can be speculated that if not John Sherburne himself then the person who he bought these books for, clearly enjoyed this genre.

The title page of Gibbes' text contains the most basic of information: the title, the volume

³ Chawton House Library, Online Catalogue, Search-John Sherburne, HERAT4GE, Cecilia, Or Memoirs Of An Heiress. By The Author Of Evelina., Burney, Frances, London: Printed for T. Payne and Son at the Mews-Gate, and T. Cadell in the Strand, 1783, 3rd ed.[accessed 8 December 2010]. For full URL see bibliography.

and where and by whom the publishing and selling of this text was carried out. Speculation leads me to believe that this lack of information was quite deliberate. The title of 'History' implies that the events in the text were made to appear as real occurrences. Furthering this idea, as this book appears to be relatively one of the first in the author's oeuvre that is known, it would be fair to assume she may have been experimenting with genre and combining elements of different genres.⁴ There are aspects of Romance in the description of the protagonist when she is described as having 'fine brown hair, [that] fell in natural ringlets' and then comedy when Lady Diana Dormer falls out of the barge into water, yet it is titled a history. (WoF, p.42) However when creating a text an author wishes to appear as a collection of genuine epistles it seems fair to assume that this would be more achievable if the text appears not to have an author, although in her letter to *The Royal Literary Fund* Gibbes explains that the reason behind her anonymity was simply her 'withdrawing turn of temper' (FC, p.420).⁵ To have the author's own motives behind their considerations of their writing is rare, and a great insight into how they worked. This is one such occasion when it is valued, yet, I believe that Gibbes should be credited with some creativity. It should be recognised that her novel appears to show evolution between genres in a view to create something we recognise today as a novel.

In addition to Gibbes being absent from the title page there is no preface or dedication in *The Woman of Fashion*. Another author from the eighteenth century who wanted their text to appear as authentic '*Letters Collected in a Society, and Published for the Instruction of Other[s]*' is Choderlos de Laclos.⁶ His approach to a similar, yet more refined, epistolary text was to

⁴ Orlando, Brown, Susan, Patricia Clements, and Isobel Grundy, eds. Phebe Gibbes entry: Overview screen within *Orlando: Women's Writing in the British Isles from the Beginnings to the Present*, (Cambridge: Cambridge University Press Online, 2006), [accessed 30 November 2010]. For full URL see bibliography.

⁵ Blain, Virginia, Clements, Patricia and Grundy, Isobel, *The Feminist Companion to Literature In English: Women Writers from the Middle Ages to the Present*, (London: B.T. Batsford Ltd., 1990) p. 420. All subsequent references are to this edition and will be followed by the abbreviation FC and the page number in parentheses.

⁶ Laclos, Choderlos de. *Dangerous Connections : or, Letters Collected in a Society, and Published for the Instruction of Other Societies*. By M. C**** de L***. ... Vol. Volume 1. London, M.DCC.LXXXIV. [1784]. Eighteenth Century Collections Online, Gale, [accessed 8 December 2010]. For full URL see bibliography.

construct an editor's note preceding the letters which claimed the letters to be genuine and, similarly to Gibbes, to create a title that also insists on the authenticity of the contents. For Laclos this worked, but from reviews of Gibbes' text it is evident that the reviewers were not convinced the letters were genuine through their labelling of *The Woman of Fashion* as a novel.⁷ As commented previously, novels did not have a positive reputation, and as a woman surviving by her pen Gibbes would have been tactical regarding the type of text that would sell, in order to ensure that she could procure an income from what she wrote. However, a comparison between Gibbes' text and that of Mary Davys' *The Reform'd Coquet* can be drawn regarding this theory. Davys' text clearly states on the title page the fact that it is a novel, showing that a book could be successful even when advertising itself as fiction.⁸

In *The Woman of Fashion* Gibbes tries to achieve a didactic yet entertaining read through the elements of dramatics -such as slapstick humour when Lady Diana Dormer falls into water- akin to events that happen in Davys' *Reform'd Coquet*, but by advertising and adhering to the constraints of the epistolary form and making a feminist protest about female education, as Laclos does in *Dangerous Liaisons*.

In *The Popular Novel In England* J.M.S Tompkins explains how the bookselling industry of the eighteenth century was a ruthless business. We can see from the title page of Gibbes' text that the location of her publisher was in St. Paul's Church-Yard. By 1767 when *The Woman of Fashion* was published this was an older part of the bookselling trade area of London. However, Wilkie must have been successful that location as he traded from there from 1757 to 1785.⁹ Through the study of booksellers' trade cards James Raven compares Willkie's trade card to that of another typical of the time and states that Wilkie's is a 'finer' representation¹⁰. Raven also

⁷ British Periodicals, Art. 26. The Woman of Fashion: or the History of Lady Diana Dormer., Monthly Review, 37 (1767:Aug.) p.151 [accessed 30 November 2010]. For full URL see bibliography.

⁸ Davys, Mary. *The Reform'd Coquet; a novel. By Mrs. Davys, author of The Humours of York*. London, M.DCC.XXIV. [1724]. Eighteenth Century Collections Online, Gale, [accessed 8 December 2010]. For full URL see bibliography.

⁹ British Book Trade, Search- J. Wilkie, Birmingham University, [accessed 30 November 2010]. For full URL see bibliography.

¹⁰Raven, James *The Business of Books: Booksellers and The English Book Trade 1450-1850*, (New Haven and

states that Wilkie referred to himself as a publisher which was a relatively new title and role which made known that you were more than either a bookseller or a printer but a combination of both. Wilkie obviously took pride in his trade and, as I discussed previously, he advertised his services in the back of the texts he sold. He regularly advertised in newspapers, showing the vast range of texts in addition to writing paraphernalia that he offered, from bibles to stationery and including Gibbes' text. As he was the publisher of this newspaper he could afford to be bias with his advertising space, and clearly was.

A serialisation of Gibbes novel was brought out at the same time as the novel in *London Chronicle* newspaper¹¹. It is a condensed version split, as the novel is, into two sections. The story only makes reference to the novel through the mention of there being two volumes. It does carry the same name, basic storyline and characters. It, like the book version of the text, does not carry the author's name. It is heavily compressed and appears to be censored. For example, the Lady Diana Dormer character seems to feature less here than in the novel and references to the characters gambling are not as elaborate as in the novel. It does not appear to be in Gibbes' style as the humour seems to be more tame -Lady Diana Dormer falling off the boat is absent- and the didactic message promoting virtue seems to be the main element to the story rather than sharing themes with feminist protest in favour of improved female education and a theme of absent parenthood that seems quite prominent in the epistle form, which also seems muted in the serialisation. Wilkie's resourcefulness appears to know no bounds as he clearly utilised every avenue at his disposal to gain profit. I found it surprising that a bookseller could buy a copyright to a text and utilise it in the ways he did as it is not something I was aware was practiced by publishers at this time. The presence of the serialisation in the paper that was produced by Wilkie seems innovative on his behalf and speculative. The newspaper the story features in is considerably less expensive than the book as it states at the bottom of the page it costs a penny, I think this is also interesting. For an author and literary enthusiast without much wealth it must

London: Yale University Press, 2007).

¹¹ British Newspapers 1600-1900, GALE CENGAGE, The Woman of Fashion, serialisation vol 1, issue 1632 (June 2-4 1767) [accessed 30 November 2010]. And also; British Newspapers 1600-1900, GALE CENGAGE, The Woman of Fashion, serialisation vol 2, issue 1633 (June 4-6 1767) [accessed 30 November 2010].

have occurred to her that there may be people who also enjoy literature that may not be able to afford a book. A speculative theory could be that she wished to make her texts available to the less wealthy readership also. Although it states in *The Feminist Companion to Literature in English* that she claimed herself in her application to the *Royal Literary Fund* that she published works in newspapers anonymously¹².

The title 'History', and the abundance of literary allusion, all attempt to contribute to an elevation of the status of the text. This is transparent to the *Monthly Review* critic who makes a point that this does not give 'literary merit' to the composition of the text, and in fact says little more in addition to this, to show how insignificant he finds this text in amongst what he views as the abundance of unvarying texts that were around.¹³ The reviewer of the *Critical Review* provides a more scathing interpretation of Gibbes' text¹⁴. He starts with labelling her book a novel, which undermines her literary integrity as she clearly attempts to elevate the status of her text through heavily alluding to successful literary creations and her use of French. He claims that her text is one of many trying the same direction in genre. By referring to novel writing as in 'vogue', it appears he is satirically utilising her own title in the critique of her work (CR). In his defence it seems to be a trend within eighteenth century reviewers to be 'moralists' and point out the 'sinister and [...] formidable'; they themselves must also appear credible at their job in order to command a authorial view for society to follow.¹⁵ Probability was a popular term for these reviews to undermine fictional texts and the *Critical's* reviewer refers to Gibbes' text with this notion of improbability. However he simply highlights the evolution that literature was going

¹² Blain, Virginia, Clements, Patricia and Grundy, Isobel, *The Feminist Companion to Literature In English: Women Writers from the Middle Ages to the Present*, (London: B.T. Batsford Ltd., 1990).

¹³ British Periodicals, Art. 26. The Woman of Fashion: or the History of Lady Diana Dormer., *Monthly Review*, 37 (1767:Aug.) p.151 [accessed 30 November 2010]. For full URL see bibliography.

¹⁴ British Periodicals, 35. The Woman of Fashion: or, the History of Lady Diana Dormer., *Critical Review*, or, *Annals of literature*, 23 (1767:June) p.465 [accessed 30 November 2010]. For full URL see bibliography. Further references are to this edition and page so will be abbreviated to CR and follow in parentheses.

¹⁵ Tompkins, J.M.S, *The Popular Novel in England 1770-1800*, (London: Methuen & CO LTD, 1932), p.15.

through during the eighteenth century, as he obviously was still valuing and conforming to the notion that texts should be instructive. Improbability and ‘unnatural events’ were not something he considered could or should be utilised for amusement rather than always adhering to a strict education or instructional type of relationship with literature (CR). In *The Woman of Fashion* Widow Osmond exaggeratedly embodies the fears of critics regarding novels. She is ridiculed by her friend Mrs Eliza Camply for being too affected by novels and for viewing the world around her in a whimsical romantic way. Through this character and through depicting her protagonist being educated within the text, Gibbes demonstrates the need to balance the reading and information within novels with that of other interests such as music, societal interaction and ‘family worship’ (WoF, p.50). This blatant theme in the text the review seems to overlook. I have strong suspicion that one of the texts alluded to within *The Woman of Fashion* has something to do with why this text is so scathingly critiqued. The editor of the *Critical Review* is Tobias Smollett and I believe one of the allusions to be referring to one of his works, sadly however I could not find a credible source to confirm my suspicion. I believe a reason for my difficulty is that many of the allusions - namely the poetry - Gibbes adapted to fit her characters circumstances, so are not faithfully copied from the original texts. This is the case when during a boating episode, a section I believe to be originating from John Dryden’s *All For Love*¹⁶, the word ‘galley’ is replaced with ‘Barge’ and ‘wav’d’ with ‘wrought’ (WoF, p.91). Through using ‘wrought’ instead Gibbes is using as prophetic allusion regarding to what and to whom dangers lie ahead in the events that follow, by linking rich elaborate objects -silk and gold - to a tense encounter [where Lady Diana Dormer falls in the water]. In addition to the *Critical Review*’s article the Index page of the newspaper features the word ‘censured’.¹⁷ As the index refers and cites the article and not the story I can only assume it is the critic that has been censored. Speculation leads me to suggest two possibilities for this. The critic refers to vice and ‘monstrous parts’ within Gibbes’ story and I presume he may have previously added examples of things such as the deceit, gambling or kidnapping which *The Woman of Fashion* sports (CR). If

¹⁶ Vickers, Brian, *William Shakespeare: The Critical Heritage 1623-1692*, vol 1, (London: Routledge, 1996) p.163.

¹⁷ British periodicals, INDEX., *Critical Review*, or, *Annals of literature*, 23 (1767:June) p.473 [accessed 30 November 2010]. For full URL see bibliography.

this was not the case then it is possible that it may have been the opposite way in its persuasion and maybe encouraged readers to read the text. This the editor may not have wanted due to ,what I suspect as a improper use of his own literature within Gibbes' story and therefore exercised his editorial authority to eradicate any positive references to the text and discourage readers from discovering his work within a book he did not rate.

Mainly deemed an epistolary novel but labelled on the title page as a history as the term novel had not been assigned to this type of text yet as it was evolving. The use of old terms for other types of text were adopted to describe the content of the text for the benefit of the purchaser. Raven's catalogue of texts classifies this text by Gibbes as a novel rather than an epistolary text after examining it himself. Raven does label other epistolary texts by Gibbes as such but this curiously is not the case with this particular text. This could be because the letters' narration contains too much rhetorical questioning which is simply there to further the plot and because of this the letters do not read as a realistic letter should. This technique is also evident within *Dangerous Liaisons* in which the epistles are interrupted at times by the omniscient narrator chiming in to further the situations in the text. So this should not be used against Gibbes as a critique of her delivery of the epistolary format.

There are some feminist protest elements to *The Woman of Fashion* regarding female education which can be aligned with *Dangerous Liaisons*. Laclos also wrote an essay campaigning for better female education, which is firm evidence of his opinion of the matter¹⁸. Gibbes uses Henrietta as an example of how a woman is incapable of successfully interacting with aristocratic society until she is educated. However, in her letter to the Royal Literary Fund she explains that she does not wish to be seen as a 'visionary' (FC, p.420). It would appear she was being modest. Gibbes' opinion within the text has advancement on the protest for female education when compared to *Dangerous Liaisons*. When mentioning a debate about a gentleman learning a trade, she makes reference to the lower, working classes and that it is these people who require trade knowledge for their part in society. She appears to oppose all people becoming academic as there would be no one to occupy trade jobs should this be the way in which society ran. Gibbes appears to have a holistic view of peoples' place in society which is structured

¹⁸ Laclos, Choderlos de, *Dangerous Liaisons*, trans. Helen Constantine, (London: Penguin Group, 2007) p. viii.

around class rather than gender. In comparison Laclos text portrays women's place in society as being inferior and class as a secondary factor to their status. In addition to this Gibbes tries to make her female character's discussion on the subject seem innocent; making her 'presumptuous' words seemingly dismissed. However, Mrs Eliza Camply's letters are very suggestive that society would be a more balanced place should the didactic suggestions be adhered to.

Gambling is portrayed in an unfavourable light. Widowed and supporting two daughters with a gambling father-in-law who mismanaged her finances, Gibbes obviously wanted to show anyone connected with gambling as immoral and that their actions have consequences. French is utilised throughout the text which indicates Gibbes' ability in another language and testifies to her education. Only aristocratic children were taught French at this time. This therefore works as an indicator of her background. Further than this, in Gibbes' letter to The Royal Literary Fund she admits to writing 'translations from French' as part of her literary catalogue (FC, p.420).

The poetry and French in her letters signal that Gibbes possibly had an intended readership, and this was the aristocratic and educated. Should they not be well educated they would not understand these phrases and miss characterisation and allusions to parallel characters -such as Richardson's *Clarissa* (WoF p.46)- situations which act as prophetic indicators within the story.

Gibbes shows an unbiased opinion of class segregation/ integration. By voicing a view for segregation as a 'necessary Subordination', and by making one of her 'commendable' characters impartial to class segregation (WoF, p.61). However, she does qualify this with a notion that the aristocracy is not of a better quality of character than the poor, in fact she claims the opposite.

Gibbes' story is entertaining but from my limited experience of eighteenth century texts and especially when directly comparing it to texts such as *Dangerous Liaisons* and *The Reform'd Coquet*- which are well evolved stylistically and in their commitment to construction of genre- this text seems less refined in its placement within a genre. Simply because its structure visually implies that it is an epistolary text does not mean that the narrational tone adheres to this form. Moreover, the use of the title 'History', an opening to the text that contains a false character background history and the deleting of people and place names for the false protection of identity also does not convincingly lend this text to appearing as authentic correspondence. Sadly,

Gibbes' unrefined or experimental narration technique does make the text appear more novel-like rather than a series of epistles and perhaps this was the reasoning that James Raven had when he categorised the novel as a novel rather than an epistolary text in his catalogue. I would like to think that as Gibbes did produce some successful epistolary texts [Raven's catalogue shows her other works and categorises them as epistolary texts] that this text was an experimental piece playing with genre and showing her varied literary knowledge. However she did live by her pen and sadly she may have not had enough time to be thoroughly successful with her endeavours.

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HERBURNE%3A20]&SortOrder=0&Offset=1&Direction=.&Dispfmt=F&Dispfmt_b=B07&Dispfmt_f=F51&DataSetName=HERITAGE&SessionID=06406AA9CCAEDA3450428B1D11CE6A43CBF9ACC3624E71DFC961558> [accessed 8 December 2010].

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<[http://library.chawton.org/HeritageScripts/Hapi.dll/retrieve2?SearchTerm=\[%40GIBBES\]&SortOrder=0&Offset=3&Direction=.&Dispfmt=F&Dispfmt_b=B07&Dispfmt_f=F51&DataSetName=HERITAGE&SessionID=06406AA9F370B62F420428B1CDE3ADD062C0754103162CEC68E54286](http://library.chawton.org/HeritageScripts/Hapi.dll/retrieve2?SearchTerm=[%40GIBBES]&SortOrder=0&Offset=3&Direction=.&Dispfmt=F&Dispfmt_b=B07&Dispfmt_f=F51&DataSetName=HERITAGE&SessionID=06406AA9F370B62F420428B1CDE3ADD062C0754103162CEC68E54286)> [accessed 30 November 2010].

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Appendix 1

ENGL 3041: The Novel in the Literary Marketplace

Bibliographical Description

Author (and attribution as it appears on title page, or note of pseudonym or anonymity)	No stated author
Title (as it appears on title page)	The Woman of Fashion: OR, The History of Lady Diana Dormer.
Imprint (Place of publication: publisher, year of publication as they appear on title page)	LONDON: Printed for J. Wilkie, in St. Paul's Church-Yard, M.DCC.LXVII (1967)
Physical description (details relating to all copies, e.g. number of vols., number of pgs, size, price – sometimes shown on title page, quality of paper and printing, illustrations, etc.)	Two volumes, first has 276 pages and second has 247pages in addition to the second there is a further 6 pages (pp.248-254) with adverts of other texts sold by the publisher of this text J.Wilkie. Both volumes match with good quality paper and printing, large borders around edges of type and colourful jacket. Leather spine embossed with gold red and black decoration and lettering.
Physical description (details relating only to this specific copy, e.g. binding & decoration, binding anomalies, annotations etc.)	Evidence of corners turned down as bookmarks throughout both books. Bad spillage stain on pp.45-51 of volume one. Handwritten annotation on p.234 of volume two an underlining of the word 'eminent' and the word 'minent' written in the margin, obviously the first letter has been trimmed off during the binding of the text. This

	suggests that the book was not bound initially and clearly points out that the book was read and annotated before it was trimmed and got its jacket.
Provenance (e.g. bookplates, inscriptions)	Book plates in both volumes bare the name John Sherburn.
Details of advertisements (you can summarise if there is a long list e.g. genre, price range, a few characteristic or notable titles)	Twenty advertisements of an ensemble of commercial texts: translations, selections of trials, children's books, general history of the world, novels, compendium-British, Scottish, Irish. A variety of sizes and bindings of books advertised. An advert about the shops stock of Bibles, common (household) prayer books and 'schoolbooks wholesale or retail'.
Paratext (title page epigraph, subscription list, dedication, preface, introduction, etc. noted or summarised)	None.