

Laura Rowsell

**Introduction to *Letters Between an English Lady and Her Friend at Paris. In which are contained The Memoirs of Mrs. Williams.***

The eighteenth century saw the creation and rise of the novel as a more popular entertainment source for readers. *Letters Between* was published in 1770, a time when it seems clear that a shift had occurred, perhaps after the publication of novels such as *Pamela* and *Clarissa*, which showed virtue to be the most desirable of all other characteristics for women, in life as well as in fiction. To this purpose, *Letters Between* does not disappoint, and its virtuous main character, Mrs Williams, must have been a popular one to an increasingly pious and virtuous society. There is much information that can be obtained about this all but forgotten book, that will enable us to get a clearer idea of what its reception was at the time of its publication, and the way it relates to wider society at the time it was written.

### **Publishing History of the Novel**

Thomas Becket and Peter Abraham De Hondt, printers of *Letters Between*, were publishing partners in the Strand, “from late 1760 or early 1761,”<sup>1</sup> and they seem to have been extremely productive for their time, as “their thirteen year partnership produced nearly 500 publications.”<sup>2</sup> This appears to suggest that the two were rather upmarket in the book trade, and that they were also well respected. This is supported by the quality of the books they produced, which although they seem to have been folded too quickly, so that the printing is at times on the opposite page, it never goes through the paper to the other side, and are always readable. This superiority is also supported by the fact that Becket was later “bookseller to the Prince of Wales, 1786-1817,”<sup>3</sup> and also had some publication rights to Lawrence Sterne’s *Tristram Shandy* in the 1760s.<sup>4</sup> It is noteworthy that Becket was a major part of a copyright battle in 1774, that of Donaldson vs. Becket, where “booksellers... lost their entitlement to

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<sup>1</sup> James Raven, *The Business of Books: English Booksellers and the English Book Trade* (New Haven: Yale University Press, 2007) p.160

<sup>2</sup> Raven, p.160

<sup>3</sup> Ian Maxted, *The London Book Trades 1775-1800: A Preliminary List of Members* (Surrey: The Gresham Press, 1977) p.17

<sup>4</sup> Raven, p.160

perpetual copyright,”<sup>5</sup> which was a disastrous result for established booksellers in terms of having the exclusive right to sell books that they had previously purchased the rights for. Being in the position of defending the rights of those who had purchased copyrights also seems to suggest the quite high class of Becket and De Hondt among publishers. The book upon release was priced at 5 shillings for two volumes, which seems to mark out a certain clientele of the publishers that does not include the poor, further reinforcing the idea that these publishers were rather high-class.<sup>6</sup> *Letters Between* is published anonymously, but under the banner, “By a Lady,”<sup>7</sup> which adds an interesting dimension to the novel in terms of its authorship. This was more commonly used later than 1770 to denote authorship, as James Raven has shown, “in 1785, nearly a third...of all novel titles were said to be ‘by a Lady,’”<sup>8</sup> and so this novel can perhaps be seen as one of a growing tradition of a new way to keep authors anonymous, although more information is given about them than previously had been seen. The need for anonymity at all suggests a detachment from the text by its creator, perhaps because of a certain amount of shame in having created it at all. This idea seems to be supported by the author’s rather negative view of novels in the preface, suggesting that “it is a species of writing I never could draw any amusement from” (LBI, p.i) and also identifying herself only as translator of the work, desiring that “the world may ever remain ignorant of the name of the translator.” (LBI, p.vi) The author’s anonymity is both a blessing and a curse to the researcher, since whilst it means that no certain information can be found regarding them, it does also mean that a number of interesting areas open up for speculation about who, and why, someone would want their work to be published under the anonymous ‘by a lady’. One view is that, actually being a woman, the author may wish herself to be anonymous, perhaps because “the stigma of ‘unfeminine’

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<sup>5</sup> Barbara M. Benedict, ‘Readers, writers, reviewers, and the professionalization of literature’ in *The Cambridge Companion to English Literature 1740-1830*, Ed. By Thomas Keymer and Jon Mee (Cambridge: Cambridge University Press, 2004) pp.3-23, p. 16

<sup>6</sup> Information on the price of the book comes from an advertisement in *Gazetteer and New Daily Advertiser* (Tuesday March 13, 1770) Accessed via Burney Collection, <http://find.galegroup.com/bncn/start.do?prodId=BBCN&userGroupName=unisoton> [Last Accessed 2<sup>nd</sup> May 2010]

<sup>7</sup> Anon, *Letters Between an English Lady and her friend at Paris. In Which are contained the Memoirs of Mrs Williams, Volume I* (London: T. Becket and P. A. De Hondt, 1770) Title page [Hereafter referenced in the Text as (LBI, p...)]

<sup>8</sup> James Raven, ‘The anonymous Novel in Britain and Ireland 1750-1830’ in *The Faces of Anonymity: Anonymous and Pseudonymous publication from the sixteenth to the twentieth century*, ed. by Robert J Griffin (Basingstoke: Palgrave Macmillan, 2003) pp.141-166, p.145

behaviour remained attached to authorship throughout the period,”<sup>9</sup> or for other reasons, not least the one suggested by our author, that novel writing is “a task which is every way inanalogue both to my genius and taste.” (LBI, p.ii) This low view of novels, may, however, apply equally to a male as a female author, and it can be suggested that since “women...liked to read what women had written,”<sup>10</sup> male novelists “were induced to don petticoats to earn a few guineas.”<sup>11</sup> The anonymity of the author as a lady here, therefore, may be the disguise of a male author, in order to appeal to the largely female reading public to sell more copies of the novel. Of course, if one takes what the author says as completely true, then the author of this text is Mrs Williams herself, and so the author can be seen as essentially a woman because any author other than Mrs Williams, is really superfluous to the story itself. While it seems unlikely that this is, as the preface insists, a true story; it does seem intriguing that Becket was “an importer of new French literature,”<sup>12</sup> as it seems to correlate with what our author suggests in her preface, that the following novel is from “a manuscript, in French.” [LB, p.iv] This therefore helps to add an extra aspect of authenticity in considering the novel to really be a biography, as it seems like the author deliberately sought out this publisher in order to make his or her narrative outside of the narrative a true one.

### **Short Synopsis of the Novel**

*Letters Between* essentially tells the story of Mrs Williams, a woman who has returned to England after living for a long time in France, and through her correspondence with her French friend Mademoiselle D’Angeville, we discover her entire history. Mrs Williams grew up with the kind of education not usually offered to young women, and with this extra knowledge of the world, instead of marrying the man whom she has accepted, and her parents desire her to marry, she elopes with Mr Williams, incurring the wrath of her parents, and leaving her outcast from her family. After this, Mrs Williams discovers, through the humiliating appearance of a former lover of Mr Williams, what sort of man she has in fact married, and spends most of the rest of the novel lamenting her bad judgement in having done so. Mrs Williams’

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<sup>9</sup> Cheryl Turner, *Living By The Pen: Women Writers in the Eighteenth Century* (London: Routledge, 1994) p.95

<sup>10</sup> J M S Tompkins, *The Popular Novel in England 1770-1800* (London: Methuen and Co Ltd, 1932) p.120

<sup>11</sup> Turner, p.95

<sup>12</sup> Raven, p.160

situation worsens through her husband's telling his parents that she is the cause of his debts, the deaths of her two children, and her husband's constant indiscretions, and arrests by bailiffs. Her miserable situation is compounded by her sister's marriage to Mrs Williams' ex-fiancé, whereby Mrs Williams is presented with the kind of life she could have had, had she been more obedient, or received the more traditional education given to her sister. The couple escape Mr Williams' debts by moving to France, where Mr Williams lives much as he had before, running up debts and 'romancing' women, whilst simultaneously drawing away from Mrs Williams. The climax of all of this comes when Mr Williams tries to sell his wife to another man, whereupon Mrs Williams finally tells him her true feelings regarding him and all his vices. After this crucial point and a critical illness, Mr Williams appears to entirely reform, telling his wife that, in order to satisfy bailiffs in France, he must again go and beg to his father, leaving her behind as collateral to the bailiffs. Mrs Williams believes this and allows him to leave her, which ends up being her biggest mistake. Mr Williams, once in England, reunites with one of his mistresses, as was his plan all along and goes to the Netherlands, leaving Mrs Williams with nothing but his debts, and an illness that nearly kills her, and means she has the need to hide away in the French countryside. After this exile, a friend eventually persuades her to go to Paris with her, during which time she meets Mlle D'Angeville, and then, at the very end of her memoirs, learns of her husband's death surrounded by his illegitimate children, and an unknown lover, and of his pauper's burial, which seems a final indignity of his sordid life. The novel's conclusion deals with Mrs Williams learning to let herself love again, as she first resists, but then eventually marries Mlle D'Angeville's brother, leaving the sense that, as her punishment has been fulfilled, she is finally allowed to be rewarded for having remained virtuous for all those years married to Mr Williams.

### **Its Critical Reception**

The critical reception afforded to *Letters Between* seems, from the evidence that can be gathered on it, to have been overwhelmingly positive for the time. One way in which this is clear is through the fact that a Dublin edition, which suggests piracy in publication, was also printed in 1770, which seems to suggest that the novel was an instant success, and Becket and De Hondt also published a new edition of the novel in

1771.<sup>13</sup> Contemporary reviews of the novel seem to portray a reception that was positive, and suggest the probable popularity of the novel. There is a general consensus that “the story is told in a very agreeable manner,”<sup>14</sup> and that it is essentially well written, but there is a striking opposition between the reviews for *Town and Country Magazine*, and *The London Magazine*, which seems quite interesting to explore. *Town And Country* suggests that the novel is “in some respects exceptionable with regard to [its] moral tendency,”<sup>15</sup> which seems to be a rather outlandish claim considering the virtues that Mrs Williams constantly extols, and is in direct conflict with the view expressed in *The London Magazine*, that “this article is very proper for the perusal of every young lady –as it sets before the female eye...the great danger of indulging a romantic affection for a lover but little known.”<sup>16</sup> This therefore suggests that, rather than being to some extent corrupting, the novel can in fact be used as an instruction manual as what a young lady should not do. This disparity seems to rather suggest more about the tone of the journals rather than the novel. It can be conjectured that *Town and Country* is merely more conservative than the *London Magazine*, or perhaps even that they did not actually read the book far enough in to realise that the actions that Mrs Williams herself undertakes are not those she would recommend to others, and also that she is consistently repenting them, considering “that I had brought all my sorrows upon myself, by my disobedience to my parents.”<sup>17</sup> Alternatively, the reviewer may have focused to greatly on the happy ending endowed upon Mrs Williams, without considering the trials that she has undergone in order to receive this final reward. However, there is a sense in which neither of the reviews can necessarily be taken as accurate, or as reflecting the reviewer’s true feelings about the novel, since in order to avoid openly criticising a female novelist, “critics often resort to a secondary tier of literary values that is remarkably consistent with idealised femininity.... [Including] sentimentality,

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<sup>13</sup> Information from British Library’s ESTC [http://estc.bl.uk/F/?func=file&file\\_name=login-bl-list](http://estc.bl.uk/F/?func=file&file_name=login-bl-list) [Last Accessed 2nd May 2010]

<sup>14</sup> *The Critical Review*, Vol. 29 (1770) p.299 via <http://britishperiodicals.chadwyck.co.uk/home.do> [Last Accessed 2nd May 2010]

<sup>15</sup> *Town and Country Magazine*, Vol. 2 (1770) p.214 via <http://britishperiodicals.chadwyck.co.uk/home.do> [Last Accessed 2nd May 2010]

<sup>16</sup> *The London Magazine*, Vol. 39 (1770) p.211 via <http://britishperiodicals.chadwyck.co.uk/home.do> [Last Accessed 2nd May 2010]

<sup>17</sup> Anon, *Letters Between an English Lady and her friend at Paris. In Which are contained the Memoirs of Mrs Williams, Volume II* (London: T. Becket and P. A. De Hondt, 1770) p.223 [Hereafter referenced in the text as (LBII, p...)]

propriety, agreeability and, above all, virtue.”<sup>18</sup> This is certainly the case for the *London Magazine* review, although this principle may perhaps not be fully applicable here because *Letters Between* does focus, to a great extent, on the virtue of Mrs Williams, as opposed to the vices of Mr Williams, so any mention of such attributes in the reviews may truly reflect the book, rather than just being kind (and patronising) because it is written by a woman. The success of *Letters Between*, finally, can be seen to have been quite extensive, since adverts from the time show that, in 1771, “was published... Anecdotes of a Convent. By the Author of The Memoirs of Mrs Williams. Printed by T Becket and Co in the Strand.”<sup>19</sup> The speedy publication of this work following her previous novel suggests that it was enough of a success to use as an incentive to read the author’s next novel, and the fact that the same printers also released it suggests that *Letters Between* was enough of a success for them to have confidence in the author’s ability and talent, to ensure them a profit. This popularity is also suggested in the fact that, even by late 1771, Becket and De Hondt were using *Letters Between* as its top attraction, advertising, “Books of entertainment. Printed for T. Becket and P. A. De Hondt... I Letters Between an English Lady [etc]”<sup>20</sup> It seems clear, therefore, by the appearance of all this positive reinforcement, that the reception of *Letters Between* was extremely positive, and although there were conflicting views on its ability to be morally prescriptive, it remained a seemingly big seller for its publishers. It seems therefore, a shame that such a view on it has not endured, and does not even seem to have endured much beyond 1771, although this can perhaps be attributed to other factors, such as the anonymity of its author, rather than it lacking a good reception upon publication.

### **The Novel’s Position in Book History**

*Letters Between* is a difficult book to put into one clear category, and it is clear that it borrows certain aspects from different genres of the fiction available in the eighteenth century. There is a sense in which it can be defined as an epistolary novel, in that it

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<sup>18</sup> Laura Runge, ‘Momentary Fame: Female Novelists in Eighteenth-Century Book Reviews’ in *A Companion to the Eighteenth Century English Novel and Culture*, ed. by Paula R Backscheider and Catherine Ingrassia (Malden: Blackwell, 2005) pp.276-298, p.278

<sup>19</sup> *London Evening Post*, Thursday June 13 1771, Accessed via Burney Collection, <http://find.galegroup.com/bncn/start.do?prodId=BBCN&userGroupName=unisoton> [Last Accessed 2<sup>nd</sup> May 2010]

<sup>20</sup> *Public Advertiser*, Wednesday October 9, 1771 Accessed via Burney Collection, <http://find.galegroup.com/bncn/start.do?prodId=BBCN&userGroupName=unisoton> [Last Accessed 2<sup>nd</sup> May 2010]

consists of a number of letters between the Mrs Williams of the title, and her friend; but most of the novel, and certainly the area most highlighted by contemporary critics and advertisements, consists of *The Memoirs of Mrs Williams*. Taken first as an epistolary novel, *Letters Between* can be seen as related to Samuel Richardson's *Pamela*, although it is not really imitative of it. Whatever relation there is comes from the fact that they are written in a similar format, in letters, and that both are to a great extent concerned with virtue. The outcome that Pamela earns, that of "female virtue rewarded by true love with honour,"<sup>21</sup> is also reflected in Mrs Williams' ending, where she gets "married twice over" (LBII, p.281) to a man whom she loves, and perhaps more importantly, a man whose honourable character is certain. The main difference between the two is that Mrs Williams makes a fatal error that Pamela never would, in marrying Mr Williams without knowing his character, and so she cannot be seen as such a perfect character as Pamela is set up to be; although her virtue is at all times retained, even to the extent of threatening to leave her vice-ridden husband because, "my honour is not safe in your hands." (LBII, p.180) Another way to characterise the novel is as a work of biography, or perhaps a kind of faux- non-fiction, that was increasingly popular in the eighteenth century. This also connects it to *Pamela*, since Richardson named himself as only the editor of *Pamela*, suggesting, "let us have *Pamela* as *Pamela* wrote it; in her own words."<sup>22</sup> The difference here is that the author, or rather 'editor', of *Letters Between*, seems to have really committed to making the novel essentially authorless, to the extent that contemporary reviewers seemed to accept the suggestion that these Memoirs are factual ones. They show a recognition that, although the preface shows "the common, stale and hacknied pretence of those whose business it is to entertain the world with imaginary biography,"<sup>23</sup> that this novel actually seems rather convincing in this suggestion as opposed to many others, "every thing wears the face of nature and probability,"<sup>24</sup> which seems to suggest that this novel does something rather different than many others of a similar type. Whereas *Pamela* has been rather resoundingly named as Richardson's work, the fact that the author of this text is and remains unknown seems

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<sup>21</sup> Jane Spencer, *The Rise of the Woman Novelist- From Aphra Behn to Jane Austen* (Oxford: Blackwell, 1989) p.89

<sup>22</sup> Samuel Richardson, *Pamela* (Oxford: Oxford World's Classics, 2008) p.9

<sup>23</sup> *Monthly Review*, Issue 42 (1770), p.330, via <http://britishperiodicals.chadwyck.co.uk/home.do> [Last Accessed 2nd May 2010]

<sup>24</sup> *Monthly Review*, Issue 42 (1770), p.330, via <http://britishperiodicals.chadwyck.co.uk/home.do> [Last Accessed 2nd May 2010]

rather unimportant since it has such a great sense of realism, that one can easily believe that the novel truly is authored by Mrs Williams (and indeed, this possibility cannot be completely ruled out). This realist aspect of *Letters Between* is something that was becoming very popular in novels throughout the eighteenth century, and has remained popular up until the present day, “in nearly three hundred years of novel criticism... one question –‘Is it realistic?’ –has served as the most generally accepted criterion of value.”<sup>25</sup> Realism as it began in the eighteenth century was, however, seen as being something quite dangerous, if the thing that was represented as real was not virtuous enough to help instruct people. This view was put forward by Samuel Johnson, who suggested that “it is justly considered as the greatest excellency of art, to imitate nature, but it is necessary to distinguish those parts of nature, which are most proper for imitation.”<sup>26</sup> It can be said that *Letters Between* does what Johnson insists upon to a great degree, with the unfailing virtue of Mrs Williams that is represented throughout the novel. Her virtue is especially apparent in comparison to the lack of virtue of her husband, a disparity made clear when he tells her, “ ‘ you are too good Charlotte. Why do you concern yourself about such a lost wretch as I am?’” (LBII, p.186) This, therefore, conforms very well to Johnson’s idea about what good realism should do, as Mrs Williams is the perfect example of virtue to be represented to the reading public, and Mr Williams’ end clearly warns the reader against his way of life, as the reader is informed, “they flung him into a ditch near the town, in a common deal box.” (LBII, p.238-9) The novel can therefore be seen in this way to fit under the banner of realism, as well as being a virtuous novel as demanded by Johnson, in the same way that *Pamela* can be seen to be.

### **A Critical Assessment of the Novel**

*Letters Between* offers perspectives on a number of different issues that seem to have been pertinent to eighteenth-century culture and society, only the most important of which I will discuss and elaborate on here. As a female-orientated, and supposedly female-authored novel, it is unsurprising that most of these issues relate to women and their place in society, the first of which is the discussion of the education of women in the eighteenth century. Mrs Williams, it is apparent, is given a rather

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<sup>25</sup> William B Warner, *Licensing Entertainment*, (Berkeley: University of California, 1998) p.35

<sup>26</sup> Samuel Johnson, *Rambler*, Issue 4, (Saturday 31 March 1750) from

<http://www.english.upenn.edu/~mgamer/Etexts/johnson.rambler.html> [Last Accessed 2nd May 2010]

unconventional education for a woman at the time, as her father teaches her many things that it would not necessarily be deemed important for women to know, ensuring that she “read the newspapers with more pleasure, and, I may venture to say, with more intelligence, than most of my sex do at a much riper age.” (LBI, p.63) This in the novel may have related to the wider issue regarding the education of women emerging in society at the time, where “there were those who perceived the potentially subversive impact of learning upon women and who advised caution,”<sup>27</sup> but then also those who argued that “an extension of the curriculum for female education [was] prerequisite for contented family life.”<sup>28</sup> There is a sense in which, in *Letters Between*, both sides of the discussion are, to varying degrees, argued for. Mrs Williams is admired by her friend for her education, “how vast are the advantages you have over me... and how inexhaustible is the fund of knowledge you possess,” (LBI, p.20) but in direct opposition to this is the fact that Mrs Williams, for all of her book learning, makes the very foolish decision to marry Mr Williams, which is directly attributed by her mother to “the false education that [my father] had given me; that he had bred me up like a boy, rather than a girl; and, that she always foresaw what all my learning would come to.” (LBI, p.197) The ultimate implication of the novel, with regard to the education of women, therefore, appears to be that, while it may obtain for you some regard amongst women of your company, it will ultimately not equip a woman correctly for choosing a husband in a sensible and level-headed manner. This rather depressing message, especially for a modern reader, is reinforced by the example of Mrs Williams’ sister Sophie, who, upon receiving a more typical (i.e. superficial) education for a woman, earns the kind of life that would make one extremely envious of her, as “her present happiness is so great, that she can hardly persuade herself of its reality.” (LBII, p.193) This novel, therefore, does little to advance the idea that women should be educated in a similar way to men, since doing so apparently leaves one in an undesirable marriage rather than earning one the life they would prefer, as a ‘traditional’ education, in this novel, seems to do.

*Letters Between* also portrays the societal issue that was important in the eighteenth century of the relationship between parents and their children in relation to who they should marry. One criticism of novels was that they “induce a dangerous

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<sup>27</sup> Turner, p.71

<sup>28</sup> Turner, p.71

autonomy from parents and guardians,”<sup>29</sup> especially in relation to who one should marry. There was a certain sense of autonomy afforded to women on the subject at the time, as a tyrannical parent should not be tolerated, but “while a child is justified in passively resisting such tyranny, nothing justifies her in carrying her resistance to the point of marrying against her parents’ will.”<sup>30</sup> This makes *Letters Between* somewhat of a rarity, therefore, in its execution, since Mrs Williams goes even further than this, in marrying a man her parents don’t even know exists, justifying her decision by arguing that, “nothing less than the certainty of being miserable for life, could have made me disobey them.” (LBI, p.177) This rare quality, however, does not extend to being truly different, since this decision to disregard her parents’ views is one that means she is continually punished and outcast, and ensures that, almost for the entirety for her marriage she is completely miserable. Her eventual conclusion on her behaviour is that “I had brought all my sorrows upon myself, by my disobedience to my parents.” (LBII, p.223) In this, then, though her actions are unconventional, the consequences that befall Mrs Williams because of them actually relate very much to the conventions of society of the time. It is clear from this instructive quality of this novel, why it has been suggested that “the novel... had to observe all the [same] sense making procedures as the conduct book,”<sup>31</sup> since, any outcome of this action where Mrs Williams could actually obtain happiness would be entirely impossible if it is to be used as an instruction manual, or even a warning to young women as to how they should act in regard to marriage and the advice of their parents. In this way, then, this novel actually cannot be at all said to encourage the autonomy that was feared, since, even though Mrs Williams actually does ignore her parents, the consequences that befall her because of this are so severe that the innocent novel reader cannot fail to realise that marrying without one’s parents’ agreement is clearly not a good idea.

This novel can be said to very clearly conform to the common views of the behaviour of women that was considered to be acceptable at the time, and also represents what a certain group of men were deemed to be like, as Mrs Williams says, her husband is “my libertine” (LBII, p.57). Mrs Williams’ character seems taken almost exactly from the time that the novel is published, a time when, “it was accepted that women should be bound by a superior –or stricter –morality and that

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<sup>29</sup> Warner, p.5

<sup>30</sup> Tompkins, p.147

<sup>31</sup> Nancy Armstrong, *Desire and Domestic Fiction: A Political History of the Novel* (Oxford: Oxford University Press, 1987) p.108

some version of the double standard was natural and necessary.”<sup>32</sup> It is absolutely true that Mrs Williams holds herself to a stricter moral code than her husband certainly does, as he informs her “ ‘ That my stoical virtue, I should find, would neither feed nor cloath me, ’ ” (LBII, p.127) and in order to keep hold of her virtue, she will even disobey him, in not wanting to steal from tradesmen, she tells him, “ ‘ your scheme being intirely incompatible with my sense of honour and probity, I must beg leave, in this instance, not to take you for a precedent. ’ ” (LBII, p.127) This stands opposed to her policy when reacting to his indiscretions, which is that, “I never enquired where he had been, and always welcomed him with a smile of complacency... the man who comes home, only because he is afraid of being scolded when he stays out, is no companion for a sentimental mind,” (LBI, p.237-8) and so Mrs Williams falls into the trap of the double standard, expecting different things from herself than from her husband, and forgiving him unreservedly for the things that he does, even though the same actions on her part would not have been tolerated either by him, or by society. It is clear, therefore, that *Letters Between* adheres to the emerging double standard that meant women had to be automatons of virtue in order to be respected in the world, and it is clear that Mrs Williams, by virtue of remaining virtuous herself, manages to retain the respect of others regardless of any of the actions of her husband, in that she is allowed to remarry in the end of the novel, and eventually allowed happiness.

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<sup>32</sup> Janet Todd, *The Sign of Angellica: Women, Writing and Fiction, 1660-1800* (London: Virago Press, 1989) p.109

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## Appendix A

### Bibliographical Description

<b>Author</b> (and attribution as it appears on title page, or note of pseudonym or anonymity)	Anonymous Attribution on the title page, 'By a Lady'
<b>Title</b> (as it appears on title page)	Letters Between an English Lady and her Friend at Paris. In which are contained The Memoirs of Mrs Williams
<b>Imprint</b> (Place of publication: publisher, year of publication as they appear on title page)	London, Printed for T. Becket and P. A. De Hondt, In the Strand, MDCCLXX First Edition
<b>Physical description</b> (details relating to all copies, eg number of volumes, number of pages, size, price – sometimes shown on title page, quality of the paper and printing, illustrations, etc.)	Two Volumes 8vo size (Octavo) Volume I: pp.235, Volume II: pp.287 Paper quality is quite good, printing shows on the opposite pages probably due to fast folding, but does not show through to the other side of the page Price is not shown on the Title Page No illustrations The front pages of each of the volumes have different borders around the title.
<b>Physical description</b> (details relating only to this specific copy, e.g. binding & decoration, binding anomalies, annotations etc.)	Calf leather binding on both, with the title on the spines, gilt ruled and lettered, red labels Binding remains in better quality on Volume 2 than Volume 1 No annotations
<b>Provenance</b>	Armorial Bookplate with the name of 'The Right

(e.g. bookplates, inscriptions)	Hon. Lady Mary Lowther'
<b>Details of advertisements</b> (you can summarise if there is a long list e.g. genre, price range, a few characteristic or notable titles)	None
<b>Paratext</b> (title page epigraph, dedication, preface, introduction, etc. noted or summarised)	Title Pages on both of the volumes, also a page just before the title page with just the title on. Preface: Denies own personal authorship, is apologetic of own work, the book is represented as a product of chance only, and as having a separate author to the one writing the Preface. There are additional notes in the text that are from the 'editor', presumably to add authenticity to this idea.

Laura Rowsell