

An Introduction to Albinia Gwynn's (1785) novel *History of the Honourable Edward Mortimer*: Morality and Artifice in the novel

*History of the Honourable Edward Mortimer* was published in 1785, anonymously by subscription. In the first part of this introductory essay, I will delineate the plot of the novel, consider interesting formal and stylistic parts of it and outline the critical contemporary reviews it received. In the second section, I intend to home in on the concept of morality as it appears in this novel, and as it relates to the contemporary practices of novel writers in this era.

*Section 1*  
*Plot Synopsis*

The novel revolves around one central plot, from which several smaller sub-plots spring. Edward Mortimer, a 'half-pay captain of foot'<sup>1</sup>, and his daughter Julia are the new inhabitants of a small village, who arouse the curiosity of the local populace. Befriended by the local Vicar and Lady Dudley, the wealthiest woman in the area, Julia and Edward become rapidly part of their social group. Edward falls in love with Lady Dudley, but upon realising this, he quickly departs, leaving Julia in the care of Lady Dudley and telling the Vicar he will write and explain.

This begins a section of the novel that is almost epistolary in form and comprises of a flashback to the life of Edward Mortimer prior to coming to the village. Edward has left because he is already married to a woman named Emilia. They were happily married for sometime and had a child, the now grown up, Julia. Edward was deployed to York and America, and Emilia and Julia followed him rather than staying at home (given when the novel was written, and the absence of any

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<sup>1</sup> Albinia Gwynn, *History of the Honourable Edward Mortimer* volume 1 (London: C. Dilly, G. Wilkie and T. Hookham, 1785) p.8 <<http://galenet.galegroup.com/servelet/ecco>> [accessed 17/04/06]

indication that it is set in a different era, I believe the battles in America could be linked to the Seven Years' War, which took place from 1756–1763<sup>2</sup>).

A couple they meet whilst in America, the Bellamys, who are jealous of the Mortimers' happy marriage, carry out an Iago-esque plot to make Edward believe Emilia is unfaithful. Major Melancour, also in their regiment, has a half-brother Monsieur de Chèvre (who bears an uncanny resemblance to Major Melancour). Monsieur de Chèvre is arrested during one of the battles in America. During a masked ball, Mr Mortimer catches Mrs Bellamy, habited like Mrs Mortimer, kissing Monsieur de Chèvre, which leads him to believe that Emilia is unfaithful with Major Melancour. Following the release of Monsieur de Chèvre by Mrs Bellamy a battle ensues. Captured by a man named Chevalier de' Eveillé, Edward lets Emilia think that he is dead. The Chevalier de'Eveillé knew Edward, and through his benefaction, Julia and her maid are brought to Edward. Under her father's watchful eye, Julia grows up. She meets and falls in love with Mr Brown, who just happens to be the ward of Major Melancour. This therefore precipitated their move to the village, as Edward does not wish Julia to have anything to do with him.

On Edward's travels, he accidentally stumbles across Monsieur De Chèvre at an inn. Fatally ill, Monsieur de Chèvre recounts the true story of what happened that night and Edward's belief in Emilia's innocence is restored. Meanwhile, Mr Brown has managed to track Julia down in the village. When he learns the truth about his wife, Edward gives his blessing for their marriage, and brings Emilia to the village to be reunited with her daughter. The stress of all this takes its toll on Lady Dudley, who, still in love with Edward, dies at the end of the second volume.

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<sup>2</sup> Wikipedia, *Seven Years' War* (2006) <[http://en.wikipedia.org/wiki/Seven\\_Years'\\_War](http://en.wikipedia.org/wiki/Seven_Years'_War)> [accessed 05/05/06]

Several smaller subplots spring from this main plot; the Vicar, for example, marries a close confidant of Lady Dudley, Mrs Winter. In addition, characters in the village such as Miss Asp and Miss Venom, two backstabbing spinsters who compete to be the wife of Mr Flam provide a background society, and provide scope for comparison with the main protagonists.

### *Form and Style*

The novel is contained in two volumes, with an introduction, dedication and list of subscriptions in the first volume. In the introduction, Gwynn expresses her ‘anxious fears’ about ‘fatal criticism’<sup>3</sup>. She feels that were it not for ‘the veil of concealment’ i.e. her anonymity, she would not ‘sustain so severe a trial’<sup>4</sup> as the wrath of the contemporary critics. Neither volume is split into chapters, but the spacing between paragraphs on each page gives the impression that there is a possibility of pausing during reading, if required. Significantly, the letters that Edward Mortimer send to Lady Dudley do not split the novel into sections either, which was another form of separating parts of the novel used in this period. The letters are however, all in speech marks, signifying that he is telling his own story, as conversations are also marked with speech marks. The flashback to the events of Edward’s life is interrupted at the end of the first volume, where Gwynn, in a sort of metatext, set on the page outside of the story itself, remarks;

But as the system of novel-writers is, to leave the reader in suspense: - we therefore refer him to the Second volume; highly flattered, if the First has served to chase away that enemy to happiness *Ennuï*<sup>5</sup>

The cut between volumes occurs after Lady Dudley has recovered from fainting due to the ‘shocking’ nature of Edward’s letter, has debated with herself what to do about the

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<sup>3</sup>*History of the Honourable Edward Mortimer*, Volume 1, Introduction viii

<sup>4</sup>*History of the Honourable Edward Mortimer*, Volume 1, Introduction, viii

<sup>5</sup>*History of the Honourable Edward Mortimer*, Volume 1, p.163

unanticipated appearance of Mr Brown. I feel that the cut between volumes is rather unexpected, and perhaps indicates the influence of the publisher, as they could sell more books if they had a two-volume edition, which explains why it became ‘the system of novel writers’<sup>6</sup>. The second volume continues the story from the exact moment of the cut, again perhaps indicating that this was originally written as one long story.

This metatext at the end of the first volume is however, also paralleled in the main text, which exhibits a trait of self-reflexivity. There are recurrent references to the reader within the text; the following example of which demonstrates a fear of possible offence Gwynn’s characterisations could cause;

Highly should we respect that reader who turns disgusted from this description, and throws the book in the fire, as a sketch of a monster out of nature<sup>7</sup>

What struck me personally about this novel was the emphasis placed on conduct and behaviour, Gwynn’s use of satire to unmask hypocrisy, and her uses of a slow release technique with the main plot, enabling her to delineate the smaller sub-plots as a context. Whilst there is not always a smooth transition from one element of the plot to another, it at least makes for a varied and interesting read.

#### *Critical Responses*

*History of the Honourable Edward Mortimer* is mentioned in *The Gentleman’s Review 1785* in their ‘Catalogue of New Publications’ under the generic heading ‘Novels and Romances’<sup>8</sup>. Although this may point towards a public knowledge of the

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<sup>6</sup> *History of the Honourable Edward Mortimer*, Volume 1, p.163

<sup>7</sup> *History of the Honourable Edward Mortimer*, Volume 1, p. 61

<sup>8</sup> *The Gentleman’s Magazine* vol. 55 part 2 in ‘Gentleman’s magazine library. topographical history...a classified collection of the chief contents of *The Gentleman’s Magazine*’, from 1731-1868’ (London: John Nicols, 1785) p.716

work, it perhaps has more to do with the clout of Wilkie, the publisher, as his name is clearly visible, than the popularity of the author.

The novel had a mixed critical reception; the elements that contemporary critics praised included ‘the strokes of satire’<sup>9</sup>, the ‘pathos’<sup>10</sup> and ‘the vein of sprightliness and good sense’ that ‘runs through the novel’<sup>11</sup>. They criticised the ‘denouement’, which was ‘too much crowded to be quite intelligible’<sup>12</sup>, ‘the perspicuity of the plot’ and ‘the contrivance of the incidents’<sup>13</sup>. The overall impression one gleans from the contemporary reviews of this work is however, that the novel could not ‘fail of gratifying those who chiefly read for amusement’<sup>14</sup>; the novel’s place within the canon of literary works elevated to the category of high culture was therefore negligible.

## *Section 2*

### *Morality in the ‘History of the Honourable Edward Mortimer’*

In the next section of this essay, I intend to examine the *History of the Honourable Edward Mortimer* as an explicit example of what Ros Ballaster called ‘the dominance of a feminocentric idealization as the signifier of moral purity and incorruptible truth’ that appeared in fiction ‘from the 1740s onwards’<sup>15</sup>. I take this to mean that women in fiction were recurrently portrayed as virtuous in literature from this period, and that this idealized version of femininity was something for other women to imitate. I

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<sup>9</sup> *The Critical Review* 60: October 1785, pp.316-317 cited in Peter Garside, James Raven, and Rainer Schowling, gen. Eds. *The English Novel 1770-1829: A Bibliographical Survey* Vol. 1 (Oxford University Press: 2000) p.357

<sup>10</sup> *Ibid.* p.357

<sup>11</sup> Samuel Badcock *The Monthly Review* 73: December 1785, p.465 Garside, Raven, and Schowling, (eds.), p.357

<sup>12</sup> *The Critical Review* 60: October 1785, pp.316-317 cited in Peter Garside, James Raven, and Rainer Schowling (eds.), Vol. 1, p.357

<sup>13</sup> Samuel Badcock *The Monthly Review* 73: December 1785, p.465 cited in Peter Garside, James Raven, and Rainer Schowling, (eds.), Vol. 1 p.357

<sup>14</sup> *Ibid.* p.357

<sup>15</sup> Ros Ballaster *Seductive Forms: Women’s Amatory Fiction from 1684-1740* (Oxford: Clarendon Press, 1992) p.210

therefore contend that *History of the Honourable Edward Mortimer* is an illustration of the culmination of the ‘the moral advancement of the novel in the mid-to late eighteenth century as a result of changing sexual identity’<sup>16</sup>.

### *Critical Context*

Ballaster’s argument contrasts Aphra Behn’s seventeenth century work; ‘sexually explicit and outspokenly partisan in its politics’<sup>17</sup> with Samuel Richardson’s, who in 1740 published an ‘explicitly moral’ epistolary novel, *Pamela* that was ‘lacking in overtly political statement’<sup>18</sup>. While Ballaster considers both political and moral aspects of Richardson’s and Behn’s works in relation to the moral advancement she believes occurred in the novel in the mid-to-late eighteenth century, I plan to focus purely on the moral aspects of *History of the Honourable Edward Mortimer*. David Erskine Baker in his entry on Aphra Behn in his *Companion to the Play-house 1764* relates Behn’s licentiousness to her gender;

...as she was a Woman, and naturally, moreover of an amorous Complexion, and wrote in an Age, and to a Court of Gallantry and Licentiousness, the Latter Circumstances, added to her Necessities, compell’d her to indulge her Audience in their favourite depravity<sup>19</sup>

Thus, the notion of ‘feminocentric idealization as the signifier of moral purity and incorruptible truth’<sup>20</sup> put forward by Ballaster may have occurred as a reaction to the negative precedents set by Behn et al. I believe Gwynn consistently allies herself to the tradition of explicitly moral ushered in by Richardson novels, and will test this hypothesis in the subsequent sections.

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<sup>16</sup> Ballaster, p.200

<sup>17</sup> *Ibid.* p.1

<sup>18</sup> *Ibid.* p. 1

<sup>19</sup> David Erskine Baker, *Biographica Dramatica, or A Companion to the Play-house* (London: Rivingtons, Payne et al, 1764) cited in Ballaster, p.200

<sup>20</sup> Ballaster, p.210

*The Novel and Morality*

In the Preface to her only other published work, *Transition of a Moment or The Rencontre*, Gwynn aligns herself with Richardson's tradition of moralistic tales of exemplary conduct. She remarks that she only hopes that her work will be read, and that beyond this she has little hope of being popular as 'Even Richardson, the divine Richardson...Stands unheeded'<sup>21</sup> and left on the shelf. Her use of the epistolary form in this work, and her section of letters in *History of the Honourable Edward Mortimer* may also point to her self-alignment with the tradition associated with Richardson.

Morality (referred to continually throughout *History of the Honourable Edward Mortimer*) shapes the portrayal of the central characters. For example, the heroines, Julia Mortimer and Lady Dudley both exhibit traits of virtue. As early as page five, there is a description of Julia as 'a stranger to those sentiments' (such as the envy she inspires) 'which are enemies to innocence and peace'<sup>22</sup>. Likewise, Lady Dudley is;

endowed with a mind elevated above those little depreciating characters, which never presume to boast one idea of their own, but humbly retail the next report, "tho' a tale told by an idiot", to injure their best friends<sup>23</sup>.

This description also forces the reader to examine their own conduct and provides them with models for emulation. It could be argued that Lady Dudley was intended as an exemplar for older female readers, Julia for the younger.

Gwynn's adherence to the contemporary vogue for explicit morality in fiction is thus evident in form and characterisation. It is also however, apparent in her choice of topics. In the Reverend John Bennett's *Letters to A Young Lady on Useful and*

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<sup>21</sup> Albinia Gwynn *The Rencontre: Or Transition of a Moment* Volume 1 (Dublin: Price, White, Moncrieffe et al, 1785) preface p.vi <<http://galenet.galegroup.com/servelet/ecco>> [accessed 13/04/06]

<sup>22</sup> *History of the Honourable Edward Mortimer*, Volume 1 p.5

<sup>23</sup> *Ibid.* volume 1, p.6

*Interesting Subjects Calculated to Improve the heart, to form the manners and Enlighten the Understanding*, he writes;

*Learned* women, however, have been often a proverb of reproach, feared by their own sex, and disliked by ours. A neglect of their person, and family concerns, as of little things beneath a *superior understanding*; a vain ostentation of their abilities in *company*, and upon all occasions, a supercilious contempt of their sister women in general; and an ungraceful avidity for the company of men, have been reckoned amongst their distinguish characteristics<sup>24</sup>.

The above quotation, whilst demonstrating that attitudes towards women, in particular women writers were oppressive, also indicates that women writers were considered to neglect themselves, their home and their families in favour of books. Gwynn's choice of family and domestic drama as the main focus of her 'first essay'<sup>25</sup> is more than likely therefore not an accidental one. Whilst Gwynn's choice of topic was probably in part related to her own experiences, it was also likely to have been influenced by what was thought suitable for women writers. Her preoccupation with the Mortimer family relationships perhaps therefore indicates that she is demonstrating care for the family (albeit a fictional one). Although she does write briefly on the subject of Edward Mortimer's participation in battle in America, her vague narration and focus on the domestic drama rather than the war itself, indicates her adherence to what was thought appropriate.

This notion of what is 'appropriate' is also significant to discussions in the novel of what is suitable for women to learn. Gwynn very carefully outlines Julia Mortimer's education by her father, which appears to adhere to the contemporary

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<sup>24</sup> Reverend John Bennett *Letters to A Young Lady on Useful and Interesting Subjects Calculated to Improve the Heart, to form the Manners and Enlighten the Understanding* 2<sup>nd</sup> Edition Volume 1 (Hartford: Hudson and Goodwin, 1792) Letter XLIV p.96

<sup>25</sup> *History of the Honourable Edward Mortimer* volume 1, Introduction viii

educational hegemony. Compare for example the Reverend John Bennett's descriptions of what is appropriate;

The accomplishments of a woman may be comprised under some or all of the following titles; needlework, embroidery &C, drawing, music, dancing, dress, politeness &C.<sup>26</sup>

With the following passage from the novel:

This beautiful girl of seventeen, Mr Mortimer had spent his time educating; nor had the fair Julia any other master for the languages, music or painting.<sup>27</sup>

Notably however, 'Dancing was absolutely forbid'<sup>28</sup>, as Mortimer associates it with immorality because of his belief that his wife was unfaithful at a ball. What is appropriate for women to learn (and to write, as outlined above) therefore corresponds with how they should behave in society. Gwynn's adherence to the dominant ideology of the education of women, and the part that women writers could play in this education, points towards the notion that this novel could be seen as Gwynn's attempt at shaping women's conduct through the novel. This is a particularly pertinent theory when taken in conjunction with lines like; '...the delicate female reader...must feel wounded by every deviation from virtue in her own sex'<sup>29</sup> which provide an indication of the truly moral way that her educated 'well-bred' female readers should behave.

So far, I have argued that morality is present in the novel at the levels of theme, form and characterisation. I feel however, that *History of the Honourable Edward Mortimer* could also be read as a self-reflexive allegory of the changes occurring in the novel form. Ballaster comments that the

<sup>26</sup> Reverend John Bennett, Volume 1, Letter LXIV p. 134-5

<sup>27</sup> *History of the Honourable Edward Mortimer* volume 1 p.12

<sup>28</sup> *Ibid.* Volume 1, p.12

<sup>29</sup> *Ibid.* Volume 1, p.24

...only hope for success in the newly created world of fiction, was to cast off the old mother lest her amatory sins should be visited upon the daughter, and to retire to a domestic tranquillity overseen by an adoptive female presence of indisputable virtue<sup>30</sup>.

Mortimer removes his innocent daughter from the clutches of her supposedly corrupt mother and endeavours to bring her up as a virtuous young woman, later placing her in the care of the indisputably virtuous Lady Dudley. Mortimer is perhaps therefore a representation of Richardson, removing the form from the influence of the amatory fiction of Behn et al and pressing his own moralistic influence onto the novel. The use of letters within the novel may therefore take on added significance as an indicator of this allegory. Significantly, however, Emilia is revealed as a dupe in a plot by archetypes of fashionable society. Behn, Manley, and Haywood were occasionally seen in such a light by society in the late 1700s and early 1800s. An entry on Aphra Behn in David Erskine Baker's *Companion to the Play-House* (1764) argued that she was merely conforming to the contemporary vogue;

as she wrote for *Livelihood*, she was obliged to comply with the corrupt Taste of the times<sup>31</sup>.

Similarly, when Sir Walter Scott sent a copy of Aphra Behn's work to his great-aunt she found it

...a very odd thing that I, an old woman of eighty and upwards, sitting alone, feel myself ashamed to read a book which, sixty years ago, I have heard read aloud for the amusement of large circles, consisting of the first and most credible society in London?<sup>32</sup>

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<sup>30</sup> Ballaster, p.210

<sup>31</sup> David Erskine Baker, *Biographica Dramatica, or A Companion to the Play-house* (London: Rivingtons, Payne et al, 1764) cited in Ballaster, p.200

<sup>32</sup> John Gibson Lockhart *Memoirs of the Life of Sir Walter Scott* (Boston and New York: 1902) p. 596-7 cited in Ballaster, p.200

Thus, *History of the Honourable Edward Mortimer* may implicitly reflect the change in taste in the novel, through this notion of casting off the corrupt mother.

In the first section of this critical analysis, I have attempted to demonstrate Gwynn's position within the contemporary vogue for explicitly moralistic fiction. In what follows, I intend to examine the connection between this explicit morality and an implicit disavowal of the form which I believe is embedded in *History of the Honourable Edward Mortimer*.

*Art and Artifice in the 'History of the Honourable Edward Mortimer'*

According to Ros Ballaster;

The novel, identified at every stage as a 'female form', was, in this period, refined by purging it of its disreputable associations with female sexuality and the subversive power of female 'wit', or artifice. Women writers could now only gain status in the newly respectable form of the novel by denying any association with the infamous, Behn, Manley, and Haywood<sup>33</sup>.

I propose that the exposure and satire of hypocrisy and folly in society, and the emphasis on the central female characters' lack of artifice in the novel correspond with this disavowal of the artifice associated with the form.

In *History of the Honourable Edward Mortimer*, light-hearted satire is introduced through a 'naming and shaming' process, which relies on puns to unmask the hypocrisy or folly at the heart of the characters. Miss Asp and Miss Venom, for example are clearly poisonous to both themselves and those around them and Lady Betty Frail, is a woman who 'scarce knew the state of her own health, till she had held out her fair hand to the friendly apothecary'<sup>34</sup>. The satire that reveals the façades of these characters is perhaps demonstrative of the purgation of the form's association with the power of female artifice; if the characters' true natures are revealed through

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<sup>33</sup> Ballaster, p.3

<sup>34</sup> *History of the Honourable Edward Mortimer*, volume 2, p.50

the novel form, the novelist can deny any connection with artifice, her gender and her work.

The disavowal of artifice in the novel is however, made more explicit than simply satire of the villagers. According to Sir Benjamin Pliant, one of the minor characters in the novel,

the most lovely of women, high in virtue as she is in rank, is as superior to art as she is to malice<sup>35</sup>

In the novel, the ideal woman is therefore characterised as artless. Miss Asp and Miss Venom in the first volume are equals ‘in female artifice’<sup>36</sup> both giving all the appearance of friendship whilst demonstrating their deep-seated envy of each other. Their artifice is satirised in the novel, and positions men as duped by these women:

To Mr Asp she (Miss Venom) was rather pleasing, as he was one of those men wholly engaged in their profession, and by seeing very little of women, imagined them, literally the character they chose to assume<sup>37</sup>

In *History of the Honourable Edward Mortimer*, the adulation and vindication of the women who demonstrate of true moral purity is coupled with satire of those who only give the appearance of it. This method of placing idealized heroines alongside satirised versions of femininity was popular in this period (Frances Burney’s *Evelina* is a well-known example<sup>38</sup>). I feel however, that the satire in the novel, coupled with the portrayal of Lady Dudley, Julia and Emilia, Gwynn implicitly disclaims any connection between the fictitiousness of the form in which she writes, and association

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<sup>35</sup> *History of the Honourable Edward Mortimer*, Volume ,1 p.92

<sup>36</sup> *Ibid.* Volume 1, p.34

<sup>37</sup> *Ibid.* Volume 1, p.29-30

<sup>38</sup> Burney, Fanny *Evelina or the history of a young lady’s entrance into the world*. (London : printed for W. Lowndes, 1794) <<http://galenet.galegroup.com/servelet/ecco>> [accessed 04/05/06]

with those of her gender that ‘have...Tiffany-Trifles’ about them ‘to throw over the plain truth’<sup>39</sup>.

Finally, the anonymous publication of *History of the Honourable Edward Mortimer* may also be significant insofar as:

...Frances Burney, in a private letter, admits she had hoped to conceal her name behind that of her heroine. ‘An *Authoress*’, Burney writes, ‘must always be assumed to be flippant, assuming and loquacious, and indeed, the dread of these kind of censure have been my principal motives for wishing *snugship*’<sup>40</sup>.

The anonymous publication of Gwynn’s novel was perhaps therefore intended to keep her identity from being associated with the disreputable concept of the ‘authoress’ (outlined in the previous section on morality), as descended from Behn, Manley and Haywood, and rather associate the novelist with the novel’s protagonists, which again repudiates the negative precedents set by those authors.

*Artifice and Authority in ‘History of the Honourable Edward Mortimer’*

It may also be argued that Albinia Gwynn’s self-alignment with the moralistic tradition is reinforced by a disavowal of the form of the novel itself. The *History of the Honourable Edward Mortimer* is exactly that, a *history*, albeit a fictitious one (none of my research into the characters and events produced any indication that this was even based on a true story). Gwynn therefore adds authenticity and power to the narrative voice by labelling it a ‘history’, and indicates that this is true rendition of the events. Notably, she also calls the novel an ‘essay’<sup>41</sup> in the introduction, which is perhaps another careful indication of her alignment to truth, and not to the fabrication associated with the fictitious story. Paradoxically however, in utilising the concept of

<sup>39</sup> C. Cibber *The Lady’s Lecture: A Theatrical Dialogue Between Sir Charles Easy and His Marriageable Daughter* (London: W. Lewis, 1748) p.6

<sup>40</sup> Fanny Burney *Diary MSS*, suppressed fragments, New York Public Library, box 2; as quoted in Joyce Hemlow, *Fanny Burney* (Oxford, 1958) p.63 cited in Ballaster, p. 208

<sup>41</sup> *History of the Honourable Edward Mortimer*, Volume 1, Introduction viii

a history to reinforce her ideas, Gwynn is forced to mask the truly fictitious nature of the work; in denying all association with female artifice, through even the title of her work, she must employ a little artifice to add authority.

### *Conclusion*

In *Seductive Forms, Women's Amatory Fiction from 1684-1740*, Ros Ballaster draws the conclusion that;

The hegemony of the figure of the virtuous woman in this new novelistic discourse...severely restricted the possibilities for the woman writer herself to undermine fictions of gender identity as she had done earlier in the century<sup>42</sup>.

This comment however, presumes that women writers wished to undermine fictions of gender identity. Albinia Gwynn writes in the introduction to the *History of the Honourable Edward Mortimer* that 'the author of these memoirs' is 'conscious of no merit but the attempt to please'<sup>43</sup>. Thus, I believe that the inclusion of explicit morality in *History of the Honourable Edward Mortimer* is merely an indication of her willingness to comply with the tastes of the time. I do feel however, that the novel is a clear demonstration of the way in which the contemporary vogue for '...idealizing the figure of the morally superior woman' limited 'possibilities of female self-representation for the woman writers'<sup>44</sup>. I feel it restricted Gwynn to the portrayal of overtly moral central characters, and ensured that she placed her more interesting satirised characters in a subordinate position.

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<sup>42</sup> Ballaster, p.206

<sup>43</sup> *History of the Honourable Edward Mortimer* Volume 1, Introduction vii

<sup>44</sup> Ballaster, p.208

## Bibliography:

Ballaster, Ros *Seductive Forms: Women's Amatory Fiction from 1684-1740* (Oxford: Clarendon Press, 1992)

- Background and history of women's fiction pre-1740, interesting for context –

Bennett, Rev. John *Letters to A Young Lady on Useful and Interesting Subjects Calculated to Improve the Heart, to form the Manners and Enlighten the Understanding* 2<sup>nd</sup> Edition, Volume 1 (Hartford: Hudson and Goodwin, 1792)

- Attitudes towards women on a variety of subjects, useful for context, given the subject matter of the novel -

Burney, Fanny (Frances) *Evelina or the history of a young lady's entrance into the world.* (London: printed for W. Lowndes, 1794)

<<http://galenet.galegroup.com/servelet/ecco>> [accessed 04/05/06]

- Several similarities have surfaced between Fanny Burney and Albinia Gwynn; perhaps an interesting avenue for future studies. In particular, a comparison of this work with *History of the Honourable Edward Mortimer* might yield some interesting results. -

Cibber, C. *The Lady's Lecture: A Theatrical Dialogue Between Sir Charles Easy and His Mariageable Daughter* (London: W. Lewis, 1748)

- A short chapbook, considering filial liberty and the respect due to parents. Not particularly pertinent to the novel, but again provides context -

Garside, Peter James Raven, and Rainer Schowering, gen. Eds. *The English Novel 1770-1829: A Bibliographical Survey* Vol. 1 (Oxford University Press: 2000)

- Useful starting point for finding contemporary advertisements and reviews -

Gwynn, Albinia *History of the Honourable Edward Mortimer* (London: C. Dilly, G. Wilkie and T. Hookham, 1785) <<http://galenet.galegroup.com/servelet/ecco>> [accessed 17/04/06]

Gwynn, Albinia *The Rencontre: Or Transition of a Moment* (Dublin: Price, White, Moncrieffe et al, 1785) <<http://galenet.galegroup.com/servelet/ecco>> [accessed 13/04/06]

- A comparison of Gwynn's works could be a possible avenue for further study of Gwynn. –

*The Gentleman's Magazine* vol. 55 part 2 in 'Gentleman's magazine library. topographical history...a classified collection of the chief contents of *The Gentleman's Magazine*', from 1731-1868' (London: John Nicols, 1785)

- A more in-depth search of *The Gentleman's Magazine* might yield further information about Gwynn as not only did it give details of the publication of *History of the Honourable Edward Mortimer*, it also reported her death in 1791 (vol. 61 part 1, 1791, p.285) –

Wikipedia, *Seven Years' War* (2006)

<[http://en.wikipedia.org/wiki/Seven\\_Years'\\_War](http://en.wikipedia.org/wiki/Seven_Years'_War)> [accessed 05/05/06]