

Literary Career

Laetitia-Matilda Hawkins was born in August 1759 and enjoyed an unusually extended literary career; from her first novel in 1785 she wrote steadily until the publication of her *Memoirs* in 1824, which were her last work before her death in 1835. Her works are varied and show a clear course of development in writing style and content. The periods of her writing can be divided into early novels, mature novels, and non-fiction or political works. Her early novels were written from 1785-1792, and comprise of the works *Constance: A Novel*, *The Pharos*, *Argus; the house-dog at Eadlip*, *Arnold Zulig* and *The Count of Hoernsdern*, five youthful, adventurous and rather sensationalised stories, albeit unremittingly didactic. After mixed success with these, Hawkins turned her style to social commentary. Hawkins was very concerned with the role of women and the route being taken by the feminist campaigners of her time. In 1793 she spoke out against Helen Maria Williams's *Letters from France* published 1790-92 in the work *Letters on the Female Mind, its Powers and Pursuits* (1793). In this she argued that the feminine intellect was completely different to that of the masculine and that women were not built to practise intense thought. This is echoed in the *Sermonets* she published with her brother in 1814 in which she argues 'it will be left to the vulgar, the licentious, and the unsexed, to contend for 'the rights of women.'¹ In some respects her publishing of works belied her belief in female submission. As Brean Hammond points out 'there was a tension between the new ideology of femininity and the upsurge of women's literary productivity'² and Hawkins can be seen as exemplifying this tension.

Hawkins published three mature novels, *The Countess and Gerturde* (1811), *Rosanne* (1814) and *Heraline* (1821). These novels were more successful than her earlier efforts, as Hawkins demonstrated a development of style and put into use her sharp eye for social conventions and behaviour. Jane Austen, a contemporary of Hawkins, wrote of *Rosanne* that it was 'good and clever'³ but criticised it saying that 'there are a thousand improbabilities in the story.'⁴ This was a criticism frequently levelled at Hawkins's work by reviewers. Hawkins is probably best remembered for her *Memoirs* which she published in two volumes, in 1822 and 1824. Despite her long and varied career many of her works have been forgotten. It was only in 1793 that Hawkins began to publish her books under her name. Her five earliest works had been published anonymously and this led to the misattribution of the author of these to Eliza Kirkham-Mathews.

¹ Hawkins, Henry, and Laetitia-Matilda Hawkins, *Sermonets Addressed to Those Who Have Not Yet Acquired, or Who May have Lost, the Inclination to Apply the Power of Attention to Compositions of a Higher Kind*. (London: F. C. and J. Rivington, 1814): p114-15.

² Brean Hammond 'Introduction : modelling the novel' from *Making the novel : fiction and society in Britain* by Brean Hammond and Sean Regan (Basingstoke : Palgrave Macmillan 2006) p12

³ *The Dictionary of National Biography: Missing Persons*. (Nicholls, C. S. ed. Oxford: Oxford University Press, 1993)

⁴ Annette B. Hopkins, 'Jane Austen the critic' *PMLA*, Vol. 40, No. 2 (Jun., 1925), pp. 398-425, (Modern Language Association) <Stable URL: <http://www.jstor.org/stable/457230>> (Accessed 01 January 2009)

Publishing History of *Arnold Zulig*

Arnold Zulig, A Swiss Story was published anonymously by Thomas Hookham, of New Bond Street, in May 1790. It was attributed to 'the author of *Constance, Pharos and Argus*.' These were previous works of Hawkins' which had also been published by Hookham. The anonymity of *Arnold Zulig* resulted in it being misattributed to the author Eliza Kirkham Mathews, along with its three predecessors and a fifth novel, *The Count of Hoernsdern* (1792). This link was made because the first of Hawkins's works, *Constance*, has many thematic similarities to Mathews's book *Adelaide*⁵ and was labelled on the title page as 'a young lady's first literary attempt.' This was interpreted, however implausibly, as referring to Mathews, who was thirteen at the time of publication. However Jan Fergus has shown from an examination of publishers' records that these novels were certainly written by Hawkins. Rejected initially by Thomas Cadell, Hawkins had been dealing with Hookham since 1785 although the publisher himself did not know her identity until 1792. At this point he transferred all record of his dealings with the hitherto anonymous Hawkins to a ledger containing all his communication with the Hawkins family⁶ and from this the correct author of the early works can be identified.

Thomas Hookham was one of the most active and prestigious publishers of prose fiction in the late eighteenth century. He was not only a publisher, but also a bookseller and printer, and ran his own circulating library. In 1791 he went into partnership with James Carpenter, a successful partnership which lasted until 1798. Hookham specialised particularly in publishing works by women and Cheryl Turner includes Hookham in her list of sympathetic publishers to whom female authors could turn: 'aspiring female novelists could identify relatively easily those publishers who were most likely to be interested in their fiction, and recourse to men like Curll, the Noble brothers, Bell, Hookham, and Lane.'⁷ It seems that he gained quite a reputation in publishing in this field, Hookham and Carpenter are described as 'fashionable west end publishers'⁸ by Peter Garside. This is confirmed by some of the female authors in Hookham's ledgers, which include such prominent authors as Ann Radcliffe, Mary Robinson and Charlotte Smith. To be published by Hookham, therefore, was an asset to any author's reputation and this would probably have helped to boost the sales of Hawkins's works.

We can infer that Hawkins must have built up some sort of a literary reputation by the time *Arnold Zulig* was published, due to the listing of her three previous works on the title page. Griffen argues that such a listing 'refers us...to a previous performance and acts

⁵ Fields, Polly Stevens. "'Writing Writhing Bodies': Starvation as Female Stigmata in the Novels of Eliza K. Mathews." American Society for Eighteenth-Century Studies (ASECS) Conference, Austin, TX". Unpublished conference paper. 28 March 1996.

⁶ Brown, Susan, Patricia Clements, and Isobel Grundy, eds. Laetitia Matilda-Hawkins entry: Writing screen within *Orlando: Women's Writing in the British Isles from the Beginnings to the Present*. Cambridge: Cambridge University Press Online, 2006. <<http://orlando.cambridge.org/>> (Accessed 08 December 2008.)

⁷ Cheryl Turner *Living by the Pen, women writers in the Eighteenth Century* (London:Routledge 1994) p113

⁸ Peter Garside 'Subscribing fiction in Britain, 1780-1829' from *Cardiff Corvey: Reading the Romantic text* Issue 11 December 2003 ed. A. A Mandal <http://www.cardiff.ac.uk/encap/journals/romtext/reports/cc11_n03.pdf> (accessed 23rd December 2008)

as a kind of advertisement.⁹ *Constance* and the two subsequent works leading up to *Arnold Zulig* received mixed comments from the *Monthly* and *Critical Review*, with *Pharos* receiving an outstanding mention for its 'knowledge of polite manners.'¹⁰ *Arnold Zulig* itself received temperate praise. The *Critical review* thought it 'interesting, eventful and exemplary'¹¹ despite criticising it for a wildly improbable plot whilst the *Monthly* praised the writing style, but not the characters or situation. These mixed reviews are mirrored in the sales of the novels. A review of Hookham and Carpenter's ledgers shows that Hawkins's novels were making a steady loss for the publisher after the release of the first work, *Constance: a novel* in 1785. *Arnold Zulig* was the most financially unsuccessful of all, with 434 unsold copies. The simple binding, lack of ostentation and simple prefatory material in the physical book all point to the fact that the novel was put together for as little cost as possible, so that any financial losses would be minimal¹². Due to the poor financial success of Hawkins' works Jan Fergus suggests that 'Hookham saw himself in this relationship as a patron rather than a businessman.'¹³ Possibly Hookham's circulating library was a reason behind his willingness to publish an anonymous and variably successful female author's book. Cheryl Turner observes that 'circulating libraries were undoubtedly an important force behind the growing demand for women's fiction...as they accounted for 400 copies out of a print run of 1000'¹⁴ and there is an advertisement for Hookham's circulating library at the back of the book. Despite the number of unsold copies, there was one further edition of *Arnold Zulig* published in Dublin, later in the same year.

Arnold Zulig was published in 1790, at the height of the novel boom which had begun around a decade earlier, after the publication of Fanny Burney's *Evelina*. The copyright Act of 1774 had made it more financially viable to write novels, and for gentlewomen in particular it was the only vaguely respectable way they had to make money.¹⁵ Brean Hammond remarks that 'in 1791 the number of books being sold was four times as great as it had been twenty years earlier.'¹⁶ It was probably the increase in

⁹ Robert J. Griffen, 'Anonymity and authorship' *New Literary History* 30.4 (1999) p877-895, p880

¹⁰ *Critical Review*. Title: *The Critical Review; or, Annals of Literature*. London: W. Simpkin and R. Marshall, January 1756 - June 1817 Vol. 65 (1788): p376

¹¹ *Critical Review*. Titlepage Title: *The Critical Review; or, Annals of Literature*. 5 series. London: W. Simpkin and R. Marshall, January 1756 - June 1817. Vol. 69 (1790) p. 593.

¹² see Appendix one

¹³ Fergus, Jan. "Laetitia-Matilda Hawkins's Anonymous Novels Identified." *Notes and Queries*. 54.2 (June 2007): 152-6: 155-6 cited in Susan Brown, Patricia Clements, and Isobel Grundy, eds. *Laetitia Matilda-Hawkins entry: Writing screen within Orlando: Women's Writing in the British Isles from the Beginnings to the Present*. Cambridge: Cambridge University Press Online, 2006. <<http://orlando.cambridge.org/>> (Accessed 09 December 2008.)

¹⁴ Cheryl Turner *Living by the Pen, women writers in the Eighteenth Century* (London:Routledge 1994) p134

¹⁵ Cheryl Turner *Living by the Pen, women writers in the Eighteenth Century* (London:Routledge 1994) p60

¹⁶ John Tinnon Taylor 'The new reading public and the new novel' from *Early Opposition to the English Novel: The Popular Reaction from 1780 to 1830* (New York, 1943)p3

novel production that was in part responsible for the languishing sales of Hawkins' books. The market had been flooded by novels and it was difficult for publishers to make all their books stand out. Mary Robinson gives a humorous account of the difficulty faced by aspiring novelists in getting their works published in *The Natural daughter*. The heroine of this work is directed after many unsuccessful attempts due to market being 'already overstocked', to publish in 'the more fashionable vicinity of Pall-Mall and New Bond Street'¹⁷, just as Hawkins, rejected by highly influential Thomas Cadell, turned her steps to Thomas Hookham in New Bond Street.

Hawkins' decision to publish anonymously was not unusual, as eighty percent of novels from 1780-1790 were published without naming the author and the success of Burney's *Evelina* had not been hampered by the author's initial anonymity. Edward Jacobs offers an interesting interpretation of anonymous authors being published by the owners of circulating libraries, arguing that 'by mid-century circulating libraries were widely associated with crass pandering to a vulgar audience. Hence the disproportionate number of circulating-library authors who remained anonymous may have done so simply because circulating-library publishers carried a disproportionate stigma.'¹⁸

Critical essay

Arnold Zulig, A Swiss Story, is novel of adventure with a historical setting. It follows the exploits of the title character, a Swiss gentleman who is recruited to fight in the first French War of religion in the sixteenth century. As has been previously mentioned, *Arnold Zulig* was published during the most successful period of novel production in the eighteenth century and in this essay I will show that the success of works by such authors as Ann Radcliffe, Samuel Richardson, and Fanny Burney have had a clear impact on the novel. I will also argue that this work is an important example in demonstrating the development of the novel in contrast to the Heroic Romance in becoming an established genre in its own right. Finally I will show that the historical setting of the novel and its didacticism provide an insight into some of the moral concerns of the society of the period and the effect of the historical context of the time on creative choices made by authors.

The novel is characterised by a rather over-elaborate and fantastic plot. It has been observed of Hawkins' early novels that 'the plots blend the unusually convincing with the wildly implausible'¹⁹, and *Arnold Zulig* is no exception. The novel begins with the departure of Zulig from his family and home town of Unterwalden in Switzerland to fight under the Duke de Guise, leader of the Huguenots. Having played an important part in battle Zulig prepares to return home, only to lose his way and stumble across the Baron D'Aubrun, a man living in penitence in the heart of a forest in the south of France. The

¹⁷ Mary Robinson, *The natural daughter* (Broadview 2003)p208

¹⁸ Edward Jacobs, 'Anonymous Signatures: Circulating Libraries, Conventionality, and the Production of Gothic Romances' from *ELH*, Vol. 62, No. 3 (The Johns Hopkins University Press Stable 1995) URL: <http://www.jstor.org/stable/30030093> accessed 7th January 2009

¹⁹ Susan Brown, Patricia Clements, and Isobel Grundy, eds. Laetitia Matilda-Hawkins entry: Writing screen within *Orlando: Women's Writing in the British Isles from the Beginnings to the Present*. Cambridge: Cambridge University Press Online, 2006. <<http://orlando.cambridge.org/>> (Accessed 09 December 2008.)

Baron relates a sad tale of his past, in which he has driven his wife and daughter away by attempting to convert them to Protestantism. As a result he has relinquished his title and lives as a fervent Catholic. He and Zulig become firm friends and Zulig pledges to return to help him search for his wife. When Zulig eventually returns to Switzerland, he is led to believe that his wife, Bertholda, has been unfaithful to him as she is concealing a traveller who is reported to be another man, although the traveller is later discovered to be the Baron's estranged wife. As a result, Zulig repudiates her and places his son, Almeric, under the care of relatives. The rest of the novel follows Zulig and D'Aubrun's attempts to find the Baron's lost wife, the Countess de Lubenne. During this search they are both imprisoned in the castle of the duke of Melluis. A deathbed repentance from the Duke makes Zulig the heir to the Duke's title and property, and guardian to the Duke's young daughter. Zulig then discovers his wife's faithfulness and learns that his son is missing. The eventual conclusion is the union of the Zulig family, with Zulig forgiving Bertholda and discovering his son amongst a party of gypsies. After a final reconciliation the Baron and his wife are drowned in a shipwreck.

The historical setting of *Arnold Zulig* draws interesting parallels with contemporary political events. Published only a year after the beginning of the French Revolution which decimated the French aristocracy, the novel is similarly set at a time which was one of the most bloody and unsettled in French history. Beginning in 1562, The French Wars of Religion went through three phases and were not finally resolved until 1598 with the accession of Henry IV to the throne. Although the main source of the conflict was alleged to be a religious division between Catholics and Protestants, there were many other dimensions to it and it was also a power struggle between Bourbons and Huguenots for the throne. As Hawkins herself writes in the opening pages of the novel that it was 'a civil war, in which religion was the pretext and ambition stimulated by jealousy the real motive.'²⁰ This observation shows that Hawkins was clearly familiar with French history, as the historical setting is accurate and knowledgeable. Hawkins did not shy away from political commentary as she commented on the revolution in her later work *Letters on the Female Mind, its Powers and Pursuits* in 1793. Hawkins could have easily been influenced by her contemporary historical events which led her to set *Arnold Zulig* in a similar time of political upheaval. It is certainly difficult not to recognise the parallels between these periods, and we can assume that a contemporary audience would have done the same. The turbulent historical setting is one of the novel's strengths as it provides an atmospheric and effective backdrop to the tumultuous plot and to some extent helps to make plausible the chain of events. For example Hawkins also writes of 'the foul assassination of the Duke de Guise (p24)' which did indeed take place in 1563 and called a temporary halt to the War. It is this halt which enables Arnold Zulig to return to his homeland and his adventures to begin.

Whichever argument we follow as to the exact development of the novel, whether it be Watt's argument that the novel was formed by the literary efforts of Richardson, Defoe and Fielding²¹, or Downie's that the novel underwent a period of experimentation

²⁰ Laetitia-Matilda Hawkins (anonymous), *Arnold Zulig* (London, Hookham 1790) p3 *All subsequent references are to this edition and will be given in the text.*

²¹ Ian Watt 'Realism and the novel form' from Ian Watt's *The rise of the novel: studies in Defoe, Richardson and Fielding*. London : Pimlico

until the late 1770s²², it is generally agreed that by 1780 the novel was more or less an established genre with distinctive characteristics. Brean Hammond sees the novel as beginning to have a 'progressive ideology that challenges the assumption that rank always equals virtue'²³ and suggests that 'the modern novel encapsulates the experience of individual protagonists...against the repetitive conventionalities of older Romance traditions.'²⁴ This was a clear development from the Romance, which had been the dominant genre of fiction in the seventeenth century. Romances were everything the novel was not - wildly imaginative and implausible with elevated language and authors of the eighteenth century strove to break away from this. Clara Reeve defined her idea of the novel in *The Progress of Romance* in 1785: 'the Novel gives a familiar relation of such things, as pass every day before our eyes...in so easy and natural a manner...to deceive us into a persuasion (at least while we are reading) that all is real, until we are affected by the joys or distresses, of the persons in the story...'²⁵ The transition from the Heroic Romance, however, was not as abrupt as the comments from these critics might seem. The critic McKeon sees the novel as having elements of the historical Romance in it due to a gradual transition from the romance²⁶. Hawkins's work *Arnold Zulig* is important in exemplifying the transition from Romance to realism. It largely fits all the descriptions of the 'novel' while retaining elements of the Romance.

The accuracy of the historical setting is one of the elements which grounds Hawkins' novel within the realms of reality. The plot does not derive from myth or fable. From a close examination of the novel it is clear that Hawkins displays the 'progressive ideology' associated with the genre of 'novel' by challenging the idea from the heroic Romance that members of the nobility are innately virtuous. The characteristics of characters such as the Duke of Melluis prove this point. The Duke, who imprisons the Countess de Lubenne and tries to marry her against her will, incarcerating her husband and Arnold Zulig in the dungeons of his castle, cannot be described as anything other than innately wicked and is stigmatised as a 'tyrant (p190)', motivated by greed and self-interest. The Baron D'Aubrun, although not a wholly bad character also behaves in an unacceptable manner in drawing his sword on his own wife and daughter and being 'implicitly led...into Huguenot principles...(p37)' This point is emphasised by the fact that it is the untitled man - Arnold Zulig - who is the hero of the tale.

On first impression it may appear as if the representation of Zulig in the novel has many elements of the hero of a heroic Romance as a man of action and of honour. He not only participates commendably in the Battle of Dreux but also leads troops to the chateau D'Aubrun to try and free the Baron from his Huguenot captors. Everywhere he goes he inspires men to follow him, the author tells us that 'his firmness and example animated all

²² J.A Downie, 'The making of the English novel' from *Eighteenth-century fiction* vol.9 1996-7, pp.249-266.

²³ Brean Hammond 'Introduction : modelling the novel' from *Making the novel : fiction and society in Britain* by Brean Hammond and Sean Regan (Basingstoke : Palgrave Macmillan 2006) p9

²⁴ Brean Hammond 'Introduction : modelling the novel' from *Making the novel : fiction and society in Britain* by Brean Hammond and Sean Regan (Basingstoke : Palgrave Macmillan 2006) p3

²⁵ Clara reeve, 'The progress of Romance' from *Women Critics 1660-1820: An Anthology* (Indiana University Press, 1995) p141

²⁶ Michael McKeon, *The Origins of the English novel 1600-1740* (Baltimore : Johns Hopkins University Press, 1987)

around him(p10)' and that he has 'ardour for warlike occupations(p9).' However, it is made clear throughout the novel that Zulig himself is *not* a man of exalted social status. He is in fact somewhat socially ambiguous. He has no title, and his rise through the ranks of the army is based upon merit, rather than rank, suggesting that he is of fairly humble origins. It is his heroic quality which elevates him socially and leads the Duke of Melluis to make him his heir. Hawkins uses his character to make an important point about society: the accession of Zulig to the Duke's title can be seen as a just reward for his exemplary conduct and shows that social status must be earned rather than inherited. As Gary Kelly points out, 'by 1789...many professional middle-class people had come to question and challenge the hegemony of the gentry. More professional men were socialised...to attitudes of limited egalitarianism and worth by personal merit.'²⁷

This point about society and the ideal man made through the character of Arnold Zulig shows just one element of the didacticism of this work. The literary climate had become extremely moralistic by the time *Arnold Zulig* was published. This was due to a moral panic which had surrounded the increase in literary production and readership - particularly amongst women. The *Monthly Review* summarised the general feeling about novels in 1761, commenting that they were read 'not for the sake of thinking, but for want of thought'²⁸, and could therefore be very damaging to young minds. Novels were now being required to lead by example. In Richardson's *Pamela* (1740) and *Clarissa* (1747-48) a very clear expectation of feminine virtuous behaviour had been articulated, as indeed it had been in Fanny Burney's *Evelina* (1778). In her novel, Hawkins follows in this tradition of didacticism. The message she seems to be promoting is that duty is of the utmost importance. In her work *Letters on the Female Mind, its Powers and Pursuits* (1793) Hawkins wrote that duty should be directed by God and not 'the mock tribunal of human reason.'²⁹ In the novel this relates specifically to the female characters. The Countess de Lubenne is characterised by an unswerving loyalty to her faith - resisting her duty to her husband and staying faithful to her Catholic religion despite his violence and being branded 'a votary of superstition and idolatry(p37).' She is ultimately rewarded through his complete capitulation and conversion and is reconciled with him through death. The other main female personage in the novel is the character of Bertholda Zulig. Accused of being unfaithful to her husband, she stays loyal instead to her friend the Countess by refusing to reveal that she is the person whom she is harbouring in her house. She is presented as a paragon of virtue in the novel, in her initial description of Bertholda Hawkins writes: 'the self-love that could prompt her to prefer her own ease, or even her life, to the repudiation of another, she disdained; and she condemned as pusillanimous those who shrunk from personal evil when it could do good to others (p9).' This passive steadfastness of the female characters is a direct contrast to the ideal of a man of action associated with Zulig. As has been previously mentioned Hawkins, whilst not necessarily anti-feminist, had very strict ideas about gender divisions and the

²⁷ Gary Kelly *English fiction of the Romantic period 1789-1830* (London:Longman 1989) p10

²⁸ Brean Hammond 'Introduction : modelling the novel' from *Making the novel : fiction and society in Britain* by Brean Hammond and Sean Regan (Basingstoke : Palgrave Macmillan 2006) p9

²⁹ Laetitia-Matilda Hawkins (anonymous). *Letters on the Female Mind, Its Powers and Pursuits. Addressed to Miss H.M. Williams, With particular reference to Her Letters from France*. 2 vols. (Hookham and Carpenter, 1793) p1

appropriate behaviour of women. This was shown in her *Sermonets* of 1814 where she wrote passionately 'God send a spirit of Reformation amongst the ladies of this favoured country!³⁰'

This insistent moral tone is a recurring theme throughout *Arnold Zulig*. Another element of Hawkins' didacticism is in her representation of Sensibility, a quality which became very popular in the latter part of the eighteenth century; introduced into the literary world through works such as Henry Mackenzie's *The Man of Feeling* (1771) and again through Fanny Burney's *Evelina*. Sensibility was a highly desirable character trait which was considered to have an instructive purpose in teaching the individual how to respond to difficulty, as well as endowing the bearer with an innate moral code and sympathy for other human beings. It seems that at this period no novel could be without a representation of Sensibility - something that was satirised in Jane Austen's novel *Sense and Sensibility* (written in the 1790s). Unsurprisingly, then, Sensibility plays an important part in *Arnold Zulig*. Zulig's wife Bertholda is explicitly described as having 'all the keen sensibility that the female heart ever felt.(p7)' Despite his liking for war, Arnold Zulig is an innately sympathetic character and Hawkins takes great pains to show this in a humorously clumsy description of the 'scene of bloodshed and slaughter which Arnold had recently been engaged in, and which notwithstanding his thirst for glory, had severely wounded his natural feelings (p21).' The 'natural feelings' here refer to the innate delicacy and moral code related to Sensibility.

The didactic influence of works by Burney and Richardson is not the only discernable influence in this work. Throughout the novel there is a distinct Gothic influence. Although Ann Radcliffe was not yet a household name by 1790, she had published two novels; *The Castles of Athlin and Dunblayne* (1789) and *A Sicilian Romance* (February 1790), thus continuing the birth of the Gothic style which had begun with Horace Walpole's *Castle of Atranto* in 1764. Ann Radcliffe initially was also published by Thomas Hookham, and therefore it is not unnatural to assume that Hawkins read her early works and was influenced by them. Robert Miles lists the 'marketing cues' which determined the Gothic novel which includes 'Alps' a 'historical Romance' and 'historical figures'³¹ – all prominent elements in *Arnold Zulig*. In Hawkins' opening description of the alps it is possible to glean a homage to Radcliffe's representation of landscape as sublime: 'the stretch of Alps and the expanse of lakes which give to Switzerland the appellations of stupendous and sublime, filled up all that vast pause which the inhabitants of countries, where luxury has found less resistances, feel between the periods of calm satisfaction and tumultuous delight (p2).'

Arnold Zulig cannot be described as being a work of any particular literary brilliance. Its implausible plot and clumsy characterisation make at times for rather laboured reading. However, its historical setting, didacticism, and literary influences make it an extremely interesting work in studying the development of the novel as a

³⁰ Hawkins, Henry, and Laetitia-Matilda Hawkins, *Sermonets Addressed to Those Who Have Not Yet Acquired, or Who May have Lost, the Inclination to Apply the Power of Attention to Compositions of a Higher Kind*. (London: F. C. and J. Rivington, 1814): p114-15.

³¹ Clery, E.J 'The effulgence of Gothic' from the *Cambridge Companion to Gothic fiction*. ed. J.E Hogle (Cambridge University Press 2002) p41

genre. Through the author's representation of her ideal of the appropriate behaviour of men and women and through her inclusion of themes such as Sensibility and Religion we are better able to understanding literary, social and political climate that surrounded the production of the novel in the late eighteenth century.

Appendix 1

Bibliographical Description

<p>Author (and attribution as it appears on title page, or note of pseudonym or anonymity)</p>	<p>Title pages refers to author as 'the author of Constance, Pharos and Argus' but is otherwise anonymous.</p>
<p>Title (as it appears on title page)</p>	<p>Arnold Zulig, A Swiss Story</p>
<p>Imprint (Place of publication: publisher, year of publication as they appear on title page)</p>	<p>Printed for T. Hookam, New Bond Street, M.DCC.XC. (1790)</p>
<p>Physical description (details relating to all copies, eg number of vols., number of pgs, size, price – sometimes shown on title page, quality of paper and printing, illustrations, etc.)</p>	<p>One Volume, 281 pages. 12mo. Price unkown. No illustrations, plain. Reasonable paper quality</p>

<p>Physical description (details relating only to this specific copy, eg binding & decoration, binding anomalies, annotations etc.)</p>	<p>Bound in leather, brown. Simple gold Border, gold lettering on spine.</p>
<p>Provenance (eg bookplates, inscriptions)</p>	<p>Barely visible number on inside cover - probably a library catalogue number.</p>
<p>Details of advertisements (you can summarise if there is a long list e.g. genre, price range, a few characteristic or notable titles)</p>	<p>Advertisement for Hookham's circulating library which provides not only books but stationary and coats of arms on demand. (3ppadvs, end vol.)</p>
<p>Paratext (title page epigraph, subscription list, dedication, preface, introduction, etc. noted or summarised)</p>	<p>Title page only, with title of work, author, details of publisher and date of publication.</p>

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