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**Aims and Scope:** Formerly *Cardiff Corvey: Reading the Romantic Text* (1997–2005), *Romantic Textualities: Literature and Print Culture, 1780–1840* is an online journal that is committed to foregrounding innovative Romantic-studies research into bibliography, book history, intertextuality, and textual studies. To this end, we publish material in a number of formats: among them, peer-reviewed articles, reports on individual/group research projects, bibliographical checklists, and biographical profiles of overlooked Romantic writers. As of Issue 15 (Winter 2005), *Romantic Textualities* also carries reviews of books that reflect the growing academic interest in the fields of book history, print culture, intertextuality, and cultural materialism, as they relate to Romantic studies.

‘THE ENGLISH NOVEL,  
1800–1829 & 1830–1836’  
Update 6 (August 2005–August 2009)

*Peter Garside,*  
*with Sharon Ragaz,, Anthony Mandal, and Jacqueline Belanger*



THIS REPORT, LIKE ITS PREDECESSORS, relates primarily to the second volume of *The English Novel, 1770–1829: A Bibliographical Survey of Prose Fiction published in the British Isles* (Oxford: OUP, 2000), co-edited by Peter Garside and Rainer Schöwerling, with the assistance of Christopher Skelton-Foord and Karin Wünsche. On the present occasion, however, it also refers to the online *The English Novel 1830–36* (<http://www.cf.ac.uk/encap/corvey/1830s>), which effectively serves as a continuation of the printed bibliography. As in earlier reports, the input derives generally from the activities of the research team who helped produce the database *The British Novel 1800–1829: A Database of Production, Circulation & Reception* (<http://www.british-fiction.cf.ac.uk>), first made publicly available in 2004, the members of which are listed at the head above.

The entries below are organised in a way that matches the order of material as supplied in *The English Novel, 1770–1829*. While making reference to any relevant changes that may have occurred in previous Updates, the ‘base’ it refers to is the printed Bibliography and not the preceding reports. Sections A and B concern authorship, the first of these proposing changes to attributions as given in the printed Bibliography, and the second recording the discovery of new information of interest that has nevertheless not led presently to new attributions. Section C includes one additional novel (though not seen), which appears to match the criteria for inclusion and should ideally have been incorporated in the printed Bibliography. Section D lists a title already in the Bibliography for which a surviving copy could not previously be located, while the last two sections (E and F) involve information such as is usually found in the *Notes* field of entries. As previously, those owning copies of the printed Bibliography might wish to amend entries accordingly. An element of colour coding has been used to facilitate recognition of the nature of changes, with **red** denoting revisions and additions to existing entries in the Bibliography, and the additional title discovered being picked out in **blue**. Reference numbers (e.g. 1801: 60) are the same as those in the *English Novel, 1770–1829* and in its

1830–36 online continuation; abbreviations match those listed at the beginning of volume 2 of the *English Novel*, though in a few cases these are spelled out more fully for the convenience of present readers.

This report was prepared by Peter Garside, with a significant input of information in the present instance from Dr Sharon Ragaz. Other informants, to whom the main compiler is grateful, include Ross Belson, Michael Gamer, Peter Keelan, Don Shelton, and Zsuzsanna Varga. Special thanks are due to Maximiliaan van Woudenberg for allowing the link to his video illustrating the transnational nature of the stories in *Tales of the Dead* (1813: 60); and to Angela Esterhammer for allowing pre-publication access to her article identifying the true authorship of *Andrew of Padua* (see 1820: 24).

#### A: NEW AND CHANGED AUTHOR ATTRIBUTIONS

1813: 60

[SCHULZE, Friedrich August and others; UTTERSON, Sarah Elizabeth (trans.)].

TALES OF THE DEAD. PRINCIPALLY TRANSLATED FROM THE FRENCH.

London: Printed for White, Cochrane, and Co., Fleet-Street, 1813.

viii, 248p. 8vo. 9s (ECB, ER, QR).

ER 22: 246 (O&T 1813); QR 10: 297 (O&T 1813).

BL 12547.d.8; ECB 576; NSTC U261 (BI O).

*Notes.* Mainly translated and adapted from of *Fantasmagoriana, ou recueil d'histoires, d'apparitions de spectres, revenants [...] traduit de l'allemand, par un Amateur* [by Jean Baptiste Benoit Eyriès] (Paris, 1812). 'Advertisement', pp. [i]–ii, states: 'The first four tales in this collection, and the last, are imitated from a small French work, which professes to be translated from the German [...] The last tale has been considerably curtailed [...] The fifth tale [...] is founded on an incident similar in its features, which was some years since communicated to me, by a female friend of very deserved celebrity'. 'Preface of the French Translator', pp. [iii]–viii. Six tales in all: 'The Family Portraits', [3]–63; 'The Fated Hour', [64]–93; 'The Death's Head', [94]–120; 'The Death-Bride', [121]–177; 'The Storm', [178]–192; 'The Spectre Barber', [193]–248. In the Introduction to the 1831 edn. of her *Frankenstein*, Mary Shelley mentions that a reading of the French version of this work in the company of Byron, Polidori and Percy B. Shelley, in Italy in 1816, prompted their decision to write ghost stories. A German source for the French *Fantasmagoriana* of 1812, and authorial origin for four of the tales in the present work, is described in Terry Hale's Introduction to his edition of *Tales of the Dead: The Ghost Stories of the Villa Diodati* (Chislehurst, 1992). According to Hale's account, Friedrich Schulze was the author three of the stories in *Tales of the Dead* ('The Fated Hour', 'The Death's Head', and 'The Death-Bride'), these being published in the first two vols. of the 5-vol. *Gespenssterbuch* (Leipzig, 1811–15), which was jointly edited by Schulze (under the pseudonym of Friedrich

Laun) and the playwright Johann Apel. Another story in *Tales of the Dead* ('The Spectre Barber'), also published in the *Gespens̄terbuch*, is identified as by the veteran German author Johann Karl August Musäus. Further information is available through Maxmiliaan van Woudenberg's digital narrative on the *Fantasmagoriana* (<http://www.linkemik.com/scholar.html>).

1820: 24

GALT, John; and VALLADARES DE SOTOMAYOR, Antonio.

ANDREW OF PADUA, THE IMPROVISATORE; A TALE FROM THE ITALIAN OF THE ABBATE FURBO. AND THE VINDICTIVE FATHER, FROM THE SPANISH OF LEANDRA OF VALLADERRAS.

London: Printed for Sir Richard Phillips and Co. Bride Court, Bridge Street; sold by W. Sams, opposite St. James's Palace, and to be had of all Booksellers, 1820.

xiv, 294p. 12mo. 'Price 6s. half-bound and lettered' (t.p.).

BL 1458.d.12; NSTC 2F18650 (NA MH).

*Notes:* Half-title missing, but the following is readable by being faintly mirrored on the preceding blank page: 'The Periodical Novelist, or Circulating Library. Vol. III. Andrew of Padua and the Vindictive Father'. Cf. 1820: 26 and 28(a), below. Preface by the Translator to the first tale, pp. [v]–vii, plus 'Biographical Sketch of the Abbate Furbo', ix–xiv. 'The Vindictive Father, or Lorenzo and Claudia' is without preliminaries, and begins on p. [195]. For a convincing attribution of the first tale to John Galt, see Angela Esterhammer, 'London Periodicals, Scottish Novels, and Italian Fabrications: *Andrew of Padua, the Improvisatore* Re-membered', *Studies in Romanticism*, 2009, forthcoming. In the same article, Esterhammer identifies the source of the second tale as 'Claudia y Don Lorenzo', one of several inset stories in the 9-vol. novel *La Leandra* written by the Spanish Enlightenment writer Antonio Valladeres de Sotomayor (1738–1820), and published in Madrid 1797–1807; she also speculates whether John Galt might have been the translator in this case.

B: NEW INFORMATION RELATING TO AUTHORSHIP,  
BUT NOT PRESENTLY LEADING TO FURTHER ATTRIBUTION CHANGES

1800: 22 [CARVER, Mrs], THE OLD WOMAN. A NOVEL. IN TWO VOLUMES. BY THE AUTHOR OF THE HORRORS OF OAKENDALE ABBEY. For a attribution of this novel, and three apparent predecessors, to the surgeon Sir Anthony Carlisle see Don Shelton's Report in this issue of *Romantic Textualities*.

1814: 36 [JOHNSTONE, Christian Isobel], THE SAXON AND THE GAËL; OR, THE NORTHERN METROPOLIS: INCLUDING A VIEW OF THE LOWLAND AND HIGHLAND CHARACTER. A near-contemporary acknowledgment of Johnstone's authorship can be found in Mrs Hughes of Uff-

ington's *Letters and Recollections of Sir Walter Scott*, ed. Horace G. Hutchinson: 'A Mrs. Johnson is the author of the Saxon and the Gael (of which Sir W. and Hogg spoke well)' (London: Thomas Nelson & Sons, n.d.), p. 328. For Hogg himself referring to the work, but without mentioning an author, see Peter Garside 'Reviewing Scott: A Hogg Notice of *Guy Mannering* in the *Caledonian Mercury*', *Studies in Hogg and His World*, 19 (2008), 66–80. One rumour in Edinburgh, reported by J. G. Lockhart to a friend in a letter of 28 February 1815, claimed that the author was John Pinkerton, 'on account of his notorious scurrility and hatred of Edinburgh': *The Life and Letters of John Gibson Lockhart*, ed. Andrew Lang, 2 vols. (London, 1897), 1, 74.

**1820: 28(a)** GENLIS, [Stéphanie-Félicité, Comtesse] de, PETRARCH AND LAURA. BY MADAME DE GENLIS. TRANSLATED FROM THE FRENCH. For the possibility that the translator might be John Galt, see Angela Esterhammer, 'London Periodicals, Scottish Novels, and Italian Fabrications: *Andrew of Padua, the Improvisatore* Re-membered', *Studies in Romanticism* (forthcoming, 2009); and new commentary regarding **1820: 24** in Section A above.

**1832: 66** [NORTON, Caroline Elizabeth Sarah; née SHERIDAN], RICHARD OF YORK; OR, "THE WHITE ROSE OF ENGLAND." The attribution to Caroline Norton has been questioned by a correspondent, and now looks doubtful. The source for the attribution is the NSTC record 2N10695, which gives the author of the 1835 New York edition as 'Norton, Caroline Elizabeth Sarah, Hon. Mrs. George Chapple Norton – afterwards STIRLING-MAXWELL, Lady [...] 1808–1877.' None of the other NSTC records list the 1832 edition under Norton's name, and the attribution must be regarded as questionable. It is generally understood that between early 1830 with the publication of her long poem 'The Undying One' and 1835, when her 3-vol. *The Wife and Woman's Reward* (1835: 72) appeared, Caroline Norton's work consisted only of poems and short stories published in magazines.

**1833: 7** ANON., WALTZBURG: A TALE OF THE SIXTEENTH CENTURY. Burmester Catalogue 74 (2009), Item 166, describes copy with inscription on two of the endpapers 'With the Author's love', and an inscription on the title-page reading 'by Frances Rose'. Copy reportedly has the Rose family bookplate. See also **1835: 9** below. Further information about the identity of Frances Rose could lead to full attribution; though, for the moment, the possibility of a family game being involved remains a possibility.

**1833: 78** ZSCHOKKE, [Johann Heinrich Daniel], GOLDENTHAL: A TALE. Lady Maria Calcott was very much involved in publishing this work, and in addition to revising the text may have paid the publishing costs. The translator seems likely to be a Miss Skerrett who was the niece of T. J. Mathias. (As reported by Sharon Ragaz.)

1835: 9 ANON., PENRUDDOCK, A TALE. BY THE AUTHOR OF 'WALTZBURG.' Burmester Catalogue 74 (2009), Item 165, describes copy with inscription on the title of vol. 1 to 'Philippa Rose from her affectionate mother', and an erased inscription on the same title reading 'by Frances Rose'. Copy reportedly has the Rose family bookplate. See also 1833: 7 above.

C: NEW TITLES FOR POTENTIAL INCLUSION

1811

\*WORTHINGHAM-LEASE: A TALE.

London: Printed by W. Lewis, Published by M. Jones.

151p.

PU 823.W89; xNSTC.

Not seen, but reported by Dan Traister, Rare Books Librarian at the University of Pennsylvania, to be a novel and one that falls within the chronological limits of *The English Novel*. Record in OCLC (Accession no. 249289612).

D: TITLES PREVIOUSLY NOT LOCATED FOR WHICH HOLDING  
LIBRARIES HAVE SUBSEQUENTLY BEEN DISCOVERED

1809: 51

MORRINGTON, *Isabella*.

\*FASHIONS FOOL, OR, THE COTTAGE OF MERLIN VALE. A NOVEL  
FOUNDED ON FACTS: INTERSPERSED WITH PIECES OF POETRY  
BY THE LATE ISABELLA MORRINGTON.

London, 1809.

2 vols. 12mo. 10s (ER, QR).

ER 14: 519 (July 1809); QR 1: 461 (May 1809).

Bibliothèque de l'Université Laval, Quebec [not seen]; xNSTC.

*Notes:* Listed by Henderson as being in National Library of Wales, but not found there. QR lists as 'A Rational, Moral, Sentimental, Literary, and Entertaining History, founded on Facts'. Title details from Laval copy as given in OCLC (Accession no. 77286473). A correspondent from Australia also describes a private copy which appears to have come from Cary and Burrows's Circulating Library (numbered 549). The fuller title and completed author name now given above from the OCLC record matches the records of circulating libraries given for this item in the *Database of British Fiction 1800–1829* (DBF 1809A050).

E: NEW INFORMATION RELATING TO EXISTING TITLE ENTRIES

1801: 60 SICKELMORE, Richard, RAYMOND, A NOVEL. 'List of Subscribers' (as reported in Update 5) now seen copy in Library at University of California, Berkeley (PR.5452.S16.R3.1801), Vol. 1, pp. [vii]–xii. lists 135 subscribers, amongst whom 48 are females, subscribing for 141 copies. Headed by 'His

Royal Highness the PRINCE of WALES', the list includes a high proportion of aristocrats, including Duchess of Beaufort, Duke of Marlborough, and Lord Holland. 'Mrs Fitzherbert', placed fairly high up the alphabetical ordering, under Lady Henry Fitzroy and Hon. Miss Flower, may possibly refer to the Prince's companion/wife.

**1808: 63** HURSTONE, J. P., THE PICCADILLY AMBULATOR; OR, OLD Q: CONTAINING MEMOIRS OF THE PRIVATE LIFE OF THAT EVER-GREEN VOTARY OF VENUS! THROUGHOUT WHICH ARE INTERSPERSED ANECDOTES OF THE MOST NOTED FASHIONABLES, HIS CONTEMPORARIES. Title at foot of folding coloured illustration reads 'A View taken from the Green [not 'Grand'] Park'. (Verified from private copy.)

**1822: 76** TROTTER, Robert, LOWRAN CASTLE, OR THE WILD BOAR OF CURRIDOO: WITH OTHER TALES, ILLUSTRATIVE OF THE SUPERSTITIONS, MANNERS, AND CUSTOMS OF GALLOWAY. The BL copy at RB.23.b.12566 (as reported in Update 5), containing 'Subscribers' Names', pp. [159]–168, now seen. Lists 273 subscribers, amongst whom just 14 are females, with 288 copies in all subscribed. Alphabetical listing arranges gentry and those in professional class (military, medical, clergy) above often long lists under the title 'Messrs'. Includes place names throughout, with main concentration in SW Scotland, but with significant input from NW England, and other towns in England. Noticeably also included are 'Robert Gillespie, Esq. of New York' and 'James Simpson, Geneva, New York'. A family connection (possibly the author's father) is suggested by 'John Trotter, Esq. surgeon, Worsley Mills, two copies'.

**1825: 26** DE RENZY, {S.} Sparow, LIFE, LOVE, AND POLITICS; OR THE ADVENTURES OF A NOVICE. A TALE. Burmester Catalogue 65 (2006), Item 108, describes copy with list of subscribers, accounting for 30 copies; with the Earl and Countess of Cavan, and Sir Hussey and Lady Vivian, prominent among the subscribers. BL copy (N.300) rechecked, and lacks this list. One additional feature, previously not noted, is the colophon of Thomas Baker, Printer, Southampton, in both volumes.

**1828: 23** [BRISTOW, Amelia], EMMA DE LISSAU; A NARRATIVE OF STRIKING VICISSITUDES, AND PECULIAR TRIALS; WITH EXPLANATORY NOTES, ILLUSTRATIVE OF THE MANNERS AND CUSTOMS OF THE JEWS. Second edition (private copy), 1829, contains extended 'List of Subscribers' (10 pp. unn.), with extra details alongside some names (384 copies subscribed).



## F: FURTHER EDITIONS PREVIOUSLY NOT NOTED

**1807: 15** COTTIN, [Sophie Ristaud]; MEEKE, [Mary] (*trans.*), ELIZABETH; OR, THE EXILES OF SIBERIA. A TALE, FOUNDED ON FACTS. The same-year issue published by Appleyard, as reported in Update 5, has now been seen at Glasgow University Library (Sp.Coll.Z6-1.22). Title reads ELIZABETH; OR THE EXILES OF SIBERIA, A TALE, FOUNDED UPON FACTS. FROM THE FRENCH OF MAD. COTTIN; and imprint reads 'London: Printed for Appleyard, Wimpole Street; Oddy and Co. 27, Oxford Street; and W. Oddy, 108, Newgate Street, 1807'. Printer's mark on title-page reads: 'Burton, Printer, 82, Fetter Lane'. 'The Author's Preface' (3pp. un.), followed by 'Translator's Address' (1p. un.); main text 254p (12mo in sixes). Leaf advertising 'Books Just Published and Sold by Oddy and Co.' at end. Evidently a different translation from 1807: 15; and, if discovered in time, would have warranted full entry as 1807: 15(b).


**1814: 16** CULLEN, Margaret, MORNTON A NOVEL. The Ricky Carter Collection Donation, Special Collections and Archives, Cardiff University Library, includes a copy bearing 'Second Edition' on the title-page, and with imprint date of 1815. In other respects, the imprint details are the same as on the first edition, as is also the case with the colophon. This edition presumably fills in the gap between the first edition and the third edition of 1829 noted in the Bibliography.

**1823: 38** [GLEIG, George Robert], THE STRANGER'S GRAVE. Richard Beaton, Catalogue 42 (2006) records Allen, 1846 reprint, 144 pp., titled 'The Stranger's Grave, or the Maiden's Doom. By H. Villiers, Esq. A Tale of Illicit Love, Founded Upon Facts'.

**1824: 31** DURAS, [Claire Louise Rose Bonne, Duchesse de], OURIKA. Entries a) and b) in the Bibliography describe different translation with 1824 imprints published by, respectively, James Cawthorn and Longman & Co. James Burmester, Catalogue 71 (2008), Item 125, describes another edition published with same year London imprint of J. Robins, 12mo, 100pp, this copy bearing the distinctive ownership inscription on title of George Cruikshank, 1824. If discovered in time, this might have warranted full entry as 1824: 31(c).

**1827: 44** [JOHNSTONE, Christian Isobel], ELIZABETH DE BRUCE. Ian Duncan, in his *Scott's Shadow: The Novel in Romantic Edinburgh* (Princeton and Oxford, 2007), p. 346, n. 9, points to a German version 'nach Walter Scott' (3 vols; Stuttgart, 1827). As he notes, this matches the earlier attribution of the Johnstone's *Clan-Albin* to Scott, as already noted in the Bibliography (1815: 32).

1828: 57 MANZONI, Alessandro; [SWAN, Charles (*trans.*)], THE BETROTHED LOVERS; A MILANESE TALE OF THE XVIIITH. CENTURY. Entry is Bibliography describes BL copy with Pisa imprint of Nicolo Capurro, 1828; but notes also that ECB lists Rivington as publisher, adding that this indicates a full circulation in Britain (providing justification for inclusion of a non British and Irish imprint). Jarndyce Catalogue, CLXXX (Winter 2008–09), Item 258, describes a copy with London imprint, 'Printed for C. and J. Rivington', establishing fully that this first English edition (evidently a joint production with the Italian publisher) was also issued fully in Britain.

[1830] Appendix 2 B: 3 {BENNET, W[illia]m} [originally BENNOCH], TRAITS OF SCOTTISH LIFE, AND PICTURES OF SCENES AND CHARACTER. A copy bearing 'Second Edition' on the titles has been found (private copy), with the same 'Whittaker, Treacher, & Co.' London imprint, but with the date 1832. This shows signs of being a reissue of old sheets with a replacement title-page. 

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#### REFERRING TO THIS ARTICLE

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The matter contained within this article provides bibliographical information based on independent personal research by the contributor, and as such has not been subject to the peer-review process. For the sake of consistency with *The English Novel*, the formatting conventions used in this article differ from those of the usual *Romantic Textualities* stylesheet.



## NOTES ON CONTRIBUTORS



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**Gavin Edwards** is Professor of English Studies at the University of Glamorgan, Wales. His research focuses on Romantic literature and society, and historical applications of narrative theory and semantics. He is the editor of *George Crabbe: Selected Poems* (1991) and *Watkin Tench: Letters from Revolutionary France* (2001), and the author of *Narrative Order, 1789–1819: Life and Story in an Age of Revolution* (2005). He is currently working on capital letters in the novels of Dickens.

**Porscha Fermanis** is a lecturer in Romantic and eighteenth-century literature at University College Dublin. Her research interests include Enlightenment history and philosophy, as well as Romantic-era poetry, historical fiction, and historiography. Her book, *John Keats and the Ideas of the Enlightenment*, will appear with Edinburgh University Press in late 2009.

**Peter Garside** is an Honorary Professorial Fellow at the University of Edinburgh. He has recently edited Walter Scott's *Waverley* (2007) for the Edinburgh Edition of the Waverley Novels, and was the Project Director of the online database *Illustrating Scott* (2009).

**Richard Hill** completed his PhD at Edinburgh University in 2006, and is now teaching English at the University of Hawaii, Maui Community College. His thesis was entitled 'The Illustration of the Waverley Novels in Scotland: Walter Scott's Contribution to the Nineteenth-Century Illustrated Novel'. He has written articles on Scott, Hogg, and book illustration, and is currently working on the lifetime illustrations of Robert Louis Stevenson.

**Ceri Hunter** is a DPhil student at Oxford University. Her thesis examines the literary and cultural meanings of cousin love in the nineteenth-century novel. She teaches in the field of Victorian literature and has previously published in the *George Eliot Review*. Ceri completed her MA in English at Cardiff University in 2005, where she also developed interests in women's fiction and Welsh writing in English.

**Markus Poetzsch** is Assistant Professor of English at Wilfrid Laurier University, in Waterloo, Canada, where he specialises in British Romantic literature. His recent publications include *'Visionary Dreariness': Readings in Romanticism's Quotidian Sublime* (2006) and his current research is focused on the intersections of pedestrianism, imagination, and memory in the literature of the late eighteenth and early nineteenth centuries.

**John Pruitt** is Assistant Professor of English at the University of Wisconsin-Rock County. His publications on literature and on teaching and learning have appeared most recently in *Currents in Teaching and Learning*, *Library Quarterly*, and *Restoration and Eighteenth-Century Theatre Research*.

**Don Shelton** is a collector, researcher, and writer on miniature portraits from Auckland, New Zealand. His collection includes over 800 miniature portraits which, together with his research notes, can be viewed at <http://portrait-miniature.blogspot.com>. He finds research into sitters such as Sir Anthony Carlisle fascinating, and is frequently surprised at how much information can be gleaned via dedicated Internet research.

**Maria Paola Svampa** is a PhD Student at Columbia University. She specialises in nineteenth-century and Romantic poetry, and her chief interests are stylistics, prosody, and comparative approaches to literature. She has written about Letitia Landon and Arthur Hugh Clough. Her recent research has focused on intertextuality and the bourgeois culture of tourism in the literary annuals.

