

**An Introduction to *The History of Eliza*, Written by A Friend
(recently attributed to Charlotte Lennox)**

The *History of Eliza* is a novel that was printed in 2 volumes in 1767, for James Dodsley in Pall Mall, London. The author claimed anonymity, yet the work has recently been attributed to well-known novelist Charlotte Lennox. The novel is supposedly written by a friend of the protagonist, and is written under the pretence that a Lady has requested the work be published in order to educate young women. At the start of the novel Eliza has just gained a stepsister, Miss Denby, since her father has remarried. The unpleasant Miss Denby, through Eliza's confidence, discovers Eliza has feelings for a Mr Harley, who rescued her from an overturned carriage. Harley's dying father entrusted the care of his family to Sir William, making young Harley his dependent. Harley loves Eliza, however, Miss Denby falls in love with Harley, and her antics causes a rift between the potential lovers. Harley announces that he wants independence from Sir William. Miss Denby offers him financial independence through an epistolary marriage proposal. Harley's subsequent letter of rejection is shown to Eliza, leading her to rekindle affections for Harley. Eliza's father, Mr B., arranges Eliza and Harley's marriage, to help him restore his daughter's fortune, which he has squandered. However, the financial arrangements fall through when Sir William announces he is to marry Miss Denby, depriving Harley of any inheritance.

In Volume 2, Mr B. dies, and Mr Elford becomes Eliza's guardian but disapproves of her marriage to Harley. They marry anyway and move to the country. Harley grows anxious that he has deprived Eliza of her proper rank, and a trip to London is proposed to improve their situation. In London, naive Eliza befriends the depraved Mrs Vere who introduces her to Lord L. He falls in love with Eliza and, with Vere's help, tries to corrupt her. Miss Denby hears of this and, for her own revenge, gives Eliza £200, then writes a letter to Harley

claiming the money is from Lord L. Harley confronts Eliza about her fidelity, but his lack of trust means she leaves London alone. Harley discovers the truth after flirting with Miss Denby, when he receives a brazen letter from her and recognises the incriminating handwriting. The couple are reunited, Eliza falls pregnant, and it ends with the couple expecting to inherit Sir William's entire estate.

Little about the physical copy of the first edition of *The History of Eliza* is exceptionally notable, yet in considering the genre of this novel, this may be intentional. The book is a duodecimo in size, a 'favoured format for popular book production throughout this period'¹, and is written in two volumes of about 250 pages each in length, so not particularly long. The book has been bound half in calf-skin, and has been given a marbled cover. The binding and the bookplate of David Stuart Esq. inside the front cover, suggest that this copy would have part of a private library collection. However, the Chawton Library copy is still in good condition with no evidence of any folded pages and with no examples of marginalia, leading us to speculate that this book received little attention from its owner.

Perhaps more significantly, there is very little embellishment within the printed text itself. There are no illustrations, no publisher's ornaments or any other embellishments elsewhere within the book. There are also no advertisements for other books within the copy, disassociating it from any other works, fictional or otherwise. The title page is laid out simply, with only the bare minimum of title, author reference, volume number, and the bookseller's information with the year of publication. The title page is minimalist in comparison to other novels of the period with no epigraph or plot-teaser. This minimal, unembellished style of printing could be explained by the text's purported genre and the efforts to convince the reader that *The History of Eliza* is factual. Fanciness and frivolity were associated with fiction

¹ James Raven, 'The Book Trades', in *Books and their Readers in Eighteenth-Century England: New Essays*, Isabel Rivers (ed.), (London: Continuum, 2003), pp.1-35, (p.23).

and ‘“novel” in common speech meant little more than “entertaining narrative”², thus, the sober presentation of this work could suggest that the didactic *The History of Eliza* is distancing itself from ‘those flimsy novels, with which she had corrupted her taste’³. A preoccupation with genre is reflected by the prominence of ‘History’ on the title-page itself, suggesting that genre was considered important to prospective readers. ‘Eliza’, equally prominent, was a common name and it is another indicator that this text is distinct from extravagant romances, which preferred imaginative, classical names. Furthermore, the fact that the text itself is not chaptered would have seemed old-fashioned to contemporary readers, but supports the idea that it is attempting to avoid associations with the novel genre.

From the title page we can see that the author has remained anonymous, referred to only as a ‘friend’ of the heroine. This ‘friend’ is seemingly ungendered, perhaps to deflect any gender bias in the readership, yet, as we read on, the narrator openly identifies herself with the Lady she is addressing: ‘and here being a woman likewise’ (*HoE*, p.3). In confessing her gender she is positioning herself as a likely confidante to her female protagonist, and in a ‘narrative of facts’ (p.iv), the implication of intimacy between author and protagonist, makes ‘her better qualified than any other’ (p.2), to relate the occurrences of Eliza’s life. However, the narrator is never involved in the story herself meaning that her omniscient narration distances her from the events, allowing her a more objective perspective.

In gendering the narrator of the this text as female, she is awarding herself a position of moral authority that women of the period laid claim to, and thus, reinforcing the novel’s didactic purpose as a ‘useful lesson for her sex’ (*HoE*, p.iii). Although male writers such as Samuel Richardson popularised the novel’s associations with morality, it was seen as a

² J.M.S. Tompkins, *The Popular Novel in England, 1770-1800*, (London: Methuen, 1968), p.4.

³ ‘A Friend’ (Charlotte Lennox), *The History of Eliza*, (Pall Mall: J.Dodsley, 1767), p.63. Subsequent references to this edition will be shown in the text as (*HoE*, p.).

feminised genre and ultimately, such novels created ‘the women’s didactic tradition’⁴. With backdrops of domesticity and plots of morality, such didactic novels awarded middle-class female writers ‘a set of moral norms that exalted the domestic woman over and above her aristocratic counterparts’⁵. Her ladyship is shown to entrust the writer, evidently of a lower class, with the task of retelling Eliza’s story, implying she is more capable of usefully educating women. The female writer here is positioned as an adviser to other women, and as Mary Anne Schofield suggests, such didactic purposes are ‘acceptable and understandable for the female novelist, because it casts her in the role of teacher’⁶, a profession that was agreeable for a woman to pursue, thus, avoiding any adverse gender criticism.

However, due to a modern preoccupation with uncovering authorial identity, Charlotte Lennox has recently been named as the author of *The History of Eliza*. Janet Todd’s *Dictionary of British and American Writers* (1987) attributes Lennox as the author, yet provides very little evidence to support this claim. However, Norbert Schurer, in 2001, published an article entitled ‘A New Novel by Charlotte Lennox’ that provides a solid argument for the reattribution of the anonymous novel. Schurer cites a range of contemporary evidence to support his claim including: a Royal Literary Fund record dated 1793 which names *Eliza* in Lennox’s works, a biographical article in the *Edinburgh Weekly* (date?) that also mentions *Eliza*, Lennox’s proposal for her collective works and, most conclusively, a memorandum between bookseller James Dodsley and Lennox’s husband concerning a financial agreement of the copyright of *The History of Eliza*. In light of this evidence, as

⁴ Jane Spencer, *The Rise of the Woman Novelist: From Aphra Behn to Jane Austen*, (Oxford: Basil Blackwell, 1986), p.157.

⁵ Nancy Armstrong, *Desire and Domestic Fiction: A Political History of the Novel*, (Oxford: Oxford University Press, 1989), p.5.

⁶ Mary Ann Schofield, *Masking and Unmasking The Female Mind: Disguising Romances in Feminine Fiction 1713-1799*, (London: Associated University Presses, 1990), p.101.

Schurer suggests, it is safe to presume that Lennox, author of the extremely popular *The Female Quixote* and other fictional and nonfictional works, did write *The History of Eliza*.

Schurer admits, however, that ‘there is nothing in the text of *Eliza* itself to prove conclusively its authorship’⁷, suggesting that it uses a ‘standard plot for an eighteenth-century novel’ (Schurer, p.421). However, he picks up on the references to the ‘Medicean Venus’ (*HoE*, p.4) and La Bruyere as signs of the author’s education, and as Susan Kubica Howard suggests, Lennox was ‘unusually well-educated for an eighteenth-century woman’⁸. Moreover, Kathryn Shevelow identifies common traits in Lennox’s works as being ‘directed particularly to a female audience’⁹, and ‘designed to promulgate virtue’ (Shevelow, p.197) involving a heroine who is ‘pious, beautiful and virtuous’ (Shevelow, p.198), all elements that appear in *The History of Eliza*. However, it is not within the bounds of this essay to do a full comparison between this work and Lennox’s other novels, yet it would be an interesting topic for further research.

However, it is then interesting to consider Charlotte Lennox’s reason for remaining anonymous, if she is the author. In Shurer’s article, he points out that Miriam Rossiter Small (editor of Lennox’s complete works) dismisses Lennox as the author because, unlike her other novels, this work includes no allusions to her previous works. Shurer disregards this as he identifies that Lennox’s *Harriot Stuart* is also missing any advertisement of her other works. Yet, Small raises an interesting point: why would a writer of such esteem not use her

⁷ Norbert Schurer, ‘A New Novel by Charlotte Lennox’, *Notes and Queries*, Vol. 246, 48, (December, 2001), pp.419b-422, (p.421).

⁸ Susan Kubica Howard, ‘Introduction’, *The Life of Harriot Stuart Written by Herself*, Charlotte Lennox, Susan Kubica Howard (ed.), (London: Associated University Press, 1995), pp.13-57, (p.16).

⁹ Kathryn Shevelow, ‘Charlotte Lennox’, *A Dictionary of British and American Women Writers 1660-1800*, Janet Todd (ed.), (London: Methuen, 1987) pp.196-8, (p.197).

popularity to her advantage when marketing her new book? It was not unusual practice for works to remain unsigned; as Griffin notes, ‘nearly 70% of all novels published in the last thirty years of the eighteenth-century were published anonymously’¹⁰ and other works by Lennox were also published anonymously. Yet, ‘by 1755, Charlotte Lennox was one of the most famous and highly praised writers in England’ (Shevelow, p.197) and, as Howard comments, she wrote ‘more so out of a need to survive than out of a sense of vocation’ (Howard, p.16). Taking into account her fame, yet her impoverished situation, it seems mystifying that she would choose to publish anonymously. The real reason will remain unknown, but what neither Small nor Shurer seem to consider is the genre of the work itself. Simply to maintain the realism of the novel it was necessary to remain anonymous and disassociate her literary status from the work itself. This decision on Lennox’s part seems to reveal the importance placed on sustaining realism, suggesting that a believable story will sell over a novel with her name on the title page.

The significance of believability, moreover, is reflected in both contemporary reviews of the novel. The *Monthly Review* and the *Critical Review* concern themselves heavily with the probability of the plot and its characters, and a concern with literary realism is apparent. The *Critical Review* opens: ‘tho’ this performance is of the novel kind, yet we scarcely meet with an occurrence in it which may not happen in common life, without being extraordinary’¹¹, demonstrating that, although this work is a novel, it is realism that concerns the reviewer most. He continues: ‘(*History of Eliza*) exhibits a proof that rational sentiments, just reflections, and an elegant narrative, more than compensate for the want of wonderful

¹⁰ Robert Griffin, ‘Anonymity and Authorship’, *New Literary History*, Vol. 30, 4, (1999), pp.877-895, (p.883).

¹¹ Anonymous, ‘VII. *The History of Eliza: Written By a Friend*’, *Critical Review, or, Annals of Literature*, 22, (Dec 1766), pp. 434-438, (p.434). All subsequent references will be given in the text as (CR, p.).

invention' (*CR*, p.434), implying a distinct preference for measured realism over romantic extravagance and improbability.

The *Monthly Review*, however, discloses a weariness with texts that claim to be a 'matter of fact'¹² but which 'are always invalidated by the *improbabilities*' (*MR*, p.173), suggesting that the faux historical form was prevalent within the market, yet 'the trick was stale' (Tompkins, p.4). However, the reviewer continues: 'the incidents if not true, are not unnaturally imagined' (*MR*, p.173), recommending it to the reader for its departure from romantic fabrication: 'without the aids of genius or invention in the writer' (*MR*, p.173). Both reviewers pick up on romantic infelicities in the 'realistic' plot; the *Critical Review* criticises the author's use of an 'excessively handsome, supremely virtuous' (*CR*, p.434) hero and heroine, and dislikes the plot twist that means Miss Denby gives Eliza £200, calling it 'a strange unexpected turn of fortune, for which the author does not satisfactorily account' (*CR*, p.437). As Schellenberg suggests, 'Lennox was adept at reading the public taste'¹³ and seemingly, in attempting to create a realistic novel, she shows an awareness of the critics' preferences whilst maintaining certain romantic 'story-traps' (*CR*, p.434), such as Harley's rescue of Eliza, as not to alienate readers of more traditional romance. 'Novels which conformed to social mores were more widely acceptable'¹⁴, thus, in using elements of realism and traditional romance she aims to make her work appealing to a wider readership, hoping to maximise sales.

¹² Anonymous, 'Art.57. *The History of Eliza*. Written by a Friend', *Monthly Review*, 36, (Feb 1767), pp.172-173, (p.173). All subsequent references will be given in the text as (*MR*, p.).

¹³ Betty Schellenberg, *The Professionalization of Women Writers in Eighteenth-Century Britain*, (Cambridge: Cambridge University Press, 2005), p.103.

¹⁴ Janet Barron and David Nokes, 'Market, Morality and Sentiment: the Eighteenth-Century Novel', *Bloomsbury Guides to English Literature: The Novel, A Guide to the Novel from its Origins to the Present Day*, Andrew Michael Roberts (ed.), (London: Bloomsbury, 1993), pp.21-30, (p.25).

Aside from its realism, the *Critical Review* praises the novel for its ‘purity of principal characters’ (*CR*, p.434), and the ‘propriety with which that of Eliza is supported’ (*CR*, p.434), the reviewer readily commending the text’s firm moral stance. Lennox was friends with such respected literary figures as Samuel Richardson and Samuel Johnson, and the ‘influence of Johnson’s didacticism on the style, content and characterisation in Lennox’s novels is evident’ (Howard, p.19). Both Richardson and Johnson promoted didacticism, and it is this which is praised by the reviewers confirming that morality was marketable. The reviews suggest that it is Eliza’s virtue which is the main merit of the book, and promote Eliza as an exemplar. The importance of the didactic message is evident in the *Critical Review*, the critic finding it necessary to explicate the moral:

‘That connections and even an acquaintance, with bad and designing people, are productive of the most uneasy situations; and that no precaution ought to be unemployed in obtaining the true characters of those with whom young persons keep company, or cultivate familiarity’ (*CR*, p.438).

This mention of ‘young persons’ is reflected in the *Monthly Review*, which recommends that the *History of Eliza* may provide ‘an hour’s innocent and agreeable amusement, for the younger class of reader’ (*MR*, p.173). The reviewers recommend the book for its ability to improve young minds, thus, the implied reader and beneficiary of the didactic message, as presumed by the critics, is young people. There is little evidence to help us identify who actually read this book, yet, the cautionary nature of this tale and the lead characters’ propriety lend themselves to the education of younger, unworldly readers. Both protagonists are young and naive, experience love for the first time, and negotiate the trials of entering society in London, things which young middle-class readers would be able to identify with in their own lives.

In addition, although the didacticism is aimed at ‘her sex’ (*HoE*, p.iii) Eliza is not the only protagonist whose naivety is exploited within the text. Harley is equally naive about the world, and it is the external manipulation of his emotions by others that leads him to question his innocent wife’s moral integrity. Traditionally, in earlier novels, as Jane Spencer suggests, we see the husband take the role of a ‘lover-mentor’, for example, ‘in the *Reform’d Coquet* (by Mary Davys), the husband is established as the woman’s guide’ (Spencer, p.154). Within *The Reform’d Coquet* the protagonist’s eventual husband first disguises himself as someone much older and wiser, and takes the role of Amoranda’s educator. Yet, in *Harley* we see a lover just as naive as his love interest, and it is his insecurities as a husband which lead to their troublesome trip to London. This characterisation is more in line with later writers such as Frances Burney and Jane Austen. As with Frances Burney’s 1778 novel, *Evelina*, the male protagonist ‘is both anxious and jealous’ (Spencer, p.156) and, likewise, it is these unconstructive traits in Harley, as well as Eliza’s naive behaviour, that cause the couple’s brief separation. Seemingly Spencer’s suggestion that in *Evelina*, ‘the heroine is not the only one who has something to learn’ (Spencer, p.156) can be reflected within the earlier *History of Eliza*, suggesting that young male readers might also benefit from the text. Both Harley and Eliza, like Henry Mackenzie’s own Harley in *A Man of Feeling*, are ‘constantly cheated, deceived and hurt by the more worldly figures’ (Barron & Nokes, p.27) and it is this mistreatment which leads Harley to become distrustful, even of his wife. However, although the inadequate role models which surround Eliza and Harley have social and psychological effects upon the protagonists, the preservation of the lovers’ strong moral nature implies that morality must be innate.

Indeed, it is not Eliza's morality that needs to be improved, but her social awareness: 'her innocence is predicated as ignorance'¹⁵ and like Eliza, Burney's 'Evelina experiences both embarrassment and helplessness in London's high society' (Poovey, p.26) as a result. As Barron and Nokes note, 'in drawing attention to the dangers faced by good-natured but ill-advised heroines, Burney contributes to the social debate on the status of women' (Barron & Nokes, p.27) and this is reflected in Lennox's novel. Naivety is exposed as a flaw of virtuous women both in *Evelina* and *Eliza*: their ignorance of the world leading them into compromising situations. Thus, Lennox's didactic novel is covertly critiquing the idealisation of innocence, demonstrating that, if a woman is to retain her propriety, she must be morally upstanding yet still have a level of social awareness. Lennox's financial situation meant 'she could not ... afford to publish in a form that would generate negative comment' (Howard, p.28), meaning that any political messages Lennox wanted to make would have to be concealed within the text.

Additionally, *The History of Eliza* raises thematic questions about truth and deception, further emphasising the idea that although a woman is praised for her innocence, she needs awareness to suspect dishonesty in others and avoid being the victim of it. *The History of Eliza* is full of deception: Mrs Vere's disguised immoral reputation, the accusatory letters, Harley's insincere business acquaintances, and Mr B's concealment of his daughter's dwindling fortune, are just a few examples. In a novel in which deception is so prevalent, Eliza's naivety becomes more apparent and Lennox's work is similar to Eliza Haywood's earlier novel *The History of Miss Betsy Thoughtless* (1751), which 'attempts to educate her audience through her novels, not in the didactic sense of the way the world should be, but in

¹⁵ Mary Poovey, *The Proper Lady and the Woman Writer: Ideology as style in the works of Wollstonecraft, Shelley and Austen*, (Chicago: University of Chicago Press, 1985), p.25.

the sense of the way the world is'¹⁶. This theme of appearance versus reality is raised in the moral suggested by the Critical Review: 'that no precaution ought to be unemployed in obtaining the true characters' (CR, p.438). Betsy's faults 'are those of carelessness, not design' (Spencer, p.149) and Eliza's are the same, thus, both Eliza and Betsy 'must be taught the difference between appearance and reality' (Schofield, p.102) before they can conduct their own behaviour. 'The reader, together with the protagonist, must sift out disguise from fact, reality from fiction' (Schofield, p.103) in *Betsy Thoughtless*, and Lennox helps her reader learn this skill through their identification with the protagonist. Schofield suggests of Haywood's novel, 'like the character themselves, the reader has to decide what stories to believe' (Schofield, p.103) and it could be considered that *The History of Eliza* takes this a step further, with Lennox's insistence upon her fictional work as fact. Although *The History of Betsy Thoughtless* lays no great claim to truth; *The History of Eliza* stresses that the novel is true, suggesting that the theme of deception has influenced the form of the text itself. By proposing that her novel is factual, the author is, wittingly or unwittingly, further testing the reader's awareness of truth and deception.

Moreover, in this work, the consequences of financial dependency for both men and women are exposed. Characters' economic situations are regularly brought to the reader's attention and it is money, or lack of it, which causes many of the tribulations in their lives. Eliza and Harley, however, still marry despite their financial difficulties, and the line 'you must live for me and be contented with that little I am able to bring you' (*HoE*, p.44) champions marriage for love over economic concerns. Although the couple are rewarded economically by the end of the novel, it is after their reunion which occurs while they are still in financial hardship, when the couple are shown to be contented in their 'humble, but now happy dwelling' (*HoE*,

¹⁶ Shea Stuart, 'Subversive Didacticism in Eliza Haywood's *Betsy Thoughtless*', *Studies in English Literature 1500-1900*, Vol.42, No.3, (Summer, 2002), pp. 559-575, (p.559).

p.128), thus, suggesting money is not necessary for a contented marriage. However, both ‘married or unmarried women were economically at risk’¹⁷, and Lennox doubly reinforces this idea through Eliza’s father’s loss of her funds, and, moreover, through Harley’s feminised unstable position as a helpless dependent. ‘The amount of money it takes to ride the social escalator becomes the central focus of economic concern in women’s fiction’ (Copeland, p.22) and this is reflected in Harley’s concerns that he has deprived Eliza of her proper rank, (‘she who had been used to ease and affluence, and might once more have lived in splendour, but for her generous preference of him’ (*HoE*, p.50)) these anxieties having destructive consequences. Lennox’s own economic circumstances are resonant here, with her critique of dependency echoing her own ‘dependent position’ (Howard, p.23) in relation to her influential friends Richardson and Johnson.

Significantly, the literary value of *The History of Eliza* was recognised by James Dodsley, - brother of Robert Dodsley and inheritor of his highly-respected London bookselling business - who went against his brother’s ‘conservative stance’¹⁸ towards novels, and published Lennox’s fictional work . Lennox’s friendship with Richardson meant that for the publication of *The Female Quixote*, ‘he recommended Lennox to the bookseller Robert Dodsley’ (Howard, p.19). Although Dodsley didn’t print the work, (possibly because of his aversion to the novel genre) it was seemingly Richardson’s influence that encouraged Lennox to approach James Dodsley. The discovery of a memorandum between James Dodsley and Lennox’s husband, as reprinted in Shurer’s article and also mentioned in *The Correspondence of Robert Dodsley*, allows for an interesting insight into the negotiations between bookseller and author of the period. The memorandum discloses that Dodsley paid

¹⁷Edward Copeland, *Women Writing About Money: Women’s Fiction in England 1790-1820*, (Cambridge: Cambridge University Press, 2004), p.17.

¹⁸ James E. Tierney, ‘Introduction’, *The Correspondence of Robert Dodsley, 1733-1764*, Robert Dodsley, James E. Tierney (ed.), (Cambridge: Cambridge University Press, 1988), p.31.

20 guineas for half the copyright only, and Alexander Lennox ('having a father, brother, or husband negotiate with a publisher was common for a young woman writer' (Poovey, p.37)), kept the other half, entitling them to equal rights to the book. The memorandum stipulates that in order for Dodsley to print a second edition, he had to pay another 20 guineas to buy Lennox out of the copyright. Tierney, in his introduction to Dodsley's correspondence, explains that 'most (of Dodsley's) contracts carried some arrangement for additional payment should it go into a second or later edition', suggesting Dodsley's and Lennox's arrangement was normal practice for Dodsley. The fact that only one known edition of *Eliza* was printed in England, suggests seemingly that sales of the first edition did not warrant another 20 guineas from Dodsley. The memorandum also tells us that 1000 copies were to be printed of the first edition, and Shurer notes that the use of the word 'only' in the memorandum, implies that this was a small amount for the time. Yet, Tierney suggests the reverse of this: 'printing a thousand copies suggested a particular faith in a work usually stemming from an author's reputation or the currency of the topic' (Tierney, p.29). Thus, if anything, the amount of copies printed of *The History of Eliza*, tells us that Dodsley anticipated that this work would have a good reception, and we must assume that this is owing to Charlotte Lennox's superior reputation as an author.

However, not only was the work sold by a highly respected English bookseller, it was also sold in Dublin, as the *English Short Title Catalogue* suggests, by George Faulkner one of Ireland's 'best known and most important booksellers of the century'¹⁹. Seemingly, Faulkner and Dodsley had connections, having previously made agreements about selling Laurence Sterne's famous work *Tristan Shandy*. Faulkner also sold the works of such important literary figures as Alexander Pope, Alexander Swift, and Richardson, thus, adding to the prestige of Faulkner's reputation. Evidently Faulkner's and Dodsley's involvement in the

¹⁹ M. Pollard, *A Dictionary of Members of the Dublin Book Trade, 1550-1800*, (London: Bibliographical Society, 2000), p. 198.

selling of *History of Eliza* is testament to Lennox's reputation as an author (we learn from the memorandum that her authorship was not kept secret from publishers), as being able to attract much attention from important booksellers shows that the book must have been predicted to follow the success of her previous novels. The *English Short Title Catalogue* also shows that the work was pirated by a number of other Irish booksellers. Nonetheless, the fact that there are apparently no official subsequent editions of the text and the its relative obscurity, in comparison to the fame of her other novels, suggests that this work was not as well received by the public. Despite favourable reviews (the *Critical Review* dedicating five pages to the novel), the work was seemingly not as successful, and thus, it remains to be asked that if Lennox's name had appeared on the title-page or any references were made to her previous works, could this text have had more of an impact upon the literary marketplace? It is impossible to know, yet what is clear is that, whether a literary success or not, *The History of Eliza*, and other similarly neglected novels, can offer an enriching insight into the novel in the literary marketplace, as much, if not more so, than the exclusive study of canonical literature.

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Appendix

Bibliographical Description

<p>Author (and attribution as it appears on title page, or note of pseudonym or anonymity)</p>	<p>‘Written by a Friend’</p>
<p>Title (as it appears on title page)</p>	<p>The History of Eliza</p>
<p>Imprint (Place of publication: publisher, year of publication as they appear on title page)</p>	<p>Pall Mall, London: J. Dodsley, MDCCLXVII</p>
<p>Physical description (details relating to all copies, e.g. number of vols., number of pgs, size, price – sometimes shown on title page, quality of paper and printing, illustrations, etc.)</p>	<p>2 volumes; Vol. 1, 143 pages and Vol. 2, 141 pages, both duodecimo</p> <p>Wider margins, good quality paper, some pages are slightly wonky as a result of fast printing or binding</p> <p>No illustrations or ornaments anywhere in the book</p>
<p>Physical description (details relating only to this specific copy, e.g. binding & decoration, binding anomalies, annotations etc.)</p>	<p>Marbled front and back Cover, bound in half-calf skin with fillets on the spine, with title embossed in gold</p> <p>Some pages are slightly wonky as a result of fast printing or binding</p>
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