

An Introduction to *The Life and Adventures of the Marchioness Urbino. Containing Several Remarkable Passages in England, Italy, Spain, France, Turkey, and Holland*

The Mystery of Dorothy Noake

The Life and Adventures of the Marchioness Urbino (1735) is a text written by a complete enigma. The name of 'Dorothy Noake'¹ is printed at the bottom of the dedication, signalling that she is the author of the novel. McBurney attests to this in his check list of English prose fiction, in which he confirms that the author of the text is 'Noake, Dorothy'.² However, her name is all we know about her, as there is no other material relating to her that exists. This rare text, therefore, can almost be regarded as an anonymous work, such is the lack of knowledge we have of Noake. The only thing we can be certain of is that this single novel is the only text that is attributed to her. Subsequently, it can be ascertained that Noake was most likely not a professional writer.

This claim is substantiated when taking into account that the text was 'Printed for T. Cooper at the *Globe* in *Pater-Noster-Row*' (p. ii). Although Thomas Cooper's *Globe* was a 'very considerable publishing business',³ it did not become so until the 1740s and 1750s, when it was widely regarded as 'the leading trade publisher of London'.⁴ It is important to note that Noake's text was published in 1735, before Cooper had achieved his well respected status as a publisher. In fact, the business was only 'taken over in 1732/3 by Thomas Cooper'.⁵ Therefore, when he published Noake's text, he had only just started out in the trade. Consequently, up until the early 1740s, Cooper was relatively unknown, as he was 'lacking a name'⁶ and had a 'blank anonymity'.⁷ As he was not an experienced publisher in 1735, this

¹ Dorothy Noake, *The Life and Adventures of the Marchioness Urbino. Containing Several Remarkable Passages in England, Italy, Spain, France, Turkey, and Holland* (London: T. Cooper, 1735) p. vi (All subsequent references from *The Life and Adventures of the Marchioness Urbino* are taken from this edition).

² William Harlin McBurney, *A Check List of English Prose Fiction: 1700-1739* (Massachusetts: Harvard University Press, 1960) p. 99.

³ Frank Arthur Mumby, *Publishing and Bookselling: A History from the Earliest Times to the Present Day* (London: Jonathan Cape, 1949 [First published 1930]) p. 177.

⁴ *The London Book Trade: Topographies of Print in the Metropolis from the Sixteenth Century*, ed. Robin Myers, Michael Harris and Giles Mandelbrote (London: The British Library, 2003) p. 94.

⁵ James Raven, *The Business of Books: Booksellers and the English Book Trade* (New Haven and London: Yale University Press, 2007) p. 172.

⁶ R.M. Wiles, *Serial Publication in England Before 1750* (Cambridge: Cambridge University Press, 1957) p. 212.

could possibly have been the reason why he was willing to take a risk on a seemingly unknown author like Noake. Cooper may not have been a good judge of literary quality at this early stage of his career. This can be regarded as an explanation for his decision to publish Noake's text, which, as I will illustrate shortly, was scandalous in part.

The physical appearance of the text attests to both Noake's and Cooper's lack of status within their respective fields in 1735, as all aspects of the book are produced in the cheapest and least extravagant fashion. The material book itself is in the standard duodecimo form, which would have reduced costs. Additionally, it is bound in calf gilt, brown label binding. As 'calf was the standard binding'⁸ at the time, this highlights that the cheapest option was taken when this work was bound. However, it is questionable whether the text would have been bound by Cooper himself or bound later by the customer who purchased the book. Raven points out that 'even if bindings did not become the norm for all types of book...by the late eighteenth century, we must revise the commonly repeated assumption that most buyers of books before 1800 bought their books unbound'.⁹ He suggests that it is incorrect to claim that eighteenth-century texts were often purchased without binding.

Furthermore, the sheets that Noake's text is printed on are relatively thin, and the print itself is quite faint and crooked at times. The reason for this is due to the fact that the 'production of the first wove paper [was] in 1757'.¹⁰ Therefore, when earlier paper was printed on, 'the ink did not give clear, sharp lines'.¹¹ As Cooper's business was still in the process of establishing itself in 1735, he elected to use a cheap form of paper, instead of importing it from abroad. Paper was expensive at the time, as it 'amounted to between a quarter and a half of total production costs'¹². All of this information renders it unsurprising to note that the text cost only 'Two Shillings and Six-Pence' (p. ii), which was quite a low price at the time, considering Mary Davys' *The Reform'd Coquet* sold for 3 shillings over a decade before Noake's text was published.

⁷ Ibid.

⁸ Raven, *The Business of Books*, p. 95.

⁹ Raven, pp. 138-139.

¹⁰ <http://www.baph.org.uk/general%20reference/history_of_papermaking_in_the_united%20kingdom.htm> [Accessed 27 April 2010] (Paragraph 2 of 5) Last modified May 7 2009.

¹¹ Ibid.

¹² Raven, p. 308.

Although both the physical appearance of the text and contemporary information regarding the publisher suggest that Noake's text was not written for the elite, this claim is seemingly challenged by the fact that the novel is dedicated to the esteemed 'Dutchess of Richmond and Lenox' (p. iii). However, when looking closely at the dedication and at the Duchess herself, it becomes evident that she is not in fact the patron of Noake's text. As the wife of Charles Lennox, the 2nd Duke of Richmond and Lennox, Sarah Lennox (born Cadogan) was a very well respected aristocrat. She was 'one of the Ladies of the Bedchamber to her late Majesty Queen Caroline',¹³ an occupation which entailed waiting on the Queen and carrying out personal tasks for her. For this honour she received a considerable 'salary of £500 a year'¹⁴. In addition to the money she achieved a near supreme status, as 'For a woman at Court, waiting on the Queen was the highest available position'.¹⁵ Taking into account the Duchess' elevated status, it seems very surprising that she would have acted as the patron to a text written by an author of no fame. Furthermore, it is even more perplexing when the content of the text is taken into consideration. As I will demonstrate in the following section, the novel has various elements that could be construed as scandalous. As this is the case, it seems highly unlikely that the Duchess, who, like her husband, valued 'prudence and carefulness',¹⁶ would have knowingly permitted such a text to be dedicated to her.

An analysis of the dedication suggests that the Duchess was in fact most likely not aware that Noake had dedicated the text to her, a not uncommon practice at this time, as 'some publications were given ostentatious dedications...even though the dedicatees or subscribers appear to have been unrelated to the book's financing'.¹⁷ This can be ascertained from certain phrases that the author uses. For example, she declares that she has 'Hopes of your *Grace's* Protecting this Novel' (pp. iv-v). The word 'hopes' suggests that Noake has not received the Duchess' approval that she will support the text, as the author is writing in hope, not certainty or confidence. Additionally, Noake states that 'your *Grace* will be surprised' (p. v) to receive this text. This offers evidence that the Duchess was unaware of the dedication.

¹³ *Whitehall Evening Post* or *London Intelligencer* (London: Aug 7 1750) Issue 701 (Section 3, Paragraph 38).

¹⁴ Stella Tillyard, *Aristocrats: Caroline, Emily, Louisa and Sarah Lennox 1740-1832* (London: Chatto & Windus Limited, 1994) p. 13.

¹⁵ *Ibid.*

¹⁶ Tillyard, *Aristocrats*, p. 11.

¹⁷ Raven, p. 283.

Noake may have dedicated her text to the Duchess in the hope that she would read it at some point and offer ‘money from [her] own pockets’¹⁸ or ‘Hospitality of one form or other’¹⁹ in return for her complimentary words. This is why the author describes the Duchess with such exaggerated flattering terms and ‘elaborate courtesies.’²⁰ She comments on ‘The shining Beauties of [her] mind’ (p. iii) and her ‘sublime Qualities’ (p. iv), as well as declaring herself the Duchess’ ‘Most Obedient, Most Devoted, and Most Humble Servant’ (p. vi). Even if the dedicatee chose to ignore the text, it would still have been advantageous for the author to include the dedication in her work, as texts that came ‘complete with a dedication to a noble Lord [or Duchess]...tended to sell better.’²¹ Noake would have been aware of this and therefore tried to make use of it.

The School of Defoe?

As I have mentioned in the first section, Noake’s text contains elements of scandalous and morally questionable material at times. In order to illustrate this, it is necessary to offer a brief synopsis of the novel. In short, the text is about the life of a young woman called Amelia, who succumbs to the romantic advances of a local gentleman. Whilst he is away in Spain on business, Amelia receives a letter from him declaring that he will be absent for years and not weeks as he had first promised. She then abandons her parents and makes for Spain on board a ship, disguising herself as a man. She finally encounters her treacherous lover and finds that he has promised his love to another in Spain. After he expresses his deepest apologies to Amelia and professes his love for her, the couple are set to marry until he tragically dies. Overwhelmed by grief and unable to return to her parents, Amelia travels the world but is never able to settle down, as problem after problem befalls her.

During her nomadic existence she encounters many people who present their life stories to her, involving disreputable elements such as graphic violence, incestuous rape, prostitution, and religious blasphemy. After declaring that she will never fall in love again, she has her virtue cruelly taken from her by a man in whose home she works as a servant. After her mistreatment she makes it her ambition to take revenge on all men by breaking their hearts and taking their fortunes. After offering her body in exchange for money, Amelia’s moral

¹⁸ Dustin Griffin, *Literary Patronage in England 1650-1800* (Cambridge and New York: Cambridge University Press, 1996) p. 18.

¹⁹ Griffin, *Literary Patronage in England*, pp. 18-19.

²⁰ Griffin, p. 19.

²¹ Griffin, p. 24.

descent continues, culminating in her being imprisoned in a dungeon, after being blamed for adulterous behaviour. Just when all seems lost for her, she repents and providence helps her to escape from imprisonment. Although she experiences penitence, Amelia is not perfectly content at the novel's end, as she finds herself once more accused of adultery in a marriage with a man she does not love.

It is evident to all those that read this plot synopsis that Noake's text differs somewhat to the works of other women writers of fiction during the early decades of the eighteenth century. Most female authors during these years wrote amatory fictions with 'tightly plotted love stories'.²² The most prominent of these writers were Behn, Haywood and Manley. Noake's text does not conform to their romantic and elevated style of writing. It does however share some similarities with Aubin's work of the same period. She composed 'parables of virtue's trials in the delightful colours of French amatory fiction and travel adventure'.²³ Noake's novel includes many instances of travel like Aubin's works, yet it does not contain any notable elements of amatory fiction. In attempting to distinguish the most suitable comparative writer to Noake therefore, it is necessary to move away from the realm of the female author, as in my opinion, Noake's writing has developed from the work of a male author; namely, Daniel Defoe.

Defoe's best known fictional works were written in a short period towards the end of his life, from 1719 to 1725. By the time he passed away in 1731, 'his popularity was very real'.²⁴ This does not at first seem too surprising, considering the number of well-known works he wrote during his life. However, it is important to note that 'Rarely was Defoe's own name attached to his works-and few of these among his better-known productions'.²⁵ As 'anonymity...cloaked most of Defoe works',²⁶ the level of his fame at his death is quite surprising. Nevertheless, although the majority of his novels were unsigned or pseudonymous, this did not prevent people from attributing some of these mystery texts to Defoe, as his 'authorship might often have been recognisable in other ways'.²⁷ Rogers points out that 'men and women of the age usually had a shrewd idea of which books Defoe had written and

²² Paula R. Backscheider, *Daniel Defoe: Ambition & Innovation* (Kentucky: The University Press of Kentucky, 1986) p. 182.

²³ Joel H. Baer, <<http://www.oxforddnb.com/view/article/40524>> [Accessed 30 April 2010] (Paragraph 4 of 8) Last modified January 2008.

²⁴ *Defoe: The Critical Heritage*, ed. Pat Rogers (London and Boston: Routledge & Kegan Paul Ltd, 1972) p. 5.

²⁵ *Defoe: The Critical Heritage*, ed. Rogers, p. 4.

²⁶ *Ibid.*

²⁷ Ian A. Bell, *Defoe's Fiction* (Kent: Croom Helm Ltd, 1985) p. 36.

which he hadn't'.²⁸ In this sense, it is possible to speculate that Noake may very well have attributed many of Defoe's anonymous works to the author, as common themes from his signed texts would have resurfaced in his other novels. Therefore, it is reasonable to suggest Defoe's fictional works could have had an enduring influence on Noake and the composition of her text.

In order to demonstrate the influence of Defoe's style of writing over Noake's text, it is necessary to highlight the similarities that are evident within the works of Defoe and Noake. To illustrate these parallels, I will compare Noake's work to three of Defoe's most well-known texts: *Robinson Crusoe* (1719), *Moll Flanders* (1722) and *Roxana* (1724). Noake would have been familiar with these works, as they went through various editions and were very popular. For example, Ross states that *Robinson Crusoe* 'sold well enough to warrant four editions in its first year'.²⁹ He also declares that 'William Taylor cleared a thousand pounds by printing and publishing'³⁰ the text. Furthermore, Rogers reveals that 'the circumstantial evidence of piracy confirms the success of *Moll Flanders*,³¹ as it 'was printed three times within a year'.³² Although up 'Until 1775 only *Robinson Crusoe* and *Colonel Jack* of what we now call the "novels" had actually been attributed to Defoe',³³ Noake would have noticed the similar writing style in these works and others by Defoe, such as *Moll Flanders* and *Roxana*. Therefore, as I have mentioned, it is possible to suggest that Noake's text could have been influenced by the work of Defoe, which is a claim that I will now attempt to confirm through a comparison of these authors' work.

Similarities between Noake's novel and the three Defoe texts are evident throughout these works, even in their paratexts. For example, the title of Noake's text bears a striking resemblance to the full title of *Robinson Crusoe*, as both novels declare that they are portraying 'The Life' and 'The Adventures' of their main protagonist. Furthermore, all three of Defoe's texts, like Noake's novel, suggest through their title pages that their accounts are factual, when in reality, Noake's text is 'a Fiction' (p. v) and Defoe's works are only loosely

²⁸ Rogers, p. 5.

²⁹ Angus Ross, *Introduction*, pp. 7-21 in Daniel Defoe, *Robinson Crusoe* (London and New York: Penguin Group, 1985 [First published in Penguin English Library 1965]) p. 11.

³⁰ Ross, *Introduction* in Defoe, *Robinson Crusoe*, p. 10.

³¹ Rogers, p. 7.

³² Rogers, p. 191.

³³ J.A. Downie, *The Making of the English Novel*, pp. 249-266 in *Eighteenth-Century Fiction*, vol. 9, 1996-7, p. 257.

based on true accounts.³⁴ The term ‘Life and Adventures’ (p. ii) which is used in both Noake’s text and in *Robinson Crusoe*, implies that there is an element of factuality in the stories. Defoe does the same on the title page of *Moll Flanders*, when he states that the account is ‘Written from her own memorandums’.³⁵ He also includes a similar phrase within *Roxana*’s full title, as he writes that it is ‘a History of the Life’,³⁶ which suggests that the novel has true-to-life elements.

As with the title pages, Noake’s text also shares similarities to the prefaces of Defoe’s works, in which he justifies the inclusion of certain scandalous scenes, as he believes that they are necessary to inform the reader of how such behaviour is not desirable and is liable to be punished. In the preface to *Moll Flanders*, Defoe points out the didactic nature of his text which he recommends ‘to the Reader, as a Work from every part of which something may be learned...[and] by which the Reader will have something of Instruction’ (p. 40). Defoe also states, ‘All the Exploits of this Lady of Fame...stand as so many warnings to honest People to beware of them’ (p. 40). He offers a similar reference to the instructive and moralistic nature of *Roxana*, declaring that it is written ‘to the Instruction and Improvement of the Reader’ (p. 1), a point which he also emphasises in his preface to *Robinson Crusoe*. There he announces that the work is written ‘to the instruction of others’.³⁷ In this way, Defoe’s prefaces set out the instructive element of his novels.

Throughout her text, Noake also refers to the didactic nature of her story. Writing from the perspective of her protagonist she states that the reason for publishing her novel is ‘to the End, that young Persons by my Catastrophe may learn to govern their Passions, and not by their own violent Desires be rush’d upon, by those horrid Dangers my unfortunate self was obliged to dare’ (p. 1). She also declares that her account, ‘occasioned wholly by [her] own Passions, may be a Warning to others, and serve as an Antidote against those violent Diseases of the Mind’ (p. 202). Like Defoe, she clearly underlines the importance of the moral message that can be obtained from reading her work.

³⁴ Some critics have argued that *Robinson Crusoe* was based on the Scottish sailor Alexander Selkirk, *Moll Flanders* was modelled on the notorious thief Moll Cut-Purse, and *Roxana* derived from the criminal Mademoiselle Bardou and the forger Mary Butler.

³⁵ Daniel Defoe, *Moll Flanders* (Harmondsworth: Penguin, 1989) p. 35 (All subsequent references from *Moll Flanders* are taken from this edition).

³⁶ Daniel Defoe, *Roxana* (London and New York: Oxford University Press, 1964) p. ii. (All subsequent references from *Roxana* are taken from this edition).

³⁷ Daniel Defoe, *Robinson Crusoe* (London and New York: Penguin Group, 1985 [First published in Penguin English Library 1965]) p. 25 (All subsequent references from *Robinson Crusoe* are taken from this edition).

In addition to the comparable paratextual material, there are also similarities between the works of the two authors in the main content of their novels. One example of this is that the texts of both writers contain elements of the picaresque novel. As Blewett concisely points out, 'The picaresque narrative emerged in sixteenth-century Spain as a realistic account of the life of an unconscionable rogue, who by his [or her] wits survives through a series of rather loosely connected adventures'.³⁸ This sub-genre was taken up by English writers such as Defoe in the eighteenth century, notably in *Moll Flanders* and *Roxana*, in which he utilises a female version of the picaresque protagonist, deriving from the Spanish text of 1612, *La Hija de Celestina* (The Daughter of Celestina). Parker describes this character as 'a *femme fatale*, a vivacious and beautiful woman whom men find irresistible'.³⁹ As I will illustrate, Defoe's *Moll Flanders* and *Roxana*, and Noake's *Amelia* all fit the description of the picaresque protagonist, as they possess many picaresque features, such as 'a protean ability at disguise..., sexual freedom, [and] the opting for survival over personal integrity'.⁴⁰

Moll Flanders, *Roxana* and Noake's text contain elements of the picaresque novel in that they deal with the life of a nomadic rogue who survives through various ordeals and adventures by the use of their intelligence and wit. An example of the picaresque shrewdness of these characters is evident their ability to successfully disguise themselves in order to gain some sort of personal advantage. *Moll Flanders* regularly passes herself off as other people in order to improve her situation. Blewett attests to this as he states that 'Moll...manages at one time or another, to deceive most of the other characters in the book.'⁴¹ For example, after her first husband dies, Moll is 'resolv'd now to be Married or Nothing' (p. 103), as she wishes to meet a gentleman who will provide her with financial benefits. She therefore pretends to be a widow of great fortune in order to ensnare 'a Gentleman-Tradesman' (p. 104) who will provide her with the money to 'Travel like a Dutchess' (p. 105). *Roxana* also hones the art of imitation and deception in order to obtain financial advantages. After a wealthy jewellery maker dies, *Roxana* passes herself off as 'the Widow of...the English Jeweller' (p. 56) in order to receive recompense 'out of his Estate' (p. 56) and to acquire his 'other things of Value' (p. 55). This action exemplifies her artful deceit.

³⁸ David Blewett, *Introduction*, pp. 1-23 in Defoe, *Moll Flanders*, pp. 21-22.

³⁹ Alexander A. Parker, *Literature and the Delinquent: The Picaresque Novel in Spain and Europe 1599-1753* (Edinburgh: Edinburgh University Press, 1967) p. 51.

⁴⁰ Blewett, *Introduction* in Defoe, *Moll Flanders*, p. 22.

⁴¹ Blewett, p. 19.

Like Defoe's two protagonists, Noake's Amelia deceives others in order to better her situation. This is evident when she fools a man into believing she loves him, so that he will then give up his fortune and estate to her. She pretends that she has 'seen him before, and from that happy Moment [has] entertained a violent Love for his Person' (p. 181). She feigns these feelings in order to obtain 'a more advantageous Account' (p. 181) for herself. During an early part of the novel, Amelia also utilises a disguise to gain entry on board a ship, as she wishes to travel to Spain, which is where the vessel is heading. She therefore puts 'on Men's Clothes [to] personate...a Youth' (p. 19). Her impersonation is successful to such an extent that she is 'never to be suspected of the Cheat' (p. 44) which she is carrying out.

As well as possessing the picaresque ability to deceive others, Amelia, Moll and Roxana also encapsulate the picaresque traits of sexual freedom and an emphasis on survival over integrity. Moll acts in a sexually free manner as she makes love to a man outside of marriage. Although she is set to marry Robert, who is this unnamed man's younger brother, she nevertheless declares that 'I had much rather...be your Whore than your Brother's Wife' (p. 80). Furthermore, once she has actually married Robert, she announces that 'I committed Adultery and Incest with [the elder brother] every day in my Desires' (p. 102). Moll only agrees to get married to Robert once the elder brother pays her 'for [her] Consent to Marry his Brother' (p. 102). Roxana's sexual actions are even more uninhibited than Moll's, as she commits adultery and prostitutes herself in order to survive in the world. She carries out 'notorious Adultery' (p. 38) and lives as 'a Whore' (p. 40), stating that 'Poverty was my Snare' (p. 39), just as Moll labels poverty as 'the worst of all Snares' (p. 251). Roxana surrenders her integrity in order to escape living in destitution, as she declares that 'the Dread of my own circumstances concurr'd to bring me to the point...to give up my Virtue' (p. 41). In the same sense, she announces that 'terrify'd at the Fear of my own Misery...I sinn'd, knowing it to be a sin' (p. 44).

Amelia acts similarly to Defoe's protagonists as she also concedes her virtue in order to avoid living in deprivation. She declares that 'there was no Way to keep me from starving, but to agree with those vicious Desires I had all my Life had such an Aversion to' (pp. 149-150). Amelia plunges herself into 'Seas of Sin' (p. 150) and sacrifices her morality to escape poverty. She states this herself when she proclaims, 'My Beauty was the only Thing I could propose to get by, and therefore was to offer it to sale while Youth would render it desirable'

(p. 154). As a version of the female *picaro*, Amelia, like Moll and Roxana, forsakes her integrity in exchange for economic and physical survival.

The elements of the picaresque novel are not the only links that connect Noake's work to that of Defoe. Her text also shares similarities with his works in that both authors place an emphasis on the concept of providence. This notion of divine intervention is a common theme within Defoe's writing, especially in *Robinson Crusoe*. Ross attests to this as he declares that in this text, 'God's hand is everywhere manifest'.⁴² In the narrative, Crusoe often praises acts of providence that help him to endure his ordeal. When he first survives the shipwreck, he 'looks up and thanks God that [his] life was saved' (p. 65). He comments further on 'the pure productions of providence' (p. 94), declaring that 'God wonderfully sent the ship in near enough to the shore, that I have gotten out so many necessary things...to supply myself even as long as I live' (p. 84). He also states that 'after I saw barley grow there, in a climate which I know was not proper for corn...I began to suggest that God had miraculously caused this grain to grow' (p. 94). Similarly, in *Moll Flanders* and *Roxana*, the protagonists thank providence for assisting them in their times of need. After a Minister acting as a messenger of God has 'reviv'd [Moll's] Heart' (p. 366), she announces that 'Fortune [has] smil'd upon me' (p. 336). Roxana also praises the 'Work of the Goodness of Heaven' (p. 38) for saving her from 'the Devil of Poverty and Distress' (p. 38) which had threatened to ensnare her.

As in Defoe's works, Noake's text also places an emphasis on examples of providence. Even when Amelia is on the brink of complete hopelessness, 'Providence soon [shows her] its Protection was never to be dispaired of' (p. 71). This is evident when she experiences a 'miraculous Deliverance from Slavery' (p. 127) as she is able to break away from a treacherous Lord who had refused to let her leave his estate. Furthermore, 'Divine Providence' (p. 127) also helps her to escape imprisonment at the end of the novel. After she had 'lived in [a] Dungeon three Years' (p. 198), she states that 'Heaven vouchsafed [her] a Deliverance' (p. 198) from her torment.

Another similarity that Noake's text shares with Defoe's works is that it contains many instances of travel to various foreign locations. Ross comments on this, as he points out that

⁴² Ross, p. 13.

Robinson Crusoe 'exploits the interest readers had in Defoe's day, in sea-faring...and the exotic'.⁴³ Both Defoe and Noake are very specific in citing the names of these overseas locations, as this geographical knowledge would have interested many contemporary readers. Crusoe journeys all over the globe, referring to many different places that he travels through. For example, he mentions 'Guinea' (p. 39), 'the Canary Islands' (p. 40), 'Sallee' (p. 45), 'Cape de Verd' (p. 50), and 'Brasil' (p. 50). Roxana also cites the names of various foreign regions in her story, such as 'Paris' (p. 53), 'Versailles' (p. 51), 'Amsterdam' (p. 51), and 'Poictou' (p. 56). Noake's text places a similar emphasis on specific references to travel destinations. This is evident simply by studying the full title of her novel, which is said to contain 'Several Remarkable Passages in England, Italy, Spain, France, Turkey and Holland' (p. ii). In a Defoeseque manner, Noake also quotes specific cities in her actual text, such as 'Cadiz' (p. 16), 'Calais' (p. 101), 'Naples' (p. 127), 'Capua' (p. 142), 'Montpelier' (p. 158), 'Turin' (p. 160), 'Rotterdam' (p. 186), and 'Venice' (p. 192) among others.

In conclusion, after analysing Noake's *The Life and Adventures of the Marchioness Urbino*, it is evident that this text shares many similarities with certain works of Defoe; notably, *Robinson Crusoe*, *Moll Flanders* and *Roxana*. As Defoe had produced these novels around a decade or so before Noake published her text, it can be suggested that Noake's work appears to stem from Defoe's style of writing. Like Defoe, her novel contains elements of the picaresque narrative, instances of travel to foreign locations, and various references to providence. In addition, Noake's text shares links with the title pages and prefaces of Defoe's works, which present the narratives as factual accounts and emphasise their didactic nature. In performing this comparison between the work of Noake and Defoe, as well as closely analysing the publishing history and paratextual material of Noake's novel, I hope that I have been able to shed some light on this enigmatic author and her little known work, as they have both been consigned to darkness for far too long.

⁴³ Ross, p. 13.

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Whitehall Evening Post or London Intelligencer (London: Aug 7 1750) Issue 701.

<http://www.baph.org.uk>

Appendix

Author (and attribution as it appears on title page, or note of pseudonym or anonymity)	Dorothy Noake (stated at the end of the dedication).
Title (as it appears on title page)	The Life and Adventures of the Marchioness Urbino. Containing Several Remarkable Passages in England, Italy, Spain, France, Turkey, and Holland.
Imprint (Place of publication: publisher, year of publication as they appear on title page)	London: Printed for T. Cooper at the Globe in Pater-Noster-Row, and sold by the Book-Sellers of London and Westminster. 1735.
Physical description (details relating to all copies, e.g. number of vols., number of pgs, size, price – sometimes shown on title page, quality of paper and printing, illustrations, etc.)	1 Duodecimo volume including a title page, 4 page dedication and 202 page text. Two shillings and six-pence. Small decorative illustration of flowers on title page, first page of dedication and first page of text. Paper relatively thin. Printing generally ok, but sometimes crooked.
Physical description (details relating only to this specific copy, e.g. binding & decoration, binding anomalies, annotations etc.)	Contemporary calf gilt, brown label binding. Red, gold and black in colour. 'Life of Urbino' written in gold on spine of book.

<p>Provenance (e.g. bookplates, inscriptions)</p>	<p>Bookplate labelled M. Malbon.</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>None included.</p>
<p>Paratext (title page epigraph, subscription list, dedication, preface, introduction, etc. noted or summarised)</p>	<p>Title page (including title, illustration, publishing details and price). Dedication (to 'Her Grace the Dutchess of Richmond and Lenox').</p>