

Nicola Elvin

Memoirs of the Countess De Bressol. A History Adapted to Inspire the Noble sentiments of Virtue, Piety and Honour. Translated from the French in 1743.

The rise of the novel is traditionally associated with the eighteenth-century. It differed from existing prose narratives of epic and historic quests by featuring the narrator as storyteller and setting its action nearer the present and in a reality the reader could relate to.¹ The sheer volume of the known published works from the era demonstrate the popularity of the genre but also helps to explain the stigma which Jerry C. Beasley explains was attached to the form in its earliest appearance, ‘Among elite readers the literary climate discouraged recognition of imaginative prose narrative as a legitimate form.’² The quick production and turnover of so many works do not indicate thoughtful pieces of art as James Raven indicates: ‘Lasting literary fame was not the aim, however. Writers, purveyors, and customers were looking to amusement, diversion, and fashion.’³ In short, the whole industry was at fault, providing a quick thrill for an ever expanding and demanding public. An introduction to Mary Collyer’s 1743 translation of the *Memoirs of the Countess De Bressol* provides an interesting insight into the workings of the eighteenth century book trades. A study of its themes, forms, sub-genres and cultural influences provides a valid insight into the English book market and the French literary trade from which it was taken and translated.

Author biography

The original author of *Memoirs of the Countess De Bressol* is unknown but not for the usual reasons associated with anonymity in the era. The motivation behind most writers’ reluctance pertained to the shame associated with the genre, fears of embarrassing a well known family name or having their

¹ John D. Lyons, ‘1680 The Emergence of the Novel’, in *A New History of French Literature*, ed. By Denis Hollier (London: Harvard University Press, 1994), pp. 350-354 (p.351).

² Jerry C. Beasley, *Novels of the 1740s*, (Georgia: University of Georgia Press, 1982), p. 1.

³ James Raven, ‘Introduction’ in *The English Novel, 1770-1829: A Bibliographical Survey of Prose Fiction Published in the British Isles*, eds. Peter Garside, James Raven and Rainer Schöwerling, (Oxford: Oxford University Press, 2000), pp. 15-122, p. 16.

work judged on the basis of their gender.⁴ In the case of this book, the anonymity is due to it being unrecorded and unknown. The *Orlando* women's writing database states the following:

This work is problematic in various ways. No original to the alleged translation has been found... Its protagonist is presumably fictional; but it might or might not be original.⁵

James Raven points to this as a common problem with translations from the eighteenth century, 'It has not always been possible to find the date of the French or German original...proper names were often changed and narratives rearranged.'⁶ It may be impossible ever to trace the author; even the translator may not have known it themselves. However, in a bibliography of The English novel from 1740 to 1850, for the year 1743, Andrew Block lists the publication of, '*Memoirs of the Countess of Bressol*, by Pierre Carlet Chambilain De Marivaux'.⁷ I have found no other bibliography listing it, but there is evidence to suggest he is the author. Firstly, Mary Collyer additionally translated Marivaux's *La Vie De Marianne*, in April of the previous year, which was a novel in autobiographical form like these memoirs. Further to this, Nancy K. Miller has found this form to be male dominated, 'Few female writers in the 18th century wrote memoir novels'.⁸ This is all circumstantial evidence that can ultimately never be fully proved.

The modern attribution of the translation of this book is given over to Mary Collyer, as I have already mentioned. To contextualise these memoirs in her overall literary career, a full list of her known published works, as listed on the *Orlando* database⁹ include:

⁴ Pat Rogers, 'Nameless Names: Pope, Curll and the Uses of Anonymity', *New Literary History* 33.2 (2002), 233-245, p. 234.

⁵ Susan Brown, Patricia Clements, and Isobel Grundy, eds. 'Mary Collyer entry: Writing screen' within *Orlando: Women's Writing in the British Isles from the Beginnings to the Present*. Cambridge: Cambridge University Press Online, 2006. <<http://orlando.cambridge.org/>>. 06 December 2008

⁶ Raven, p.57.

⁷ Andrew Block, *The English Novel, 1740-1850* (London: W.M. Dawson & Sons Ltd., [first published, 1939] 1961), p.310.

⁸ Nancy K. Miller, 'The Gender of the Memoir Novel', *A New History of French Literature*, ed. Denis Hollier, (London: Harvard University Press, 1994) p.437.

⁹ Susan Brown, Patricia Clements, and Isobel Grundy, eds. 'Mary Collyer entry: Writing screen' within *Orlando: Women's Writing in the British Isles from the Beginnings to the Present*. Cambridge: Cambridge University Press Online, 2006. <<http://orlando.cambridge.org/>>. 06 December 2008

April 1742 *The Virtuous Orphan; or, The Life of Marianne*, a translation from Marivaux. Published by Jacob Robinson.

1743 *Memoirs of the Countess de Bressol. A History adapted to inspire the noblest sentiments of Virtue, Piety and Honour*. Published by Jacob Robinson.

June 1744 Mary Collyer published her first original work: *Felicia to Charlotte. Being Letters from a Young Lady in the Country, to Her Friend in Town. Containing a series of the Most Interesting Events, Interspersed with Moral Reflections, Chiefly Tending to Prove That the Seeds of Virtue are Implanted in the Mind of Every Reasonable Being*. Published by Jacob Robinson.

1749 A second edition of *Felicia to Charlotte*, added a second volume

December 1749 published *The Christmas-Box*, in two volumes and illustrated for children.

1753 *The History of Betty Barnes*. Published by Wilson and Durham.

1761 A translation of *The Death of Abel* from the German of Salomon Gessner.

Once again, anonymous.

December 1763 Mary Collyer's translation of the German Frederick Klopstock's *The Messiah*, published after her death in December of the previous year.

In spite of this extensive list of works, the advert page in the ECCO edition of *Memoirs of the Countess De Bressol*, lists the translator to be her husband, Joseph Collyer.¹⁰ Born in 1716, Mary Mitchell married from a middle class background into a bookselling family; Joseph's father has been reported to be a bookseller and Treasurer of The Stationers' Company.¹¹ The attribution of her translations is explained by *The Feminist Companion to Literature in English* to be for practical purposes to do with their business, 'since she worked with him as a bookseller and circulating library owner, her writings...have often been ascribed to him.'¹²

¹⁰ See appendix, 1.2

¹¹ Thompson Cooper, "Collyer, Joseph, the elder (1714/15–1776)." Rev. Joyce Fullard. Oxford Dictionary of National Biography. Ed. H. C. G. Matthew and Brian Harrison. Oxford: OUP, 2004. <<http://www.oxforddnb.com/view/article/5969>>. 12 December 2008.

¹² *The Feminist Companion to Literature in English*, ed. By Virginia Blain, Patricia Clements and Isobel Grundy, (London: Yale University Press, 1990), p227.

Publishing history

The title page of *Memoirs of the Countess De Bressol* lists at the bottom, ‘Printed for Jacob Robinson, at the Golden –Lion, in Ludgate Street.’¹³ The *Dictionary of Printers and Booksellers 1726-1775* lists his trading dates as 1735 to 1758, and his working address, prior to moving to Ludgate street to trade until the end of his life as, ‘Next One Tun Tavern, nr Hungerford Market in the Strand (1735-7)’.¹⁴ He was a relatively small publisher, mentioned in passing in bibliographies and was probably looking for a quick profit with these foreign memoirs as Beasley indicates, ‘There were no international copyright laws during this period.’¹⁵ As a publisher, his other works are listed by one source to include:

The Anonymous Adventures of a Valet 1752

Beauty's Triumph, or Superiority of Fair Sex, by ‘Sophia’ (Pseudonym) 1745

Heroic Virtue: or The Noble Sufferers 1749, Anonymous.

History of Tom Jones the Foundling, in His Married State 1750

Memoirs of Countess de Bressol 1743

School of Woman: or Memoirs Constantia 1753

The Virtuous Orphan: or, The Life of Marianne 1747¹⁶

Information on Jacob Robinson is scarce and little is known or contained in the key databases of the era on these works above. The *Dictionary of Printers and Booksellers 1726-1775* notes, ‘His first address appears in the imprint to a volume called *The Artless Muse*, published in 1737.’¹⁷ The edition of *History of Tom Jones the Foundling, in His Married State* could be one referred to by *The Cambridge Companion to Henry Fielding* as one of the, ‘exploitative spin-offs by anonymous hacks, such as *The History of Tom Jones, the Foundling, in his Married State*.’¹⁸ This would appear to be characteristic of the printer as he is known to have published two of Mary Collyer’s translations, and though *La Vie De*

¹³ See Appendix 1.3.

¹⁴ *Dictionary of Printers and Booksellers 1726-1775*, ed. By H.R. Plomer, G. H. Bushell, (Oxford: Oxford University Press, 1932), p.216.

¹⁵ Beasley, p.13.

¹⁶ Edward Jacobs, ‘Publishers of Fiction in the Circulating Library Catalog of Thomas Lowndes (1766)’ <http://al.odu.edu/english/faculty/ejacobs/lowndes_circulating.pdf> 29 November 2008

¹⁷ *A Dictionary of Printers and Booksellers*, p.216.

¹⁸ Peter Sabor, ‘The Cambridge Companion to Henry Fielding’

<http://cco.cambridge.org/extract?id=ccol0521854512_CCOL0521854512A008> 18 December 2008.

Marianne was respected, it was seen as an easy and quick way to produce profit to translate a little known foreign work.¹⁹ A spin-off of Fielding's original novel *History of Tom Jones the Foundling* shows a similar lack of imagination and cheap production. Conversely, Helen Sard Hughes believes the 1747 edition of *The Virtuous Orphan...* listed above, 'may well be a second edition of the translation referred to in 1743...Robinson, who may have brought out his second edition in 1747 to offset Whitefield's altered version of 1746, published piratically or otherwise.'²⁰

Plot

The heroine Genevieve begins by describing the death of her father and the deaths of her sisters following their hearts being broken; both being tricked into consummating their love before marriage. The death of her mother sees our narrator placed into the care of her aunt, Madame de Rambert, and her introduction to a suitor, Monsieur Montin. However, the true love of her life, and these memoirs, is his nephew, Count Bressol. Madame Rambert also loved the young Count and she encouraged the Baron Poncin's advances towards her niece out of jealousy. The Baron kidnaps Genevieve aboard a vessel destined for Spain. Here Captain Guibert falls in love with her and saves her from the Baron, but then they are all captured by a Corsair vessel and taken as hostages by that ship's captain, Muley Abdalen.

On this ship is the love of Muley's life, Rosilia. She tells of her past, beginning her story by telling of her incestuous brother whose love for her made him kill her true love, and she in turn killed her brother. Rosilia retired to a convent, where Don Diego, disguised as a woman, made her fall in love with him. Rosilia and Don Diego and flee the convent together and ended up on the Corsair vessel. Don Diego is reported to have fallen overboard leaving Muley Abdalen free to pursue his love for her.

Following this digression in the plot and returning to Genevieve, Muley sells our heroine to an eastern prince as a slave. Here the Prince Soliman falls in love with her but is killed and a new leader, Muley

¹⁹ Raven, p.63

²⁰ Helen Sard Hughes, 'Translations of the "Vie de Marianne" and Their Relation to Contemporary English Fiction', *Modern Philology*, Vol. 15, No. 8 (Dec., 1917), 491-512, p. 495.

Archy sends a doctor to try and convert Genevieve's religion but the doctor actually ends up becoming a Christian. Our heroine locates Don Diego and with 12 Christian men, he rescues her, together with his true love, Rosilia. Rosilia had been raped by Muley Abdalen and having lost her virtue, it takes her a long time to accept the Don's love.

Genevieve is reunited with her Count and her aunt is filled with remorse and appreciation for her. Our heroine and the Count marry, have four children and the ending sees the parents teaching their immoral son right from wrong through Christian virtue and forgiveness.

Critical Reception

Any evidence of the critical reception of *The Memoirs of the Countess De Bressol* is limited for a number of reasons. Firstly and most simply the two main critical journals of the century, *The Monthly Review* and *The Critical Review* did not begin publication until 1749 and 1756 respectively. Further to this, Jerry C. Beasley indicates in the 1740s the new book listings in the *Gentleman's, London*, and *Scots* magazines, 'were almost always devoid of comment, and the registrars of new books often seemed at a loss as to what to do with fiction.'²¹

A further reason for the lack of reception surrounding this novel would have been its status as a translation. The motives for the Collyers deciding to translate French works for the British literary market have already been covered in the author biography. In spite of the positives in these being quick and easy sources for fast profit, they were not highly regarded, as Raven explains, 'The reception of translations was mixed. Many were written off as impostures, and many more condemned as illiterate and unconvincing.'²² This could well have been the case with this novel.

Book History

This introduction is to the first edition of *Memoirs of the Countess De Bressol*, an edition available online on the ECCO database; a copy is also available at the Chawton House Library. It was

²¹ Beasley, p.3.

²² Raven, p 64.

published in two volumes, both of which state on their title page to have been issued in 1743.²³ ECCO lists the book as being 12 or 12 mo²⁴, which means a book size of about 5 × 7½ in. (13 × 19 cm), determined by printing on sheets folded to form 12 leaves or 24 pages.²⁵ The eighteenth century saw a progression in printing in cheaper forms such as this come into general use since reading was no longer limited to the leisured upper classes.²⁶ Books were normally sold unbound and it would be most likely that the leather binding was added by the purchaser. This could have been a J. Heywood, whose name and coat of arms was inside the inner cover. There is limited paratext, featuring only a title page, and inner advert, stating the translator to be the same as that of *The Virtuous Orphan...*, and to advertise a forthcoming original work, *Letters from Felicia to Charlotte*, but with no price mentioned.²⁷ Overall the book is quite simple in its presentation, which could indicate quick production for profit, and no embellishment to detract from its validation of being a book to teach suitable virtue and conduct.

Social Issues

The society Collyer was translating for was disillusioned with wealth and the established order of aristocracy. The Whigs stood for reform and more parliamentary control in preference to absolute jurisdiction lying with the King. There was unrest in society due to what was viewed as a ‘degenerate aristocracy’ traditional, immoral and out of touch, versus what Jerry C. Beasley describes as, ‘the middle classes themselves, with their new wealth, their social consciousness, and their sober puritan morality.’²⁸ Prior to the revolution in 1789, similar unrest was occurring between the social classes in France. Among other turbulence, the Bourgeois class were increasing in wealth after Cardinal André-Hercule de Fleury helped to increase trade and boost the economy, with the result of fine houses and other higher class trappings being within reach.²⁹ There was evidence of this ill-feeling in *Memoirs of*

²³ See Appendix 1.3.

²⁴ *Memoirs of the Countess de Bressol*. Vol. 1. London, 1743. 2 vols. Based on information from *English Short Title Catalogue. Eighteenth Century Collections Online*. Gale Group. 27 November 2008

²⁵ Harry G. Aldis, *The Printed Book*, (Cambridge: Cambridge University Press, 1941), p.64.

²⁶ Aldis, p. 42.

²⁷ See Appendix 1.2

²⁸ Beasley, p.19.

²⁹ Robert Niklaus, *A Literary History of France: The Eighteenth Century, 1715-1789*, (London: Ernest Benn Limited, 1970), p.6.

the Countess de Bressol, when our heroine, who comes from a modest background is kidnapped by the scheming aristocratic Baron Poncin.³⁰

The great number of journeys undertaken in the plot of *Memoirs of the Countess De Bressol* reflects another social concern. Such voyage narratives explore both British and French anxieties over the war of the Austrian succession and colonial threats to their respective Empires.³¹ The author challenges current opinion when Genevieve describes Prince Soliman's nobility in spite of his eastern race, 'we have savages in England and France, and there are worthy men among those we call savages.' (Vol. 1 p.288) This is exhibited in the immoral conduct of the Baron and once again provides a challenge to the aristocracy by seeing good virtue and merit in those the leaders of the Empire choose to condemn.

Translation

The poor reputation translations of French literature possessed was largely due to xenophobia. Raven describes the part literary reviews had in still perpetuating such conjecture later in the eighteenth-century, 'In the easy opinion of critics, unwilling to contemplate domestic origins for worthless or dangerous novels, Paris supplied insipidity and indecent imagination. Moral pollution began abroad.'³² Translators and booksellers from throughout the century, such as the Collyers have shown they did all they could to combat it. However, my own independent study of the eighteenth-century French Literary market shows it not to be that dissimilar to our own at the time. It was not only English authors and translators like the Collyers who had to fight the negative stigma associated with the novel as Robert Niklaus explains that in France, 'authors of fiction were held to be in some sort morally dubious: this serves in part to explain the prefaces...which were more frequently given to self-justification than to appraisal of their theme.'³³ This new prose was having to displace the popularity of the seventeenth century prose of 'roman heroique' of historical matter, honour and love, and create more accurate portrayals of private life and the inner mind.

³⁰ Mary Collyer (trans.), *Memoirs of the Countess de Bressol*, (London: Jacob Robinson, 1743), Vol. 1 p. 98. All subsequent citations from this text shall appear as the volume number and the page number in brackets after the quotation (p.)

³¹ Beasley p. 15.

³² Raven, p.59.

³³ Robert Niklaus, p.332.

English renditions of foreign texts may not have been met with much critical acclaim in the eighteenth-century book market but there were methods available to the translator to try and improve the reception of their work. Raven makes an interesting comment on the era, ‘Critics frequently appealed for greater intervention by translators in order to offer more positive mediation between poor foreign texts and new English versions.’³⁴ Mary and Joseph Collyer would have been aware of the demands of the English book market in the 1740s. Samuel Richardson’s *Pamela*, with its clear moral framework and didactic purpose had been extremely successful in 1740. Mary Anne Schofield explains this new dominant trend: ‘The 1740’s witnessed a surge in anti-romantic feeling’, and how, ‘More value and merit is suddenly attached to the form; the authors become more morally prescriptive and instructive.’³⁵

Evidence that Mary Collyer made such prescriptive changes to the original manuscript are apparent first and foremost in the full title of the book, ‘*Memoirs of the Countess De Bressol. A History Adapted to inspire the noblest Sentiments of Virtue, Piety and Honour.*’³⁶ Indications of such potential ‘adaptations’ are overtly present in the opening to the novel, where the narrator makes obvious moral asides regarding her and her sisters’ conduct, ‘I promised to give some instructive examples: here is one whose usefulness is visible enough, and I leave it to those who read these memoirs, to make those reflections upon it...’ (Vol.1 p. 13) When these moral asides are compared to the overt elements of the traditional elements of Romance in the novel, either the translator or the author are trying to make their work appear more didactic. The story is furnished with religious exclamations from the characters and prayers in times of need. Genevieve’s conduct remains strongly in the Christian spirit, even when she is stabbed by a woman who sees her as a rival in gaining the Prince Soliman’s affections, ‘The holy religion I possess makes it my duty to love my enemies.’ (Vol. 2, p 23) Her survival and success in the novel is a testament to the learnt strength her Christian faith provided her. Unfortunately since the original French manuscript has never been located, I cannot of course prove

³⁴ Raven, p.64

³⁵ Mary Anne Scofield, *Masking and Unmasking the Female Mind: Disguising Romances in Feminine Fiction, 1713-1799*, (London: Associated University Presses Inc, 1990), p. 91.

³⁶ See Appendix 1.3.

whether it was author, translator or a combination of both that provide this book with its didactic elements.

Form

Realism is present in *Memoirs of the Countess de Bressol* through its form as an autobiographical novel. The language utilised is informal and confessional and gives first person insight into the narrator's mind as we are personally acquainted with their inner thoughts. Vivienne Mylne believes this insight, 'opened the door to realistic and detailed character portrayal,'³⁷ for the first time in the history of the novel. Robert Niklaus explains how it helped to give authority to the novel, 'The outstanding advantage of the autobiographical form is that it renders it difficult for the reader to reject even improbable facts, since he knows he cannot challenge the author's apparent first-hand experience.'³⁸ This provides a more engaging story than third person narration whilst helping to combat the doubts the reader may have over the heroine's truthfulness; with no one else to offer their opinion, we only have her word to take for it. Memoirs had become progressively more popular in France until it became considered the normal novel form in the 1730's.³⁹ The form used by the original French author then would have been an intelligent choice, one based on its popularity at the time.

Romance and Sensibility

Though the form may tend towards realism, the genre is more reminiscent of Romance as Mylne indicates it features, 'such stock characters as the unfortunate heroine and the handsome man who falls in love with her at first sight.'⁴⁰ This could certainly apply to our narrator who is orphaned early in her memoirs to be then looked after by an aunt and have the Count De Bressol love her instantly: 'that there never was a love more full of respect, more tender, and more lively, than that with which I am inflamed.' (Vol. 1 p. 60) Beasley talks of Didactic-Romance; an amalgamation of moral instruction

³⁷ Vivienne Mylne, 'Sensibility and the Novel', in *French Literature and its Background*, ed. John Cruikshank, (Oxford: Oxford University Press, 1968), pp.45-61 p.45.

³⁸ Niklaus, p.334.

³⁹ Mylne, p. 45.

⁴⁰ Mylne, ' , p. 51.

and epic adventures popular in the 1740s that seemed to, 'exploit unashamedly the chivalric conventions of noble actions and inflated sentiments.'⁴¹ This is evident when Genevieve invokes images of the historic French romances of the seventeenth century when she and Count Bressol are reunited, 'I never once thought of you turning knight-errant for my sake.' (Vol. 2 p.145)

This Didactic-Romance aims to teach good conduct: the Countess is kept safe from moral harm as her, 'pity and honour, her conscious innate goodness...protect her from danger.'(p. 182) The romantic plot undeniably brings with it elements of sentimental fiction, where displays of emotion and tears of joy or happiness appear frequently. Mylne outlines French cultural opinion at the time regarding sentimental fiction, 'to be soft hearted was necessarily to be good...And logically enough, the importance of the emotions is exalted and they are set up as a better guide to conduct than mere reason.'⁴² The high elevation of language associated with sensibility is certainly present when Genevieve is reunited with the Count, 'I was transported out of myself and no longer knew where I was'. (p.110 The variety of narrative modes in this novel work towards attempting to convert traditional Romance into a more instructive work, in keeping with the new demands for instructive prose.

Imitation or Innovation?

The decade in which these memoirs were written is considered to mark the beginning of 'the rise of the novel' in some academic circles. The literary historian, William Warner outlines a change in how the novel was viewed, 'After Richardson and Fielding, the issue for debate became much less whether to read than what kind of novel should be read, and what kind should be written.'⁴³ This trend can be seen in other female authors of the time, such as Eliza Haywood. She switched from more amatory writing, purely for entertainment, in favour of more didactic work in the 1740s.⁴⁴ However, her decision to publish these considerably more respectable novels anonymously, when her previous, more immoral works proudly had her name ascribed to them seems to indicate a certain amount of

⁴¹ Beasley, p.24.

⁴² Mylne, p. 47.

⁴³ William Warner, *The Rise of the Novel in Literary History*, (Berkeley: University of California, 1998), p. 8

⁴⁴ Beasley, p. 37.

shame still surrounding female authorship, indicating there was still much need for change. Mary Collyer was clearly trying to find a niche in this new marketplace; creating a popular novel that would appeal to the a broad readership whilst trying to morally justify its existence.

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Warner, William, *The Rise of the Novel in Literary History*, (Berkeley: University of California, 1998)

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)	Done from the French by the translator of 'The Virtuous Orphan: or The Life of Marianne'.
Title (as it appears on title page)	Memoirs of the Countess De Bressol. A History Adapted to Inspire the Noblest Sentiments of Virtue, Piety and Honour.
Imprint (Place of publication: publisher, year of publication as they appear on title page)	London: Jacob Robinson, 1743
Physical description (details relating to all copies, eg number of vols., number of pgs, size, price – sometimes shown on title page, quality of paper and printing, illustrations, etc.)	Two volumes, the first of 288 pages; the second of 280 pages. No illustrations.
Physical description (details relating only to this specific copy, eg binding & decoration, binding anomalies, annotations etc.)	Bound in thick brown leather with gold gilt edges.
Provenance (eg bookplates, inscriptions)	On the inside cover an eagle coat of arms and the name 'J. Heywood'. Listed as being from the library of John Charles Hardy.
Details of advertisements (you can summarise if there is a long list e.g. genre, price range, a few characteristic or notable titles)	Promoted as the same translator as 'The Virtuous Orphan'. Also promote upcoming novel, 'Felicia to Charlotte'
Paratext (title page epigraph, subscription list, dedication, preface, introduction, etc. noted or summarised)	No introduction, preface or dedication.

Lately Published,

Printed for J. ROBINSON, at the *Golden-Lion*, in *Ludgate-Street*.

THE VIRTUOUS ORPHAN: Or,
the LIFE of MARIANNE. Written by *Herself*.
Completed from an ORIGINAL MANUSCRIPT.
In Four Volumes.

Translated from the FRENCH

By JOSEPH COLLYER.

The agreeable variety of affecting incidents of which this history is composed, must delight every intelligent reader, whilst her reflections, which are the natural language of the heart, have an apparent tendency to improve the mind, and insensibly instil a love of virtue.

In the Press, and speedily will be publish'd,

FELICIA to CHARLOTTE:
Being letters from a young lady in the country, to her friend in town. Containing a series of the most interesting events, interspersed with moral reflections, chiefly tending to prove that the *Seeds* of VIRTUE are implanted in the mind of every reasonable being.



Appendix 1.3

MEMMOIRS

OF THE

Countess DE BRESSOL.

A

HISTORY

Adapted to inspire the noblest Sentiments of

VIRTUE, PIETY, and HONOUR.

Done from the FRENCH, by the
Translator of *The VIRTUOUS ORPHAN:*
Or, the LIFE of MARIANNE.

In TWO VOLUMES.

VOL. I.

L O N D O N :

Printed for JACOB ROBINSON, at the
Golden-Lion, in Ludgate-Street.

M.DCC.XLIII