

The History of Tom Jones the Foundling in His Married State

Introduction

‘Thus, reader, we have at length brought our history to a conclusion [...] As to the other persons who have made any considerable figure in this history, as some may desire to know a little more concerning them, we will proceed, in as few words as possible, to satisfy their curiosity.’¹ Henry Fielding’s final chapter of *Tom Jones* provides a brief account of the future events after the conclusion of his novel, to satisfy the reader that always wants to know more. However, the emergence of the novel in the eighteenth-century marketplace led to the appearance of the sequel. Thomas Keymer and Peter Sabor suggest that ‘the modern sequel is heralded in the eighteenth-century marketplace for print by the energies of the emergent novel’.² During a period where anonymity was ‘as much as a norm as signed authorship’,³ writers were able to take established and popular works such as *Tom Jones* and create a sequel, hoping that popularity of the former would guarantee the success of the latter. The anonymous author’s unofficial sequel to *Tom Jones* was the result of a craze that began after the success of Samuel Richardson’s *Pamela*, which created a market for sequels preying on the reading public’s interest in the original. Anonymity and the absence of strict copyright laws meant writers were able to form futures for already popular characters without permission of the original writer, such as in the cases of Richardson and Fielding.

¹ Henry Fielding, *The History of Tom Jones, a Foundling* (London: Macdonald, 1953), p. 807. Note: All further references to this edition are given after quotations in the text.

² Thomas Keymer and Peter Sabor, *Pamela in the Marketplace: Literary Controversy and Print Culture in Eighteenth-Century Britain and Ireland* (Cambridge: Cambridge University, 2005), p. 50

³ Robert J. Griffin, ‘Anonymity and Authorship’ in *New Literary History*, Vol. 30, No. 4 (Autumn, 1999), pp. 877-895, p. 882

Plot Synopsis

We join the story after the conclusion of *Tom Jones* and the marriage between Tom Jones and Sophia Western. The marriage has been well-received by all but Lady Bellaston and Mrs. Western. Allworthy commends the marriage and talks about the subject of marriage. Jones goes to Blifil to give him an annuity of 200 pounds as a gesture of kindness; however, this is misinterpreted by Blifil after Mr. Dowling convinces him otherwise. Mrs. Honour, the maid, is asked by Bellaston to keep an eye on the married couple and create jealousy and discontent between them. Bellaston uses Lord Fellamar to get back at Tom Jones – she gets him to send Tom to jail. Tom is quickly released and ignores Fellamar's challenge to duel after an intervention by Allworthy. Instead the group head to Portsmouth on their way home from London. On the way they come across several tales of sour marriages. The next day, Tom Jones is allured by Isabella Armstrong who assures him she was close to his mother and has her will, but Allworthy sets Tom straight. Tom becomes more respectable in his new management role and Allworthy suggests that they arrange marriages between Jenny Jones and Mr. Supple, and Molly Seagrim and Mr. Partridge. The marriages are arranged to the dissatisfaction of Mrs. Honour who is envious and decides to contact Lady Bellaston to inform her of the events and seek instruction as to how to carry out the earlier plan. After initially being fooled by Mrs. Honour's attempts to make her jealous, Mrs. Jones and the others see through her plot and consequently link the plan back to Bellaston. All of these events are outlined in Fielding's summary in the final chapter of *Tom Jones*. The only differences that exist between the sequel and Fielding's summation are found in the addition of stories of marriage woe that are encountered by the Jones' party on their journey, Isabella Armstrong's attempted seduction of Tom Jones, and Lady Bellaston's attempt to break up Tom and Sophia.

Publication History

The first edition of *The History of Tom Jones the Foundling, in his Married State* was, interestingly, released in Ireland in the same year as Fielding's work, in 1749. The publication in Ireland could possibly have been a ploy by the publisher to gauge opinion of the unofficial sequel before publishing it in London. The date of publication in London is uncertain, although research suggests that it was also published in 1749. An advert for the anonymous work in the *London Evening Post*⁴ shows that it was published in November 1749; however, in order to promote it as a fresh piece of work, the publisher dated the work as 1750 on the title page: 'MDCCL.'⁵ The first edition must have been successful to some extent, as a second edition was published in 1750 with an additional chapter 'by Mr. Allworthy, etc. relating to plays in general, and the French Play-House in particular'.⁶ As is clear from the description in the advertisement for the extra chapter, it added very little to the continuation of *Tom Jones, in his Married State*. The extra chapter was 'given gratis to the purchasers of the former edition'.⁷ So, if the first edition had already been purchased then the extra chapter would be free, which is the result of the second edition being priced the same as the first addition at '2s. 8d. sewed, 3s. bound'. The price is unremarkable for the eighteenth-century marketplace; however, the fact that the second edition remained at this price – even with the additional chapter – suggests it added very little to the first edition.

Intriguingly, a third edition was also published in 1786, almost forty years after the first edition appeared in the marketplace. James Raven suggests that this reprint was a reflection of

⁴ *London Evening Post* (London, England), November 11, 1749 - November 14, 1749; Issue 3438.

⁵ *The History of Tom Jones the Foundling, in his Married State*, 1st edn (London: Golden Lion, Ludgate-Street, 1750 [1749]), title page

⁶ *Whitehall Evening Post or London Intelligencer* (London, England), March 3, 1750 - March 6, 1750; Issue 634

⁷ *Whitehall Evening Post or London Intelligencer*

the ‘surge in production of the 1780s’, and adds that: ‘Almost half of the estimated total of 1780 novels were reprints of works published two or more years previously – the great majority being reissues of works by Richardson, Fielding, Smollet, and Sterne.’⁸ With the popularity of reprints in the 1780s, there was also an attempt to reissue the sequels as well, which appears to be the case with this sequel to Fielding’s *Tom Jones*. The publisher of the first two editions was Jacob Robinson who ‘began bookselling in the Strand before 1737, but moved in 1741 to the Golden Lion at the first house on the south side of Ludgate Street’.⁹ Raven establishes Robinson as a prolific publisher whilst he was in Ludgate Street, ‘his name was included on at least 640 title-pages’.¹⁰ It is also interesting to consider the implications of the first edition’s advertisement in the *London Evening Post* being a couple of places below an advert for Fielding’s pamphlet ‘A True State of the Case of Bosavern Penlez’. The advertisement’s situation just above the advert for the unofficial sequel for Fielding’s own novel is intriguing. Firstly, it dispels any idea that Fielding wrote the sequel, as he clearly had no problem putting his name to his work. Moreover, it suggests a clever ploy to establish the link between *Tom Jones, in his Married State* and Fielding’s original without needing to state it in the advertisement.

Physical Book and Paratext

Tom Jones, in his Married State was printed in duodecimo, the most popular format of printing due to its cheap production cost and smaller paper size. The copy examined at Chawton House Library interestingly has an inscription by ‘L. Manning’ on the inside of the cover, which

⁸ James Raven, *Judging New Wealth: Popular Publishing and Responses to Commerce in England, 1750-1800* (Oxford: Clarendon Press, 2001), p. 38

⁹ James Raven, *The Business of Books: Booksellers and the English Book Trade 1450-1850* (New Haven: Yale University, 2007), p. 166

¹⁰ James Raven, *The Business of Books*, p. 166

shows it was owned and thought worthy of signing. There is further proof of this on the inside of the Chawton House copy, with a bookplate signifying the name ‘George Colebrooke’¹¹ – another indication of ownership - as well as the motto: ‘Sola Bona Quae Honesta’ which is Latin for ‘Those things alone are good which are honourable’. There is a Latin epigraph on the title page of the printed edition of the novel ‘Utile dulci’,¹² which translates as ‘the useful with the agreeable’.¹³ This use of Latin is further proof that the author of the sequel was male, along with the use of ‘he’, ‘him’ and ‘his’ in the preface. There is also a dedication in the novel to the ‘Right Honourable Elizabeth, Countess of Marchmont’. This dedication could suggest – along with the bookplate – that the work was intended for circulation within the gentry. In fact, Griffin suggests that one of the reasons for anonymous publishing in the eighteenth century included ‘aristocratic or gendered reticence’.¹⁴ The author is certainly after a particular class of reader, declaring in the preface that he wishes ‘to engage the warm recommendation, not only of that gentleman, but of all serious and well-meaning readers’.¹⁵ The author considers his work as a serious ‘admonition to the unthinking part of both sexes; and a guide to preserve the most virtuous’.¹⁶ This idea of an ‘admonition’ was a popular theme during the eighteenth century.

Furthermore, the anonymous author uses the preface to the first edition to dispel the idea that Fielding had anything to do with the sequel: ‘the world should be satisfied that Henry Fielding, Esq; is not the author of this book, nor in any manner concerned in its composition or

¹¹Note: I was unable to find any concrete information on George Colebrooke or Elizabeth, Countess of Marchmont. *Sola bona quae Honesta: The Colebrooke family, 1650-1950* by Malcolm Sutherland, would no doubt be useful, but I was unable to access a copy.

¹² *The History of Tom Jones the Foundling, in his Married State* (London: Golden Lion, Ludgate-Street, 1750 [1749]), title page

¹³ ><http://www.merriam-webster.com/dictionary/utile%20dulci>< [accessed on: 15/12/10]

¹⁴ Robert Griffin, p. 885

¹⁵ Ibid.

¹⁶ Ibid.

publication.’¹⁷ The detachment from the original is very explicit and shows the intention of the author to create his own version of *Tom Jones*. However, the anonymity of this work is puzzling because the bold dismissal of Fielding at the beginning implies that the author wanted to become known for the work, yet he still kept his name anonymous. There is also a hint at the author’s background in the preface, ‘though it cannot boast of being warmly recommended by an honourable Lord of the Treasury, before it appears in public, the author’s station of life, setting him at too great a distance from court, where such a patronage is to be sought’.¹⁸ The use of ‘Lord’, ‘patronage’, ‘gentleman’ and ‘serious and well-meaning readers’ suggests that the author is aiming his text at the higher class of reader. However, he does not appear to be part of the class he is aiming his work at, due to being ‘at too great a distance from court’.

The “*Pamela* media event” and the rise of the sequel

The anonymity of the author is most certainly an attempt to keep his name from being damaged; by removing his name from the work he avoids the backlash if his sequel to the popular original fails. In fact, Griffin suggests that ‘by enabling the hiding of one’s identity, one of the dominant functions of anonymity over the centuries has been protection’.¹⁹ The author of this sequel was hoping to emulate the success of Fielding’s original, but his anonymity demonstrates a social awareness that it was likely to meet critical disapproval. Terry Castle argues that: ‘In a sense no sequel is as good as its predecessor: sequels inevitably seem to fail us in some obscure yet fundamental way.’²⁰ This is a sentiment that was echoed in a review of *Tom Jones, in his Married State* by an anonymous reviewer in the *Monthly Review*: ‘The public is

¹⁷ Ibid.

¹⁸ Ibid.

¹⁹ Robert Griffin, p. 891

²⁰ Terry Castle, *Masquerade and Civilization: the Carnavalesque in eighteenth-century English culture and fiction* (Stanford: Stanford University, 1986), p. 133

however, in general, so indisposed to all those second parts where the subject seems naturally ended, even where the authors themselves of the first, carry them on further, that they are commonly looked on in little better than a catch-penny light.’²¹ Certainly, the sequel to *Tom Jones* feels unnecessary after Fielding’s conclusion to original. Yet, even when writers of the original works themselves took to writing a sequel in the eighteenth century, the result was not well received.

Samuel Richardson’s *Pamela* has been described by William B. Warner as the “*Pamela* media event” due to the ‘torrent of critique, defense, sequels, and rip-offs unleashed by *Pamela* in the print culture of 1741-1742’.²² The success of *Pamela* resulted in several sequels attempting to cash in on the interest that *Pamela* created in the marketplace. Richardson attempted to nullify these unauthentic continuations by writing his own sequel. However, his own attempt has been met with equal disapproval, as Castle suggests: ‘Literary historians have had only disparaging words for the second *Pamela*.’²³ *Pamela* was the initiator of the sequel writing trade during the eighteenth century, the debates between *Pamelists* and *Antipamelists* over the ideas raised in the novel spawned several sequels. Keymer and Sabor state that: ‘*Pamela* inspired a swarm of uninvited appropriations, a Grubstreet grabfest in which a hungry succession of entrepreneurial opportunists and freeloading hacks [...] moved in for a slice of the action.’²⁴ *Pamela*’s popularity presented the opportunity for writers to make a name for themselves; in fact, Fielding achieved his first major success as a novelist with his own *Pamela* parody, *Shamela*. These continuations were not well-received by critics, but the reading public was

²¹ *Monthly Review*, 2 (1749: Nov), p. 25

²² William B. Warner, *Licensing Entertainment: The Elevation of Novel Reading in Britain 1684-1780* (Berkeley: University of California, 1998), p. xv

²³ Terry Castle, p. 131

²⁴ Keymer and Sabor, p. 2

compelled by the possibility of finding out more about their favourite character. However, as Keymer and Sabor propose: ‘Once achieved, the rags-to-riches thrill of the original text cannot be restaged afresh; the second part misses by its very nature, the primary force of the first.’²⁵ The continuation of *Tom Jones*, then, is no different. The anonymous author seeks to capitalize on the success of the original, and whilst the sequel was not well-received critically, the quick production of a second edition suggests that it did draw in public interest.

The difference between the appropriations of *Pamela* and the continuation of *Tom Jones* is in the claims to authenticity. Keymer and Sabor highlight that: ‘the claims to authenticity that multiplied and competed around *Pamela* subtly eroded Richardson’s authority over his own imagined world.’²⁶ *Pamela* continuations often claimed authenticity, eventually leaving Richardson with little authority over his own text. However, the anonymous author of the continuation of *Tom Jones* defied the conventional ambiguity over whether it was Fielding’s work by ‘disdaining to make the usual authenticity claim’.²⁷ Yet, the anonymous author did not need to make such a claim for several reasons. Fielding had already summarized the future events of the Jones’ in their married state in his final chapter in order ‘to satisfy [...] curiosity’. Also, the speed which the sequel was produced and released – released at the end of 1749 – shows in mistakes such as the repetition of the phrase ‘quick taste and resentment’²⁸ in the same sentence. In fact, the reviewer for the *Monthly Review* declares the author’s claim that Fielding had nothing to do with the work as ‘unnecessary’, as the work ‘bears no character of his spirit,

²⁵ Keymer and Sabor, p. 51

²⁶ Keymer and Sabor, p. 53

²⁷ Keymer and Sabor, p. 66

²⁸ *The History of Tom Jones the Foundling, in his married state* (London: Golden Lion, Ludgate-Street, 1750 [1749]), p. 5. Note: All further references to this edition are given after quotations in the text.

style or invention'.²⁹ The reviewer for the *Monthly Review* clearly disliked the sequel of *Tom Jones*, criticizing the lack of originality - something the sequel will always suffer from. The reviewer's conclusion is damning: 'Of this work here we give neither extract nor specimen; as saying no more of it is having said enough.'³⁰

The problem with the sequel is that it is caught between trying to capture the essence of what the reader enjoyed first time around, without imitating the original exactly. As Castle remarks: 'Though [the sequel] establishes a connection with its original by invoking the same characters, a sequel must, on the surface at least, tell a different story.'³¹ The anonymous author of the *Tom Jones* sequel certainly attempts to cast aside Fielding in his opening preface; however, he is required to be repetitive to satisfy the reader's 'unconscious nostalgia for a past reading pleasure'.³² The author suggests that he will provide a worthy continuation, stating that: 'it is sufficient to request your attention to what I have more to add to the characters of these persons, provided I in general preserve a resemblance, or at least, some remote analogy to their actions already represented' (p. 11). Whilst the author shows his intention to 'add' to the previous work he is restrained by the very fact that he is writing a sequel with characters that already have a history. Castles sums up his dilemma perfectly, when she states that: 'unconsciously [readers] persist in demanding the impossible: that the sequel be different, but also exactly the same.'³³ The anonymous reviewer makes a similar remark in his critique of *Tom Jones the Foundling, in his Married State*, he argues that: 'Second parts, and especially such as are known not to be the works of the author of the first, are spurious, mercenary engraftments; so

²⁹ *Monthly Review*, p. 25

³⁰ *Monthly Review*, p. 26

³¹ Terry Castle, p. 134

³² Terry Castle, p. 134

³³ Terry Castle, p. 134

that such a work must be excellent indeed, to overcome such a strong prejudice.’³⁴ There is certainly evidence of the difficult position that the sequel leaves the author in, in the opening pages: ‘Does it not often happen, that one reader shall be transported or weep at a passage, which another runs over with coldness and indifference?’ (p. 12). The sequel never recovers from the demand that it is both new and different, even Samuel Richardson’s attempt to continue *Pamela* proved to be a failure.

Social Significance – Institution of Marriage

Lawrence Stone highlights in his work, *The Family Sex and Marriage in England 1500-1800*, that in *Tom Jones*: ‘Henry Fielding set out the two views of marriage, the old and the new.’³⁵ He goes on to say that Fielding ‘presents somewhat ideal stereotypes of the two extremes in attitudes to marriage, and the plot revolves around the clash between the two.’³⁶ The theme of marriage is also central to the sequel of *Tom Jones*. In fact, the very title, *The History of Tom Jones the Foundling, in his Married State*, places the emphasis on ‘in his married state’, rather than ‘a foundling’ as in the original. The opposite views on marriage that Fielding presents in *Tom Jones* are provided by Allworthy and Mrs. Western. Allworthy’s perspective is that love ‘is the only foundation of happiness in a married state, as it can only produce that high and tender friendship which should always be the cement of this union’. In addition, he argues that: ‘all those marriages which are controlled from other motives, are greatly criminal’ (p. 33). The other perspective on marriage that is proposed by Mrs. Western suggests that the period is one ‘where love (so the good lady said) is at present entirely laughed at, and where women consider

³⁴ *Monthly Review*, p. 26

³⁵ Lawrence Stone, *The Family, Sex and Marriage in England 1500-1800* (London: Wiedenfeld and Nicolson, 1977), p. 187

³⁶ Lawrence Stone, p. 188

matrimony, as men do offices of public trust, only as a means of making their fortunes, and advancing themselves in the world' (p. 239).

Stone argues that: 'For over half a century, from the 1680s to the 1740s, the arranged marriage exclusively for interest, as practiced by the aristocracy [...] came under assault.'³⁷ Marriage is certainly the main cause of antagonism in the original *Tom Jones*, and the anonymous author of the sequel uses it as the basis of his continuation. The author highlights marriage as the key feature of the original, stating that: 'The most affecting, and, indeed, the parts which convey the best instruction in the former books of this history, are those struggles of the charming and constant Sophia with her father and aunt; wherein she so long [...] rejected their advantageous proposals of a marriage' (p. 2). The author begins his continuation with a reflection on the marriage antagonism in the original, highlighting Sophia's refusal of a 'choice made by parents' (p. 181), recounting that: 'my dear father would have hurried me into the matrimonial noose, with a supposition that love would naturally have followed the ceremony' (p. 7). This view put forward by Sophia is response to the actions of her parents highlights the changing attitudes during the turn of the eighteenth century towards marriage. Stone observes that: 'Once it was doubted that affection could and would naturally develop after marriage, decision-making power had to be transferred to the future spouses themselves, and more and more of them in the eighteenth century began to put the prospects of emotional satisfaction before the ambition for increased income or status.'³⁸

³⁷ Lawrence Stone, p. 186

³⁸ Lawrence Stone, p. 217

It is in this context that the anonymous author situates *Tom Jones, in his Married State*. The work considers the two opposing views, highlighting Mrs. Western's determination in Fielding's original that Sophia take up the 'more advantageous proposal of Lord Fellamar, and the ambitious prospect of an alliance with a title' (p. 14). She goes on to argue that 'the interest of the family must be consulted' (p. 17), showing her agreement with the older view of marriage that parents should have control over who their children marry. On the other hand, Jones talks of his disapproval of the 'common practice of such, as have persuaded young women to yield up their liberty to those they dislike' (p. 22). He provides a damning verdict of the way Mrs. Western and others seek control over marriage: 'I am of the opinion, that wedlock is but a more solemn prostitution, where there is not a union of minds' (p. 23). Jones is heavily arguing for the rights for individual choice, condemning the idea of marriage being decided 'entirely by parents, kin, and family 'friends', without the advice or consent of the bride or groom'³⁹. However, Mrs. Western, in response to Jones' criticism, still values 'the parent's authority over their children', arguing that: 'unhappy marriages did not so often proceed from the overbearing or persuasion of parents, as from the misconduct of children's yielding too much inclination' (p. 24).

Stone highlights that 'marriage at the free choice of bride and groom based on solid emotional attachment was increasingly common by the end of the century'.⁴⁰ Nevertheless, Mrs. Western's disapproval of such marriages appears to be backed up by the statistics in the eighteenth century, Stone reveals that: 'the rise of separations in the eighteenth century, like the rise of divorces in the twentieth, is an indication of rising emotional expectations from

³⁹ Lawrence Stone, p. 181

⁴⁰ Lawrence Stone, p. 212

marriage.’⁴¹ The author introduces several new characters who are met by the Jones’ and Mr. Allworthy, and these characters each have a story of a bad marriage. For example, Madame Constantia relates how she forced her parents to allow her to marry the man she loved through ‘misconduct and shame’ (p. 91). However, she relates how she recently found out that he had been cheating on her with his mistress. This story is then contrasted with Madame Teresa whose parents ‘preferred wealth to merit, and imagined that by making [her] great they made [her] happy’ (p. 97). Yet, whilst she is in a stable marriage, her ‘heart was fixed on the most deserving Orlando’, and therefore, she argues that ‘the disappointment of mutual wishes is infinitely more terrible, than the combating of a single woe’ (p. 97). She believes her situation worse than that of Constantia because: ‘I am destined to a double misery, of quitting all I loved, and devoting myself to the very object of my hate’ (p. 98). So, the author of this sequel focuses a great deal of time on these matrimonial stories, which provide an interesting contrast to the tribulations that Tom and Sophia suffered in Fielding’s original.

In detailing the disadvantages of both attitudes towards marriage in his sequel, the anonymous author captures the mood in the eighteenth century towards the married state. He suggests that people were: ‘hopelessly torn in their sense of priorities and values in matrimonial projects and that no single or simple pattern will serve to explain the complex reality.’⁴² However, the attention paid to the subject becomes repetitive. The stories either tell of the misery of marrying for love, such as the Parson they meet on their journey between Portsmouth and Salisbury, who complains: ‘I married for love. Lord bless us! Love of what?’ (p. 113). Or they are tales of contrived marriage, such as the story of Euphemia in chapter eight of book two who

⁴¹ Lawrence Stone, p. 223

⁴² Lawrence Stone, p. 212

was ‘married [...] by the contrivance of the two mothers’ (p. 158). The only real involvement of the original characters comes in Allworthy’s response to these stories of failed marriage. After he hears the story of the Parson he suggests that: ‘there is so much nicety and discretion requisite to keep love alive after marriage [...] that I know nothing which seems ready to promise it, but an earnest endeavor on both sides to please’ (p. 141). Allworthy’s main message is that marriage must be worked at by both sexes in order to succeed.

As such, there is little plot in the sequel to *Tom Jones*. It proves to be more of a fragmented selection of stories which are linked by the conflicting attitudes towards marriage in the eighteenth century. It is unclear as to which side the anonymous author takes in his attitude towards marriage, as the stories are equally divided. The continuation only serves to further emphasize the limited success of sequels in the eighteenth century, as Castle states, ‘the consensus is that the sequel remains an imaginative failure’.⁴³ Yet, the sequel marked an important development in the economy of literary production; the marketplace began ‘to take something of its modern capitalist form, the sequel [was] an offshoot of the best-seller syndrome.’⁴⁴ In fact, Keymer and Sabor argue that the popularity gave ‘significant impetus to a whole new genre’.⁴⁵ *Tom Jones the Foundling, in his Married State* is certainly part of this ‘genre’ of sequels. However, whilst the author provides an interesting consideration of the debates surrounding marriage during the eighteenth century, the sequel is essentially a bulked out version of Fielding’s summation of the future in his conclusion to the original *Tom Jones*, or as the *Monthly* reviewer aptly put it, ‘a superficial consideration’.⁴⁶

⁴³ Terry Castle, p.132

⁴⁴ Terry Castle, p. 133

⁴⁵ Keymer and Sabor, p. 82

⁴⁶ *Monthly Review*, p. 26

Appendix

Bibliographical Description

Authorship: ‘Most humbly inscribed by the author’ (anonymous)

Title: ‘The History of Tom Jones the Foundling, in his married state’

Imprint: London: Printed for J. Robinson, at the Golden Lion in Ludgate-Street (MDCCL – 1750)

Physical Description: Leather binding, gold fillets on the spine (faded), ghosting (print on one page lightly printed on the page before), and work-man like quality.

Edition information: 1st edition, 1 vol. 1st edition Dublin, 1749? Also 1750 [11] and 1768 editions. Quick production of second edition suggests that it was popular.

Reception: No reviews though suggests that critics decided to side with Fielding’s work.

Book size: 12 mo. duodecimo, a book which is approximately 7 by 4.5 inches.

Provenance: L. Manning (possible owner?), also an armorial bookplate – coat of arms with George Colebrooke of Southgate Midd. Esq. ‘Sola Bona Quae Honesta’.

Paratext: *Utile dulci* – ‘the useful and the pleasurable’, Latin inscription hints at a male readership. Dedication: To the right honourable Elizabeth, Countess of Marchmont. Preface 2 pages and 6 pages of chapter summaries.

Other Editions

- The History of Tom Jones the foundling, in his married state
Dublin: Printed by S. Powell, for G. and A. Ewing, at the Angel and Bible in Dame-Street, Booksellers, MDCCXLIX. [1749] Physical Description: [8], 232p; 12⁰
- The History of Tom Jones the foundling, in his married state
London: Printed for J. Robinson, at the Golden Lion in Ludgate-Street, MDCCL [1750] [i.e. 1749]
Physical description: [12], 323, [1] p.; 12⁰
Advertised for sale in the ‘Daily Advertiser’, 6 Nov. 1749. **London Evening Post** (London, England), November 11, 1749 - November 14, 1749; Issue 3438.
Price: 2 s. 8 d. sew’d and 3 s. bound
- The History of Tom Jones the foundling, in his married state. The second edition corrected, with an additional chapter, communicated to the author by Mr. Allworthy, &c. concerning plays, and the French Strollers in Particular.
London: printed for J. Robinson, at the Golden-Lion in Ludgate-Street, MDCCL. [1750][i.e.1749]
Physical Description: [14], 336p. 12⁰.
Advertised for sale in the ‘Daily advertiser’, 6 Dec. 1749. **Classified Ads: Whitehall Evening Post or London Intelligencer** (London, England), March 3, 1750 - March 6, 1750; Issue 634.
Price: 2 s. 8 d. sew’d and 3 s. bound, additional chapter free to those who purchased the earlier edition.
- The History of Tom Jones the foundling, in his married state
London: Printed for J. Barker, 1786
Physical Description: viii, 303, [1] p.; 12⁰.

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Whitehall Evening Post or London Intelligencer (London, England), March 3, 1750 - March 6, 1750; Issue 634