

An introduction to a Novel from the Chawton House Library Collection

Anon/ The Female Foundling: Or Virtue, Truth and Spirit, Opposing every Difficulty. Shewing The happy Success of constant Love, in the true and entertaining Life of Mademoiselle D---R, Translated from the French in two volumes, 1751 (first edition 1750)¹

Synopsis of the plot

The novel is narrated by Mademoiselle D...r and recounts her 'true' and entertaining life as a French foundling, who lived for a brief period at a Royal Convent of *Lady Meaux*. The memoirs vividly describe her personal tragedies and how she defended her virtue and honour against various suitors and libertines. However, on one occasion Mademoiselle fell in love with a Chevalier who proved to be dishonourable and raped her. She became pregnant and contemplated suicide as a means of escape from her tragic situation. Nevertheless, Mademoiselle's personal circumstances change dramatically when she receives a marriage proposal from the Baron of *Mezin*, who is captivated by her righteousness and beauty. Mademoiselle's prospect of marriage is complicated by her illegitimate status and when the Count of *Mezin* declares his love for her. The ensuing family feud leads her to seek solace in a convent, where she is reacquainted with her old friend, *de la Noy*; who reveals Mademoiselle's parents' true identity. It transpires that she was abandoned by her parents, when they hastily departed to England, to finalise her father's inheritance of the family estate. When reunited with her parents, Mademoiselle is able to reassert her legitimacy and honourable status within French society. Hereafter her happiness is further gratified through

¹ Anon, *The Female Foundling: Or Virtue, Truth and Spirit, Opposing every Difficulty. Shewing The happy Success of constant Love, in the true and entertaining Life of Mademoiselle D---R*. Translated from the French in two volumes, 1751 (first edition 1750) Subsequent references are to this edition and the title will be abbreviated to *The Female Foundling* and the page numbers will be given in parentheses.

the alliance of the Count of *Mezin* and her parents, who consent to her marriage to the Baron of *Mezin*.

Examination of the physical book

The anonymously published novel, *The Female Foundling* states on the title page that it is a French translation, which was printed by T. Waller, at the *Mitre and Crown*, opposite *Fetter-Lane, Fleet Street*.² Furthermore, the size of the book is duodecimo and it was printed in two volumes. Duodecimo was an archetypal size of book, which was less expensive to produce than octavo size books, suggesting that the novel was standard in format and cost. Analysis of the physical book³ indicates that the paper is of good quality and the text is clearly printed on the page with narrow margins. During the eighteenth-century, paper was an expensive component of the book, because as John Brewer explains, there were numerous taxes including duties on paper, printed matter and advertisements.⁴ In order for the production of the book to be cost effective, the printer could vary the paper quality and print the text with narrow margins. Therefore, the width of the margins implies that the book was not of the highest quality.

Furthermore, ornaments were a common decorative device employed by the printer to embellish the books inexpensively. They adorn *The Female Foundling* and are used as headers on various pages of each book. These aesthetic decorations include intricate patterns and flowers which appear feminine in taste, but were in fact part of a standard series of designs used by the printer. Therefore, it cannot be ascertained if specific ornaments were chosen to attract female readership.

Identified on the title page of volume one and volume two of the novel, is a form of marginalia, a signature that reads 'Mrs Wood', inferring that she was the owner and that the

² See appendix 1 for further information on imprint details.

³ See appendix for further information on the physical book.

⁴ John Brewer, *The Pleasure of the imagination: English culture in the eighteenth century* (New York: Farrar Straus Giroux, 1997), p.131.

novel attracted a female readership. The book was originally sold unbound and this was the conventional strategy employed by publishers because as John Brewer contends: ‘before the nineteenth-century, books were usually sent in sheets, so that the customer could have them bound according to his taste and his ability to pay.’⁵ The book was bound in calf gilt with gold tooling around the edges and engraved black ornaments in the shape of flowers in each corner. The aesthetic appearance of the spine featured flowers and decorative symbols, with one section including the abbreviated title ‘FEMALE FOUND’. The decorative binding suggests that it has been bound to the desired format of a wealthy owner and it presumably formed part of their private library. Therefore, this further implies that the novel appealed to a middle-class female readership. However, the content and literary worthiness of the book is not necessarily reflected by the quality of the cover.

The paratext at the beginning of *The Female Foundling* contains a title page, which denotes that the genre of the book is an entertaining memoir and a foundling narrative, based on a truthful account of Mademoiselle’s life. The paratext also includes a preface that reveals the author is employing a didactic message in their novel to entertain and instruct the reader. Furthermore, at the end of the first volume is a small advertisement promoting a book due to be published on the ‘1 DE 58’ and the title and summation of the book is described as: ‘MEMOIRS of an Unfortunate YOUNG NOBLEMAN [...] A story founded on Truth, and addressed equally to the Head and Heart’. (p.220) The title connotes that it is of a similar genre to *The Female Foundling*, as it is a memoir based on a ‘true’ account, therefore it might equally appeal to the reader. The book has been cleverly used as an advertising strategy to entice the reader to purchase this forthcoming novel. Also, a contents index is featured at the end of the second volume and includes a line summary to describe the events of every page, providing a useful reference guide for the reader.

⁵ Brewer, p. 20.

Publishing History

The Female Foundling was printed by T. Waller, at the *Mitre and Crown*, opposite *Fetter-Lane, Fleet Street*, London, which was an area dominated by printing and publishing businesses. Janine Barchas identifies how in the eighteenth century ‘publishers and booksellers spilled from the mercantile district of Cheapside west, via St. Paul’s Churchyard, into Fleet Street and The Strand.’⁶ When researching the printer, T. Waller, the business was identified as a reputable publisher and bookseller, and traded between 1746 and 1769. The index did not provide any information regarding the books that were published or sold. Nevertheless, other research identified that a French edition of the *MEMOIRS of an Unfortunate YOUNG NOBLEMAN*⁷ was also printed by T. Waller. Furthermore, on the last page of the novel, there was a list of sixteen other books published by the company, indicating that it was a thriving business. Several of the books on the list state that they are translated into English and some of the other books had titles denoting a similar genre to *The Female Foundling*; suggesting that these were popular and likely to prove profitable.

The Female Foundling was advertised on at least twenty-seven occasions⁸ in newspapers between 1750 and 1772. They disclosed that it was first published in 1750 and republished in 1751; the price of the book was five shillings, which was the standard price for a novel consisting of two volumes. There is limited evidence to indicate whether authors were able to influence the way their work was advertised, unless they were personally involved in the printing business. In general, it is assumed that decisions regarding advertising strategy were determined by the publisher/bookseller. The substantial number of

⁶ Janine Barchas, *Graphic Design, Print Culture and the Eighteenth-Century Novel*, (Cambridge, 2003), p. 71.

⁷ Anon, *MEMOIRS of an Unfortunate YOUNG NOBLEMAN*, for the full citation see the bibliography.

⁸ *British Newspapers 1600 – 1900* <<http://find.galegroup.com/bncn>> [accessed: 23/11/2010]

advertisements placed over such a long period of time, indicates that the publisher was endeavouring to stimulate the popularity of the novel in the literary marketplace.

Paratext

The paratext situated inside and outside the novel, communicates the genre and summation of the book to the reader. A compulsory paratextual element in the eighteenth-century novel was the inclusion of a title page. Barchas contends that ‘of all the paratexts possibly involved in the transition from manuscript to printed book, the title page is the sole required element in a text’s packaging.’⁹ Therefore, the title page’s layout, typography and information were significant in helping shape the novel’s respectability and attracting readers’ attention. When analysing *The Female Foundling*’s title page, it illustrates that the subject of the novel is a ‘female foundling’ based upon *the true and entertaining Life of Mademoiselle*. By examining various title pages from that period, a similarity can be drawn between the title *The Female Foundling* and title of the successful novel, *The Fortunate Foundlings: being the genuine history of Colonel M---rs, and his sister, Madam du P*,¹⁰ written by the established author, Eliza Haywood in 1744. Therefore, the choice of title of *The Female Foundling* may have been a means for the author to align their novel with Haywood’s, in order to attract a similar readership.

The Female Foundling’s title page states that the novel is a French translation. When researching the novel on Eighteenth-Century Collections Online,¹¹ the evidence indicates that there had not been a French edition printed. However, Margaret Cohen and Carolyn Dever ascertain that ‘there is ample evidence that the British and the French simply could not tell

⁹ Barchas, p. 61.

¹⁰ Eliza, Haywood, *The Fortunate Foundlings: being the genuine history of Colonel M---rs, and his sister, Madam du P---y, the issue of the Hon. Ch---es M---rs* (London, 1744), [accessed: 14/12/2010] Subsequent references are to this edition and the title will be abbreviated to *The Fortunate Foundlings*.

¹¹ *Eighteenth Century Collections Online*

whose novel was whose.’¹² Novels and short fictions were often translated from French into English and then translated back into their original language. Cohen demonstrates that Eliza’s Haywood’s novel *The Fortunate Foundlings* ‘was loosely translated into French as *Les Heureux Orphelins* in 1754 and then back into English as *The Happy Orphans*.’¹³ This highlights how the novel and its title had changed during the translation process, therefore confusing the novel’s origin. Jenny Mander also recognises that ‘as books were published anonymously, it was difficult for readers to know their country of provenance’.¹⁴ Therefore, due to *The Female Foundling* similarly being published anonymously, it is difficult to establish whether it was a French translation or an English novel.

The title page does not reveal the author’s identity; however, by analysing *The Female Foundling*’s preface it is tempting to speculate that the author was female. Many authors published their works anonymously in the eighteenth century for various reasons; anonymity provided authors with protection from damaging their reputation and exposing their identity particularly if they were female writers. Kirsten Saxton and Rebecca Bocchicchio contend that ‘eighteenth-century society associated female authorship with inappropriate public display, sexual transgression, and the production of inferior texts.’¹⁵ Therefore, many female authors published their work under a veil of anonymity and felt that they had to prove that their literature was a worthy form. This strategy is employed by Eliza Haywood in the preface to her novel *The Fortunate Foundlings* where she contends ‘the Motive of their Publication being only to encourage Virtue in both sexes’.¹⁶ Saxton also claims that ‘Haywood defends her skill and her right to write’.¹⁷ The author of *The Female*

¹² Margaret Cohen and Carolyn Dever, *The Literary Channel: The Inter-National Invention of the Novel* (Princeton: Princeton University Press, 2002), p. 65.

¹³ Cohen, p. 65.

¹⁴ Jenny Mander, *Remapping the rise of the European novel* (Oxfordshire: Voltaire Foundation, 2007), p. 253.

¹⁵ Kirsten T. Saxton and Rebecca P. Bocchicchio, *The Passionate Fictions of Eliza Haywood: Essays on Her Life and Works* (Kentucky: University Press Kentucky, 2000), p. 8.

¹⁶ Haywood, p. title page.

¹⁷ Saxton, p. 10.

Foundling has similarly adopted Haywood's literary strategy and pronounces worthy 'Reasons which any of my Sex can have for writing Memoirs' (p. iii), in order to create a credible, morally educational novel. This indicates that the author is a woman, as similarities can be drawn between what is contained in their prefaces. Furthermore, the memoirs explore women's issues including love and its trials and tribulations, which are central to their lives and their fiction.

In the eighteenth century it was commonly believed that women were vulnerable, impressionable and sexually innocent, needed moral guidance and should not be exposed to immoral literature. Therefore, the author is adhering to the demands of the literary marketplace, by emphasising in the preface the didactic aim of the novel. 'There are but two good Reasons which any of my Sex can have for writing Memoirs of their own Lives: either to forewarn their own unguarded Sex against the many Dangers their Honour and Innocence may meet with, or else to inspire them with modest, grateful, and noble Sentiments.' (p.iii) This declaration illustrates that the author is aiming to use their memoirs as a righteous guide to help readers to avoid the dangers of love, uphold integrity and truth, and indicates that susceptible women are the intended readership. Stuart Gillespie and David Hopkins, also contend that the reader 'is seldom more than the reader implied by the text and the paratext'.¹⁸ This further supports the speculation that young, vulnerable women are the novel's intended readership. Furthermore, Gillespie notes that, 'in her preface Haywood had laid out a moralistic vision for the novel (she aims to encourage virtue in both sexes)'.¹⁹ Therefore, it can be speculated that *The Female Foundling* has modelled itself on Haywood's *The Fortunate Foundlings*, in order to gain a similar readership and literary success.

¹⁸ Stuart Gillespie & David Hopkins, *The Oxford History of Translation in English: Volume 3 – 1660 – 1790* (Oxford: Oxford University Press, 2005), p. 6.

¹⁹ Gillespie, p. 334.

However, Saxton states that these ‘novels are often dismissed as overly didactic, decent copies of male-authored works.’²⁰ It can be assumed that the author is aware of the prevalent criticism surrounding women’s literary work, because the preface includes declarations regarding the worthiness of their memoirs. ‘I shall think my Life and Pen not altogether unuseful’ (p. vii) The reference to the ‘Pen’ is a common motif prevalent in female authored novels, to enforce their literary ability as women. Aphra Behn, in her novel, *Oronoko* (1688) and Mary Davys, in her novel, *The Reformed Coquett* (1724), both make references to their ‘female pens’. Furthermore, the narrator is proving ‘her’ merit as a capable writer by stating that ‘she’ is well-read and educated in both English and French. ‘I was early told, that I was born of *English* Extraction; and my ardent Desire of Reading and Books, soon gave me a complete Skill in both tongues: Wherefore I hope the reader will take the story for genuine.’ (p. IV) This contention indicates the author is opposing the possible criticism of how the novel is a deceitful, fictional construction, by stating that the memoirs are based on truth.

Furthermore, the author’s condemnation of previous authors and their didactic novels is prevalent in the preface. The author testifies that many other literary works based on ‘truth’ and ‘nature’ are ‘visibly fictitious, not to say vain [...] nothing seems to be in an Authors View, but the Gratification of Vanity’. (p. V) The pronouncement suggests that many authors seek praise and literary worthiness, by adhering to a successful trend and formula, because as Thomas Keymer and Peter Sabor identify: ‘the novel was widely cited as a classic instance of the money to be made in print.’²¹ The author is emphasising the deceitful intentions of other authors desiring literary ‘fame’, at the price of corrupting the youthful reader’s minds. This technique highlights that the author is aware of the workings of the literary marketplace concerning prominent works and the effects of critical reception.

²⁰ Saxton, p. 10.

²¹ Thomas Keymer and Peter Sabor, *Pamela in the Marketplace: Literary controversy and print culture in eighteenth-century Britain and Ireland* (Cambridge: Cambridge University Press, 2005), p. 18.

Therefore, 'she' is trying to suggest that 'her' novel is authentic and credible in comparison to other literary works.

Critical Analysis of the book

Foundling Genre

Critical evaluation of *The Female Foundling* and the eighteenth-century literary marketplace, suggests that that the novel is a descendant of the 'Bastard genre', the 'Female Foundling narrative'. By examining the plot of the novel, it can be ascertained that the narrative formation closely adheres to the structure and conventional features of a foundling novel. Lisa Zunshine contends that: 'A typical "foundling" would be raised by strangers [...] go through numerous ordeals (during which she acquired an eligible suitor while retaining her chastity), and finally discover her true kin, reassert her legitimate status, and re-establish herself as part of her biological family.'²² Many novels had previously depicted the topical theme of bastardy and female foundlings, such as; Eliza Haywood's novel, *The Fortunate Foundlings* and Henry Fielding's novel, *The History of Tom Jones a Foundling*, published in 1749.

By examining Zunshine's exploration of the Bastard and Foundling genre, it can be ascertained that it reflected prevalent social and cultural issues at that time; because 'demographers and historians refer to the eighteenth century as the "century of illegitimacy" [...] the upsurge of illegitimacy commenced around 1750 or before.'²³ The genre was both popular and controversial, because it explored contentious socioeconomic problems concerning the foundling's illegitimacy. Zunshine notes that Schmidgen has argued how: 'the bastard can "cross hierarchical divisions and ... enact a radicalized social mobility"'.²⁴ As a result, when writing a foundling narrative many authors, according to Zunshine, were

²² Lisa Zunshine, *Bastards and Foundlings: Illegitimacy in Eighteenth-Century England* (USA: The Ohio State University Press, 2005), p.7.

²³ Zunshine, p. 1.

²⁴ Zunshine, p. 15.

‘expressing and deflecting the period’s anxiety about a host of difficult social issues bound up with illegitimacy’.²⁵ The social issues of illegitimacy are evident in *The Female Foundling*, where The Baron of *Mezin’s* marriage proposal to Mademoiselle D---r, is beset with problems relating to his father’s refusal to agree to the marriage because of her illegitimacy and lack of social status. However, the author’s illegitimate heroine is reunited with her affluent parents at the end of the novel; indicating that the author did not desire to deepen society’s anxieties but assuage them. Similarities can be drawn between *Tom Jones* and *The Female Foundling*, where Fielding depicts how Tom’s bastard status provokes hostility when he declares his love for Sophia and reflects the class friction existing within society. Therefore, this highlights that *The Female Foundling* imitated the common themes portrayed in previous foundling novels, and indicates that the novel was archetypal of the literary and social conditions of that time.

A didactic and entertaining novel

Ian Watt contends that the increasing approval of ‘the novel’ was due to its realist presentation and moral didactic narrative.²⁶ Samuel Richardson emphasised that his novels were worthy forms of fiction because of his inclusion of a didactic moral. This moral aim was a prominent literary technique employed in conduct books and notably by Richardson, who was driven to write and publish *Pamela* in 1740 as a righteous guide to instruct and entertain young, innocent readers. Similarly, *The Female Foundling* adopts the qualities of moral literature, as a model for innocent young women. The didactic aim is clear in the novel: those who uphold their virtue and integrity, and are not overwhelmed by their growing passions and deceived by flatterers, will be rewarded with a loving family and happy marriage. Furthermore, similarities can be drawn between Richardson’s heroine Pamela and Mademoiselle D---r, who demonstrate their virtuous qualities of chastity and piety, and

²⁵ Zunshine, p. 154.

²⁶ Ian Watt, *The Rise of the Novel* (1957; Penguin, 1963).

endeavour to preserve them against the advances of unscrupulous men. The reason for this imitation is explained by Gillespie, who contends that ‘novels necessarily feed upon previous novels; they find their sustenance, their means of survival, in preceding fictions.’²⁷ This contention can be aligned with *The Female Foundling* as it appears to have unified a number of popular genres and themes, to construct a moral and entertaining narrative. By adopting this strategy, *The Female Foundling* attempts to prove that it is a credible instructive novel, in keeping with the demands for moral instructive fiction.

However, in conflict with Watt, Emma Clery notes that in William Warner’s *Licensing Entertainment: The Elevation of Novel Reading in Britain, 1684-1750*, he contends that: ‘pleasure and entertainment are the fundamental imperatives in the production and consumption of fictions.’²⁸ Many authors were aware of the literary marketplace’s imperative of ‘pleasure’ and adhered to these formulas. Clery contends how Warner views ‘the amatory fiction of early women writers like Aphra Behn, Delariviere Manley and Eliza Haywood as the most explicit manifestation of this basic principle.’²⁹ When analysing Haywood’s *The Fortunate Foundling*, Saxton identified that it is: ‘an original and extended exercise in popular narrative [...] romantic melodrama propels this energetic and totally extravagant narrative, which looks back as much to Aphra Behn’s romantic fictions as to the new novel of the 1740s.’³⁰ The novel combines thrilling adventures, romance and promises ‘*Entertainment and Improvement of the Youth of both Sexes*’.³¹ Similarly, comparisons can be drawn with the narrative of *The Female Foundling* as illustrated in the synopsis. The author has responded to the innovative fiction of that time and incorporated scandalous and entertaining events, with a moral didactic overtone.

²⁷ Gillespie, p. 4.

²⁸ Emma Clery, *The Challenge of the Archive: New Alternatives to “The Rise of the Novel”* (University of Southampton: Lecture, 13/12/2010), p. 8.

²⁹ Clery, p. 8.

³⁰ Saxton, p. 244 – 255.

³¹ Haywood, p. title page.

Nevertheless, it is evident that Richardson incorporated thrilling events and the sexual desires of the protagonists in his novels. *Clarissa*, published in 1747, depicts the heroine's virtue is constantly threatened and eventually her innocence is debased by Lovelace, a villainous aristocrat who drugs and rapes her. This scandalous portrayal is similar to that of *The Female Foundling*, as the author vividly depicts how Mademoiselle falls in love with a Chevalier, but his intentions were not honourable and he rapes her. 'The Chevalier held me lock'd in his Arms. The Villain had triumphed over my Honour.' (p.40) This further highlights how the author is imitating the sexually scandalous elements of *Clarissa*, in order to appeal to the readers' desire for a thrilling narrative. However, it can be speculated that the author's imitation of the literary trends created a commonplace novel.

Novels in the eighteenth century generated mixed critical responses ranging from praise to anti-novel discourse, condemning them as sordid forms of literature. A method employed by authors to overcome this criticism, was to attempt to elevate their novels and align them with conduct literature or classical genres. Saxton contends that when Henry Fielding 'calls attention to the occurrences of the older genres, such as the epic and the chivalric romance, he is often making status claims, doing such things as reminding his reader of his considerable classical learning'.³² Similarly, the author of *The Female Foundling* is emphasising the moral, literary worthiness of the novel by the use of the extended title, 'VIRTUE, TRUTH, and SPIRIT', and states on the first page of volume one that: 'I might quote *Homer* on this occasion, in favour of my Sentiment, were it absolutely necessary, which, I believe, it is not.' (p.1) By alluding to the works of Homer, the author is implying that he or she is educated in the classics, which could possibly increase their credibility as a writer. However, the author assumes that the content alone will attest to the novel's worthiness, without relating to classical genres of literature. Therefore, this

³² Saxton, p. 25.

contention alludes to how the author is critiquing Henry Fielding's preface, in his novel *Joseph Andrews* (1742), where he draws upon the works of Homer and Virgil to elevate his novel's status.

French Translation

Cohen contends that French fiction 'flooded the British marketplace throughout the 1720s and 1730s.'³³ However, during the 1740s and 1750s the translation process changed; Mander contends that 'translation was a case of revising French fiction to please domestic audiences'.³⁴ When analysing the credibility of *The Female Foundling* as a French translation, it can be speculated that it is a translation because shockingly Mademoiselle D...r is raped and becomes pregnant. However, the development of her pregnancy is not depicted in the text; indicating that during the translation process, the content was moderately censored to appeal to the customs and sensitivity of a British readership. Alterations were not unusual as Mander contends; Eliza Haywood's *Fortunate Foundlings* was revised and heavily adapted.³⁵ However, the inconsistency in *The Female Foundling's* narrative could provoke criticism, thereby tarnishing its literary worthiness and hindering its popularity.

Critical Reception and Readership

Research revealed that there were only two acknowledged critical journals reviewing novels in the middle of the eighteenth century. *The Critical Review* began publication in 1756; a few years after *The Female Foundling* was first published (1750). However, *The Monthly Review* originated in 1749, and produced a short review of the novel in the '*Monthly Catalogue*',³⁶ on December 24th 1750. The review criticised the novel and warned readers of its 'insipid'³⁷ content. The reviewer declared that the novel belongs to the discredited genre of romance novels, which had notoriously damaged the minds of young female readers. It is

³³ Cohen, p. 15.

³⁴ Mander, p. 167.

³⁵ Mander, p. 168.

³⁶ 'MONTHLY CATALOGUE English.' *Monthly Review* 4 (1750: Dec.), p. 156.

³⁷ *The Monthly Review*, p.156.

tempting to speculate from analysing the reviewer's contention, that 'very young girls'³⁸ and women were the intended readership of *The Female Foundling*. However, as Robert Darnton contends, 'reading remains the most difficult stage to study in the [literary] circuit'.³⁹ A further criticism of the novel was its status as a French translation, which meant that it was not highly regarded. James Raven contends, 'the reception of translations was mixed. Many were written off as imposters, and many more condemned as illiterate and unconvincing.'⁴⁰ This is evident in how *The Female Foundling*'s author was labelled as a 'poor genius'⁴¹ by the reviewer.

However, research disclosed that *The Female Foundling* was advertised on at least twenty-seven occasions in newspapers between 1750 and 1772. The substantial period of time that the novel was advertised indicates that the novel's genre was popular in the literary marketplace. Nevertheless, J.M.S. Thompkins contends that 'old books are reissued with new title pages and new books that had failed to attract summarily re-baptised and launched again upon the reading public within a few a weeks.'⁴² Therefore, this could explain why, when examining several advertisements, they stated that *The Female Foundling* was published on 11th of December 1750,⁴³ but the *London Evening Post*'s 22nd - 24th January 1751 edition,⁴⁴ similarly stated that the novel was to be published that week. The publisher at the beginning of the year could have employed this marketing strategy to invigorate the public's interest. However, ECCO indicates that two editions of *The Female Foundling* were printed between 1750 and 1751, which does suggest that the novel was quite successful.

³⁸ *The Monthly Review*, p. 156.

³⁹ Robert Darnton: 'What is the History of Books' (1990), in *The Book History Reader*, ed. David Finkelstein and Alistair McCleery (Routledge, 2002), pp. 9-26, p. 17.

⁴⁰ James Raven, 'Introduction' in, *The English Novel, 1770-1829: A Bibliographical Survey of Prose Fiction Published in the British Isles*, eds. Peter Garside, James Raven and Rainer Schowlerling, (Oxford: Oxford University Press, 2000), p. 64.

⁴¹ *The Monthly Review*, p.156.

⁴² J.M.S. Tompkins, *The Popular Novel in England 1770 – 1800* (London: Methuen Co LTD, 1969), p. 5.

⁴³ 'London Evening Post' (London, England), Dec. 8, 1750 – Dec. 11, 1750: Issue 3610. *British Newspapers 1600 – 1900* <<http://find.galegroup.com/bncn>> [accessed: 23/11/2010]

⁴⁴ 'London Evening Post' (London, England), Jan 22 - Jan 24, 1751: Issue 3629. *British Newspapers 1600 – 1900* <<http://find.galegroup.com/bncn>> [accessed: 23/11/2010]

Mander contends that ‘a number of novels were published in the eighteenth century but very few published a second edition’.⁴⁵ Therefore, this further supports that the novel had proven to be popular in the literary marketplace.

Success or failure

By analysing *The Female Foundling*, it can be suggested that the author was aware of the generic trends of the novels dominating the literary marketplace in the early eighteenth century, because such genres can be identified in *The Female Foundling*. However, evidence suggests that the novel was not distinctive but common-place in its unified narrative, and was ineffective in competing in a ruthless literary marketplace by imitating the popular genres. Furthermore, Zunshine recalls that the genre of ‘bastards and foundlings continued to populate fiction [...] but the literary tradition [...] came to its end by the nineteenth century.’⁴⁶ This indicates perhaps why *The Female Foundling* ceased to be advertised and its presence in the literary marketplace faded after 1772, as the popularity of the foundling genre declined.

⁴⁵ Mander, p. 107.

⁴⁶ Zunshine, p. 167.

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Source citation for Volume 1: The female foundling: or, virtue, truth, and spirit, opposing every difficulty. Shewing, the happy success of constant love, in the true and entertaining life of Mademoiselle D-r. Translated from the French. In two volumes. ... Vol. Volume 1. London, MDCCLI. [1751]. Eighteenth Century Collections Online. Gale. University of Southampton. 15 Dec. 2010

Source citation for Volume 2: The female foundling: or, virtue, truth, and spirit, opposing every difficulty. Shewing, the happy success of constant love, in the true and entertaining life of Mademoiselle D-r. Translated from the French. In two volumes. ... Vol. Volume 2. London, MDCCLI. [1751]. Eighteenth Century Collections Online. Gale. University of Southampton. 15 Dec. 2010

Anonymous, *MEMOIRS of an Unfortunate YOUNG NOBLEMAN, returned from a Thirteen Years Slavery in America, where he had been sent by the wicked Contrivances of his cruel Uncle. A story founded on Truth, and addressed equally to the Head and Heart.* (London: printed for T. Waller, opposite Fetter-Lane, Fleet-Street, MDCCLXIX.) [1769].

The Ninth Edition of the *MEMOIRS of an Unfortunate YOUNG NOBLEMAN* is a French translation that is stated below, which includes a book index of T. Waller:

Molloy, Charles. *De jure maritimo et navali: or a treatise of affairs maritime, and of commerce. In two volumes. The ninth edition, with many valuable additions. By Charles Molloy, late Barrister at Law. Vol. Volume 2. London, MDCCLXIX. [1769]. Eighteenth Century Collections Online. Gale. University of Southampton. 15 Dec. 2010*

Haywood, Eliza Fowler. *The fortunate foundlings: being the genuine history of Colonel M----rs, and his sister, Madam du P----y*, (London: M,DCC,XLIV) [1744] Eighteenth Century Collections Online. Gale. University of Southampton [accessed: 14/12/2010]

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Appendix

ENGL 3041: The Novel in the Literary Marketplace

Bibliographical Description

Author	Anonymous
Title	<p>The Female Foundling: Or VIRTUE, TRUTH and SPIRIT, Opposing every Difficulty. SHEWING, The happy Success of constant Love, IN the true and entertaining Life of Mademoiselle D---R.</p> <p>Translated from the French.</p> <p>In Two Volumes.</p>
Imprint	<p>London: Printed for T. Waller, at the <i>Mitre and Crown</i>, opposite <i>Fetter-Lane, Fleet Street</i>.</p> <p>MDCCLI.</p>
Physical description (relating to all copies)	<p>The size of the book is duodecimo and it was printed in two volumes; volume one comprises of 219 pages and volume two 170 pages.</p> <p>Analysis of the physical book indicates that the paper is of good quality and the text is clearly printed on the page with narrow margins.</p> <p>Printer's ornaments adorn <i>The Female Foundling</i> and are used as headers on the title page of each volume and the preface, and can be found on the foot of the last page of the preface and both volumes. These aesthetic decorations include intricate patterns and flowers which appear feminine in taste.</p> <p>The book was originally sold unbound, sewn on blue paper.</p>
Physical description (relating to the specific Chawton House copy)	<p>The book was bound in calf gilt with gold tooling around the edges and engraved black ornaments in the shape of flowers in each corner.</p> <p>The aesthetic appearance of the spine is divided into</p>

	<p>sections, each featuring an alternative pattern of flowers and decorative symbols. One section includes the abbreviated title ‘FEMALE FOUND’ and a ‘I’ underneath, denoting that this is volume one of the book.</p> <p>The leather binding is bound over a marbled paper covered board which is colourful and visually appealing.</p> <p>Identified on the title page of volume one and volume two of the novel, is a form of marginalia, a signature that reads ‘Mrs Wood’, inferring that she was the owner and that the novel attracted female readership.</p>
Provenance	None.
Details of advertisements	<p>At the end of the first volume is a small advertisement promoting a book due to be published on the ‘1 DE 58’, ‘This Day is publish’d, compleat in 3 Vols, Price 6s. Sewed – Or any one Volume alone.’</p> <p>The title and summary of the book is described as:</p> <p>‘MEMOIRS of an Unfortunate YOUNG NOBLEMAN, returned from a Thirteen Years Slavery in America, where he had been sent by the wicked Contrivances of his cruel Uncle. A story founded on Truth, and addressed equally to the Head and Heart’.</p> <p>The title connotes that it is of a similar genre to <i>The Female Foundling</i>, as it is a memoir based on a ‘true’ account, therefore it might equally appeal to the reader. The book has been cleverly used as an advertising strategy to entice the reader to purchase this forthcoming novel.</p>
Paratext	<p>The paratext at the beginning of <i>The Female Foundling</i> contains a title page, which denotes that the genre of the book is an entertaining memoir and a foundling narrative; based on a truthful account of Mademoiselle’s life.</p> <p>The paratext also includes a preface that reveals the</p>

	<p>author is employing a didactic message in their novel to entertain and instruct the reader. The title page does not reveal the author's identity; however, by analysing <i>The Female Foundling's</i> preface it is tempting to speculate that the author was female.</p> <p>The author is aiming to use their memoirs as a righteous guide for readers to avoid the dangers of love, uphold integrity and truth, and indicates that susceptible women are the intended readership.</p> <p>Also, a contents index is featured at the end of the second volume and includes a line summary to describe the events of every page, providing a useful reference guide for the reader.</p>
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