

**An Introduction to Anna Maria Mackenzie's novel *Monmouth: A Tale, Founded on
Historic Facts (1790)***

Monmouth: A Tale, Founded on Historic Facts was written by Anna Maria Johnson, as her name appears on the title page of the novel, and published in 1790 by Minerva Press. In the first section of this introductory essay to the novel I have researched and presented the author's bibliography, informed the reader of the historical background and time in which the novel is set, and outlined the plot. I have also researched and included the publishing history of the novel and the reception that the book received. In the second section I have discussed the historical context of the book (the time in which the author was writing), the literary context, and briefly mentioned and defined the genre of the book. I have then analysed the elements of the historical-Gothic in the novel and have included a short section about the comparisons between the author and Ann Radcliffe, and the issue of imitation.

Section One

The Novel in the Literary Market Place

- Author Biography -

Anna Maria Mackenzie, born Anna Maria Wight the daughter of an Essex coal merchant, was a British novelist who wrote sixteen books in the period 1783 to 1811.ⁱ She married a gentleman 'Mr Cox' who was rather unfortunately duped out of most of his assets. He died shortly after, leaving 'his widow and four children dependent on his relatives.'ⁱⁱ She soon found work at a ladies' boarding school but left the teaching position to pursue what she called an 'ardent love of writing'.ⁱⁱⁱ It was through this passion for writing and out of necessity to provide for her children that she produced her first novel, the epistolary *Burton Wood*, published anonymously in 1783. Mackenzie published another two novels anonymously; *Retribution* in 1785 and *The Gamesters* in 1786. Three years after *The*

Gamesters was written, Mackenzie married her second husband and consequently published her fourth novel *Calista* (1789) under the name 'Mrs Johnson'. She published another four novels using this name including *Monmouth: a Tale, Founded on Historic Facts* (1790), a story based on Restoration history and the Monmouth Rebellion, considered to be her best novel.^{iv} In 1795 she re-married again, shortly after the decease of her second husband, this time to a Mr. Mackenzie and all eight novels that she published after this time were attributed to the author 'Anna Maria Mackenzie' with one exception. *The Neapolitan; or, Test of Integrity* was published under the pseudonym Ellen of Exeter.^v

During her lifetime she succeeded in writing at least sixteen novels. However, in her preface to *Feudal Events, or, Days of Yore* (1800) she commented that by the turn of the nineteenth-century she had published a substantial twenty-eight volumes.^{vi} Further to this, *Feudal Events* was by no means her last book; another four had yet to be written and therefore the exact number of volumes that Mackenzie wrote in her lifetime is unknown, especially considering that she published anonymously, and under two different names over a period of twenty-seven years. Her novels were well received both by the reading nation and critics^{vii} largely due to the number of books that she wrote. Furthermore, all were diverse in genre, style and form, ranging from the romantic epistolary novel *Burton Wood* (1784) to the historical-Gothic novels *Monmouth* (1790) and *The Danish Massacre, An Historical Fact* (1791). She died a leading Minerva novelist, sometime after 1816.^{viii}

- 'A Tale Founded on Historic facts': *Historical background and plot synopsis* -

Mackenzie's fifth novel *Monmouth* is based on the unsuccessful Monmouth Rebellion of 1685, which was an attempt to overthrow the James II who became the Catholic King of England on February 6th 1685, after the death of his brother Charles II.^{ix} The novel revolves around one central plot, concerning itself with the sympathetic retelling of the Monmouth Rebellion. James Scott, who was the 1st Duke of Monmouth and the 1st Duke of Buccleuch,

led the Monmouth Rebellion in an attempt to overthrow James ‘in order to defeat absolutism and a Catholic monarchy’^x. This contextually places the novel in the late seventeenth century. The plot is very intricate, with the use of flashbacks told by the main protagonist to convey the story and a large number of characters contributing to the narrative more than once throughout the story.

Volume 1

The novel begins by setting the story in Scotland, on the Isle of Skye. Donald Bruce, descendent of Edward Bruce, lives in a gothic castle with his granddaughter Margaret, whose mother is dead and father is away fighting in Africa. One night, a terrible storm ravages the island and a ship is wrecked. A survivor stumbles up to the castle and laments that he has lost his friends and wife, is being hunted for treason and has been betrayed by his enemy Lord Howard. He is James Scott, the Duke of Monmouth. Another survivor from the wreck and follower of Monmouth, the Earl of Argyll appears at the castle and both are overjoyed to be reunited with one another. Monmouth begins to relay to Donald the events of his tragic life up until the ship wreck. This begins a section of the novel that comprises of story-telling almost totally in the form of flashbacks of the life of Monmouth prior to his coming to the Bruce’s castle. He reveals that he is the bastard son of Charles II and Lucy Walters, and is married to Anna Scott. He openly discusses his Protestantism, believing he is the rightful heir to the throne of England and not his Catholic uncle, James. During a momentary pause in his story, his wife Anna appears at the castle, also a survivor of the wreck. Elated, Monmouth continues his story up to the shipwreck.

Volume 2

Monmouth decides to go to London, to seek an audience with his father Charles II, during which James enters and forces Monmouth to leave, returning to Scotland. Meanwhile, the Bruce castle is attacked, Donald is slain by Lord Howard and Margaret and Anna are

kidnapped. But at that moment, Margaret's father Arthur arrives back in Scotland, rescues the two women and upon discovering the death of his father he swears to assist Monmouth's rebellion. Angered by Argyll's murder at the hands of Howard, Monmouth goes back to London to dethrone the now King James II. Considering it safer to leave the castle, Arthur, Anna, Margaret and a few servants begin travelling but are soon waylaid by enemies, led by Kirk. He proposes that Margaret either marry him, or he will kill her imprisoned father. She accepts not knowing that Kirk has already killed her father. However, after the murder is discovered, Kirk runs away to escape persecution.

Volume 3

The remaining characters meet Monmouth at Sedgemoor and then travel to Bridgwater. It is here that Margaret dies from a broken heart. Monmouth is defeated at the famous Battle of Sedgemoor, is tried and found guilty of treason. Despite Anna's attempts to save her loving husband, Monmouth is branded a traitor and beheaded.

- Publishing History -

Mackenzie published *Monmouth* in three volumes in 1790, under the name 'Anna Maria Johnson'. The publishing imprint on the title page reads as follows: London: Printed for W. Lane, Leadenhall Street, MDCCXC'.^{xi} 'W. Lane' was a Mr. William Lane, one of the most successful London publishers of the late eighteenth and early nineteenth century. Indeed, James Raven hails him as the 'greatest novel manufacturer of all'.^{xii} Lane began his career 'organising the circulating libraries that his publications subsequently provided'.^{xiii} He first established himself as a publisher in 1775, and over the next thirty years became one of the leading London novel publishers of the eighteenth century, evident by the sheer number of publications of new prose fiction titles he produced and sold. During the 1790s, the decade in which *Monmouth* was published, around one-third of all novels published in London at the

time had been printed by Lane and his Minerva Press, probably due to the fact that by 1791 he had already ‘employed a workforce of thirty and had four printing presses’.^{xiv} Throughout this decade he published a total of 217 new prose fiction titles, which would include at least one of Mackenzie’s novels, compared to other leading publishers such as the Robinsons achieving only 54 in comparison.^{xv} I found the imprint on the title page of *Monmouth* very interesting; the bookseller-publisher of a new novel could be indentified from an imprint as ‘having a role in financing the publication’^{xvi} usually indicated by the words ‘printed for’. In this case, it is evident that ‘Printed for W. Lane’ on the title page of Mackenzie’s novel is indicative of Lane’s own financial involvement with *Monmouth*, which would ultimately allow him a larger percentage of the profits. It also suggests that despite having already written and published four books, Mackenzie was probably not yet wealthy enough to supply all the financing needed to publish *Monmouth* and relied on Lane for his financial help. However, Lane surely would have been more than happy to oblige as having ‘printed for W. Lane’ on the title page furthermore functioned as an advertisement for his bookshops, circulating libraries and his printing press. The money he spent in investing in Mackenzie’s novel, he would most certainly have got back.

The dedication on the title page is also interesting but not unusual for the time. The novel is ‘inscribed to his grace the Duke of Buccleugh’, a member of nobility and direct descendent of the rebellious Duke of Monmouth, who became the 1st Duke of Buccleuch after he married Anne Scott, 1st Countess of Buccleuch.^{xvii} By dedicating novels to members of the nobility, the author secured patronage which ‘engaged writers and their protectors in an exchange which benefitted both parties’^{xviii} materially as well as in terms of reputation and was common practice at this time. However, it appears from her own account that Mackenzie ‘dared to send the following sheets to the public’^{xix} under the sanction of the Duke’s protection without obtaining his permission to write about his ancestors, and the author writes

that she is ‘conscious of a presumption, almost inexcusable’.^{xx} I found this particularly interesting and admired her bold character; her statement even shows that she was aware of the audacity of her action. The rest of the dedication, quite astutely, is full of flattery and adulation calling Buccleuch’s patronage noble as well calling Monmouth a hero.^{xxi} It was certainly presumptuous to have assumed that the Duke would have granted permission for Mackenzie’s book, let alone provided her with patronage. However, due to the narrative’s sympathetic portrayal of Monmouth, his followers, and relatives, Buccleuch would surely have been more than happy to support a novel in which his own status as the ancestor of a hero is arguably improved.

- *Reception* -

Monmouth was printed for William Lane in 1790, and due to his popularity and status within the printing industry at the time, it suggests that the book would have reached an extensive readership. Modern critics agree on its popularity when it was first published. Montague Summers asserts that the novel ‘was received with much favour’^{xxii} and Lorraine McMullen notes that *Monmouth* is ‘better than most library novels in its sympathetic portrayal of Monmouth as brilliant and imprudent’.^{xxiii} However, contemporary eighteenth-century critical reviews were not so flattering. In October, 1789 *The Critical Review* had given Mackenzie’s novel *Calista* (1789) high praise for possessing ‘much merit’.^{xxiv} However, *The Critical Review* severely disliked Mackenzie’s gothic tendencies^{xxv}, which unfortunately meant that *Monmouth* was not so highly acclaimed, as it belonged in the new historical-Gothic genre. *The English Review* was similarly uncomplimentary. Negative critics attacked Mackenzie’s style sneering that ‘the performance runs frequently into bombast’ and ‘our author has *attempted* to interest the feelings of her readers...’^{xxvi} but seemingly failed. However, I believe that despite this, the readership of her novel would still have been

substantial, partly due to her publisher's popularity, but also because *Monmouth* belongs in the historical-Gothic genre, popular in the literary market place at this time, a point I will discuss in the next section.

Section Two

Contextualisation and Critical Interpretation

- *Historical Context* -

Monmouth was published in 1790 at the beginning of the romantic period in Britain, defined by the critic William St. Clair as the years between the 1790s and the 1830s^{xxvii}, a time of intellectual and historical revolution. The French Revolution and the Russo-Turkish War were ongoing, marking an unstable social and political atmosphere in Europe. In Britain, George III was King, although he suffered with a mental illness now identified as porphyria. Due to his ill health in 1788, his ability to affectively rule the country caused the Regency Crisis of 1788; it was suggested that George III's son, the soon to become George IV, should rule as a Prince Regent.^{xxviii} The latter was very unpopular; on his death *The Times* newspaper famously commented that 'There never was an individual less regretted by his fellow-creatures than this deceased king... What eye has wept for him?'^{xxix}

Mackenzie's book similarly features an unfavourable man, who replaces a well-liked King and it could be argued that her novel reflects the monarchical issues of the late eighteenth century. It certainly appears that the monarchy in both the seventeenth and eighteenth centuries were influential in Mackenzie's novel. *Monmouth*, set in the 1660s, is about the unfavourable James II, who ascends the throne after the reign of a more popular King, Charles II. This could be compared to the monarchy in England in the period Mackenzie was writing; the Regency Crisis of 1788 occurred just two years before *Monmouth* was published. George IV was unpopular, and James II was disliked because of his catholic religion, which was a serious issue for protestant England. Mackenzie's own

opinion of the monarchy in the time she was writing could be further proved by her compassionate and supportive portrayal of Monmouth, who attempted to prevent James II, arguably representational of George IV from replacing Charles II, symbolic of George III. Perhaps then, I am suggesting and concluding that the monarchy in the novel *Monmouth* is reflective of an unstable sovereignty in the late eighteenth century, and thus one reason why Mackenzie wrote the novel.

- Literary Context and the Historical-Gothic genre -

‘With difficulty they waded through the melting snow; and with terror perceived the inner door that led to the hall thrown wide open.’^{xxx}

In 1790, there were a total of 74 new books published, 13 of which were known to have been written by women, 3 by men and 58 are anonymous.^{xxx} The dominant novel genre of the late eighteenth century was the gothic, which combined elements of both romance and horror, placing emphasis on creating atmosphere through setting and mood, to build suspense and unease. A subgenre of the gothic was the historical-Gothic, in which *Monmouth* belongs. After Sophia Lee wrote the historical tale *The Recess* in 1783 *The Critical Review* implored “we wish this mode of writing were more frequent.”^{xxxii} In the Preface to her historical-Gothic book *Mysteries Elucidated* (1795) Mackenzie praised the success of the historical gothic genre, asserting that even ‘...ladies are contented to be interested and improved, without being terrified...Let every mystery thicken...’till the whole is elucidated, but let it be without the intervention of super, or preternatural appearances’.^{xxxiii} Although an admirer of the gothic, Mackenzie rejected the paranormal element and chose rather to write in the newly popular genre of historic fiction. This also offered ‘an outlet for the sentimental imagination, as well as for some of the most preposterous plots and historical recreations’^{xxxiv} as romance was also an important element of the gothic.

- Elements of the Historical-Gothic in Monmouth -

The historical-Gothic elements in *Monmouth* present themselves to the reader within the first few pages of the novel. The central focus of the book is on the Monmouth Rebellion of 1685, one 'Founded on Historic Facts' as the very title asserts. Mackenzie creates an atmosphere of mystery and suspense through the detailed description of the landscape and setting, situating the novel in a gothic-style castle 'on one of those wild and almost desolate islands'^{xxxv} in Scotland. She often employs the castle, a classic gothic symbol, as a means of building apprehension and anxiety in her readers and creating an atmosphere of gloom and horror, evident in a section describing the desolate castle grounds:

The falling of a heavy snow prevented, for some time, the discovery of the path...in vain they looked for the signal of society that constantly, of a dark night, illumined one or other of the Gothic windows:—but now all was dreary, silent and solitary.— The brown horrors of the awful fabric were strongly contrasted by the whiteness of its covering, which, driven by the wind...threw additional gloom upon the other parts of the building. With difficulty they waded through the melting snow; and with terror perceived the inner door that led to the hall thrown wide open.^{xxxvi}

Mackenzie also classically uses the characters as a literary device to reflect exactly what kind of feelings and emotions she wants her readers to experience. Words like 'with difficulty' and 'with terror' for example, suggest the reader should be feeling almost despondent and scared like Monmouth and Argyle. When they finally enter the deserted castle 'the noise of some one coming down the stairs, caught their ear, and arrested their steps... they listened, but all was again silent. "It is but an imaginary sound," rejoined he, and was proceeding, when they again heard it, as though retiring towards the upper gallery...'^{xxxvii} This enforces the feeling of isolation therefore encouraging despair and fear, and a hint of the supernatural also associates the novel with the gothic genre.

The characters in the book also suffer intense emotional experiences, characteristic of the gothic; loss, death of a relative or loved one, fear, physical pain, and near-death experiences. All of these emotions are experienced throughout the novel; Monmouth loses his close friend Argyle, and eventually his own life, Margaret is kidnapped, loses her Father, her Grandfather, and dies from a broken heart, Anne is kidnapped more than once, loses her friend Margaret, and is inconsolable when Monmouth her husband is killed upon the scaffold. The intensity of the emotions felt by the characters can also be associated with another element of the historical-Gothic genre; women in distress or women threatened in some way by a tyrannical male. This is most obviously demonstrated in *Monmouth* through the characters of Margaret and Anne. As previously mentioned, Anne is kidnapped twice on separate occasions, but it is Margaret who suffers most cruelly when she is threatened by her kidnapper Kirk, that if she does not consider and agree to marry him then he will end her father's life, giving her only 'to-night to consider; and I warn you to remember—that on your resolution depends his fate...He *dies*, unless you retract your scornful thoughts of me!'"^{xxxviii} However, the murder of her Father ensues, regardless of her actions and she dies broken-hearted. The descriptive gloomy setting, the emotive descriptions and the characters' actions and feelings all denote that *Monmouth* is firmly placed in the historical-Gothic genre.

- *Imitating Radcliffe* -

Authors were often accused of plagiarism, or imitating in the late eighteenth century. Mackenzie's contemporaries include Mary Pilkington, "Burney, Bennet and Parsons"^{xxxix} mentioned by Mackenzie herself in the Preface to *Mysteries Elucidated*, and most notably Ann Radcliffe, who Mackenzie is most compared to as a writer, although as Radcliffe's inferior. In 1798 Mackenzie wrote *Dusseldorf; or, the Fratricide*, which *The Monthly Magazine* heavily criticised, branding the author 'a very imitator of Mrs Radcliffe'.^{xl} *The Critical Review* agreed but wished to contemptuously add that 'she is far from being equal to

that lady in this branch of composition'.^{xli} Despite this, Mackenzie herself praises Radcliffe who, she suggests forces her reader "to adopt the enthusiasm of ideas, which, like the description they are cloath'd in, are all wild, vast and terrific."^{xlii} This demonstrates that Mackenzie was certainly an ardent admirer of her contemporary, but this does not necessarily indicate that she was an imitator as *The Monthly Magazine* and *The Critical Review* believed.

I feel that the claim is unfair. Undoubtedly, writers are inspired and influenced by their contemporaries, but surely it could be argued that Radcliffe is therefore an imitator and blatant copy of Horace Walpole or Clara Reeve. In 1790, by the time Radcliffe had anonymously published her second gothic novel *A Sicilian Romance*, Mackenzie had already established herself as a writer, having published her fifth book the historical gothic *Monmouth*, under the name 'Anna Maria Johnson'. It seems implausible to me that Mackenzie imitated Radcliffe's work when she had already proven that she was a writer concerned with the gothic, and had done so five years before Radcliffe had even written her first novel (*The Castles of Athlin and Dunbayne* in 1789).^{xliii}

I understand and acknowledge that trying to prove authors were not imitators of Radcliffe is an almost impossible task, and that some of Mackenzie's later work was heavily influenced by Radcliffe, to the point of imitation. However, I am simply trying to suggest that the reviews Mackenzie received were unfair in light of the facts that I have found in my research and presented in this section, and I would be so bold as to say that in the first half of the authors' professional lives, Radcliffe may have even imitated Mackenzie.

- Conclusion -

Monmouth is one of the best examples of a historical-Gothic novel, despite remaining a rare and almost unknown book. One fact that people should be aware of is that Mackenzie wrote at least twenty-eight volumes in her lifetime, which spanned the popular genres of this period; the romance, the gothic, the historical, and even one in epistolary form. Her fifth book

Monmouth establishes her as a prolific author in the literary context of the period, demonstrates her ardent interest in history and the historical-Gothic genre, and even arguably represents some views that she held with regards to the monarchy. Both the author Anna Maria Mackenzie and her novels, in particular, *Monmouth*, deserve greater acclaim and wider recognition.

- ⁱ Janet Todd, *A Dictionary of British and American women writers, 1660-1800* (London: Methuen, 1987) p. 205. (I will refer to the author as 'Anna Maria Mackenzie' as despite being 'Anna Maria Johnson' at the time *Monmouth* was published, she was Mackenzie when she died.)
- ⁱⁱ Ibid.
- ⁱⁱⁱ Virginia Blain, Patricia Clements, and Isobel Grundy, ed. *The feminist companion to literature in English: women writers from the Middle Ages to the present* (London: B.T. Batsford, 1990) p. 694.
- ^{iv} Ibid. p. 694.
- ^v Janet Todd, *A Dictionary of British and American women writers, 1660-1800* (London: Methuen, 1987) p. 205.
- ^{vi} Ibid.
- ^{vii} Ibid.
- ^{viii} Virginia Blain, Patricia Clements, and Isobel Grundy, ed. *The feminist companion to literature in English: women writers from the Middle Ages to the present* (London: B.T. Batsford, 1990) p. 694.
- ^{ix} Margaret Lucille Kekewich, *Princes and Peoples: France and British Isles, 1620-1714: an Anthology of Primary Sources* (Manchester University Press, 1994) p. 165.
- ^x James Tully, *An Approach to Political Philosophy: Locke in Contexts* (Cambridge University Press, 1993) p. 290.
- ^{xi} See Appendix 2.
- ^{xii} James Raven, 'The Novel Comes of Age' in *The English Novel 1770-1829: A Bibliographical Survey* gen. eds. Peter Garside, James Raven, and Rainer Schowering, (Oxford University Press: 2000) Vol. 1 p. 73.
- ^{xiii} Marion Rust, *Prodigal Daughters: Susanna Rowson's Early American Women* (University North Carolina Press, 2008) p. 114.
- ^{xiv} William St. Clair, *The Reading Nation in the Romantic Period* (Cambridge University Press, 2004) p. 244.
- ^{xv} James Raven, 'The Novel Comes of Age' in *The English Novel 1770-1829: A Bibliographical Survey* gen. eds. Peter Garside, James Raven, and Rainer Schowering, (Oxford University Press: 2000) Vol. 1 p. 73.
- ^{xvi} Ibid.
- ^{xvii} See Appendix 2.
- ^{xviii} Shifra Armon, *Picking Wedlock: Women and the Courtship Novel in Spain* (Rowman & Littlefield, 2002) p. 145.
- ^{xix} Anna Maria Johnson, 'Preface' in *Monmouth: A Tale, Founded on Historic Facts* (London: Minerva Press, 1790) Accessed via The Chawton House Library website: http://www.chawtonhouse.org/library/novels/mackenzie_monmouth.html [Accessed October 2008]
- ^{xx} Ibid.
- ^{xxi} See Appendix 9.
- ^{xxii} Montague Summers, *The gothic quest: a history of the Gothic novel* (London: Fortune, 1938) p. 172.
- ^{xxiii} Janet Todd, *A Dictionary of British and American women writers, 1660-1800* (London: Methuen, 1987) p. 206.
- ^{xxiv} Ibid. p. 205
- ^{xxv} Ibid. p. 206.
- ^{xxvi} Peter Garside, James Raven, Rainer Schowering gen. eds. *The English Novel 1770-1829: A Bibliographical Survey* (Oxford University Press: 2000) Vol. 1 p. 1790.
- ^{xxvii} William St. Clair, *The Reading Nation in the Romantic Period* (Cambridge: Cambridge University Press, 2004) p. 10.
- ^{xxviii} Jeremy Black, *George III: America's Last King* (Yale University Press, 2006) p. 275.
- ^{xxix} *The Times (London)* 15 July 1830 quoted in Christopher Hibbert *George IV: Regent and King 1811-1830* (Harper & Row, 1974) p.342.
- ^{xxx} Anna Maria Johnson, *Monmouth: A Tale, Founded on Historic Facts* (London: Minerva Press, 1790) Accessed via The Chawton House Library website: http://www.chawtonhouse.org/library/novels/mackenzie_monmouth.html [Accessed October 2008] Volume 2, p. 26.
- ^{xxxi} James Raven, 'The Novel Comes of Age' in *The English Novel 1770-1829: A Bibliographical Survey* gen. eds. Peter Garside, James Raven, and Rainer Schowering, (Oxford University Press: 2000) Vol. 1 p. 47.
- ^{xxxii} Joyce Tompkins, *The Popular Novel in England* (London: Methuen, 1969) p. 237.
- ^{xxxiii} Rictor Norton, *Gothic Readings: The First Wave, 1764-1840* (Continuum International Publishing Group, 2005) p. 29.
- ^{xxxiv} James Raven, 'The Novel Comes of Age' in *The English Novel 1770-1829: A Bibliographical Survey* gen. eds. Peter Garside, James Raven, and Rainer Schowering, (Oxford University Press: 2000) Vol. 1 p. 33.
- ^{xxxv} Anna Maria Johnson, *Monmouth: A Tale, Founded on Historic Facts* (London: Minerva Press, 1790) Volume 1, p. 1.

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- ^{xxxvi} Anna Maria Johnson, *Monmouth: A Tale, Founded on Historic Facts* (London: Minerva Press, 1790) Volume 2, p. 26.
- ^{xxxvii} *Ibid*, Volume 2, p. 27.
- ^{xxxviii} *Ibid*. Volume 2 p. 39.
- ^{xxxix} Rictor Norton, *Gothic Readings: The First Wave, 1764-1840* (Continuum International Publishing Group, 2005) p. 28.
- ^{xl} *The Monthly Magazine and British Register*, Part II. for 1798, Vol. VI (July to December inclusive, 1798)
- ^{xli} Janet Todd, *A Dictionary of British and American women writers, 1660-1800* (London: Methuen, 1987) p. 206.
- ^{xlii} Montague Summers, *The gothic quest: a history of the Gothic novel* (London: Fortune, 1938) p. 173.
- ^{xliiii} Ruth Facer, 'Ann Radcliffe (1764-1823)' in *Women Writers*
<<http://www.chawton.org/library/biographies/radcliffe.html>> [Accessed December 2008]