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An Introduction to *The Distrest Wife, or the History of Eliza Wyndham; related in a Journey from Salisbury,* from the Chawton House Library Collection

The Distrest Wife can be categorised as a sentimental work. According to John Mullan this type of fiction 'promised an *occasion* for fine feeling. This fine feeling could be experienced by both the characters in a narrative and the reader of that narrative. A sentimental text depicted "sensibility," and appealed to it.'[1] This is the case with the novel in question. The novel demonstrates the benevolence and refined feeling of sentimentality, or sensibility (terms often seen as synonymous), a key concept for a large part of the eighteenth century.[2] The main characters experience these emotions and the reader is encouraged to engage with this and feel sympathy for them, and thus gain moral improvement.

The Distrest Wife involves the narration of the story of a young woman called Eliza whose 'whole life is (some few moments excepted) one series of misfortunes', as she herself explains to the author of the novel, who is sharing a carriage with her on a train journey.[3] Her distress began at a young age, when her father died, then her mother and uncle, leaving her alone at only fifteen. She was charitably helped by Lady Wyndham whose son then fell in love with her, and they soon became engaged. However, 'a terrible, and as it was unexpected---very terrible misfortune intervened' (I, p. 78) when Lady Wyndham died before their wedding day. The father remarried shortly after and, on the advice of his new wife, a spiteful and devious woman, he retracted consent to his son's marriage. However, the new Lady Wyndham forged his consent to the marriage and so the couple went ahead with the wedding and were subsequently disowned by the father for their disobedience.

Left penniless, the subsequent events involve the young couple struggling to earn money with the help of their ex-servant Harris, and Eliza falling pregnant and giving birth to a girl and a boy. The couple delight in every occasion of happiness they have, bravely persevering to improve their fortunes despite failing at every stage. In prison for debt, the

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[1] John Mullan, 'Sentimental Novels' in *The Cambridge Companion to the Eighteenth Century Novel,* ed. by John Richetti (Cambride: Cambridge University Press, 1998 [first published 1996]), pp. 236-254 (p. 238).
[2] Janet Todd, *Sensibility: An Introduction* (London: Methuen, 1986), p. 7.
[3] *The Distrest Wife, or the History of Eliza Wyndham; related in a journey from Salisbury* (London: W. Cooke and J. Wilkie, 1768), vol. I p. 24.
All subsequent quotes from this text will be given in bracketed references within this essay.

family encounter Mr Vernon who relates the story of his daughter Louisa's ruin by Lord Melford and Mrs Ledyard. Shortly after this account Eliza's son dies and then, she believes, her husband does too. She is mistreated by a Mr Jeffrys and helped to escape by two of his servants. 'Here the distress'd wife ended her melancholy story' (II, p. 132) and the narrative returns to the author and the present.

The author leaves Eliza in order to take a walk around the train, and he overhears a conversation mentioning the name Wyndham. Making inquiries, he discovers that the person they are speaking of is Mr Wyndham, Eliza's husband, and that he is on the same train, and with his father. Upon finding Mr Wyndham the author asks him to narrate the missing parts of the story, of what happened to him while Eliza believed him dead. Mr Wyndham was held at gunpoint and taken to a madhouse but was rescued by a man named Jenkins who exposed Lady Wyndham's cruel actions, leaving Sir George ashamed that he believed her story and disinherited his son. The author tells Eliza that her husband is alive, and they are reunited. Happy endings are awarded to the virtuous and unhappy endings to the evil characters in a 'Concluding Note' summarising the details of their fates.

In this introduction I will examine anonymity, paratext and the context of virtuous novels; the novel's publication and its reception. I will then analyse the novel in terms of its genre, sentimentalism, which will include a discussion of its form; the male passions; male refinement and poetic justice. Throughout these sections I will also compare the novel to other literature by Samuel Richardson, Henry Mackenzie and Laurence Sterne in order to gain a perspective on the genre, its conventions and the novel in question's attributes and weaknesses.

Anonymity, Paratext and Context

The Distrest Wife is an anonymous work – anonymity was, as Pat Rogers describes, a common practice in this period, 'neither routine nor eccentric'.[4] There are some indications to the author's identity in his mention of a wife and daughter in the Advertisement, which is at the beginning of the text before the novel begins. It can be supposed that the author did not feel it necessary to divulge his name since he declares that he published it in order 'to convince some friends in the West, that the author possesses more *modest assurance* than

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[4] Rogers, Pat, 'Nameless Names: Pope, Curll, and the Uses of Anonymity'*New Literary History*, 33 (2002), 233–245 (p. 243).

they thought he did', and that by publishing he 'thereby claims a bottle and bird at the expense of a worthy inhabitant of Ilminster'. These friends will know he is the author, and so he does not need to reveal his name publicly.

The paratext can direct how the reader views the rest of the text; this is where the author can most influence the public, and provide 'a more pertinent reading of it (more pertinent, of course, in the eyes of the author and his allies).'[5] The author of *The Distrest Wife* outlines the two purposes for which he wrote the novel, in the Advertisement: 'to amuse the Author in an absence from his wife' and 'to instruct a daughter, by shewing her an example that Innocence and Virtue, however deprest for a time, shall in the end receive its reward'. So the author aims to both entertain and instruct. The latter was a popular mode in the eighteenth century, with the rise of conduct manuals and literature featuring virtuous young girls struggling to uphold their chastity, such as *Pamela* (1740) and *Clarissa* (1747-8) by Samuel Richardson. Discussing the novel of sentiment, R. F. Brissenden believes that 'there seems to have been only one great master – Samuel Richardson.'[6]

Richardson directly outlined his intentions with *Pamela* in the preface to the novel*:* 'to *Divert* and *Entertain,* and at the same time *to Instruct,* and *Improve* the Minds of *the YOUTH* of both Sexes'.[7] This establishes the novel as mainly instructional in mode, and solicits a considered, morally improving response to the content. The paratext of *The Distrest Wife* does not advocate instruction as strongly as the paratext of *Pamela,* and it has a mostly light-hearted tone in the Advertisement, yet it unequivocally promotes virtue in the content of the novel with a more serious tone. It can be argued that the author's intentions in *The Distrest Wife* are to incite sympathy and to set an example but not to be as critically instructive as Richardson, who had very specific ideas about what a novel should be about.

The reason for the success of novels with virtuous heroines was largely based on the opinion in the eighteenth century that women's passions were dangerous.[8] Conduct writer James Fordyce states that 'we consider the general run of Novels as utterly unfit for you. Instruction they convey none. They paint scenes of pleasure and passion altogether improper

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[5] Gerard Genette, *Paratexts: Thresholds of Interpretation* (Cambridge: Cambridge University Press, 1997), p. 2.
[6] R. F. Brissenden, *Virtue in Distress: Studies in the Novel of Sentiment from Richardson to Sade* (London: Macmillan Press, 1974), p. 96.
[7] Samuel Richardson, 'Preface to Pamela', in *Novel Definitions: An Anthology of Commentary on the Novel, 1688 – 1815,* ed. by Cheryl Nixon (Plymouth: Broadview Press, 2009), pp. 67-70 (p. 67).
[8] Mary Poovey, *The Proper Lady and the Woman Writer: Ideology as Style in the Works of Mary Wollstonecraft, Mary Shelley and Jane Austen* (London: The University of Chicago Press, 1984), pp. 5-6.

for you to behold'.[9] This reveals that there was an opinion that novels were only praiseworthy if they instructed women on how to act with virtue. *The Distrest Wife* adheres to this model by providing the story of a woman who is loyal, who preserves her principles and fulfils her female duties as a wife and a mother.

The novel features an illustration of a distressed looking woman, reclining on a chair in a seemingly unconscious state with several people surrounding her, presumably trying to revive her (see appendix 1). The image of a woman suffering the physical effects of their distress seems to derive from a very similar image featuring in the William Hogarth (1697-1764) exhibition at the Tate Britain (see appendix 2). The nerves were linked with sentiment and sensibility. Janet Todd refers to the 1797 *Encyclopaedia Britannica* definition of sensibility: '"a nice and delicate perception of pleasure and pain" which, as far as it is natural, "seems to depend upon the organization of the nervous system"'.[10] Although the illustration displays a woman suffering with her nerves and with illness, men are more susceptible to this in *The Distrest Wife*. Mr Wyndham experiences it as the result of his desire for Eliza before they are engaged: 'his passion, like a fire kept from blazing, burnt more intensely inwards, and in a little time so far affected him, as to confine him to his room' (I, p. 62). He is also 'taken ill with the rheumatism' (II, p. 2) due to the anxiety caused by his and Eliza's financial difficulties.

The illustration of the distressed woman is by Isaac Taylor, who has been described as 'one of the most charming and certainly the most successful' engravers in London in the 1760s and 1770s, and created illustrations for Richardson's *Grandison* and Henry Mackenzie's *The Man of Feeling,* among others.[11] Illustrations were expensive because they were created by a different printing press to the rest of the novel, and this combined with the high status of the illustrator suggests that the author was reasonably wealthy or that he received patronage to cover the costs of production. Not much can be assumed about the money invested in publishing the book from seeing it physically. As described in appendix 3, it seemed of a basic, normal quality but the author or patron, if there was one, may have deemed the paper quality to be relatively unimportant.

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[9] James Fordyce, 'from *Sermons to Young Women,* 1766', in *Women in the Eighteenth Century: Constructions of Femininity,* ed. by Vivien Jones (London: Routledge, 1997 [first published 1990]), pp. 176-9 (p. 177).
[10] Todd, p. 7.
[11] Hanns Hammelmann, *Book Illustrators in Eighteenth-Century England,* ed. by T. S. R. Boase (London: Yale University Press, 1975), p. 73.

Reception

The Distrest Wife was reviewed in 1768 by the *Monthly Review*, the *Critical Review* and the *London Magazine*. Antonia Forster describes how the 'revolution that was to change the literary markertplace forever began quietly' with the *Monthly Review,* when it was created in May 1749.[12] It 'dealt with imaginative literature' and 'aimed to register all the new things in general, without exception to any, on account of their lowness, or price'.[13] It was the leader of the field for fifty years, but other review journals, such as the two mentioned, attempted to gain a place in this growing market and the *Critical Review* especially managed to achieve great success. The three reviews show a mixed reaction to the novel.

The *Monthly Review* described the novel as 'a very affecting interesting narrative of a distressed young gentleman and his wife', who are restored 'greatly to the relief of the reader who cannot help sympathising'.[14] It seems to admire its appeal to the readers' sentiment, a method which I will analyse in more detail later in this essay.

The *Critical Review* believes that the novel contains little that is new or interesting, and suggests that it is unrealistic by stating that 'the reader is to understand, that...'; in other words, to believe what is rather unbelievable.[15] In the context of eighteenth century literature – I have compared it to *Pamela* and will compare it to other novels later in this essay – it is true that the novel does not seem particularly new, but that does not render it uninteresting. As Todd describes, sentimental novels often 'delivered the great archetypal victims: the chaste suffering woman, happily rewarded in marriage or elevated into redemptive death, and the sensitive, benevolent man whose feelings are too exquisite for the acquisitiveness, vulgarity and selfishness of his world.'[16] The appeal to the feelings that they aimed at meant that it was difficult to establish original characters or events; the characters had to be virtuous and feeling, and there had to be obstacles which challenged yet did not destroy their principles, thus proving their moral worth.

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[12] Antonia Forster, *Index to Book Reviews in England, 1749-1774* (Carbondale: Southern Illinois University Press, 1990), p. 3.
[13] ibid
[14] Forster, p. 85.
[15] ibid
[16] Todd, p. 4.

The *London Magazine* believes that there is 'goodness of heart in this little work' but that this is not in its composition or the author's ability to write.[17] The former part of this statement relates to its sentimental appeal, its moral message and its praise of virtuous, benevolent characters. However, the latter part can also be understood; there are instances of confusion in the novel as to what character is being spoken about and what is occurring. New characters are sometimes introduced with little description of who they are at any point in the novel. For example, Mr Wyndham relates how he came to be in what he perceived to be a madhouse and was visited by 'one who call'd himself a physician' (II, p. 153) but who is later revealed to be a magistrate when he visits Sir George to reveal the truth about Lady Wyndham. However, why the man was in the madhouse or how he heard about Mr Wyndham's case is never adequately explained.

Continuing the subject of reception, some inferences can be made about who read the novel. Upon viewing the first edition copy of the book at Chawton House Library, I learnt that a man named George Baillie had owned it. He annotated the title page of the copy (see appendix 4) with his name and he also had his family crest inscribed in the book (the full citation is in the bibliographical description in appendix 3). He was one of the Lords of the Treasury, and I discovered his name to be Baillie of Jerveswood in a book of family crests and mottos (see appendix 5) and linked him as a relative of Robert Baillie of Jerviswood (d. 1684) (spelling is slightly different) who was executed for his involvement in the Rye House plot of 1683, the alleged conspiracy to assassinate King Charles II.[18] This is the only record of ownership that I found, but this alone suggests that the novel may have had an educated, upper-class readership.

Publication

The title page states that the novel was 'printed for W. Cooke' and 'sold by J. Wilkie'. On the British Book Trade Index website (BBTI) I identified W. Cooke to be William Cooke, who is described as a bookseller and a stationer,[19] while John Wilkie is listed as a publisher as well as a bookseller and possibly a printer.[20] Both were well known in the industry, publishing numerous better known novels than *The Distrest Wife.* I struggled to find more information on Cooke, possibly because his career was quite short – according to BBTI he was only

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[17] Forster, p. 85.
[18] <http://www.oxforddnb.com/view/article/1068/?back=,64094> [accessed 15 March 2010]
[19] <http://www.bbti.bham.ac.uk/Details.htm?TraderID=15820> [accessed 12 March 2010]
[20] < http://www.bbti.bham.ac.uk/Details.htm?TraderID=75846> [accessed 12 March 2010]

trading between 1765 and 1770, but there was some more information on Wilkie. In the 'notes' section on BBTI it said that he was 'possibly related to George & Thomas Wilkie'.[21] Finding this issue interesting, I attempted to discover if they were related and to learn more about Wilkie's success and reputation as a publisher. In C. H. Timperley's *A Dictionary of Printers and Printing* I found an entry for the death of John Wilkie:

> 1785, *July* 2. Died, JOHN WILKIE, bookseller, in St. Paul's church-yard, and treasurer of the company of stationers. He was much respected for his pleasant and engaging manners. Mr. Wilkie left two sons, both in the trade. The eldest, Mr. George Wilkie, was in partnership with Mr. John Robinson, and carried on a very extensive wholesale trade in Paternoster-row. Mr. Thos Wilkie, the younger son, was settled at Salisbury, of which city he had the honour of being chief magistrate.[22]

So, George and Thomas Wilkie were his sons. There was also a record of John Wilkie having published *The Ladies Magazine* in October 1759 under his Fleet-Street address. I looked up George and Thomas (Thos) Wilkie, but although there were no records for them, there was one for George's partner John Robinson's death, which stated that his family were for 'many years the greatest trading booksellers and publishers known in this century', and that he and George 'carried on a respectable country trade, and held shares in many respectable books.'[23] Wilkie seemed to have been a highly regarded publisher who produced a strong legacy, and so it can be suggested that he would have been in a position to be discriminating about which novels he published, and therefore he probably believed that *The Distrest Wife* was a good read and likely to be successful.

Sentimentalism

<u>Form</u>

Gerard Genette asks what does the early novel call itself?[24] This text calls itself a 'History' on the title page, and a 'Novel' in the Advertisement. Genette believes that the word 'History' in the title gives a more 'binding contractual force ("I commit myself to telling the truth")'.[25] Maybe the word was chosen to make the novel seem more realistic, whether it was real or not,

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[21] ibid
[22] C. H. Timperley, *A Dictionary of Printers and Printing, with the Progress of Literature, Ancient and Modern; Bibliographical Illustrations, etc. etc.* (London: H. Johnson, 49, Paternoster-row, 1839), p. 754.
[23] Timperley, p. 852.
[24] Janine Barchas, *Graphic Design, Print Culture and the Eighteenth Century* (Cambridge: Cambridge University Press, 2003), p. 76.
[25] Genette, p. 11.

and therefore evoke more sympathy for the characters. Indeed, the author maintains the idea of realism by including a letter – placed before the Advertisement at the beginning of the text – to a man named Mr Joseph Silvester, asking if he will 'accept [Eliza's] company, and introduce her to the acquaintance of Mrs Silvester', signing it 'The Author' and dating it 'May-Fair, Feb. 13th, 1768'. He attempts to increase the authenticity of the novel by describing how he naturally encountered Eliza on his journey, saw her crying and asked her why she was upset, leading to the narration of her story, an event that readers would believe could occur.

The narrative form of the novel fits the sentimental genre. Eliza narrates her story to the author, who feels sympathy for her situation, and has therefore narrated the story, in a written process, to the reader. The author is instantly sensitive to Eliza's emotional pain, in accordance with the sentimental genre. Seeing her distressed, he narrates, 'I would have given any thing to have comforted her' (I, p. 21), and he describes her sympathetically as 'the poor dear woman' (I, p. 27). At the end of the first volume, the narrative returns to the author who offers 'this opportunity of releasing you and myself, till [Eliza] begins again, when I will acquaint you with the sequel of her affecting tale' (I, pp. 173-4). From the outset, the author attempts to direct the reader's perception of the events in the novel to produce compassion. Todd explains this: '[A sentimental work] stops the story to display this feeling in the characters and elicit it in the reader in its physical manifestations of tears and trembling. Such display is justified by the belief that a heightened sense of one's virtue through pity for another is morally improving'.[26]

This belief can be seen in the writings of philosophers David Hume, the third Earl of Shaftesbury and Adam Smith. In his *A Treatise of Human Nature* (1739-40) Hume asserted that feelings should be the primary element in making moral judgments.[27] Adam Smith, who was influenced by Hume's work,[28] believed that the capacity of human beings to sympathise with each other was the basis of all moral attitudes.[29] He saw it as their way of communicating with each other and as the 'essentially cohesive element which holds together the fabric of society.'[30]

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[26] Todd, p. 8.
[27] Brissenden, p. 24.
[28] Brissenden, p. 36.
[29] Brissenden, p. 30.
[30] Brissenden, p. 31.

The idea that stories affect and inspire sympathy is shown not only in the author and assumed in the reader, but also in the characters themselves. Upon hearing Mr Vernon's story of his daughter's ruin and eventual death Mr Wyndham 'was very much affected' (p. 70). The use of exclamation marks convey his anguish for Mr Vernon:

> 'Oh! (continued Mr. Wyndham) what a blessing or a curse are riches! ----- how happy their possessor who regards them as so many means to ease the burthen of the bending poor! ---- to wipe the tears from the pale cheek of deep distress! ----- to ease the bed of sickness, to relieve the hapless orphan, or bestow a portion with some low, tho' lovely virgin, to her labouring faithful youth! ----- how miserable those who employ them to purposes the contrary---- I think had I been permitted them that want should ne'er have reach'd forth her wither'd hand, nor distress sued me in vain' (II, pp. 71-2).

The word 'distress' is frequently used in the novel, and twice in this passage. Mr Vernon's account of his daughter Louisa's loss of virtue is strongly reminiscent of Richardson's *Clarissa.* She is raped by Lovelace and it is presumed that Mrs Sinclair, a brothel manager, helped him. Lord Melford tries to rape Louisa with the help of a woman too, Mrs Ledyard, an 'inhuman monster' who 'try'd every art to prevail upon [Mr Vernon's] unhappy daughter to commence prostitute, in vain' (II, p. 57). Mr Vernon tells the story, so here the narration effectively undergoes five lines of transference in its communication: Louisa, Mr Vernon, Eliza, the author and the reader. Louisa's virginity is declared to emphasise the dreadful situation she is placed in, but also to celebrate the fact that she at least dies with virtue. *The Distrest Wife* can be seen to comprise plots similar to both *Pamela* and *Clarissa,* with Eliza recovering from her distress and being rewarded and Louisa enduring too much to survive.

<u>The Male Passions</u>

Mr Wyndham is so emotionally affected by Mr Vernon's story that he writes to Lord Melford to try to make him aware of and sorry for his actions. Lord Melford challenges Mr Wyndham to a duel and loses, then discovers that in his earlier life he was rescued by a 'generous stranger' (II, p. 98) who he discovers at this point was Mr Wyndham. In this instance of virtue teaching virtue, Lord Melford realises his wrongdoings and strongly repents, and later gives money to the two families he has hurt to try to compensate. The danger of the passions is highlighted:

> 'O (said he) that we did but consider before we let loose our passions, to what dreadful lengths they may run, and what calamities they may bring on many, with ourselves! then we should check their first impulse, and govern them by our reason' (II, p. 104)

The danger of the passions is seen through a male character, so the novel seems to instruct men as well as women to remain strong against this force. The male passions are also associated with illness, as discussed earlier.

Male refinement

In the early eighteenth century a new model of refinement emerged – the 'polite male'. This type of man was expected to be more relaxed in company, and to seek to please others through displays of self-control and genuine fellow feeling.[31] In Stephen Bending and Stephen Bygrave's Oxford World Classics introduction to Henry Mackenzie's *The Man of Feeling,* they explain that, 'from around the middle of the eighteenth century [...] a new fashion emerged in fiction for a man of feeling who also suffers because he is too good or too foolish for the world'.[32] This is evident in *The Man of Feeling* (1771) and in *The Distrest Wife.* The hero Harley 'encounters the feeling body in distress, which incites his sympathetic fine-feeling',[33] in a similar fashion to Mr Wyndham who is highly sensitive to the plight of others, such as Mr Vernon. It seems that the author is advocating Mr Wyndham's example to male readers.

Poetic Justice

In sentimental novels, the moral characters struggle against the cruelty of others. This occurs in *The Man of Feeling,* and in the characters of Mrs Ledyard, Lord Melford, Lady Wyndham and her ally Mr Jefferys in *The Distrest Wife.* As mentioned, the novel culminates in virtue being rewarded and cruelty being punished: the 'Concluding Note' describes how 'Lady Wyndham, by her evil actions, was actually deprived of her senses, and confined in the same house, where she had so wrongfully imprison'd Mr. Wyndham' (II, p. 195).

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[31] Philip Carter, *Men and the Emergence of Polite Society, Britain 1600-1800* (Essex: Pearson Education, 2001), p. 124.
[32] Stephen Bending and Stephen Bygrave, 'Introduction', in Henry Mackenzie *The Man of Feeling* (New York: Oxford University Press, 2001 [first published 1987]), p. ix.
[33] Bending and Bygrave, p. vii.

The servants in the novel are mostly virtuous rather than evil. Harris, the Wyndhams' ex-servant regularly gives them money when they are disowned by Sir George, and two servants rescue Eliza from Mr Jefferys. Both are rewarded at the end of the novel: Harris gets married and becomes steward to Sir George, and the two other servants receive a monetary reward from Mr Wyndham. Peter Markley's interpretation of Laurence Sterne's *A Sentimental Journey through France and Italy* (1768) as suppressing 'questions about how one acquires the wealth to be able to afford one charitable act after another' can also be applied to this novel.[34] How Harris gets money to offer Mr and Mrs Wyndham is not explored.

Despite this, the outcomes are likely to have satisfied many readers, serving poetic justice and fulfilling the claims of the Advertisement: 'Innocence and Virtue, however depress for a time, shall in the end receive its reward.' The effect is well summarised by Markley, again applying his interpretation of Sterne's novel to the novel in this essay:

> Our appreciation of the author's goodness makes us one of his collaborators: if we respond as he does, then we can appreciate not only his goodness but our own; if we applaud Yorick's generosity to the chambermaid, we also must applaud our sensitivity to his virtue.[35]

Sterne applauds those with virtue and condemns those without it. The ending is crucial for the illustration of this. It is clear that readers are supposed to agree with the author, to feel sympathy for the characters and to thus feel virtuous for having such feelings. If subjected to this type of analysis, the sentimental principle can be seen to work in a fairly straightforward way.

In analysing the plot and comparing it to other works of sentimentalism published around the middle of the eighteenth century, it can be understood why *The Distrest Wife* faded into obscurity. Yet, its plot is affecting, as the *Monthly Review* described, and it does evoke sympathy which was what the author intended. Furthermore, it creates suspense, compelling readers to read on and relate to the struggles of the admirable young family of Eliza Wyndham, the distressed wife who recovers and ultimately lives to prosper.

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[34] Peter Markley, 'Sentimentality as Performance: Shaftesbury, Sterne, and the Theatrics of Virtue', in *The New 18th Century: Theory, Politics, English Literature* (London: Methuen, 1987), p. 211.

[35] Markley, p. 221.

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Appendices

Appendix 1: The illustration placed before the title page in *The Distrest Wife*

Appendix 2: Image from Hogarth, *Tate Publishing* (London, 2006)

Appendix 3: Bibliographical Description of the first edition copy of the novel, as viewed at Chawton House Library Collection

Author (and attribution as it appears on title page, or note of pseudonym or anonymity)	Anonymous.
Title (as it appears on title page)	The Distrest Wife, or the History of Eliza Wyndham; related in a Journey from Salisbury.
Imprint (Place of publication: publisher, year of publication as they appear on title page)	London: W. Cooke and J. Wilkie, 1768
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; 187pp. vol.1, 199 pp. vol. 2; duo-decimo; price = 5s; basic paper quality, some staining, rough texture; one illustration of a lady appearing to have fainted on a chair with people helping her surrounding, underneath the picture: 'Isaac Taylor del. et Sculp'.
Physical description (details relating only to this specific	Brown binding, ornamentation on the side of the book with small gold figures and the title inscribed in

copy, e.g. binding & decoration, binding anomalies, annotations etc.)	short ‘Distrest Wife 1 &2’.
Provenance (e.g. bookplates, inscriptions)	Title page inscription ‘Geo Baillie’; bookplate in the form of a family crest, with a Latin caption ‘Major. Virtus. Qvam. Splendor’; underneath the crest it reads: ‘The Hon’ble George Baillie Esqr. One of the Lords of the Treasury 1724’
Details of advertisements (you can summarise if there is a long list e.g. genre, price range, a few characteristic or notable titles)	Advertisement stating the two purposes the novel was written for: ‘to amuse the Author in an absence from his wife’ and ‘to instruct a daughter...’, and the two reasons it was published: ‘to convince some friends in the West, that the author possesses more *modest assurance* than they thought he did’ and to claim ‘a bottle and bird’ from one friend.
Paratext (title page epigraph, subscription list, dedication, preface, introduction, etc. noted or summarised)	No epigraph, subscription list, dedication or introduction. Letter to ‘Mr. Joseph Silvester’ from ‘The Author’, dated ‘May-Fair, Feb. 13th, 1768.’

Appendix 4: The title page (which I have annotated, in an attempt to replicate the annotation of George Baillie's copy, viewed at Chawton House Library)

THE

DISTREST WIFE,

Geo OR THE Baillie

HISTORY

OF

ELIZA WYNDHAM;

RELATED

In a Journey from SALISBURY.

IN TWO VOLUMES.

VOL. I.

LONDON:

Printed for W. COOKE, in May-Fair,

AND

Sold by J. WILKIE, in St. Paul's Church-yard.

MDCCLXVIII.

Appendix 5: Taken from *The Crests and Mottos of the Families of Great Britain and Ireland, together with those of the Principle Cities; and a Glossary of Heraldic Names,* ed. by Alexander Deuchar (London: Kirkwood & Son, Parliament Square, 1817)

Baillie of Inshaugy, the same Crest. ***Nil clarius astris.***

Baillie of Jerveswood, a crescent, or. ***Major virtus quam splendor. Pl. 1. cr. 7.***

Baillie of Manorhall, the same Crest and