

Notes

Introduction

1. Hume, *Essays Moral, Political and Literary* (London: Oxford UP, 1963) 278, qtd. in Gary Kelly, "Bluestocking Feminism," *Women, Writing and the Public Sphere, 1700–1830*, ed. Elizabeth Eger, Charlotte Grant, Cliona Ó Gallchoir, and Penny Warburton (Cambridge: Cambridge UP, 2001) 166.
2. Susan Sniader Lanser and Evelyn Torton Beck, "[Why] Are There No Great Women Critics? And What Difference Does It Make?" *The Prism of Sex: Essays in the Sociology of Knowledge*, ed. Julia A. Sherman and Evelyn Torton Beck (Madison: U of Wisconsin P, 1979) 79–91.
3. Charlotte Lennox, *Shakespear Illustrated: or the Novels and Histories, on Which the Plays of Shakespear Are Founded* (London: A. Millar, 1753–54); Clara Reeve *Progress of Romance* (London: G. G. J. and J. Robinson, 1785); Vernon Lee, "On Literary Construction," *The Handling of Words and Other Studies in Literary Psychology* (London: John Lane, 1923).
4. Lanser and Beck 87.
5. Virginia Woolf, *A Room of One's Own*, *Norton Anthology of English Literature*, ed. M. H. Abrams, et al., 7th ed., 2 vols. (New York: W. W. Norton and Co., 2000) 2c:2153–214.
6. *Women Critics 1600–1820: An Anthology*, ed. Folger Collective on Early Women Critics (Bloomington: U of Indiana P, 1995). The other two volumes are *Women Reading Shakespeare, 1660–1900: An Anthology of Criticism*, ed. Ann Thompson and Sasha Roberts (Manchester: Manchester UP, 1997) and *A Serious Occupation: Literary Criticism by Victorian Women Writers*, ed. Solveig C. Robinson (Peterborough, ON: Broadview, 2003).
7. Anne K. Mellor, "A Criticism of Their Own: Romantic Women Literary Critics," *Questioning Romanticism*, ed. John Beer (Baltimore: Johns Hopkins UP, 1995).
8. Edward Copeland, *Women Writing about Money: Women's Fiction in England, 1790–1820*, *Cambridge Studies in Romanticism* 9, ed. Marilyn Butler and James Chandler (Cambridge: Cambridge UP, 1995).
9. Alison Adburgham, *Women in Print: Writing Women and Women's Magazines from the Restoration to the Accession of Victoria* (London: George Allen and Unwin, 1972) 183, 57, and passim.
10. Paula McDowell, *The Women of Grub Street: Press, Politics, and Gender in the London Literary Marketplace, 1678–1730* (Oxford: Clarendon P, 1998); Other sources on the range of women's print activity include Patricia Crawford, "Women's Published Writings 1600–1700," *Women in English Society, 1500–1800*, ed. Mary Prior (London: Methuen, 1985) 211–74; Lenore Davidoff and Catherine Hall, *Family Fortunes: Men and Women of the English Middle Class, 1780–1850* (London: Hutchinson, 1987); Catherine Ingrassia, *Authorship, Commerce, and Gender in Early Eighteenth-Century England: A Culture of Paper Credit* (Cambridge, Cambridge UP, 1998); Judith Phillips

- Stanton "Statistical Profile of Women Writing in English from 1660 to 1800," *Eighteenth-Century Women and the Arts*, ed. Frederick M. Keener and Susan E. Lorsch, *Contributions in Women's Studies* 98 (New York: Greenwood, 1988) 247–254; and Cheryl Turner, *Living by the Pen: Women Writers in the Eighteenth Century* (London: Routledge, 1992).
11. On eighteenth-century women's literary criticism, see Terry Castle, "Women and Literary Criticism," *The Cambridge History of Literary Criticism*, 8 vols., *The Eighteenth Century*, ed. H. B. Nisbet and Claude Rawson (Cambridge: Cambridge UP, 1997) 2:434–55.
 12. See, for example, Charlotte Lennox, *The Female Quixote* (1752); Sarah Fielding, *The Cry* (1754) and *The Countess of Dellwyn* (1759); Frances Sheridan, *Sidney Biddulph* (1761); Fanny Burney, *Evelina* (1778); and *Camilla* (1796); and Clara Reeve, *The Old English Baron* (1778). Mellor's "A Criticism of Their Own" offers numerous examples of the variety of forms taken by Romantic-era women's criticism, from poetry to essays and prefaces to letters and even conversation. In doing so, it implicitly links Romantic-era women's criticism with that of their Bluestocking predecessors discussed below.
 13. Betty Rizzo, "Isabella Griffiths," *A Dictionary of British and American Women Writers, 1660–1800*, ed. Janet Todd (Totowa, NJ: Roan and Allanheld, 1985) 143. See p. 182 n. 53.
 14. Sylvia Harcstark Myers, *The Bluestocking Circle: Women, Friendship, and the Life of the Mind in Eighteenth-Century England* (Oxford: Clarendon P, 1990).
 15. Elizabeth Montagu, *An Essay on the Writings and Genius of Shakespeare, compared with the Greek and French Dramatic Poets. With Some Remarks Upon the Misrepresentations of Mons. De Voltaire* (London: J. and H. Hughes, 1769).
 16. Carter's translation of Epictetus (*All the Works of Epictetus, which are now Extant: Consisting of His Discourses, preserved by Arrian, in Four Books, Then Enchiridion, and Fragments*. [London: Printed by S. Richardson, 1758]) earned her the very substantial sum of £1000, enough to purchase a house for herself and her father.
 17. Harriet Guest, *Small Change: Women, Learning, and Patriotism, 1750–1810* (Chicago: U of Chicago P, 2000) 127.
 18. Elizabeth Eger, "Representing Culture: 'The Nine Living Muses of Great Britain' (1779)," *Women, Writing and the Public Sphere, 1700–1830*, ed. Elizabeth Eger, Charlotte Grant, Clíona Ó Gallchoir, and Penny Warburton (Cambridge: Cambridge UP, 2001) 107.
 19. Elizabeth Eger, Charlotte Grant, Clíona Ó Gallchoir, and Penny Warburton, "Introduction: Women, Writing, and Representation," *Women, Writing and the Public Sphere, 1700–1830* (Cambridge: Cambridge UP, 2001) 11, 13.
 20. Gary Kelly, "Bluestocking Feminism" 172, 176.
 21. Eger, *The Nine Living Muses of Great Britain (1779: Women, Reason, and Literary Community in Eighteenth-Century Britain* (Ph.D. dissertation, King's College, Cambridge, 1999)) 130. Eger's work is significant as one of the few studies to date that examines women's role in the emergence of a British literary canon.
 22. Elizabeth Griffith, *The Morality of Shakespeare's Drama Illustrated* (London: T. Cadell, 1775).

23. A few exceptions to the disparagement of pre-Victorian male writers' periodical reviewing include Walter James Graham, *English Literary Periodicals* (New York: T. Nelson, 1930); John O. Hayden, *The Romantic Reviewers, 1802–1824* (Chicago: U of Chicago P, 1968); and Derek Roper, *Reviewing before the Edinburgh, 1788–1802* (Newark: U of Delaware P, 1978).
24. Kathy MacDermott, "Literature and the Grub Street Myth," *Literature and History* 8 (1982): 159–69. The *OED* cites the first instance of the word "hack" used to mean "a literary drudge, who hires himself out to do any and every kind of literary work" as Oliver Goldsmith's 1774 epitaph on "poor Ned Purdon/ Who long was a bookseller's hack" (*Oxford English Dictionary*, CD-ROM [Oxford: Oxford UP, 1992]). Goldsmith was himself a notorious "bookseller's hack," reviewing for several periodicals, including the *Monthly Review*.
25. Jerome J. McGann, *The Romantic Ideology: A Critical Investigation* (Chicago: U of Chicago P, 1983).
26. MacDermott 168.
27. Marilyn Butler, *Romantics, Rebels, and Reactionaries: English Literature and Its Background 1760–1830* (Oxford: Oxford UP, 1981) 9, 70.
28. Jack Stillinger, *Multiple Authorship and the Myth of Solitary Genius* (New York: Oxford UP, 1991).
29. Sources on British religious Dissent include James E. Bradley, *Religion, Revolution, and English Radicalism: Nonconformity in Eighteenth-Century Politics and Society* (Cambridge, Cambridge UP, 1990); *Enlightenment and Religion: Rational Dissent in Eighteenth-Century Britain*, ed. Knud Haakonssen, Ideas in Context (Cambridge: Cambridge UP, 1996); Davidoff and Hall, *Family Fortunes: Men and Women of the English Middle Class, 1780–1850* (Chicago: U of Chicago P, 1987); and Robert M. Ryan, *The Romantic Reformation: Religious Politics in English Literature, 1789–1824*, Cambridge Studies in Romanticism 24, ed. Marilyn Butler and James Chandler (Cambridge, Cambridge UP, 1997).
30. The Act of Uniformity of 1662 required Anglican communion. The Conventicle Act of 1664 limited the numbers who could gather for religious purposes. The Five Mile Act of 1665 forbade ministers ejected from the Established Church from coming within five miles of their parish or of any center of population. After the "Glorious Revolution" of 1688, increased tolerance of dissenting worship became the rule, but legislative modifications and various forms of official and unofficial discrimination continued into the early nineteenth century.
31. See R. S. Crane, "Suggestions Toward a Genealogy of the 'Man of Feeling,'" *ELH: English Literary History* 1 (1934): 205–30.
32. R. K. Webb, "The Emergence of Rational Dissent," *Enlightenment and Religion: Rational Dissent in Eighteenth-Century Britain*, ed. Knud Haakonssen, Ideas in Context (Cambridge: Cambridge UP, 1996) 21.
33. Crane, 222; G. J. Barker-Benfield, *The Culture of Sensibility: Sex and Society in Eighteenth-Century Britain* (Chicago: U of Chicago P, 1992).
34. Davidoff and Hall 23.
35. Webb, "The Emergence of Rational Dissent" 37.
36. Webb, "The Emergence of Rational Dissent" 31.
37. Jean H. Hagstrum, *Sex and Sensibility: Ideal and Erotic Love from Milton to Mozart* (Chicago: U of Chicago P, 1980); John Mullan, *Sentiment and Socia-*

- bility: *The Language of Feeling in the Eighteenth Century* (Oxford: Clarendon P, 1988) 61; G. J. Barker-Benfield, *The Culture of Sensibility* xxvi. Other important studies on the topic include *Sensibility in Transformation: Creative Resistance to Sentiment from the Augustans to the Romantics*, ed. Syndy McMillen Conger (Rutherford: Fairleigh Dickinson UP, 1990); Claudia L. Johnson, *Equivocal Beings: Politics, Gender, and Sentimentality in the 1790s: Wollstonecraft, Radcliffe, Burney, Austen*, *Women in Culture and Society*, ed. Catharine R. Stimpson (Chicago: U of Chicago P, 1995); and Janet Todd, *Sensibility: An Introduction* (London: Methuen, 1986).
38. Jürgen Habermas, *The Structural Transformation of the Public Sphere: An Inquiry into a Category of Bourgeois Society*, trans. Thomas Burger with the assistance of Frederick Lawrence (1989; Cambridge MA: MIT P, 1991) For other revisions of Habermas's theory, see Rita Felski, *Beyond Feminist Aesthetics: Feminist Literature and Social Change* (Cambridge, MA: Harvard UP, 1989); *Habermas and the Public Sphere*, ed. Craig Calhoun (Cambridge MA: MIT P, 1992); Dena Goodman, *The Republic of Letters: A Cultural History of the French Enlightenment* (Ithaca: Cornell UP, 1994); Joan Landes, *Women and the Public Sphere in the Age of the French Revolution* (Ithaca: Cornell UP, 1988); Joan Landes, ed., *Feminism, the Public and the Private* (Oxford: Oxford UP, 1998); and Jon P. Klancher, ed., *Romanticism and its Publics: A Forum Organized and Introduced by Jon Klancher*, *Spec. issue of Studies in Romanticism* 33 (1994): 527–88.
 39. Guest 11.
 40. Anne K. Mellor, *Mothers of the Nation: Women's Political Writing in England, 1780–1830*, *Women of Letters*, ed. Sandra M. Gilbert and Susan Gubar (Bloomington IN: Indiana UP, 2000) 7, 9.
 41. Linda Colley, *Britons: Forging the Nation 1707–1837* (New Haven: Yale UP, 1992) 250, 261.
 42. Guest 15.
 43. Guest 16, 192.
 44. Gerald Newman, *The Rise of English Nationalism: A Cultural History 1740–1830* (1987; New York: St. Martin's P, 1997) 126, quoting Jacques Barzun, "Cultural Nationalism and the Makings of Fame," *Nationalism and Internationalism: Essays Inscribed to Carlton J. H. Hayes*, ed. E. M. Earle (New York: Columbia UP, 1950) 3.
 45. Newman 127.
 46. James Chandler, "The Pope Controversy: Romantic Poetics and the English Canon," *Critical Inquiry* 10 (1984): 481–509.
 47. Thomas F. Bonnell, "Bookselling and Canon-Making: The Trade Rivalry over the English Poets, 1776–1783," *Studies in Eighteenth Century Culture* 19 (1989): 53–69.
 48. In *Desire and Domestic Fiction: A Political History of the Novel* (New York: Oxford UP, 1987), Nancy Armstrong explores how domestic fiction and educational and conduct literature for women, two literary forms of particular interest to women critics, similarly worked to reverse traditional class hierarchies, shaping the values that were to define British Victorian middle-class domesticity as the foundation of individual worth.
 49. In *Mothers of the Nation*, Mellor credits such remarks with instituting the revolution in literary hierarchies that promoted the novel to the position of

- dominant literary genre today (See especially Chapter 5, "Literary Criticism, Cultural Authority, and the Rise of the Novel.")
50. Graham, *English Literary Periodicals*; Wardle, "Mary Wollstonecraft, *Analytical Reviewer*," *PMLA* 62 (1947): 1000–9; Roper, *Reviewing before the Edinburgh* 92n.
 51. Jon P. Klancher, *The Making of English Reading Audiences, 1790–1832* (Madison: U of Wisconsin P, 1987) ix, x.
 52. Klancher 3.
 53. Moody's reviewing for the *Monthly Review* began in 1789 and ended shortly before Barbauld's contributions began, interrupted by some years during which she contributed no reviews. Besides Barbauld and Moody, Fanny Burney contributed an obituary on William Seward in the July 1799 number. In addition, Betty Rizzo offers a strong argument for attributing a series of reviews published between 1757 and 1763 and signed "N.," a signature never before identified, to editor Ralph Griffiths' wife, Isabella Griffiths, who may have assisted her husband by occasionally contributing reviews during the early years of his editorship of the periodical.

Part I Introduction

1. *Memoirs of Mrs. Inchbald: Including Her Familiar Correspondence with the Most Distinguished Persons of Her Time. To Which Are Added The Massacre, and A Case of Conscience; Now First Published from Her Autograph Copies*, ed. James Boaden, 2 vols. (London: Richard Bentley, 1833) 1:165. *The British Theatre* carried the full title *The British Theatre; or, A Collection of Plays, Which Are Acted at the Theatres Royal, Drury Lane, Covent Garden, and Haymarket; Printed under the Authority of the Managers from the Prompt Books; with Biographical and Critical Remarks; by Mrs. Inchbald*, 25 vols. (London: Longman, Hurst, Rees, Orme, and Brown, 1808). It was originally issued in periodical installments beginning 1806, with bound volume publication beginning in 1808.
2. As Marilyn Butler phrases it, "recent American Romanticist orthodoxy declares the great Romantic topic to be the alienated individual consciousness," taking as its most canonical text *The Prelude*, "that autobiography of a post-revolutionary recluse" ("Revising the Canon," *TLS* 4 [Dec. 1987] 1360). Milestones in this view would include M. H. Abrams, *The Mirror and the Lamp: Romantic Theory and the Critical Tradition* (London: Oxford UP, 1953); Harold Bloom, *The Anxiety of Influence – A Theory of Poetry* (London: Oxford UP, 1973); and Geoffrey H. Hartman, *Wordsworth's Poetry 1787–1814* (New Haven: Yale UP, 1964).

Chapter 1

1. P. O'Brien, *Warrington Academy, 1757–86: Its Predecessors and Successors* (Wigan, UK: Owl Books, 1989) 30. Further information on Dissenter education and Warrington Academy is provided by Herbert McLachlan, *Warrington Academy: Its History and Influence* (Manchester: the Chetham Society, 1943) and Daniel E. White, "The 'Joineriana': Anna Barbauld, the

- Aikin Family Circle, and the Dissenting Public Sphere," *Eighteenth-Century Studies* 32 (1999): 511–33.
2. Aikin, J[ohn] and A[nn]a L[etitia], *Miscellaneous Pieces in Prose* (London: Johnson, 1773).
 3. On publishing practices of Cadell and Davies and their associates, see Thomas Rees, *Reminiscences of Literary London from 1779 to 1853* (1896; *Reminiscence of Literary London from 1779 to 1853* by Thomas Rees and *The Rise and Progress of the Gentleman's Magazine* by John Nichols, The English Book Trade 1660–1853 [New York: Garland, 1974] 129–32) and Charles Gerring, *Notes on Printers and Booksellers with a Chapter on Chap Books* (London: Simpkin, Marshall, Hamilton, Kent, 1900), especially 59–60.
 4. Barbauld, "On the Poetical Works of Mr. William Collins," *The Poetical Works of Mr. William Collins* (1797; London: T. Cadell, Jun. and W. Davies: 1802): iii–l. I discuss Barbauld's essays in reverse order of their publication because the essay on Collins, treating a poet especially noted for his intellectual difficulty, presents the better occasion for developing my ideas. The Akenside essay then offers further confirmation.
 5. Barbauld, "On [...] Collins" iv–vi.
 6. Richard Wendorf, *William Collins and Eighteenth-Century English Poetry* (Minneapolis: U of Minnesota P, 1981) 87, 103.
 7. Barbauld, "On [...] Collins" vi.
 8. Barbauld, "On [...] Collins" v.
 9. Barbauld, "On [...] Collins" vi–viii.
 10. Wendorf 22, 104.
 11. Barbauld, "On [...] Collins" vii–viii.
 12. Simpson 123.
 13. Barbauld, "On [...] Collins" xxiii.
 14. Simpson 123.
 15. Barbauld, "Essay on *The Pleasures of Imagination*," *The Pleasures of Imagination* by Mark Akenside (London: T. Cadell, and W. Davies, 1794; Philadelphia: B. Johnson, J. Johnson, and R. Johnson, 1804) xiii–xx.
 16. Foxon, David F., *English Verse, 1701–1750: A Catalogue of Separately Printed Poems with Notes on Contemporary Collected Editions*, 2 vols. (Cambridge: Cambridge UP, 1975) 1:14, 132–3; *The Cambridge Bibliography of English Literature*, ed. F. W. Bateson, 4 vols. (Cambridge: Cambridge UP, 1940) 2:335–8, 350–1).
 17. Barbauld, "Essay on *The Pleasures of Imagination*" xiii.
 18. Barbauld, "Essay on *The Pleasures of Imagination*" xiii, xv, xvi.
 19. Barbauld, "On the Origin and Progress of Novel-Writing," *The British Novelists*, 50 vols. (1810; London: F. C. and J. Rivington, 1820) 1:1–59.
 20. Barbauld read French fluently, reviewed French literature, and gave French fiction a central place in her essay "On the Origin and Progress of Novel-Writing." Moreover, Joseph Johnson was key in introducing foreign, particularly French, publications to English audiences (Leslie F. Chard, "Bookseller to Publisher: Joseph Johnson and the English Book trade, 1760–1810," *The Library: Transactions of the Bibliographical Society* 32 [1977]: 153). Johnson would have called Barbauld's attention to a publication like Staël's work.
 21. Barbauld, "On [...] Novel-Writing" 37, 15, 40.

22. Barbauld, "Preliminary Essay" to *Selections from the Spectator, Tatler, Guardian, and Freeholder*, 2 vols. (1804; London: Edward Moxon, 1849) v–vi.
23. Barbauld, "Preliminary Essay" to *Selections* xiii, xii.
24. Barbauld, "Preliminary Essay" to *Selections* xii, xv.
25. Barbauld, "Preliminary Essay" to *Selections* xiv, xv, xiv, xxii.
26. In her "Womanpower" chapter of *Britons*, Colley argues that during the latter years of the eighteenth century, the exclusion of women from public life and their restriction to the private or domestic sphere paradoxically enabled them to achieve some authority as arbiters of issues and values that were fostered in domestic life and to advocate for the pertinence of those values to public issues and policies.
27. Lucy Aikin, *Memoir of John Aikin, M. D. with a Selection of His Miscellaneous Pieces, Biographical, Moral and Critical* (1823; Philadelphia: Small, 1824), esp. 89–90.
28. Bonnell 54.
29. *Correspondence of Samuel Richardson, Author of Pamela, Clarissa, and Sir Charles Grandison; Selected from the Original Manuscripts, Bequeathed by Him to His Family*, 6 vols. (London: Richard Phillips, 1804; New York: AMS P, 1966) 1: vi. The "Advertisement" appears on 1: iii–vi, and Barbauld's critical essay, "Life of Samuel Richardson with Remarks on His Writings" appears on 1: vii–ccxii.
30. Barbauld, "Preliminary Essay" to *Selections* xviii.
31. Barbauld, "Essay on *The Pleasures of Imagination*" xiii.
32. Barbauld, "Preliminary Essay" to *Selections* xvii–xviii.
33. Chandler 503.
34. Chandler 486–7, quoting Lawrence Lipking, *The Ordering of the Arts in Eighteenth-Century England* (Princeton: Princeton UP, 1970) 328–9.
35. Chandler 487, 494.
36. Chandler 487, quoting Lipking 330.
37. Chandler 487.
38. "Preliminary Essay" to *Selections* ix, xiv.
39. Addison, *Spectator* 62, *Essays in Criticism and Literary Theory*, ed. John Loftis (Northbrook, IL: AHM Publishing, 1975) 71–7.
40. "Preliminary Essay" to *Selections* xvii.
41. "Life of Samuel Richardson" viii.
42. "Life of Samuel Richardson" xiv–xvi. The germ of this view of novelistic realism as accurately depicting the same type of people as make up the bulk of novel readership can be found in *Miscellaneous Pieces in Prose*. There Barbauld also remarks on the limited appeal of heroic epics, observing that by contrast, "everyone can relish the author who represents common life, because every one can refer to the originals from whence his ideas were taken" (Barbauld, *Miscellaneous Pieces in Prose* 42).
43. Moore, "'Ladies ... Taking the Pen in Hand': Mrs. Barbauld's Criticism of Eighteenth-Century Women Novelists," *Fetter'd or Free: British Women Novelists 1670–1815*, ed. Mary Anne Schofield and Cecilia Macheski (Athens, OH: U of Ohio P, 1986) 383–97.
44. "Life of Samuel Richardson" xxxii–li.
45. "Life of Samuel Richardson" lxi, cv, clxxiv.

46. Griffith, *A Collection of Novels, Selected and Revised by Mrs. Griffith*, 3 vols (London: G. Kearsly, 1777) sig. A₂.
47. Moore 388.
48. Barbauld, "On [...] Novel-Writing" 56.
49. Barbauld, "On [...] Novel-Writing" 14, 42.
50. Moore 394. *The British Novelists* includes 13 male writers and 8 women, far closer to a 50:50 ratio than any previous collection.
51. Claudia L. Johnson offers a cogent analysis of why Barbauld's canon, asserted so forcefully in such a major canon-making enterprise, failed to retain its position as definitive. See "'Let me make the novels of a country': Barbauld's *The British Novelists* (1810/1820)," *Novel: A Forum on Fiction*, 34 (2001): 163–79.
52. Barbauld, "Preliminary Essay" to *Selections* v–vi.
53. Barbauld, "On [...] Novel-Writing" 1–2, 46–7.
54. "On [...] Novel-Writing" 47, 48, 29, 55.
55. Mary Wollstonecraft, *A Vindication of the Rights of Woman* (1792), *The Works of Mary Wollstonecraft*, ed. Janet Todd and Marilyn Butler, 7 vols. (London: William Pickering, 1989) 5:Ch. 1; Barbauld, "On [...] Novel-Writing" 19.
56. Barbauld, "On [...] Novel-Writing" 2, 59, 22–3, 36.
57. Barbauld, "On [...] Novel-Writing" 45, 44, 44–5. Reading may have been the cheapest of pleasures, but it was by no means cheap. At 12l. 12s., Barbauld's *British Novelists* cost more than a fourth of the annual income of most British families (in *Women Writing About Money*, Edward Copeland cites Eric J. Hawsbawm's claim [*The Age of Revolution*] that in 1800, all but 15 percent of British families had income less than £50 [Copeland 221, n. 38]). At around £1 per copy, even a single novel represented a prohibitive expense for most. Circulating libraries were springing up, but in 1800 the annual subscription fee for them ranged around a guinea, a price, as James Raven puts it, "hardly affordable for most" (Peter Garside, James Raven, and Rainer Schöwerling, *The English Novel, 1770–1829: A Bibliographical Survey of Prose Fiction Published in the British Isles*, 2 vols. [Oxford: Oxford UP, 2000] 1:111). The second-hand market opened some possibilities, but these books were neither the newest nor the best, and for many even second-hand prices would have been prohibitive. And although borrowing from acquaintances was an option for some, one had to have acquaintances that could afford to purchase a book in order to borrow from them.
58. Barbauld, "Essay on *The Pleasures of Imagination*" xiii.
59. "Introduction," *Anna Letitia Barbauld: Selected Poetry and Prose*, ed. William McCarthy and Elizabeth Kraft (Petersborough, Ont.: Broadview, 2002) 13, 17.

Chapter 2

1. *A Simple Story*, 4 vols. (London: G. G. and J. Robinson, 1791); *Nature and Art*, 2 vols. (London: G. G. and J. Robinson, 1796); *Lover's Vows* (London: G. G. and J. Robinson, 1798).
2. Unless otherwise noted, biographical information in this chapter is summarized from Boaden's *Memoirs of Mrs. Inchbald* and Annibel Jenkins's *I'll*

Tell You What: The Life of Elizabeth Inchbald (Lexington, KY: UP of Kentucky, 2003). Other biographical studies include S. R. Littlewood, *Elizabeth Inchbald and Her Circle: The Life Story of a Charming Woman (1753–1821)* (London: Daniel O'Connor, 1921); William McKee, *Elizabeth Inchbald, Novelist* (Washington, DC: Catholic U of America, 1935); and Roger Manvell, *Elizabeth Inchbald: England's Principal Woman Dramatist and Independent Woman of Letters in 18th Century London, a Biographical Study* (Lanham, NY: UP of America, 1987).

3. Inchbald's career as a critic was brief. Other than the *British Theatre* project, her only identified criticism was an amusing essay usually referred to as "On Novel Writing," which appeared in the form of a letter to *The Artist* (1 [13 June 1807]: 9–19), Prince Hoare's short-lived periodical devoted to literature and the arts.
4. This initial periodical publication creates some difficulties in discussing the series. Collections bound for the booksellers do not present the plays in the order of publication. In addition, some extant copies were assembled and bound by private collectors. As a result, bound copies vary, not always presenting their contents in the same order, and sometimes lacking some feature such as one or two of Inchbald's essays or some of the illustrative frontispiece engravings. Pagination extends not through entire volumes, but only through single plays, each play beginning its own pagination anew. Furthermore, some readers wishing to consult the essays may prefer *Remarks for the British Theatre (1806–1809) by Elizabeth Inchbald*, the single volume reprinting of Inchbald's essays alone, edited and introduced by Cecilia Macheski (Delmar, NY: Scholars' Facsimiles & Reprints, 1990). For these reasons, I cite Inchbald's remarks by the name of the play to which they are appended rather than by volume or page number. I thank Macheski for pointing out and explaining the discrepancy between copies.
5. Jenkins documents that *The British Theatre* was a continuation of *British Theatre Plays*, a series and later collection compiled by bookseller John Bell that was first issued in 1780 and saw numerous expanded editions over the next quarter century, reaching at least 47 volumes in the 1791–97 edition. Bell sold the rights to his series to long time business associate Thomas Longman, who conceived of the idea of adding critical prefaces when he revived it.
6. Marvin Carlson, "Elizabeth Inchbald: A Woman Critic in Her Theatrical Culture," *Women in British Romantic Theatre*, ed. Catherine Burroughs (Cambridge: Cambridge UP, 2000) 210.
7. Though Longman or his representative selected the versions included, Inchbald seems generally to approve of bowdlerizing. She objects to Nahum Tate's version of *King Lear*, for example, not because it is bowdlerized, but because Tate failed to go far enough when he left in the "savage and improbable" gouging of Gloster's eyes ("Remarks" on *King Lear*, *The British Theatre*).
8. "Remarks" on *She Wou'd and She Wou'd Not* by Colley Cibber.
9. "Remarks" on *The Rivals* by Richard Brinsley Sheridan.
10. "Introduction," *The Plays of Elizabeth Inchbald*, Ed. Paula R. Backscheider, 2 vols. *Eighteenth-Century English Drama* (New York: Garland, 1980) 1:x.
11. Boaden 2:87.

12. The invitation to contribute to the *Quarterly* appears in Boaden 2:115–18, where Boaden reprints letters from *Quarterly* proprietor John Murray and his agent, a Mr. Hoppner, soliciting from Inchbald reviews of Mme. Cottin's *Amelie Mansfield* and Tobin's *School for Authors*. Patricia Sigl cites evidence from Samuel Smiles, *A Publisher and His Friends* (London: John Murray, 1891) 1:53, showing that Inchbald "had no confidence in her ability to match wits with men of learning in print" and that she declined to contribute to the *Quarterly Review* because of "her fears about the gaps in her reading which disqualified her as a critic" ("Prince Hoare's *Artist* and Anti-Theatrical Polemics in the Early 1800s: Mrs Inchbald's Contribution," *Theatre Notebook* 44 [1990]: 65). The Smiles reference turns out to consist of a letter from Inchbald to Hoppner, not reprinted in Boaden, in which Inchbald explains that, because of gaps in her reading, she feels wholly unqualified to review any literature except novels, and has reservations over reviewing even those. She does, however, agree to review the book promptly, should Hoppner still desire her to. Apparently she changed her mind or Murray did, because no review of either book appears in the *Quarterly*.
13. Quotations from the exchange are taken from Colman's letter and Inchbald's reply published in *The British Theatre* just preceding the "Remarks" on *The Heir at Law*.
14. Zall, "The Cool World of Samuel Taylor Coleridge: Elizabeth Inchbald; or Sex and Sensibility," *The Wordsworth Circle* 12 (1981): 270–3; Burroughs, *Closet Stages: Joanna Baillie and the Theater Theory of British Romantic Women Writers* (Philadelphia: U of Pennsylvania P, 1997); Katherine M. Rogers, "Britain's First Woman Drama Critic: Elizabeth Inchbald," *Curtain Calls: British and American Women and the Theater, 1660–1820*, ed. Mary Anne Schofield and Cecilia Macheski (Athens, OH: U of Ohio P, 1991) 277–90; Anna Lott, "Sexual Politics in Elizabeth Inchbald," *SEL: Studies in English Literature, 1500–1900* 34 (1994): 635–48.
15. John Taylor, *Records of My Life* (New York: J. & J. Harper, 1833) 228.
16. Zall 271–2. Zall repeats the anecdote about *Nature and Art* from C. Kegan Paul, *William Godwin: His Friends and Contemporaries*, 2 vols. (London: Henry S. King, 1876) 1:140–1, and he takes the anecdote about visiting Holcroft from Holcroft, *Life of Thomas Holcroft*, ed. Elbridge Colby, 2 vols. (London, 1833) 2:57, who is himself quoting from Boaden 1:330. Zall slightly exaggerates the Colby anecdote, claiming for Inchbald an "open carriage" when in fact Colby relates that she and her close friend, bookseller George Robinson, went together in a "coach," normally a closed vehicle.
17. The younger Colman accused Inchbald of ingratitude to the man who first produced one of her plays, calling his father the "*very man*, on whose tomb she idly plants this poisonous weed of remark, to choke the laurels which justly grace his memory." As a part of her response, Inchbald affirms that though she was grateful, the actor manager had shown her "no more than those usual attentions which every manager of a theatre is supposed to confer, when he first selects a novice in dramatic writing, as worthy of being introduced, on his stage, to the public." One might argue that Inchbald could be trying to underrate her debt to the elder theater

- manager, but Ellen Donkin's study of women playwrights and eighteenth-century theater practice suggests that Inchbald's version of her obligations is closer to the truth than Colman's (Ellen Donkin, *Getting Into the Act: Women Playwrights in London, 1776–1829* [London: Routledge, 1995]. See her Chapter 5, "Advantage, Mrs. Inchbald.")
18. "Remarks" on *The Heir at Law* by George Colman the younger. Jenkins notes that Inchbald's barb was especially sharp here, for Colman had dropped out of the university and could in no sense be described as a scholar.
 19. Letter from Isaac D'Israeli to John Murray dated 28 July 1809, quoted in Patricia Sigl, "Prince Hoare's *Artist* and Anti-Theatrical Polemics," 71–2. *The British Theatre* was followed by *A Collection of Farces and other Afterpieces which are acted at the Theatres Royal, Drury-Lane, Covent-Garden, and Hay-Market*, printed under the authority of the Managers from the Prompt Book, selected by Mrs Inchbald, 7 vols. (London: Longman, et al., 1809) and *The Modern Theatre; A Collection of Successful Modern Plays, as Acted at the Theatres Royal, London ...*, Selected by Mrs. Inchbald, 10 vols. (London: Longman, et al., 1811).
 20. Boaden 2:132–3.
 21. Carlson 209–10.
 22. Simon Jarvis, *Scholars and Gentlemen: Shakespeare Textual Criticism and Representations of Scholarly Labour, 1725–1765* (Oxford: Clarendon P, 1995) 166.
 23. "Remarks" on *A Comedy of Errors*.
 24. Klancher, *The Making of English Reading Audiences* ix.
 25. Jenkins takes exception to the charge that Inchbald was uneducated, pointing out that Inchbald pursued a course of reading that included not only many of the most revered British authors, but many classical authors as well. Yet while Inchbald's educational achievement would have set her well above much of her audience, it must be distinguished from the systematic training that was the goal of a university education, training that would ideally have prepared the scholar in the "forms scientific and established."
 26. "Remarks" on *A Comedy of Errors*.
 27. Isaac Reed, *Biographia Dramatica*, 2 vols. (London: Rivington, 1782).
 28. "Remarks" on *Oroonoko*; "Remarks" on *Man of the World*; "Remarks" on *Julius Caesar*. William Godwin evaded prosecution for the potentially seditious message of *Political Justice* (1793) because unlike, for example, Thomas Paine's *Rights of Man* (1791–92), Godwin's book was too expensive to reach and inflame many lower class readers. Censorship of Inchbald's own *Massacre*, a tragedy based on the fate of Louis XVI during the French Revolution, may provide a comparable example. Though the play was printed, it remained undistributed and unstaged, apparently withheld by Inchbald herself. John Taylor, to whom Inchbald applied for advice on whether to publish the play, remarks that he had advised her to suppress it (*Records of My Life* 228).
 29. "Remarks" on *Othello* by William Shakespeare and "Remarks" on *The Earl of Essex* by Henry Jones.
 30. "Remarks" on *The Surrender of Calais*; "Remarks" on *Henry V*; "Remarks" on *Fontainbleau*; "Remarks" on *All for Love*; "Remarks" on *School for Reform*.
 31. "Remarks" on *The Distressed Mother*.

32. "Remarks" on *Henry IV, Part 2*.
33. "Remarks" on *Henry VIII*; "Remarks" on *Twelfth Night*.
34. "Remarks" on *King Lear*.
35. As recently as 1978, Om Prakash Mathur defined closet drama as "drama which, on account of an undue predominance of the 'literary' element, 'reads' much better than it acts (if it is at all intended to be produced), and communicates its full characteristic pleasure in reading and not in a theatrical performance" (*The Closet Drama of the Romantic Revival*, Salzburg Studies in English Literature under the Direction of Professor Erwin A. Stürzl [Salzburg, Austria: Institut für Englische Sprache und Literatur, Universität Salzburg, 1978] 1). Wiebe Hogendoorn similarly lists the characteristics that enable classification of a play as closet drama, with literariness standing preeminent among them ("Reading on a Booke: Closet Drama and the Study of Theatre Arts" *Essays on Drama and Theatre: Liber Amicorum Benjamin Hunningher*, ed. Erica Hunningher [Schilling Amsterdam/Baarn: Moussault's Uitgeverij, 1973] 50–66). Only in the last decade or two have more sophisticated theories of Romantic closet drama emerged, first with Alan Richardson, who, in *A Mental Theater: Poetic Drama and Consciousness in the Romantic Age* (University Park: Pennsylvania State UP, 1988) defines it as drama in which "Dramatic action would not function to portray or set off character; rather, character becomes plot as the dramatic interest centers on the history of a protagonist's consciousness" (1). In her study of Joanna Baillie's drama theory, Catherine M. Burroughs brings together the association of "closet" as a space for women's artistic and intellectual expression and a more modern notion of "closet" emerging from gender and gay studies in order to suggest that closet drama is that which will "problematize the distinctions between the actor's body and the role with which s/he is identified [... in order to] deconstruct the opposition between 'literariness' and 'theatricality'" (*Closet Stages* 15–16).
36. "Remarks" on *De Monfort*.
37. *Closet Stages* 85.
38. "Remarks" on *The Dramatist*; "Remarks" on *John Bull*; "Remarks" on *The Rival Queens*.
39. "Remarks" on *The Mourning Bride*; "Remarks" on *Barbarossa*; "Remarks" on *The West Indian*; "Remarks" on *Othello*; "Remarks" on *The Beggar's Opera*.
40. Burroughs, *Closet Stages* 84; Backscheider, *The Plays of Elizabeth Inchbald* xxv.
41. Stillinger, *Multiple Authorship and the Myth of Solitary Genius* 6–7, vi, 183.
42. "Remarks" on *The Careless Husband*; "Remarks" on *The Duenna*.
43. "Remarks" on *Lovers' Vows*.
44. Boaden 2:23–4.

Part II Introduction

1. James Basker, "Criticism and the Rise of Periodical Literature," *Cambridge History of Literary Criticism*, ed. H. B. Nisbet and Claude Rawson, 8 vols, vol. 4, *The Eighteenth Century* (Cambridge: Cambridge UP, 1997) 316. My brief history of literary reviews is summarized from Basker's chapter. On the

- growing anxieties around the proliferation of writing during the Romantic years, see Clifford Siskin, *The Work of Writing: Literature and Social Change in Britain, 1700–1830* (Baltimore: Johns Hopkins UP, 1998). Klancher's discussion of the role of periodicals in transforming the Romantic-era public sphere into a fully textual phenomenon, "an image to be consumed by readers who did not frequent it" is relevant here as well (*The Making of English Reading Audiences* 24).
2. Jno. Chas. O'Reid [Josiah Conder], *Reviewers Reviewed; Including an Enquiry into the Moral and Intellectual Effects of Habits of Criticism, and Their Influence on the General Interests of Literature; to Which Is Subjoined a Brief History of the Periodical Reviews Published in England and Scotland* (Oxford: J. Bartlett, 1811).
 3. Butler, *Romantics, Rebels and Reactionaries* 70–1.

Chapter 3

1. *Collected Letters of Mary Wollstonecraft*, ed. Ralph M. Wardle (Ithaca: Cornell UP, 1979), 164.
2. Most biographical studies of either writer are interested in the relationship between these two professional women writers primarily because of this influence. Some examples include Gary Kelly, *Revolutionary Feminism: The Mind and Career of Mary Wollstonecraft* (London: Macmillan, 1992) and *Women, Writing, and Revolution, 1790–1827* (Oxford: Clarendon P, 1993); Gina M. Luria, "Mary Hays: A Critical Biography" (Ph.D. Diss., New York U, 1972); Janet Todd, *Mary Wollstonecraft: A Revolutionary Life* (London: Weidenfeld & Nicolson, 2000); Eleanor Ty, *Unsex'd Revolutionaries: Five Women Novelists of the 1790s* (Toronto: U of Toronto P, 1993); and A. F. Wedd, ed., *The Love-Letters of Mary Hays (1779–1780)* (London: Methuen, 1925), 1–14.
3. MacDermott, "Literature and the Grub Street Myth."
4. Siskin's *The Work of Writing* examines the professionalization of literary culture while arguing for the emergence of writing as a new technology. Other recent studies in periodicals and print culture include Kevin Gilmartin, *Print Politics: The Press and Radical Opposition in Early Nineteenth-Century England*, Cambridge Studies in Romanticism 21 (Cambridge: Cambridge UP, 1996); Mark Parker *Literary Magazines and British Romanticism*, Cambridge Studies in Romanticism 45 (Cambridge: Cambridge UP, 2000); Thomas Pfau, *Wordsworth's Profession: Form, Class, and the Logic of Early Romantic Cultural Production* (Stanford: Stanford UP, 1997); and Marcus Wood, *Radical Satire and Print Culture, 1790–1822* (Oxford: Oxford UP, 1994). In her introduction to a special issue of *Victorian Periodicals Review* devoted to women's participation in nineteenth-century periodical publishing, D. J. Trela describes the rapid increase in the numbers of women who were able to earn a living through journalism and editing ("Introduction: Nineteenth Century Women and Periodicals," *Victorian Periodicals Review* 29 [1996]: 89–94).
5. Information about Johnson is summarized from Gerald P. Tyson's *Joseph Johnson: A Liberal Publisher* (Iowa City: University of Iowa P, 1979). A Dissenter himself, Johnson had over the years published an impressive

array of Dissenting authors, many of whose works contained some of the country's most advanced thinking on social, scientific, and theological issues. Johnson also showed astute judgment of art and literature at times, employing William Blake as an illustrator and assisting Henry Fuseli with his "Milton Gallery" plan. Though at this date he rarely published creative works, he nevertheless printed some of William Wordsworth's and Samuel Taylor Coleridge's early work (Leslie F. Chard II, "Joseph Johnson: Father of the Book Trade," *Bulletin of the New York Public Library* 79 [1975]: 51–82). In fact, he might have been the publisher of *Lyrical Ballads* had not contractual complications interfered. Johnson also published Anna Letitia Aikin's (later Barbauld) first volume of poetry. Later, he increased his attention to creative works, and women writers such as Mary Hays, Maria Edgeworth, and Anna Seward joined the ranks of Johnson's authors.

6. Wardle, "Mary Wollstonecraft, *Analytical Reviewer*."
7. *The Making of English Reading Audiences*.
8. On the evolution of literary reviews' purpose, see Basker, "Criticism and the Rise of Periodical Literature;" Marilyn Butler, "Culture's Medium: The Role of the Review," *The Cambridge Companion to British Romanticism*, ed. Stuart Curran (Cambridge: U of Cambridge P, 1993), 120–76; and Roper, *Reviewing before the Edinburgh*.
9. Thomas Christie, "To the Public," *Analytical Review* 1 (May 1788): vi.
10. Butler 126–7.
11. Christie i, iv.
12. In *Mary Wollstonecraft* Wardle, normally dismissive of Wollstonecraft's reviews, concedes that her loose though lively sentences provide a welcome relief from her colleagues' "studied periods" 99.
13. Klancher 23–4.
14. Review of *Observations and Reflections Made in the Course of a Journey through France, Italy, and Germany* by Hester Lynch Piozzi (London: Cadell, 1789), *Analytical Review* 4 (June–July 1789): 301; *The Works of Mary Wollstonecraft*, ed. Janet Todd and Marilyn Butler, 7 vols. (London: William Pickering, 1989) 7:127. The issue of review commentary addressed to benefit the book's author rather than its potential reader is taken up in greater depth in the following chapter.
15. Wardle, *Mary Wollstonecraft* 98. The two reviews that Wardle regards as containing aesthetic criticism are the review of Charlotte Smith's *Ethelinde, or the Recluse of the Lake* (London: Cadell, 1789) in volume 5 (December 1789): 484; Todd and Butler 7:188–90, and Mrs Bennet's *Agnes de Courci; A Domestic Tale* (Bath: Hazard; London: Robinsons, 1789) in volume 6 (January 1790): 96–8; Todd and Butler 7:203–4.
16. Roper, *Reviewing Before the Edinburgh* 124.
17. Review of *Emmeline, the Orphan of the Castle*, by Charlotte Smith (London: Cadell, 1788), *Analytical Review* 1 (July 1788): 333; Todd and Butler 7:26.
18. Samuel Johnson, *Rambler* No. 4 (31 March 1750).
19. *Reviewing before the Edinburgh* 27.
20. Review of the anonymous *Woman. Sketches of the History, Genius, Disposition, Accomplishments, Employments, Customs, and Importance of the Fair Sex, in all Parts of the World* (London: Kearsley, 1790), *Analytical Review* 8 (September 1790): 100–1; Todd and Butler 7:291.

21. (London: Vernor, [n.d.]) *Analytical Review* 1 (August 1788): 451–7; Todd and Butler 7:29–32.
22. Review of *The Interesting Narrative of the Life of Olaudah Equiano, or Gustavus Vassa, the African, Written by Himself*, *Analytical Review* 4 (May 1789): 28; Todd and Butler 7:101.
23. Wollstonecraft, review of *A General History of Music, from the Earliest Ages, to the Present Period*, by Charles Burney (London: Robson and Robinson, 1789), *Analytical Review* 6 (February 1790): 131; Todd and Butler 7:211.
24. “[On Artificial Taste],” was published as a letter with the signature “W. Q.” in *The Monthly Magazine* 3 (April 1797): 279–82. It is Wollstonecraft’s only known contribution to any periodical other than the *Analytical Review*. The essay appeared again with amendments under the title “On Poetry” in *The Posthumous Works of the Author of a Vindication of the Rights of Woman in four volumes*, ed. William Godwin (London: Johnson, 1798). Most mentions of the essay refer to this second, posthumous version, arguing that this published version is superior and probably represents Wollstonecraft’s own final intentions. Examining the manuscripts, however, Eleanor Louise Nicholes dates “On Poetry” as earlier in composition than “On Artificial Taste” (*Shelley and his Circle: 1773–1822*, ed. Kenneth Neill Cameron, 10 vols. [Cambridge, MA: Harvard UP, 1961] 1:177). The latter, then, would be the revised version, and as the version that Wollstonecraft herself published, the most authoritative as well. Comparing the two versions shows most alterations to be minor and nearly as often for the worse as for the better. For example, though Latinate words are sometimes replaced with more pithy Anglo-Saxon equivalents, on other occasions the exact opposite occurs. If any generalization can be made, it would be that the cumulative effect of the revisions is to add to the loose, almost luxuriant flow of Wollstonecraft’s sentences – in other words, to make it more characteristic of Wollstonecraft’s usual prose. Moreover, the most extensive revision mitigates in “On Artificial Taste” the harsher criticism in “On Poetry” of one of Samuel Johnson’s remarks. Considering Wollstonecraft’s admiration for Johnson, it seems likely that she would have preferred the second version.
25. *A Vindication of the Rights of Men*, Todd and Butler 5:29.
26. *Analytical Review* 1 (August 1788): 451–7; Todd and Butler 7:29–32.
27. Wollstonecraft, review of *Voyages Made in the Years 1788 and 1789, from China to the North-West Coast of America*, by John Meares, Esq. (London: Walter, 1790), *Analytical Review* 9 (January 1791): 8–16; Todd and Butler 7:332–6.
28. Wollstonecraft, review of *Observation on the River Wye, and Several Parts of South Wales, etc. Relative Chiefly to Picturesque Beauty, Made in the Summer of the Year 1770*, by William Gilpin, 2nd ed. (London: Price, 1789), *Analytical Review* 5 (September 1789): 41–6; Todd and Butler 7:160–4. Wollstonecraft’s second review of Gilpin’s work, discussing *Observations, Relative Chiefly to Picturesque Beauty, Made in the Year 1776, on Several Parts of Great Britain, Particularly the Highlands of Scotland* (London: Blamire, 1789), appears in the *Analytical Review* 6 (January 1790): 54–9; Todd and Butler 7:196–8. The third reviews *Remarks on Forest Scenery, and Other Woodland Views (Relative Chiefly to Picturesque Beauty.) Illustrated by the Scenes of New Forest in Hampshire* (London: Blamire, 1791) in *Analytical Review* 10 (August 1791): 396–405; Todd and Butler 7:386–8. The fourth review discusses *Three Essays*:

- on *Picturesque Beauty; on Picturesque Travel; and on Sketching Landscape* (London: Blamire, 1792). It appears in the *Analytical Review* 14 (September 1792): 77–9; Todd and Butler 7:455–7.
29. Review of *Tour of the Isle of Wight* by J. Hassell (London: Hookham, 1790), *Analytical Review* 7 (August 1790): 393–5; Todd and Butler 7:279–81.
 30. Review of *Letters of the Countess Du Barre* (London: Symonds, 1792), *Analytical Review* 12 (January 1792): 102; Todd and Butler 7:416.
 31. Review of *Letters Written in France [...] between the Month of November 1794, and the Month of May 1795* by Major Tench (London: Johnson, 1796), *Analytical Review* 24 (September 1796): 238–43; Todd and Butler 7:467–72.
 32. Review of *A View of England towards the Close of the Eighteenth Century*. By Fred. Aug. Wendeborn, LL.D., *Analytical Review* 9 (February 1791): 180–8; Todd and Butler 7:346–51, continued from (January 1791): 45–52; Todd and Butler 7:338–41.
 33. Review of *Letters on Education: with Observations on Religious and Metaphysical Subjects* by Catherine Macaulay Graham (London: Dilly, 1790) *Analytical Review* 8 (November 1790) 241–54; Todd and Butler 7:309–22. This review, the issue's lead article, is one of the most important of Wollstonecraft's reviewing career.
 34. Review of the anonymous *Female Ruin: A Poem* (London: Forster, 1791) *Analytical Review* 12 (March 1792) 275; Todd and Butler 7:422.
 35. Review of *On the Prevention of Crimes, and on the Advantages of Solitary Imprisonment* by John Brewster (London: Clarke, 1792) *Analytical Review* 13 (June 1792): 107; Todd and Butler 7:442.
 36. Todd, *Mary Wollstonecraft* 128, 135.
 37. Wollstonecraft to Johnson, c. July 1788 *Collected Letters* 178–9.
 38. Janet Todd, *Mary Wollstonecraft* 380.
 39. See, for example, the discussion of Ralph Griffiths *Monthly Review* in the following chapter.
 40. Price quoted in G. J. Barker-Benfield, "Mary Wollstonecraft: Eighteenth-Century Commonwealthwoman," *Journal of the History of Ideas* 50 (1989) 97.
 41. Poovey, *The Proper Lady and the Woman Writer: Ideology as Style in the Works of Mary Wollstonecraft, Mary Shelley, and Jane Austen*, *Women in Culture and Society*, ed. Catherine R. Stimpson (Chicago: U of Chicago P, 1984). Wollstonecraft's letters and early publications demonstrate her absorption in her own sensibility (see, for example, her letter to George Blood, 4 December [1786], *Collected Letters*, 127–9), an issue that is discussed in Wardle's biography, Janet Todd's *Sensibility and The Sign of Angellica: Women, Writing, and Fiction, 1660–1800* (New York: Columbia UP, 1989) and Moira Ferguson and Janet Todd's *Mary Wollstonecraft*, *Twayne's English Authors Series* (Boston: Twayne, 1984), among other places.
 42. Wollstonecraft, review of Johnson's *Sermon* 467; Todd and Butler 7:32.
 43. Myers, "Sensibility and the 'Walk of Reason': Mary Wollstonecraft's Literary Reviews as Cultural Critique," *Sensibility in Transformation: Creative Resistance to Sentiment from the Augustans to the Romantics*, ed. Syndy McMillen Conger (Rutherford: Fairleigh Dickinson UP, 1990) 129–31.
 44. Wollstonecraft's view of sensibility is perhaps one of the most contested issues in Wollstonecraft scholarship. Especially those scholars who concentrate primarily or exclusively on her *Vindication of the Rights of Woman* are

familiar with Wollstonecraft's condemnation of the frivolity, superficiality, and even depravity that can proceed from the cultivation of sensibility. *Rights of Woman* offers an extended critique of the social ills caused by an excessive, artificial sensibility, especially among middle-class women, and advocates as a corrective an educational system that would develop women's reason and prepare them for the active exercise of virtue in both the domestic setting and in at least some appropriate professions. Many scholars have read this work, then, as opposing reason to emotion, and favoring the former to the denigration of the latter. See, for example, Johnson, *Equivocal Beings*; Cora Kaplan, *Sea Changes: Essays on Culture and Feminism* (London: Verso, 1986); Poovey, *The Proper Lady and the Woman Writer*; and Todd, *Mary Wollstonecraft*.

Certainly, *Rights of Women* makes a strong case against excesses of sensibility, especially as they undermined the domestic virtues, but as I argued in my introduction, the domestic virtues were themselves grounded in sensibility, albeit a moderated form – witness, for example, Wollstonecraft's various images of contented domesticity. Thus several scholars point out the various ways Wollstonecraft destabilizes the traditional opposition between the extremes of pure reason and sensibility. Notable contributions to this argument include Barker-Benfield, *The Culture of Sensibility*, especially Chapter 7, "Wollstonecraft and the Crisis of Sensibility in the 1790s"; Guest, *Small Change*; Simpson, *Romanticism, Nationalism, and the Revolt against Theory*, esp. 104–10; and Orrin N. C. Wang, "The Other Reasons: Female Alterity and Enlightenment Discourse in Mary Wollstonecraft's *A Vindication of the Rights of Woman*," *Yale Journal of Criticism* 5 (1991): 129–49.

In addition to sources mentioned above, those interested in the debate over Wollstonecraft's engagement with the discourse of sensibility will wish to consult Syndy McMillen Conger, *Mary Wollstonecraft and the Language of Sensibility* [Rutherford: Fairleigh Dickinson UP, 1994]; Harriet Devine Jump, *Mary Wollstonecraft: Writer* (New York: Harvester Wheatsheaf, 1994); Catherine N. Parke, "What Kind of Heroine is Mary Wollstonecraft?" *Sensibility in Transformation: Creative Resistance to Sentiment from the Augustans to the Romantics* (Rutherford: Fairleigh Dickinson UP, 1990) 103–19; Timothy J. Reiss, "Revolution in Bounds: Wollstonecraft, Women, and Reason," *Gender and Theory*, ed. Linda Kauffman (New York: Basil Blackwell, 1989) 11–50; and Susan Khin Zaw, "The Reasonable Heart: Mary Wollstonecraft's View of the Relation Between Reason and Feeling in Morality, Moral Psychology, and Moral Development," *Hypatia* 13 (1998): 78–117. In discussing Wollstonecraft's views of the relationship between reason and imagination, "the mother of sentiment," Barbara Taylor also contributes to this debate (Taylor, *Mary Wollstonecraft and the Feminist Imagination*, Cambridge Studies in Romanticism 56 [Cambridge: Cambridge UP, 2003] 58 quoting Wollstonecraft to Gilbert Imlay, 22 September 1794, *Collected Letters* 263).

45. Review of *Sermons, on Different Subjects*, published by S. Hayes, A.M. (London: Cadell, [n.d.]) *Analytical Review* 2 (September 1788): 11; Todd and Butler 7:40.
46. Wollstonecraft, review of Burney's *History of Music* 131; Todd and Butler 7:211.
47. Review of *Nature and Art*, by Mrs. Inchbald (London: Robinsons, 1796), *Analytical Review* 23 (May 1796): 511; Todd and Butler 7:463.

48. Myers 138, n. 6. Eleanor Flexner discusses the problems posed by a review of *A Letter on the Practice of Boxing* by Rev. Edward Barry (*Analytical Review* 6 [March 1790]: 351–2; Todd and Butler 7:227) for the issue of review attribution (273–4).
49. “[On Artificial Taste]” 279–82. See Locke’s *Essay Concerning Human Understanding* (1690), especially Book II, Chapter 11, where Locke contrasts wit and judgment.
50. Christie i.
51. Review of *Earl Goodwin, an Historical Play*, by Ann Yearsley (London: Robynsons, 1791), *Analytical Review* 11 (December 1791): 427; Todd and Butler 7:398.
52. Review of Wendeborn’s *A View of England*, *Analytical Review* 9 (1791): 183; Todd and Butler 347–8.
53. Flexner 110.
54. Tyson 99.
55. Though most of this chapter is argued on the basis of signed reviews only, this claim depends on accepting the view that in addition to signed reviews, Johnson published many Wollstonecraft reviews unsigned. For attribution of unsigned reviews, I have depended on Todd and Butler, eds., *The Works of Mary Wollstonecraft*. Allowing for a margin of error that they acknowledge must accompany the inexact art of hypothetical attribution, I have compared their reprints with the periodicals themselves to determine Wollstonecraft’s relative importance as a contributor.
56. Luria, “Mary Hays” 163–7.
57. The letter includes an ambiguous postscript that suggests that although his name does not appear on the title page, Johnson may have had some interest in the publication. Collaborative publishing ventures by congers, loose affiliations between several booksellers, were quite common at the end of the eighteenth century, and Johnson was an active partner in more than one. (See Terry Belanger, “Publishers and Writers in Eighteenth-Century England,” *Books and their Readers in Eighteenth-Century England*, ed. Isabel Rivers [n.p., Leicester UP, 1982]: 5–26; Gerring, *Notes on Printers and Booksellers*; Michael Harris, “Periodicals and the Book Trade,” *Development of the English Book Trade, 1700–1899*, ed. Robin Myers and Michael Harris [Oxford: Oxford Polytechnic, 1981], 66–94; and Chard, “Bookseller to Publisher.”) If Johnson did hold interest in Hays’s book, it is clear that Wollstonecraft was handling negotiations between them, and that Hays’s connection to Johnson’s firm was at that time exclusively through Wollstonecraft.
58. Wollstonecraft to Mary Hays, 12 November [17]92, *Collected Letters* 219–20.
59. *Analytical Review* 27 (April 1798): 418–19. My account here differs from that in Janet Todd’s recent biography of Wollstonecraft. More interested in Wollstonecraft’s personality, Todd emphasizes the “hauteur” expressed in this letter, downplaying the “genuinely good advice” it contains, and concluding that Wollstonecraft “had little sense that the other woman was a fellow professional” (Todd 193–4). While I could hardly disagree that much of the letter is bluntly phrased, its sheer length when compared with many of Wollstonecraft’s other short notes along with the specificity of its criticism seem to belie the notion that the letter was intended as no more than

a dismissal. For the purposes of this study, my interest is in Wollstonecraft's canny understanding of the liabilities inhering in a gendered self-presentation, in Hays's willingness to profit from Wollstonecraft's insight regardless of the unflattering delivery, and in the gradual evolution of a more respectful professional relationship over the course of the same years that witnessed the growth of a warm personal friendship between the two women. As Barbara Taylor has put it, when it comes to women with the intellectual creativity of Wollstonecraft, "paradox and contradiction" can be sources of new meanings rather than "embarrassments to be brushed aside" (21).

60. *Collected Letters* 219.
61. Wollstonecraft to Mary Hays, late 1792, *Collected Letters* 223–4.
62. Derek Roper, "The Politics of the *Critical Review*, 1766–1817," *Durham University Journal* 53 (1961): 117–22.
63. Wollstonecraft to Mary Hays, [15 September 1796], *Collected Letters* 351; Wollstonecraft to Mary Hays, [20 September 1796] *Collected Letters* 353. Both letters show that Hays had begun to bring her sister's work to Wollstonecraft for appraisal as well.
64. Wollstonecraft to Mary Hays, [c. January 1797] *Collected Letters* 375–6. Other evidence for Wollstonecraft acting in an editorial capacity includes her assigning Godwin a review of Isaac D'Israeli's *Vaurien* (Wollstonecraft to William Godwin, Friday morning [17 March 1797], *Collected Letters* 383).
65. Using biographical, stylistic, and documentary evidence, Wardle attributes 412 articles to Wollstonecraft, only about half of them signed ("Mary Wollstonecraft, *Analytical Reviewer*"). Wardle assumes that the *Analytical Review* printed signatures only at the end of any series of articles by the same contributor. Thus, he argues, unsigned articles leading up to a signature can be attributed to the same writer. Most Wollstonecraft scholars find Wardle's arguments for attributing reviews signed "M," "W," and "T" to Wollstonecraft both convincing and supported by subsequently discovered evidence, but his generalization about unsigned reviews has been questioned. Moreover, two of these initials refer to Wollstonecraft's real name, contrary to the usual practice at the *Analytical*. Eleanor Flexner not only questions Wardle's attribution of unsigned reviews, but argues partly on the basis of this departure from usual practice that Wollstonecraft is unlikely to have been the author of some of the signed reviews as well ("Appendix D: Mary Wollstonecraft's *Analytical* Reviews," *Mary Wollstonecraft* 273–4). Nevertheless, her argument has failed to convince. Most scholars have accepted the likelihood that a writer as self-assertive and autobiographical as Wollstonecraft may well have departed from usual practice. Further, Sally N. Stewart has provided convincing evidence to positively identify a few unsigned reviews, for a minimum total of 233 contributions that can be attributed to Wollstonecraft with confidence ("Mary Wollstonecraft's Contributions to the *Analytical Review*," *Essays in Literature* 11 [1984]: 187–99). Other landmarks in the attribution controversy include Derek Roper, "Mary Wollstonecraft's Reviews," *Notes and Queries* 203 (1958): 37–8 and Todd and Butler, where the editors reprint the reviews, attributing over 100 unsigned articles to Wollstonecraft. Todd and Butler's prefatory remarks explain their attribution criteria (7:14–18). Summaries of the arguments on attribution can be found in Stewart's essay and Todd and Butler's

- prefatory remarks. While they acknowledge a necessary margin of error in what must at times be speculative identification, Todd and Butler's collection serves as the definitive canon of Wollstonecraft's contributions to the *Analytical Review*.
66. See Luria, *Mary Hays*; Ty, *Unsex'd Revolutionaries*; Todd, *Mary Wollstonecraft*. I thank Gina Luria Walker for alerting me that, at this writing, publication is shortly expected of *The Correspondence (1779–1843) of Mary Hays, British Novelist* ed. Marilyn L. Brooks (Lampeter: Edwin Mellen P, 2004), wherein Brooks identifies several *Analytical Review* articles by Hays.
 67. Hays, "On Novel Writing," *Monthly Magazine* 4 (September 1797): 181.
 68. Wollstonecraft to Mary Hays, [c. January 1797], *Collected Letters* 375–6.
 69. The possibility that, as the editor responsible for a literary department, Wollstonecraft might package single reviews solicited from others along with her own articles could answer a persistent question about Wollstonecraft's *Analytical* contributions. In "Mary Wollstonecraft's Reviews," Roper challenges Wardle's attributions of unsigned articles leading up to a signed article. Roper points out that Wardle thereby attributes to Wollstonecraft an unsigned October 1796 review of Matthew Lewis's *The Monk*, which Roper rightly characterizes as "strongly masculine" in tone (38). He suggests Henry Fuseli, a regular *Analytical* contributor, as a more likely candidate for author. Yet this review falls between two unsigned articles reflecting style and concerns characteristic of Wollstonecraft and which Stewart provides conclusive evidence for attributing to Wollstonecraft. Stewart suggests that this evidence supports the hypothesis that at least occasionally the *Analytical* provided signatures only after the final article in a series by the same contributor. She does not address Roper's objections about the content of the article, nor do Todd and Butler, who reprint the article as a Wollstonecraft contribution in *The Works of Mary Wollstonecraft* (7:473–5). Wollstonecraft's letters indicate that in late September Godwin was reading her copy of *The Monk* (Wollstonecraft to Mary Hays, Tuesday morning [20 September 1796], *Collected Letters*, 353). Since Wollstonecraft asked Godwin to write other reviews, it seems plausible that she asked him to review the novel he had just finished, and she delivered this predictably masculine sounding article to Johnson with her own, so he grouped them together in that month's 'Novels' section.
 70. "I send you "P.P. – ," Wollstonecraft writes in early 1797. "[I]f you do not chuse [sic] to review it return it after you have perused it –" (Wollstonecraft to Mary Hays, [c. early 1797] *Collected Letters* 382). Wardle suggests that "P.P. –" might refer to Peter Pindar, the pseudonym of satirical poet John Wolcot (1738–1819). Wardle notes that two reviews of his work appear in the *Analytical Review* around this time, one in February 1797 signed "D.P.," and an unsigned review the following July. In fact, neither review is signed, though the February review, which actually appears in the March number, immediately precedes a review signed "D.M." Neither review shows characteristics that would convincingly attribute it to Hays, and the signature "D.M." is one that belongs to one of the *Analytical*'s most prolific reviewers, probably Dr. John Aikin (Roper 255). Another candidate might be an April review of the more sentimental *Prison Amusements*, by Paul Positive. Again, however, the review is unsigned, the next occurring signature is "D.M.," and

the prose seems quite unlike that of Hays. Hays must have declined the assignment, perhaps, if “P.P. –” does indicate Peter Pindar, because Wolcot’s satirical and sometimes ribald poetry would have fallen outside the bounds of interest and expertise indicated by Hays’s identifiable reviews.

71. Jane Worthington Smyser, “The Trial and Imprisonment of Joseph Johnson, Bookseller,” *Bulletin of the New York Public Library* 77 (1974): 418–35. In *The British Periodical Press and the French Revolution, 1789–99* (Houndmills, Hampshire: Palgrave, 2000), Stuart Andrews outlines the *Anti-Jacobin’s* role in the *Analytical Review’s* demise.
72. *The Monthly Magazine* 4 (September 1797): 180–1.
73. Hays, “Improvements Suggested in Female Education,” *Monthly Magazine* 3 (March 1797): 193.
74. *Monthly Magazine* 4 (September 1797): 232–3.
75. Luria 422.
76. In addition to the work already mentioned, Hays authored a number of essays for Phillips that were included in his *Public Characters* (1798–1810). Between 1791, when her first book appeared, and 1810, when her last publication with either Johnson or Phillips was issued, Hays was quite active in the literary world, publishing a significant work every two or three years as well as numerous short articles and several reviews. After that time, she published only two minor works in 1815 and 1817, *The Brothers* (W. Button and Sons), and *Family Annals: or, the Sisters* (Simpkin and Marshall), before her last publication, *Memoirs of Queens* (1821). Twenty-two years elapsed between *Memoirs of Queens* and Hays’s death. Henry Crabb Robinson notes the modesty of Hays’s independent income, a pension of only £70. In addition, by 1805 he comments that Hays was living modestly in retirement. 1813 marks the first of several references to Hays’s attempts to find economical lodgings and literary work (*Henry Crabb Robinson on Books and Their Writers*, ed. Edith J. Morley, 3 vols. (London: M. M. Dent, 1938), 1:124–5 and passim). Moreover, along with the evidence offered by Crabb Robinson, Hays’s published correspondence with Robert Southey documents her attempts to enlist Southey’s advice on potentially profitable literary undertakings, his assistance in marketing literary work that she had already completed, and even his hospitality in providing her with a congenial and, presumably, inexpensive home (Wedd 242–6).

Chapter 4

1. Sources on the *Monthly Review* and its competitors include Wilbur T. Albrecht, “The Monthly Review,” *The Augustan Age and the Age of Johnson*, vol. 1 of *British Literary Magazines*, ed. Alvin Sullivan, 4 vols., Historical Guides to the World’s Periodicals and Newspapers (Westport, CT: Greenwood P, 1983–86) 231–7; Stuart Andrews, *The British Periodical Press and the French Revolution*; Graham, *English Literary Periodicals*; Benjamin Christie Nangle, *The Monthly Review, First Series, 1749–1789: Indexes of Contributors and Articles* (Oxford: Clarendon P, 1934) and *The Monthly Review, Second Series, 1790–1815: Indexes of Contributors and Articles* (Oxford: Clarendon P, 1955); and Roper, *Reviewing before the Edinburgh*.

2. I am indebted to Basker for this brief summary of the antecedents of literary reviews. For discussions of the “encyclopedic spirit of the culture of knowledge” and its role in shaping Romantic-era periodicals, see also Butler’s “Culture’s Medium,” especially pp. 127–30 and Roper, especially pp. 36–44.
3. During this time, “literature” referred to all branches of letters, and would therefore have included, for example, books and pamphlets on scientific topics. For discussions of shifts in the understanding of the term “literature” from a broad definition that included these types of texts to our modern day usage referring mainly to imaginative writing, see Paul Keen, *The Crisis of Literature in the 1790s: Print Culture and the Public Sphere*, Cambridge Studies in Romanticism 36 (Cambridge UP, 1999) and Jonathan Brody Kramnick, *Making the English Canon: Print-Capitalism and the Cultural Past, 1700–1770* (Cambridge UP, 1998).
4. *The Monthly Review* 1st series 1 (1749): 238.
5. *Critical Review* 1 (January–February 1756): A₂.
6. See Roper, especially pp. 27–32 for a summary of these arguments.
7. Roper 124.
8. At this writing, William McCarthy is researching a much needed new biography of this talented poet who has recently rejoined the Romantic canon after nearly two centuries of relative neglect.
9. John O. Hayden, *The Romantic Reviewers* 53, 58; Derek Roper, *Reviewing Before the Edinburgh* 92 n. 76; Thomas Rees, *Reminiscences of Literary London* 55; Anna Letitia Le Breton, *Memoir of Mrs. Barbauld, Including Letters and Notices of Her Family and Friends* (London, G. Bell, 1874) 144–5 and passim. Roper notes that Barbauld’s brother, John Aikin, M. D., was reviewing for the *Analytical* at the time that these initials appear. He conjectures that Aikin had been using the initials D.M., for Doctor of Medicine, and that the D.M.S. signatures that appear in 1798 stand for Doctor of Medicine’s Sister, thus indicating Barbauld. Without additional confirmation of some kind, relying on such a speculation is quite risky. The reviews so signed number only four, too few for internal references or stylistic evidence to offer adequate support for Roper’s theory. In his defense, however, it must be noted that the reviewer’s style does resemble that of Barbauld, and nothing of the contents seems to disallow the possibility that she may be their author. Further, Donald H. Reiman remarks of a “D.M.S.” signed review of Coleridge’s *Fears in Solitude* (*Analytical Review* 28 [December 1798]: 590–2): “The apologetic tone of this notice and its closing personal wishes suggest that ‘D.M.S.’ was a friend of Coleridge. Those initials do not, however, belong to any of Coleridge’s known correspondents of the period, and they might be a coded signature” (*The Romantics Reviewed: Contemporary Reviews of British Romantic Writers*, 3 vols. [New York: Garland, 1972] 1:10). Barbauld had become acquainted with Coleridge the year before, and though their friendship eventually collapsed, at the time of this review, they enjoyed a mutual regard. William McCarthy and Elizabeth Kraft identify a letter defending Edgeworth’s *Tales of Fashionable Life* (1809), signed Y.Z., as authored by Barbauld (*The Gentleman’s Magazine* 80 [March 1810]: 210–12, cited in McCarthy and Kraft, eds., *Anna Letitia Barbauld* 456–63).

10. Of Barbauld's over 300 Catalogue reviews for the *Monthly Review*, roughly one third of the articles review novels. Another one fourth each of the total number of reviews are devoted to poetry and educational materials. Foreign language teaching, reading, composition, and conduct and moral works divide between them a two-thirds share of the portion devoted to education, thus making as a group more or less one sixth of the total number of reviews. The remaining third of the educational literature portion is nearly equally divided between various subjects such as geography, arithmetic, educational theory, natural history, and so forth. Around 10 percent of Barbauld's total reviews treat untranslated foreign literature, with French fiction overwhelmingly predominating, and French educational theory holding a distant second place. It is worth noting that although Barbauld was not an expert in German and so did not discuss any untranslated German literature, she did review several German works that had been translated to French, but not English. The remainder of her reviews, some 10 percent of the total, are widely spread over various forms such as travel literature, history, biography, drama, word games and puzzles, children's literature, and others. It is also worth mentioning that only two thirds of the works she reviews have identified authors or permit gender attribution, whether reliably or not, through such signatures as "by a Gentleman" or "by an Englishwoman." Of these, roughly 60 percent are attributed to male authors, 40 percent to female.
11. Nangle, *The Monthly Review Second Series* 67; Hazlitt, *Complete Works*, ed. P.P. Howe, 21 vols. (London: J. M. Dent & Sons, 1930-4) 6:127, cited in Nangle, *Second Series* x.
12. Parker 3, 1.
13. Review of *Ned Bentley* by J. Amphlett, *Monthly Review* 2nd series 60 (September 1809): 94-5.
14. Review of *Sir Owen Glendower*, and other Tales, by Ant. Frederick Holstein, *Monthly Review* 2nd series 60 (September 1809): 95-6.
15. Copeland, *Women Writing About Money*.
16. James Boswell, *Life of Samuel Johnson, LL.D.*, [5 April 1776] (1791, Oxford: Oxford UP, 1966).
17. Letter to Dr. Haygarth dated August 1794, quoted in Lucy Aikin, *Memoir of John Aikin, M. D.* 108.
18. Hayden and Roper comprise two examples. Though Roper notes that such judgments apply today's standards anachronistically, he nevertheless evaluates reviews partly on the basis of the proportion of summary versus criticism, quantified by the number of words devoted to each in any one article. Bad reviews might consist only of extracts with some valueless general remarks. Good reviews, on the other hand, include a substantial proportion of "detailed and thoughtful criticism" (*Reviewing before the Edinburgh* 115).
19. See Roper, *Reviewing before the Edinburgh* 41-5; Butler, "Culture's medium" 126-7. Basker's discussion of the origin of literary reviews is relevant here as well.
20. Review of *The Cottage of Var* [n.a.], *Monthly Review* 2nd series 60 (September 1809): 97.
21. Review of *The Husband and the Lover* [n.a.], *Monthly Review* 2nd series 60 (September 1809): 95.

22. Review of *Poems on Various Subjects* by Henry Richard Wood, *Monthly Review* 2nd series 60 (December 1809): 456; review of *The Towers of Ravenswold* by William Henry Hitchener, *Monthly Review* 2nd series 74 (June 1814): 216.
23. Roper, *Reviewing before the Edinburgh* 26, and passim; Basker 328.
24. Review of *Poems* by Felicia Dorothea Browne [Felicia Hemans], *Monthly Review* 2nd series 60 (1809): 323; review of *Fitz-Gwarine* by John F. M. Dovaston, A. M., *Monthly Review* 2nd series 71 (1813): 99; review of *A History of France, from the Commencement of the Reign of Clovis, in 481, to the Peace of Campo Formio in 1797* [n.a.], *Monthly Review* 2nd series 63 (1810): 423.
25. Review of *Poems* by William Hersee, *Monthly Review* 2nd series 60 (November 1809): 322; review of *Poems, Rural and Domestic* by William Hersee, *Monthly Review* 2nd series 66 (December 1811): 431.
26. Review of *Faulconstein Forest* [n.a.], *Monthly Review* 2nd series 62 (May 1810): 97–8.
27. Review of *An Introduction to the Epistolary Style of the French* by George Saulez, *Monthly Review* 2nd series 76 (January 1815): 103; review of *The Splendour of Adversity* [n.a.], *Monthly Review* 2nd series 73 (March 1814): 310.
28. Basker 328.
29. White 511–33.
30. Davidoff and Hall, *Family Fortunes*.
31. *Memoir of John Aikin, M. D.* 116–17.
32. Moody's reviewing was suspended between August 1791 and January 1800, a gap which, according to Jan Wellington, remains unexplained (*The Poems and Prose of Elizabeth Moody*, diss., U of New Mexico, 1997).
33. In their discussion of the Taylors of Ongar, Davidoff and Hall offer another telling example of a family literary enterprise that, among other efforts, resulted in some of the family's women publishing occasional periodical reviews.
34. Wellington, *The Poems and Prose of Elizabeth Moody* 4, 7. Background information on Elizabeth Moody is here summarized from the introductory chapter of this dissertation, and from "Elizabeth Moody," also authored by Wellington, in *An Encyclopedia of British Women Writers*, ed. Paul Schlueter and June Schlueter (1988; New Brunswick, NJ: Rutgers UP, 1998).
35. Wellington 13.
36. In order, these three reviews discuss *The Denial* by James Thomson ([London: Sewell, 1790], *Monthly Review* 2nd series 3 [December 1790]: 400–2,); *Les Souvenirs de Felicie L**** by Mad. de Genlis ([Paris: 1808] *Monthly Review* 2nd series 56 [Foreign Appendix, May–August 1808]: 542–4); *Lettres de Mademoiselle De Launai, & c* by Mademoiselle De Launai (Madame De Staal) ([Paris 1806; imported by De Conchy] *Monthly Review* 2nd series 49 [Foreign Appendix, January–April 1806]: 541–3); and *Nouveaux Contes Moraux* by Marmontel ([Paris: 1801; imported by De Boffe] *Monthly Review* 2nd series 34 [Foreign Appendix, January–April 1801]: 542–4).
37. Review of *Beauties Selected from the Writings of the Late William Paley* by W. Hamilton, *Monthly Review* 2nd series 64 (February 1811): 219. Griffiths also adds to another review beginning on the same page. Barbauld's review of Sarah Trimmer's didactic tales for the lower classes concludes with a paragraph by Griffiths in which, though he acknowledges the inappropriateness of the concern considering the intended audience of

- the work, he “animadvert” on numerous class-marking “inelegant phrases” on which Barbauld had remained silent (Review of *Instructive Tales* by Mrs. Trimmer, *Monthly Review* 2nd series 64 [February 1811]: 219–20). His addition here, as in many other instances where he added comments on style, grammar, or usage, supports the view that such exacting commentary was standard practice at this periodical and part of a widely held view that reviews had a role to play in final literary product that reached the reading audience, rather than an indication of one contributor’s over-fastidiousness.
38. The article reviewed *Le Paradis Reconquis* by L. R. Lafaye ([London: Bell, 1789] *Monthly Review* 2nd series 81 [December 1789]: 535–7). Other main article contributions by Moody include the reviews of *The Denial* by James Thomson ([London: Sewell, 1790], *Monthly Review* 2nd series 3 [December 1790]: 400–2), *Men and Manners* by Francis Lathom ([London: Wright, 1799] *Monthly Review* 2nd series 31 [February 1800]: 136–41), *The Rival Mothers* by Madame de Genlis ([London: Longman, 1801] *Monthly Review* 2nd series 36 [October 1801]: 186–8) and *The Lamentation* ([London: White, 1801]: *Monthly Review* 2nd series 37 [January 1802]: 9–12).
 39. Wellington, *The Poems and Prose of Elizabeth Moody* 21–3. Wellington cites the Moody quotations reproduced here from Moody’s reviews of *The Denial* by James Thomson, *Monthly Review* 2nd series 3 (December 1790) 400 and *Rimualdo; or the Castle of Badajos* by W. H. Ireland (London: Longman, 1800), *Monthly Review* 2nd series 34 (February 1801): 203–4.
 40. Barbauld, review of *Matilda Montford* by Peter Peregrine, *Monthly Review* 2nd series 60 (September 1809): 97.
 41. Moody, review of *The Turtle Dove* from the French of M. de Florian, *Monthly Review* 2nd series 4 (January 1791): 113.
 42. *The Poems and Prose of Elizabeth Moody* 20.
 43. Review of *Les Voyageurs en Perse* by Mad. Gaçon-Dufour, *Monthly Review* 2nd series 60 (Foreign Appendix): 544; review of *Histoire du Prince de Timor* by M. D. B., *Monthly Review* 2nd series 73 (February 1814); review of *Tableaux de Société* by Pigault Le Brun, *Monthly Review* 2nd series 76 (Foreign Appendix): 544; review of *Poems on Various Subjects* by Henry Richard Wood, *Monthly Review* 2nd series 60 (December 1809): 456; review of *Anatonda* by Anton Wall, *Monthly Review* 2nd series 64 (April 1811): 435.
 44. Review of *Raphaël* by Augustus La Fontaine, *Monthly Review* 2nd series 67 (January 1812): 107.
 45. Review of *Les Voyageurs en Perse* 544.
 46. Review of *Nouveaux Contes Moraux* by Marmontel, *Monthly Review* 2nd series 34 (Foreign Appendix): 542; review of *Le Malheur et la Pitié* by Abbé de Lille, *Monthly Review* 2nd series 44 (Foreign Appendix): 495; review of *The Rival Mothers* by Madame de Genlis, *Monthly Review* 2nd series 36 (October 1801): 186; review of *Le Divorce* by M. Fie’ve’e, *Monthly Review* 2nd series 46 (April, 1805): 540; review of *Les Amours Épiques* by Parseval Grandmaison, *Monthly Review* 2nd series 45 (Foreign Appendix): 511.
 47. Colley, *Britons*; Newman, *The Rise of English Nationalism*.
 48. Andrews, *The British Periodical Press*, Chapter 11, “Reviewers Reviewed: *Monthly* and *Critical*”; Graham, *English Literary Periodicals*; Roper, *Reviewing before the Edinburgh* and “The Politics of the ‘Critical Review’” 117–22; *British Literary*

- Periodicals*, ed. Alvin Sullivan, 4 vols., Historical Guides to the World's Periodicals and Newspapers (Westport, CN: Greenwood P, 1983–86).
49. Chandler, "The Pope Controversy".
 50. Roper, *Reviewing before the Edinburgh* 36–7.
 51. *Romantics, Rebels and Reactionaries* 9.

Chapter 5

1. Trela 89.
2. Butler 126.
3. Attacks against the writers studied here began in full earnest with the reviews hostile to Wollstonecraft soon after Godwin published his *Memoirs of Author of A Vindication of the Rights of Woman* (1798) and with the appearance of Richard Polwhele's *The Unsex'd Females* (1798) attacking not only Wollstonecraft, but Barbauld and Hays as well. Further examples include Colman's tirade published in Inchbald's *The British Theatre*, and Croker's hostile review of Barbauld's *Eighteen Hundred and Eleven* in the June 1812 *Quarterly Review*.
4. Biographical information on Martineau is summarized from *Harriet Martineau's Autobiography*, ed. Maria Weston Chapman, 4th ed., 2 vols. (Boston: Houghton, Osgood and Company), R. K. Webb, *Harriet Martineau: A Radical Victorian* (New York: Columbia UP, 1960), and Valerie Kossew Pichanick *Harriet Martineau: The Woman and Her Work, 1802–76* (Ann Arbor: U of Michigan P, 1980).
5. *Autobiography* 1:94.
6. The article begins in October 1822 with a second installment in December.
7. *Autobiography* 1:92.
8. Information on Fox was summarized from the *Dictionary of National Biography*, Francis E. Mineka, *The Dissidence of Dissent: The Monthly Repository, 1806–1838, Under the Editorship of Robert Aspland, W. J. Fox, R. H. Horne, & Leigh Hunt, with a Chapter on Religious Periodicals, 1700–1825* (Chapel Hill: U of North Carolina P, 1944), and Richard Garnett and Edward Garnett, *The Life of W. J. Fox: Public Teacher and Social Reformer 1786–1864* (London: John Lane, 1910).
9. Martineau, "To W. J. Fox," November, 1828, *Harriet Martineau: Selected Letters*, ed. Valerie Sanders (Oxford: Clarendon P, 1990) 14.
10. *Autobiography* 1:106–7.
11. *Autobiography* 1:108, 110.
12. Review of *Exposition of the practical Operation of the Judicial and Revenue Systems of India and Translations of several [...] Texts of the Veda*, both by Rajah Rammohun Roy, *Monthly Repository* 2nd ser. 6 (September 1832): 609–17.
13. *Autobiography* 1:113.
14. Chapman, "Memorials of Harriet Martineau," *Autobiography* 2:175
15. Letter dated Stamford Hill, 22 January 1830, *Autobiography* 2:176.
16. Mineka 207.
17. *Autobiography* 1:111. Linda Peterson documents that Martineau's account is not strictly true. Early publications such as *Devotional Exercises* (1823), her first book, and the moral tales she sold to Houlston earned her modest but

respectable sums. Peterson argues that the discrepancy supports her position that Martineau saw apprenticeship under an editor and periodical publication as integral to literary professionalism in contrast with these other publishing ventures (“[Re]inventing Authorship: Harriet Martineau in the Literary Marketplace of the 1820s,” *Women’s Writing* 9 [2002] 337–50). I would agree, adding only that self-publishing, the method by which Martineau brought out *Devotional Exercises*, places a financial risk on the author that Martineau was less in a position to sustain after her family’s subsequent financial crises.

18. *Autobiography* 1:135.
19. Review of *Illustrations of Political Economy*, *Quarterly Review* 49 (April 1833): 136–52.
20. In his review of Barbauld’s poem, *Eighteen Hundred and Eleven*, John Wilson Croker focuses on the author’s gender, castigating her for stepping outside the bounds of feminine discourse. “We had hoped indeed,” Croker sneers, “that the empire might have been saved without the intervention of a lady-author” (*Quarterly Review* 7 [June 1812]: 309). After this assault Barbauld continued to write anonymous reviews for several years, and she published several poems and short essays, some signed, others unsigned, in publications such as the *Monthly Repository*. Yet she never again published the sort of signed, freestanding long work that had been so much a part of her social commentary during the 1790s. As the account of Elizabeth Inchbald’s response to George Colman’s attack (Chapter 2) shows, however, it is risky to assume that such an assault alone can explain a major turn in an author’s career.
21. *Autobiography* 1:157, 1:155, 1:158.
22. William Maginn, “Miss Harriet Martineau,” *Fraser’s Magazine for Town and Country* 8 (November 1833): 576. See Patricia Marks, “Harriet Martineau: Fraser’s ‘Maid of [Dis]Honour’” [sic], *Victorian Periodicals Review* 19 (1986): 28–33 for a discussion of misogynist imagery in the article’s accompanying illustration.
23. “Miss Martineau’s Illustrations of Political Economy,” *Tait’s Edinburgh Magazine* 1 (August 1832): 612–18.
24. Review of *John Hopkins’s Notions of Political Economy* by the Author of *Conversations on Political Economy* [Jane Marcet] and *Illustrations of Political Economy* by Harriet Martineau, *Edinburgh Review* 57 (April 1833): 3–39.
25. William Maginn, “Our Confession of Faith,” *Fraser’s Magazine for Town and Country* 1 (February 1830): 1–7.
26. Review of *Letters and Journals of Lord Byron with Notices of His Life* by Thomas Moore, *Monthly Repository* 2nd ser. 4 (February 1830): 124–8; review of *The Maid of Scio* by Eleanor Snowden, *Monthly Repository* 2nd ser. 4 (May 1830): 332–3.
27. Review of *Library of Ecclesiastical Knowledge*, *Monthly Repository* 2nd ser. 4 (March 1830): 182–4; review of *Lives of Eminent British Lawyers*, by Henry Roscoe, *Monthly Repository*, 2nd ser. 4 (June 1830): 405–6; review of *A Practical Exposition of the Law of Wills* by Richard Dickson, *Monthly Repository*, 2nd ser. 4 (June 1830): 406.
28. The series consists of three articles, two on “Female Writers on Practical Divinity,” entitled “Mrs. More” (*Monthly Repository* 17 [October 1822]:

- 593–6) and “Mrs. More and Mrs. Barbauld” (*Monthly Repository* 17 [December 1822]: 746–50), and a third, “On Female Education,” (*Monthly Repository* 18 [February 1823]: 77–81).
29. Martineau, *Monthly Repository* 17:748–9, 593.
 30. Mullan 2; Colley, especially her chapter on “Womanpower”; Guest 14, 16, 17.
 31. *Monthly Repository* 17:593, 596.
 32. *Autobiography* 1:301–3. Discussion of parallels between Martineau’s and Wollstonecraft’s work can be found in both Webb’s and Pichanick’s biographies as well as in Shelagh Hunter’s *Harriet Martineau: The Poetics of Materialism* (Hants, England: Scolar P, 1995).
 33. Kelly, “Bluestocking Feminism,” 174.
 34. *Monthly Repository* 17:593.
 35. *Monthly Repository* 17:594.
 36. Simpson 77.
 37. “Demonology and Witchcraft,” review of *The Family Library* No. XVI, “Letters on Demonology and Witchcraft by Sir Walter Scott,” *Monthly Repository* 2nd ser. 4 (November 1830): 744.
 38. “On Negro Slavery,” review of *The Death Warrant of Negro-Slavery throughout the British Dominions*, *Monthly Repository* 2nd ser. 4 (January 1830): 6.
 39. “Godwin’s Thoughts on Man,” review of *Thoughts on Man, his Nature, Productions, and Discoveries by William Godwin*, *Monthly Repository* 2nd ser. 5 (July 1831): 434.
 40. See Webb, *Harriet Martineau*, especially Chapter 4, and Hunter Chapter 3.
 41. “On the Duty of Studying Political Economy,” review of *Lectures on the Elements of Political Economy* by Thomas Cooper, M. D., *Monthly Repository* 2nd ser. 6 (January 1832): 24–34.
 42. “Van Diemen’s Land,” review of *Sketch of the History of Van Diemen’s Land*, by James Bisehoff, *Monthly Repository* 2nd ser. 6 (June 1832): 372.
 43. “Van Diemen’s Land,” 374, 375.
 44. “On Prison Discipline,” review of *The Eighth Report of the Committee of the Society for the Improvement on Prison Discipline and Punishment of Death*, *Monthly Repository* 2nd ser. 6 (September 1832):577–86 and “Secondary Punishments,” review of *Thoughts on Secondary Punishments in a Letter to Earl Grey* by Richard Whately, D. D., Archbishop of Dublin, *Monthly Repository* 2nd ser. 6 (October 1832): 667–9.
 45. “On Prison Discipline” 578.
 46. “Secondary Punishments” 669.
 47. *Life of Fox* 95.

Bibliography

- Abrams, M. H. *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*. London: Oxford UP, 1953.
- Adburgham, Alison. *Women in Print: Writing Women and Women's Magazines From the Restoration to the Accession of Victoria*. London: George Allen and Unwin, 1972.
- Addison, Joseph. *Essays in Criticism and Literary Theory*. Ed. John Loftis. Northbrook, IL: AHM Publishing, 1975.
- Aikin, Lucy, ed. *The Works of Anna Lætitia Barbauld; with a Memoir by Lucy Aikin*. 2 vols. London: Longman, et al., 1825.
- , ed. *Memoir of John Aikin, M. D. with a Selection of His Miscellaneous Pieces, Biographical, Moral and Critical*. Philadelphia: Small, 1824.
- Albrecht, Wilbur T. "The Monthly Review." *The Augustan Age and the Age of Johnson*. Vol. 1 *British Literary Magazines*. Ed. Alvin Sullivan. Historical Guides to the World's Periodicals and Newspapers. Westport, CT: Greenwood P, 1983–86. 231–7.
- Analytical Review, The; or, History of Literature, Domestic and Foreign, on an Enlarged Plan*. London: J. Johnson, 1788–99.
- Andrews, Stuart. *The British Periodical Press and the French Revolution, 1789–99*. Houndmills, Hampshire: Palgrave, 2000.
- Anti-Jacobin Review and Magazine, The*. London, 1798–1821.
- Armstrong, Nancy. *Desire and Domestic Fiction: A Political History of the Novel*. New York: Oxford UP, 1987.
- Backscheider, Paula R., ed. *The Plays of Elizabeth Inchbald*. 2 vols. Eighteenth-Century English Drama: A Comprehensive Collection of Over Two Hundred Representative Plays, Reproduced with Critical Introductions by Leading Scholars. New York: Garland, 1980.
- Barbauld, Anna Letitia. "On the Origin and Progress of Novel-Writing." *The British Novelists; with an Essay, and Prefaces Biographical and Critical, by Mrs. Barbauld*. Ed. Anna Letitia Barbauld. 50 vols. 1810. London: F. C. and J. Rivington, 1820. 1:1–59.
- . "Life of Samuel Richardson with Remarks on His Writings." *Correspondence of Samuel Richardson, Author of Pamela, Clarissa, and Sir Charles Grandison. Selected from the Original Manuscripts, Bequeathed by Him to His Family. To Which Are Prefixed, A Biographical Account of That Author, and Observations on His Writings*. Ed. Anna Letitia Barbauld. 6 vols. London: Richard Phillips, 1804. New York: AMS P, 1966. 1:vii–ccxii.
- . "Essay on *The Pleasures of Imagination*." *The Pleasures of Imagination by Mark Akenside; to Which is Prefixed a Critical Essay on the Poem by Mrs. Barbauld*. London: T. Cadell, and W. Davies, 1794; Philadelphia: B. Johnson, J. Johnson, and R. Johnson, 1804). xiii–xx.
- . "On the Poetical Works of Mr. William Collins." *The Poetical Works of Mr. William Collins; with a Prefatory Essay by Mrs. Barbauld*. 1797. London: T. Cadell, Jun. and W. Davies: 1802. iii–1.

- . "Preliminary Essay." *Selections from the Spectator, Tatler, Guardian, and Freeholder; with Preliminary Essay by Mrs. Barbauld*. Ed. Anna Letitia Barbauld. 2 vols. 1804. London: Edward Moxon, 1849. 1:v–xxvi.
- Barbauld, Anna Letitia [Anna Letitia Aikin] and John Aikin. *Miscellaneous Pieces in Prose*. London: Johnson, 1773.
- Barker-Benfield, G. J. *The Culture of Sensibility: Sex and Society in Eighteenth-Century Britain*. Chicago: U of Chicago P, 1992.
- . "Mary Wollstonecraft: Eighteenth-Century Commonwealthwoman." *Journal of the History of Ideas* 50 (1989): 95–115.
- Barzun, Jacques. "Cultural Nationalism and the Makings of Fame." *Nationalism and Internationalism: Essays Inscribed to Carlton J. H. Hayes*. Ed. E. M. Earle. New York: Columbia UP, 1950.
- Basker, James. "Criticism and the Rise of Periodical Literature." *The Eighteenth Century*. Ed. H. B. Nisbet and Claude Rawson. Cambridge: Cambridge UP, 1997. Vol. 4 of *The Cambridge History of Literary Criticism*. 8 vols.
- Bateson, F. W., ed. *The Cambridge Bibliography of English Literature*. 4 vols. Cambridge: Cambridge UP, 1940.
- Belanger, Terry. "Publishers and Writers in Eighteenth-Century England." *Books and Their Readers in Eighteenth-Century England*. Ed. Isabel Rivers. N.p.: Leicester UP and St. Martin's P, 1982. 5–26.
- Bloom, Harold. *The Anxiety of Influence – A Theory of Poetry*. London: Oxford UP, 1973.
- Boaden, James, ed. *Memoirs of Mrs. Inchbald: Including Her Familiar Correspondence with the Most Distinguished Persons of Her Time. To Which Are Added The Massacre and A Case of Conscience; Now First Published from Her Autograph Copies*. 2 vols. London: Richard Bentley, 1833.
- Bonnell, Thomas F. "Bookselling and Canon-Making: The Trade Rivalry over the English Poets, 1776–83". *Studies in Eighteenth-Century Culture* 19 (1989): 53–69.
- Boswell, James. *Life of Samuel Johnson, LL.D.* 1791. Oxford: Oxford UP, 1966.
- Bradley, James E. *Religion, Revolution, and English Radicalism: Nonconformity in Eighteenth-Century Politics and Society*. Cambridge: Cambridge UP, 1990.
- British Theatre Plays*. London: John Bell, 1780.
- Burney, Fanny. *Camilla; or, A Picture of Youth*. London, T. Payne, T. Cadell and W. Davies, 1796.
- . *Evelina, or, A Young Lady's Entrance into the World*. London, T. Lowndes, 1778.
- Burroughs, Catherine B. *Closet Stages: Joanna Baillie and the Theater Theory of British Romantic Women Writers*. Philadelphia: U of Pennsylvania P, 1997.
- . "English Romantic Women Writers and Theatre Theory: Joanna Baillie's Prefaces to the *Plays on the Passions*." *Re-Visioning Romanticism: British Women Writers, 1776–1837*. Ed. Carol Shiner Wilson and Joel Haefner. Philadelphia: U of Pennsylvania P, 1994. 274–96.
- , ed. *Women in British Romantic Theatre: Drama, Performance, and Society, 1790–1840*. Cambridge: Cambridge UP, 2000.
- Butler, Marilyn. "Culture's Medium: The Role of the Review." *The Cambridge Companion to British Romanticism*. Ed. Stuart Curran. Cambridge: Cambridge UP, 1993. 120–47.
- . "Revising the Canon." *TLS* 4 (Dec. 1987): 1349, 1359–60.

- . *Romantics, Rebels and Reactionaries: English Literature and Its Background 1760–1830*. Oxford: Oxford UP, 1981.
- Calhoun, Craig, ed. *Habermas and the Public Sphere*. Cambridge MA: MIT P, 1992.
- Carlson, Marvin. "Elizabeth Inchbald: A Woman Critic in Her Theatrical Culture." *Women in British Romantic Theatre: Drama, Performance, and Society, 1790–1840*. Ed. Catherine Burroughs. Cambridge, Cambridge UP, 2000. 207–22.
- Carter, Elizabeth. *All the Works of Epictetus, Which Are Now Extant: Consisting of His Discourses, Preserved by Arrian, in Four Books, Then Enchiridion, and Fragments. Translated from the Original Greek, by Elizabeth Carter. With an Introduction, and Notes, by the Translator*. London: Printed by S. Richardson, 1758.
- Castle, Terry. "Women and Literary Criticism." *The Eighteenth Century*. Ed. H. B. Nisbet and Claude Rawson. Cambridge: Cambridge UP, 1997. Vol. 4 of *The Cambridge History of Literary Criticism*. 8 vols. 434–55.
- Chandler, James. "The Pope Controversy: Romantic Poetics and the English Canon." *Critical Inquiry* 10 (March 1984): 481–509.
- Chard, Leslie F. "Bookseller to Publisher: Joseph Johnson and the English Book trade, 1760–1810." *The Library: Transactions of the Bibliographical Society* 32 (1977): 138–54.
- Chard, Leslie F., II. "Joseph Johnson: Father of the Book Trade." *Bulletin of the New York Public Library* 79 (1975): 51–82.
- Colley, Linda. *Britons: Forging the Nation 1707–1837*. New Haven: Yale UP, 1992.
- Conger, Syndy McMillen. *Mary Wollstonecraft and the Language of Sensibility*. Rutherford: Fairleigh Dickinson UP, 1994.
- , ed. *Sensibility in Transformation: Creative Resistance to Sentiment from the Augustans to the Romantics*. Rutherford: Fairleigh Dickinson UP. 13–19.
- Copeland, Edward. *Women Writing about Money: Women's Fiction in England, 1790–1820*. Cambridge Studies in Romanticism 9. Cambridge: Cambridge UP, 1995.
- Crane, R. S. "Suggestions Toward a Genealogy of the 'Man of Feeling.'" *ELH: English Literary History* 1 (1934): 205–30.
- Crawford, Patricia. "Women's Published Writings 1600–1700." *Women in English Society, 1500–1800*. Ed. Mary Prior. London: Methuen, 1985. 211–74. *Critical Review, The; or Annals of Literature*. London, 1756–1817.
- Davidoff, Lenore, and Catherine Hall. *Family Fortunes: Men and Women of the English Middle Class, 1780–1850*. London: Hutchinson, 1987.
- Donkin, Ellen. *Getting Into the Act: Women Playwrights in London, 1776–1829*. London: Routledge, 1995.
- Edinburgh Review, or Critical Journal, The*. Edinburgh, 1802–1929.
- Eger, Elizabeth. *The Nine Living Muses of Great Britain (1779): Women, Reason, and Literary Community in Eighteenth-Century Britain*. Diss. King's College, Cambridge, 1999.
- . "Representing culture: 'The Nine Living Muses of Great Britain' (1779)." *Women, Writing and the Public Sphere, 1700–1830*. Ed. Elizabeth Eger, Charlotte Grant, Clíona Ó Gallchoir, and Penny Warburton. Cambridge: Cambridge UP, 2001. 104–32.
- Eger, Elizabeth, Charlotte Grant, Clíona Ó Gallchoir, and Penny Warburton, eds. *Women, Writing and the Public Sphere, 1700–1830*. Cambridge: Cambridge UP, 2001.

- Felski, Rita. *Beyond Feminist Aesthetics: Feminist Literature and Social Change*. Cambridge, MA: Harvard UP, 1989.
- Ferguson, Moira, and Janet Todd. *Mary Wollstonecraft*. Twayne's English Authors. Boston: Twayne, 1984.
- Fielding, Sarah. *The History of the Countess of Dellwyn*. 2 vols. London: A. Millar, 1759.
- . *The Cry; a New Dramatic Fable*. 3 vols. London: R. and J. Dodsley, 1754.
- Flexner, Eleanor. *Mary Wollstonecraft: A Biography*. New York: Coward, McCann and Geoghegan, 1972.
- Folger Collective on Early Women Critics, ed. *Women Critics 1600–1820: An Anthology*. Bloomington: U of Indiana P, 1995.
- Foxon, David F. *English Verse, 1701–1750: A Catalogue of Separately Printed Poems with Notes on Contemporary Collected Editions*, 2 vols. London: Cambridge UP, 1975.
- Fraser's Magazine for Town and Country*. London, 1830–82.
- Garnett, Richard, and Edward Garnett. *The Life of W. J. Fox: Public Teacher and Social Reformer 1786–1864*. London: John Lane, 1910.
- Garside, Peter, James Raven, and Rainer Schöwerling. *The English Novel, 1770–1829: A Bibliographical Survey of Prose Fiction Published in the British Isles*. 2 vols. Oxford: Oxford UP, 2000.
- Gentleman's Magazine, or Monthly Intelligencer, The*. 1731–1907.
- Gerring, Charles. *Notes on Printers and Booksellers with a Chapter on Chap Books*. London: Simpkin, Marshall, Hamilton, Kent, 1900.
- Gilmartin, Kevin. *Print Politics: The Press and Radical Opposition in Early Nineteenth-Century England*. Cambridge Studies in Romanticism 21. Cambridge: Cambridge UP, 1996.
- Godwin, William. *Memoirs of Mary Wollstonecraft*. [*Memoirs of the Author of A Vindication of the Rights of Women*. London: J. Johnson, 1798]. Ed. W. Clark Durant. London: Constable, 1927.
- Goodman, Dena. *The Republic of Letters: A Cultural History of the French Enlightenment*. Ithaca: Cornell UP, 1994.
- Graham, Walter James. *English Literary Periodicals*. New York: T. Nelson and Sons, 1930.
- Griffith, Elizabeth, ed. *A Collection of Novels, Selected and Revised by Mrs. Griffith*. 3 vol. London: G. Kearsly, 1777.
- . *The Morality of Shakespeare's Drama Illustrated*. London: T. Cadell, 1775.
- Guest, Harriet. *Small Change: Women, Learning, Patriotism, 1750–1810*. Chicago: U of Chicago P, 2000.
- Haakonssen, Knud, ed. *Enlightenment and Religion: Rational Dissent in Eighteenth-Century Britain*. Ideas in Context. Cambridge: Cambridge UP, 1996.
- Habermas, Jürgen. *The Structural Transformation of the Public Sphere: An Inquiry into a Category of Bourgeois Society*. Trans. Thomas Burger with the assistance of Frederick Lawrence. 1989. Cambridge, MA: MIT P, 1991.
- "Hack." *The Oxford English Dictionary*. 2nd. ed. CD-ROM. Oxford: Oxford UP, 1992.
- Hagstrum, Jean H. *Sex and Sensibility: Ideal and Erotic Love from Milton to Mozart*. Chicago: U of Chicago P, 1980.
- Harris, Michael. "Periodicals and the Book Trade." *Development of the English Book Trade, 1700–1899*. Ed. Robin Myers and Michael Harris. Oxford: Oxford Polytechnic, 1981. 66–94.

- Hartman, Geoffrey H. *Wordsworth's Poetry, 1787–1814*. New Haven: Yale UP, 1964.
- Hayden, John O. *The Romantic Reviewers, 1802–1824*. Chicago: U of Chicago P, 1968.
- Hays, Mary. *Cursory Remarks on an Enquiry into the Expediency and Propriety of Public or Social Worship*. London: T. Knott, 1791.
- . *The Love-Letters of Mary Hays (1779–1780)*. Ed. A. F. Wedd. London: Methuen, 1925.
- . *Memoirs of Emma Courtney*. Ed. Marilyn L. Brooks. London: G. G. & J. Robinson, 1796. Ontario: Broadview, 2000.
- . "On Novel Writing." *Monthly Magazine* 4 (Sept. 1797): 180–1.
- Hazlitt, William. *Complete Works*. Ed. P. P. Howe. 21 vols. London: J. M. Dent & Sons, 1930–4.
- Hogendoorn, Wiebe. "Reading on a Booke: Closet Drama and the Study of Theatre Arts." *Essays on Drama and Theatre: Liber Amicorum Benjamin Hunningher*. Ed. Erica Hunningher. Schilling Amsterdam/Baarn: Moussault's Uitgeverij; Antwerpen: Standaard Uitgeverij, 1973. 50–66.
- Holcroft, Thomas. *Life of Thomas Holcroft, Written by Himself*. Ed. Elbridge Colby. 2 vols. London: Constable, 1833.
- Hume, David. *Essays Moral, Political and Literary*. London: Oxford UP, 1963.
- Hunningher, Erica, ed. *Essays on Drama and Theatre: Liber Amicorum Benjamin Hunningher*. Schilling Amsterdam/Baarn: Moussault's Uitgeverij; Antwerpen: Standaard Uitgeverij, 1973.
- Hunter, Shelagh. *Harriet Martineau: The Poetics of Materialism*. Hants, England: Scolar P, 1995.
- Inchbald, Elizabeth. *Lover's Vows, a Play, in Five Acts; Performing at the Theatre Royal, Covent-Garden, from the German of Kotzebue*. London: G. G. and J. Robinson, 1798.
- . *Nature and Art*. 2 vols. London: G. G. and J. Robinson, 1796.
- . "On Novel Writing." *The Artist* 1 (June 13, 1807): 9–19.
- . *Remarks for the British Theatre (1806–1809) by Elizabeth Inchbald*. Ed. Cecilia Macheski. Delmar, NY: Scholars' Facsimiles & Reprints, 1990.
- . *A Simple Story*. 4 vols. London: G. G. and J. Robinson, 1791.
- , ed. *The British Theatre; or, A Collection of Plays, Which Are Acted at the Theatres Royal, Drury-Lane, Covent-Garden, and Haymarket, With Biographical and Critical Remarks, by Mrs. Inchbald*. 25 vols. London: Longman, Hurst, Rees, and Orme, 1808.
- , ed. *A Collection of Farces and Other Afterpieces Which Are Acted at the Theatres Royal, Drury-Lane, Covent-Garden, and Hay-Market, Printed under the Authority of the Managers from the Prompt Book, Selected by Mrs Inchbald*. 7 vols. London: Longman, Hurst, Rees, and Orme, 1809.
- , ed. *The Modern Theatre; A Collection of Successful Modern Plays, as Acted at the Theatres Royal, London ...*, Selected by Mrs. Inchbald. 10 vols. London: Longman, Hurst, Rees, Orme, and Brown, 1811.
- Ingrassia, Catherine. *Authorship, Commerce, and Gender in Early Eighteenth-Century England: A Culture of Paper Credit*. Cambridge, Cambridge UP, 1998.
- Jarvis, Simon. *Scholars and Gentlemen: Shakespeare Textual Criticism and Representations of Scholarly Labour, 1725–1765*. Oxford: Clarendon P, 1995.
- Jenkins, Annibel. *I'll Tell You What: The Life of Elizabeth Inchbald*. Lexington, KY: UP of Kentucky, 2003.

- Johnson, Claudia L. *Equivocal Beings: Politics, Gender, and Sentimentality in the 1790s: Wollstonecraft, Radcliffe, Burney, Austen*. Women in Culture and Society. Ed. Catharine R. Stimpson. Chicago: U of Chicago P, 1995.
- . "'Let me make the novels of a country': Barbauld's The British Novelists (1810/1820)." *Novel: A Forum on Fiction* 34 (2001): 163–79.
- Johnson, Samuel, ed. *The Works of the English Poets*. 68 vols. London: Bathurst, 1779–81.
- . *Rambler* No. 4 (31 Mar. 1750).
- Jump, Harriet Devine. *Mary Wollstonecraft: Writer*. New York: Harvester Wheatsheaf, 1994.
- Kaplan, Cora. *Sea Changes: Essays on Culture and Feminism*. London: Verso, 1986.
- Keen, Paul. *The Crisis of Literature in the 1790s: Print Culture and the Public Sphere*. Cambridge Studies in Romanticism 36. Cambridge: Cambridge UP, 1999.
- Keener, Frederick M., and Susan E. Lorsch, eds. *Eighteenth-Century Women and the Arts*. Contributions in Women's Studies 98. New York: Greenwood, 1988.
- Kelly, Gary. "Bluestocking Feminism." *Women, Writing and the Public Sphere, 1700–1830*. Ed. Elizabeth Eger, Charlotte Grant, Clíona Ó Gallchoir, and Penny Warburton. Cambridge: Cambridge UP, 2001. 163–80.
- . *Revolutionary Feminism: The Mind and Career of Mary Wollstonecraft*. London: Macmillan, 1992.
- . *Women, Writing, and Revolution, 1790–1827*. Oxford: Clarendon P, 1993.
- Klancher, Jon P. *The Making of English Reading Audiences, 1790–1832*. Madison: U of Wisconsin P, 1987.
- , ed. *Romanticism and its Publics: A Forum Organized and Introduced by Jon Klancher*. Spec. issue of *Studies in Romanticism* 33 (1994): 527–88.
- Kramnick, Jonathan Brody. *Making the English Canon: Print-Capitalism and the Cultural Past, 1700–1770*. Cambridge: Cambridge UP, 1998.
- Landes, Joan, ed. *Feminism, the Public and the Private*. Oxford: Oxford UP, 1998.
- . *Women and the Public Sphere in the Age of the French Revolution*. Ithaca: Cornell UP, 1988.
- Lanser, Susan Sniader, and Evelyn Torton Beck. "[Why] Are There No Great Women Critics?: And What Difference Does It Make?" *The Prism of Sex: Essays in the Sociology of Knowledge*. Ed. Julia A. Sherman and Evelyn Torton Beck. Madison: U of Wisconsin P, 1977. 79–91.
- Le Breton, Anna Letitia. *Memoir of Mrs. Barbauld, Including Letters and Notices of Her Family and Friends*. London: G. Bell, 1874.
- Lennox, Charlotte. *The Female Quixote; Or, The Adventures of Arabella*. 2 vols. London: A. Millar, 1752.
- . *Shakespear Illustrated: or the Novels and Histories, on Which the Plays of Shakespear Are Founded, Collected and Translated from the Original Authors with Critical Remarks in Two Volumes by the Author of The Female Quixote*. 2 vols. London: A. Millar, 1753–4.
- Lipking, Lawrence. *The Ordering of the Arts in Eighteenth-Century England*. Princeton: Princeton UP, 1970.
- Littlewood, S. R. *Elizabeth Inchbald and Her Circle: The Life Story of a Charming Woman (1753–1821)*. London: Daniel O'Connor, 1921.
- Locke, John. *Essay Concerning Human Understanding*. Ed. Peter H. Nidditch. 1690. Oxford: Clarendon P, 1975.

- Lott, Anna. "Sexual Politics in Elizabeth Inchbald." *SEL: Studies in English Literature, 1500–1900* 34 (1994): 635–48.
- Luria, Gina M. *Mary Hays: A Critical Biography*. Diss. New York U, 1972.
- Macheski, Cecilia, ed. *Remarks for the British Theatre (1806–1809) by Elizabeth Inchbald*. Delmar, NY: Scholars' Facsimiles & Reprints, 1990.
- MacDermott, Kathy. "Literature and the Grub Street Myth." *Literature and History* 8 (1982): 159–69.
- Manvell, Roger. *Elizabeth Inchbald: England's Principal Woman Dramatist and Independent Woman of Letters in 18th Century London, a Biographical Study*. Lanham, NY: UP of America, 1987.
- Marks, Patricia. "Harriet Martineau: Fraser's 'Maid of [Dis]Honour,'" *Victorian Periodicals Review* 19 (1986): 28–33.
- Martineau, Harriet. *Harriet Martineau's Autobiography*. Ed. Maria Weston Chapman. London: Smith, Elder, 1877. 4th ed. 2 vols. Boston: Houghton, Osgood and Company, 1879.
- . *Harriet Martineau: Selected Letters*. Ed. Valerie Sanders. Oxford: Clarendon P, 1990.
- Mathur, Om Prakash. *The Closet Drama of the Romantic Revival*. Salzburg Studies in English Literature under the Direction of Professor Erwin A. Stürzl. Poetic Drama and Poetic Theory. Ed. Dr. James Hogg. Salzburg, Austria: Institut für Englische Sprache und Literatur, Universität Salzburg, 1978.
- McCarthy, William and Elizabeth Kraft, eds., *Anna Letitia Barbauld: Selected Poetry and Prose* Petersborough, Ont.: Broadview, 2002.
- McDowell, Paula. *The Women of Grub Street: Press, Politics, and Gender in the London Literary Marketplace, 1678–1730*. Oxford: Clarendon P, 1998.
- McGann, Jerome J. *The Romantic Ideology: A Critical Investigation*. Chicago: U of Chicago P, 1983.
- McKee, William. *Elizabeth Inchbald, Novelist*. Washington, DC: Catholic U of America, 1935.
- McLachlan, Herbert. *Warrington Academy: Its History and Influence*. Manchester: Chetham Society, 1943.
- Mellor, Anne K. "A Criticism of Their Own: Romantic Women Literary Critics." *Questioning Romanticism*. Ed. John Beer. Baltimore: Johns Hopkins UP, 1995. 29–48.
- . *Mothers of the Nation: Women's Political Writing in England, 1780–1830*. Women of Letters. Ed. Sandra M. Gilbert and Susan Gubar. Bloomington: Indiana UP, 2000.
- Mineka, Francis E. *The Dissidence of Dissent: The Monthly Repository, 1806–1838; under the Editorship of Robert Aspland, W. J. Fox, R. H. Horne, & Leigh Hunt; with a Chapter on Religious Periodicals, 1700–1825*. Chapel Hill: U of North Carolina P, 1944.
- Montagu, Elizabeth. *An Essay on the Writings and Genius of Shakespeare, Compared with the Greek and French Dramatic Poets. With Some Remarks upon the Misrepresentations of Mons. de Voltaire*. London: J. and H. Hughs, 1769.
- Monthly Magazine and British Register, The*. London, 1796–1843.
- Monthly Repository, The*. London, 1806–38.
- Monthly Review, The*. London, 1749–1844.
- Moore, Catherine E. "'Ladies ... Taking the Pen in Hand': Mrs. Barbauld's Criticism of Eighteenth-Century Women Novelists." *Fetter'd or Free: British*

- Women Novelists 1670–1815*. Ed. Mary Anne Schofield and Cecilia Macheski. Athens, OH: U of Ohio P, 1986. 383–97.
- Mullan, John. *Sentiment and Sociability: The Language of Feeling in the Eighteenth Century*. Oxford: Clarendon P, 1988.
- Myers, Mitzi. "Sensibility and the 'Walk of Reason': Mary Wollstonecraft's Literary Reviews as Cultural Critique." *Sensibility in Transformation: Creative Resistance to Sentiment from the Augustans to the Romantics*. Ed. Syndy McMillen Conger. Rutherford: Fairleigh Dickinson UP; London: Associated UP, 1990. 120–44.
- Myers, Sylvia Harcstark. *The Bluestocking Circle: Women, Friendship, and the Life of the Mind in Eighteenth-Century England*. Oxford: Clarendon P, 1990.
- Nangle, Benjamin Christie. *The Monthly Review, First Series, 1749–1789: Indexes of Contributors and Articles*. Oxford, Clarendon P, 1934.
- . *The Monthly Review, Second Series, 1790–1815: Indexes of Contributors and Articles*. Oxford, Clarendon P, 1955.
- Newman, Gerald. *The Rise of English Nationalism: A Cultural History 1740–1830*. 1987. New York: St. Martin's P, 1997.
- Nicholes, Eleanor Louise. *Shelley and his Circle: 1773–1822*. Ed. Kenneth Neill Cameron. Vol. 1. Cambridge, MA: Harvard UP, 1961. 177.
- O'Brien, P. *Warrington Academy, 1757–86: Its Predecessors and Successors*. Wigan, UK: Owl Books, 1989.
- O'Reid, Jno. Chas. [Josiah Conder]. *Reviewers Reviewed; Including an Enquiry into the Moral and Intellectual Effects of Habits of Criticism, and Their Influence on the General Interests of Literature; to which Is Subjoined a Brief History of the Periodical Reviews Published in England and Scotland*. Oxford: J. Bartlett, 1811.
- Parke, Catherine N. "What Kind of Heroine is Mary Wollstonecraft?" *Sensibility in Transformation: Creative Resistance to Sentiment from the Augustans to the Romantics*. Ed. Syndy McMillen Conger. Rutherford: Fairleigh Dickinson UP, 1990. 103–19.
- Parker, Mark. *Literary Magazines and British Romanticism*. Cambridge Studies in Romanticism 45. Cambridge: Cambridge UP, 2000.
- Patey, Douglas Lane. "The Eighteenth Century Invents the Canon." *Modern Language Studies* 18 (1988): 17–37.
- Paul, C. Kegan. *William Godwin: His Friends and Contemporaries*. 2 vols. London: Henry S. King, 1876
- Peterson, Linda. "(Re)inventing Authorship: Harriet Martineau in the Literary Marketplace of the 1820s." *Women's Writing* 9 (2002): 337–50.
- Pfau, Thomas. *Wordsworth's Profession: Form, Class, and the Logic of Early Romantic Cultural Production*. Stanford: Stanford UP, 1997.
- Pichanick, Valerie Kossew. *Harriet Martineau: The Woman and Her Work, 1802–76*. Ann Arbor: U of Michigan P, 1980.
- Polwhele, Richard. *The Unsex'd Females: A Poem, Addressed to the Author of The Pursuits of Literature*. London: Cadell and Davies, 1798.
- Poovey, Mary. *The Proper Lady and the Woman Writer: Ideology as Style in the Works of Mary Wollstonecraft, Mary Shelley, and Jane Austen*. Women in Culture and Society. Ed. Catherine R. Stimpson. Chicago: U of Chicago P, 1984.
- Prior, Mary, ed. *Women in English Society, 1500–1800*. London: Methuen, 1985.
- Quarterly Review, The*. London, 1809–1962.
- Reed, Isaac. *Biographia Dramatica*. 2 vols. London: Rivington, 1782.

- Rees, Thomas. *Reminiscences of Literary London from 1779 to 1853. Reminiscence of Literary London from 1779 to 1853* by Thomas Rees and *The Rise and Progress of the Gentleman's Magazine* by John Nichols, The English Book Trade 1660–1853. 1896. New York: Garland, 1974.
- Reeve, Clara. *The Old English Baron: A Gothic Story*. 2nd ed. 1778. London: C. Dilly, 1780.
- . *A Progress of Romance*. London: G. G. J. and J. Robinson, 1785.
- Reiman, Donald H., ed. *The Romantics Reviewed: Contemporary Reviews of British Romantic Writers*. 3 vols. New York: Garland, 1972.
- Reiss, Timothy J. "Revolution in Bounds: Wollstonecraft, Women, and Reason." *Gender and Theory*. Ed. Linda Kauffman. New York: Basil Blackwell, 1989.
- Richardson, Alan. *A Mental Theater: Poetic Drama and Consciousness in the Romantic Age*. University Park, PA: Pennsylvania State UP, 1988.
- Rizzo, Betty. "Isabella Griffiths." *A Dictionary of British and American Women Writers, 1660–1800*. ed. Janet Todd. Totowa, NJ: Row and Allanheld, 1985. 143.
- Robberds, J. W., ed. *A Memoir of the Life and Writings of the Late William Taylor of Norwich, Containing His Correspondence of Many Years with the Late Robert Southey, Esq., and Original Letters from Sir Walter Scott*. 2 vols. London: Murray, 1843.
- Robinson, Henry Crabb. *Henry Crabb Robinson on Books and Their Writers*. Ed. Edith Morley. 3 vols. London: Dent, 1938.
- Robinson, Solveig C., ed. *A Serious Occupation: Literary Criticism by Victorian Women Writers*. Peterborough, ON: Broadview, 2003.
- Rogers, Katherine M. "Britain's First Woman Drama Critic: Elizabeth Inchbald," *Curtain Calls: British and American Women and the Theater, 1660–1820*. Ed. Mary Anne Schofield and Cecilia Macheski. Athens, OH: U of Ohio P, 1991. 277–90.
- Roper, Derek. "Mary Wollstonecraft's Reviews." *Notes and Queries* 203 (1958): 37–8.
- . "The Politics of the *Critical Review*, 1766–1817." *Durham University Journal* 53 (1961): 117–22.
- . *Reviewing before the Edinburgh: 1788–1802*. Newark: U of Delaware P, 1978.
- Ryan, Robert M. *The Romantic Reformation: Religious Politics in English Literature, 1789–1824*. Cambridge Studies in Romanticism 24. Cambridge, Cambridge UP, 1997.
- Schofield, Mary Anne, and Cecilia Macheski, eds. *Curtain Calls: British and American Women and the Theater, 1660–1820*. Athens, OH: U of Ohio P, 1991.
- , eds. *Fetter'd or Free: British Women Novelists 1670–1815*. Athens, OH: U of Ohio P, 1986.
- Seward, Anna. *The Letters of Anna Seward*. 6 vols. Edinburgh: Constable; London: Longman, 1811.
- Sheridan, Frances. *Memoirs of Miss Sidney Biddulph: Extracted from Her Own Journal, and Now First Published*. 3 vols. London: R. and J. Dodsley, 1761.
- Sherman, Julia A., and Evelyn Torton Beck, eds. *The Prism of Sex: Essays in the Sociology of Knowledge*. Madison: U of Wisconsin P, 1977.
- Sigl, Patricia. "Prince Hoare's *Artist* and Anti-Theatrical Polemics in the Early 1800s: Mrs Inchbald's Contribution." *Theatre Notebook* 44 (1990): 62–73.

- Simpson, David. *Romanticism, Nationalism, and the Revolt against Theory*. Chicago: U of Chicago P, 1993.
- Smiles, Samuel. *A Publisher and His Friends*. London: John Murray, 1891.
- Smyser, Jane Worthington. "The Trial and Imprisonment of Joseph Johnson, Bookseller." *Bulletin of the New York Public Library* 77 (1974): 418–35.
- Stanton, Judith Phillips. "Statistical Profile of Women Writing in English from 1660 to 1800." *Eighteenth-Century Women and the Arts*. Ed. Frederick M. Keener and Susan E. Lorsch. Contributions in Women's Studies 98. New York: Greenwood, 1988. 247–254.
- Stephen, Leslie and Sir Sidney Lee, eds. *Dictionary of National Biography: From the Earliest Times to 1900*. London: Oxford University Press, 1921–22.
- Stewart, Sally N. "Mary Wollstonecraft's Contributions to the *Analytical Review*." *Essays in Literature* 11 (1984): 187–99.
- Stillinger, Jack. *Multiple Authorship and the Myth of Solitary Genius*. New York: Oxford UP, 1991.
- Sullivan, Alvin, ed. *British Literary Magazines*. 4 vols. Historical Guides to the World's Periodicals and Newspapers. Westport, CN: Greenwood P, 1983–86.
- Tait's Edinburgh Magazine*. Edinburgh, 1832–55.
- Taylor, Barbara. *Mary Wollstonecraft and the Feminist Imagination*. Cambridge Studies in Romanticism 56. Cambridge: Cambridge UP, 2003.
- Taylor, John. *Records of My Life*. New York: J. & J. Harper, 1833.
- Thompson, Ann, and Sasha Roberts, ed. *Women Reading Shakespeare, 1660–1900: An Anthology of Criticism*. Manchester: Manchester UP, 1997.
- Todd, Janet. *Mary Wollstonecraft: A Revolutionary Life*. London: Weidenfeld & Nicholson, 2000.
- . *Sensibility: An Introduction*. London: Methuen, 1986.
- . *The Sign of Angelica: Women, Writing, and Fiction, 1660–1800*. New York: Columbia UP, 1989.
- Trela, D. J. "Introduction: Nineteenth Century Women and Periodicals." *Victorian Periodicals Review* 29 (1996): 89–94.
- Turner, Cheryl. *Living by the Pen: Women Writers in the Eighteenth Century*. London: Routledge, 1992.
- Ty, Eleanor. *Unsex'd Revolutionaries: Five Women Novelists of the 1790s*. Toronto: U of Toronto P, 1993.
- Tyson, Gerald P. *Joseph Johnson: A Liberal Publisher*. Iowa City, U of Iowa P, 1979.
- Wang, Orrin N. C. "The Other Reasons: Female Alterity and Enlightenment Discourses in Mary Wollstonecraft's *A Vindication of the Rights of Woman*." *Yale Journal of Criticism* 5 (1991): 129–49.
- Wardle, Ralph M. "Mary Wollstonecraft, *Analytical Reviewer*." *PMLA* 62 (1947): 1000–9.
- . *Mary Wollstonecraft: A Critical Biography*. Lawrence, Kansas: U of Kansas P, 1951.
- Webb, R. K. "The Emergence of Rational Dissent." *Enlightenment and Religion: Rational Dissent in Eighteenth-Century Britain*. Ed. Knud Haakonssen. Ideas in Context. Cambridge: Cambridge UP, 1996. 12–41.
- . *Harriet Martineau: A Radical Victorian*. New York: Columbia UP; London: William Heinemann, 1960.
- Wedd, A. F., ed. *The Love-Letters of Mary Hays (1779–1780)*. London: Methuen, 1925.

- Wellington, Jan. "Elizabeth Moody." *An Encyclopedia of British Women Writers*. Ed. Paul Schlueter and June Schlueter. 1988. New Brunswick, NJ: Rutgers UP, 1998. 461–2.
- . *The Poems and Prose of Elizabeth Moody*. Diss. University of New Mexico, 1997.
- Wendorf, Richard. *William Collins and Eighteenth-Century English Poetry*. Minneapolis: U of Minnesota P, 1981.
- White, Daniel. "The 'Joineriana': Anna Barbauld, the Aikin Family Circle, and the Dissenting Public Sphere." *Eighteenth-Century Studies* 32 (1999): 511–33.
- Wollstonecraft, Mary. *Collected Letters of Mary Wollstonecraft*. Ed. Ralph M. Wardle. Ithaca: Cornell UP, 1979.
- . *Letters Written during a Short Residence in Sweden, Norway and Denmark*. London: J. Johnson, 1796.
- . *Mary: A Fiction*. London: J. Johnson, 1788.
- . [W. Q., pseudo.] "On Artificial Taste." *Monthly Magazine* 3 (Apr. 1797): 279–82.
- . *Original Stories from Real Life, with Conversations, Calculated to Regulate the Affections, and Form the Mind to Truth and Goodness*. London: J. Johnson, 1788.
- . *Thoughts on the Education of Daughters: with Reflections on Female Conduct, in the More Important Duties of Life*. London: J. Johnson, 1787.
- . *A Vindication of the Rights of Men, in a Letter to the Right Honourable Edmund Burke*. London: J. Johnson, 1790.
- . *A Vindication of the Rights of Woman, with Strictures on Political and Moral Subjects*. London: J. Johnson, 1792.
- . *The Works of Mary Wollstonecraft*. Ed. Janet Todd and Marilyn Butler. Vol. 5. London: William Pickering, 1989.
- . *The Wrongs of Woman, or Maria; a Fragment. Posthumous Works of the Author of a Vindication of the Rights of Woman*. Ed. William Godwin. 4 vols. London: J. Johnson, 1798.
- , ed. [Mr. Cresswick, Teacher of Elocution, pseudo.] *The Female Reader; or Miscellaneous Pieces, in Prose and Verse; Selected from the Best Writers, and Disposed under Proper Heads; for the Improvement of Young Women*. London: J. Johnson, 1789.
- , trans. *Elements of Morality for the Use of Children*. By Christian Gotthilf Salzmann. London: J. Johnson, 1790.
- , trans. *Young Grandison*. By Madame de Cambon. London: J. Johnson, 1790.
- Wood, Marcus. *Radical Satire and Print Culture, 1790–1822*. Oxford: Oxford UP, 1994.
- Woolf, Virginia. *A Room of One's Own. Norton Anthology of English Literature*. Ed. M. H. Abrams, et al. 6th ed. Vol. 2. New York: W. W. Norton and Co., 1993. 1926–86.
- Yudin, Mary F. "Joanna Baillie's Introductory Discourse As a Precursor to Wordsworth's Preface to *Lyrical Ballads*." *Compar(a)ison: An International Journal of Comparative Literature* 1 (1994): 101–11.
- Zall, Paul M. "The Cool World of Samuel Taylor Coleridge: Elizabeth Inchbald; or, Sex and Sensibility." *The Wordsworth Circle* 12 (1981): 270–3.
- Zaw, Susan Khin. "The Reasonable Heart: Mary Wollstonecraft's View of the Relation Between Reason and Feeling in Morality, Moral Psychology, and Moral Development." *Hypatia* 13 (1998): 78–117.

Index

- Adburgham, Alice, 4
Addison, Joseph
 Criticism of, 39–47, 48, 126
 The Spectator, 4, 37, 38, 90, 124;
 Sir Andrew Freeport, 41
aesthetics, *see* literary aesthetics
Aikin, Anna Letitia, *see* Barbauld,
 Anna Letitia
Aikin, Arthur, 127
Aikin, John (1713–80), 26, 28,
Aikin, John (1747–1822), 29, 32, 127,
 129, 133–4, 140, 199 n. 9
Aikin, Lucy, 17, 140, 167–8
Akenside, Mark, 20, 31, 37–8, 55–6,
 126
Althusser, Louis, 7
Analytical Review, *The*, 17, 21, 32, 85,
 87–120, 127, 140, 152, 172
 history and scope, 123–6
 Hays's reviews for, 114–8
 Wollstonecraft's reviews for, 92–104,
Anglicanism, *see* religion: Established
 Church
Annual Review, 127, 140
Anti-Jacobin Review, *The*, 117
Armstrong, Nancy, 181 n. 48
Artist, *The*, 186 n. 3
Athenæum, *The*, 127, 140
Aspland, Robert, 157
Austen, Jane, 36, 52, 58

Backscheider, Paula, 59, 78
Barbauld, Anna Letitia, 5, 17, 19–20,
 21, 22, 25–27, 28–56, 85, 121–41,
 144–50, 153, 155, 166–7, 183
 n. 20
 and audience, 31, 34–8, 149–50
 and class, 34–5, 37–8, 41–2, 44–5,
 47–9, 133–4
 collaborative view of literary
 production, 137–9
 and cultural effects of literature,
 39–43
 dissenting culture and professional
 support of, 28–9, 123, 139–43
 critical values and aesthetic
 concerns, 35–7, 48–9, 122, 132,
 134–7
 and domesticity, 40–2, 47–49, 52–6
 education and expertise, 25–6,
 28–9, 38, 128–131, 149–50
 gender-based attack, 163, 171, 203
 n. 3, 204 n. 20
 intellectual authority, 34–8, 139
 and the literary canon, 31, 42–6,
 48, 50–2
 and *The Monthly Review*, 121–41,
 145–50, 154, 199–200 n. 10,
 201–2 n. 37; review
 identification, 127–8, 199 n. 9;
 titles reviewed in *The Monthly
 Review*: Amphlett, J., *Ned
 Bentley*, 132–3, 137; Browne,
 Felicia Dorothea [later
 Hemans], *Poems*, 137; La
 Fontaine, Augustus, *Raphaël*,
 146–7; Trimmer, Sarah,
 Instructive Tales, 201–2 n. 37;
 topics/types of work reviewed:
 129–131, 135–6
 on nationalism or national
 character, 31, 34–5, 41–56, 73,
 146–50
 and other periodicals: 127, 140, 204
 n. 20
 professionalism, 121–2, 126–9, 136
 and religious dissent, *see* dissenting
 culture
Works: *An Address to the Opposers of
the Repeal of the Corporation and
Test Acts*, 30; *British Novelists*,
The, 39, 43, 50–6, 58, 126–7,
128, 185 n. 50; *Correspondence
of Samuel Richardson*, 43, 47–50,
126; *Eighteen Hundred and
Eleven*, 42, 163, 204 n. 20;

- Barbauld, Anna Letitia – *continued*
The Female Speaker, 129; *Hymns in Prose for Children* 30; *Lessons for Children*, 29; “Life of Samuel Richardson with Remarks on His Writings.” 43, 47–50, 126; *Miscellaneous Pieces in Prose*, 29, 30, 33, 184 n. 42; “On the Origin and Progress of Novel-Writing,” 39, 51–6, 127, 150; “On Romances,” 140; *Poems*, 29; *The Poetical Works of Mr. William Collin*, 20, 31, 32–7, 55, 126; *The Pleasures of the Imagination*, 20, 31, 37–38, 55–6, 126; *Selections from the Spectator*, Tatler, Guardian, and Freeholder, 39–48, 54, 126; “A Summer Evening’s Meditation,” 56
- Barbauld, Rochemont, 29, 42
- Barker-Benfield, G. J., 11, 12, 13, 105
- Barzun, Jacques, 16
- Basker, James, 84, 138
- Beaumont, Sir Francis and John Fletcher, 77
- Beck, Evelyn Torton, 1–2
- Behn, Aphra, 3, 70
- Bell, John, 186 n. 5
- Bentham, Jeremy, 164
- Blake, William, 25, 190–1 n. 5
Songs of Innocence, 30
- Blood, Fanny, 96, 104
- Bluestockings, 5–7
See also individual names
- Boaden, James, 25, 26, 28, 62
- Boileau, Nicholas, 45
- Bonnell, Thomas F., 16, 43
- Bowring, John, 164
- British national character, *see* national character
- Brooke, Frances, 4
Old Maid, The, 4
- Burgh, James (and wife), 104
- Burke, Edmund, 16, 101
A Philosophical Enquiry into [...] the Sublime and the Beautiful, 100
Reflections on the Revolution in France, 45, 97
- Burney, Fanny (Frances, later d’Arblay), 53, 93, 133, 179 n. 12
- Burroughs, Catherine B., 61, 76, 78, 189 n. 35
- Butler, Marilyn, 8, 84–5, 91, 150, 153, 170, 182 n. 2 195 n. 55, 196 n. 65, 198 n. 2
- Byron, George Gordon, Lord, 52
- Cadell, Thomas and William Davies, 31–2, 35, 37, 55
- Canon, literary, *see* literary canon
- Carlson, Marvin, 59, 66
- Carpenter, Lant, 156
- Carter, Elizabeth, 5, 169, 179 n. 16
- Catholicism, 57, 73–5, 168–9; *see also* religion; *see also* Inchbald, Elizabeth
- Cavendish, Margaret; Duchess of Newcastle, 5
- Chandler, James, 16, 22, 45–6
- Chapman, Maria Weston, 159, 160
- Chapone, Hester, 5, 6
- Charles I, 74
- Chesterfield, Philip Dormer Stanhope, 4th earl of, 108
- Christie, Thomas, 90–2, 99, 102, 103, 110
- Cibber, Colley, 59, 80
- Class, *see under* individual author names
- Colby, Elbridge, 187 n. 16
- Coleridge, Samuel Taylor, 17, 93, 190–1 n. 5, 199 n. 9
Lyrical Ballads, 19, 30–1, 107, 190–1 n. 5
- Collaboration, literary, *see* literary collaboration
- Colley, Linda, 14, 73–4, 148, 167, 168, 184 n. 26
- Collins, William, 20, 31, 32–7, 44, 55, 126
- Colman, George (the elder), 77, 187–8 n. 17
- Colman, George (the younger), 60–5, 69, 187–8 n. 17, 188 n. 18, 204 n. 20
- Conder, Josiah, 84
- Conger, Syndy Mcmillen

- Copeland, Edward, 3, 133, 185 n. 57
 Crane, R. S., 11, 12
Critical Review, The, 84, 114, 118, 123, 124, 125, 130
 Croker, John Wilson, 163–4, 171, 204 n. 20
- Davidoff, Leonora, 11, 12, 123, 139, 177, 201 n. 33
 Davies, William, *see* Cadell, Thomas and William Davies
 Defoe, Daniel, 48
 Denman, Thomas, 130
Dictionary of National Biography, 163
 D'Israeli, Isaac, 64–5
 Dissent, religious, *see* religion: religious dissent
 Doddridge, Philip, 11
 Domesticity, 11–16, 40–2, 47–49, 52–6; *see also* sensibility
 Donkin, Ellen, 187–8 n. 17
 Drama, criticism of, *see* Inchbald, Elizabeth
 Dryden, John, 72
 Duchess of Newcastle, *see* Margaret Cavendish
 Dyer, George, 111, 114
- Edgeworth, Maria, 53, 127, 190–1 n. 5
Edinburgh Review, The, 103, 123–4, 125, 134, 153, 164–5, 170–1
 Eger, Elizabeth, 6, 179 n. 21
 Eliot, George, 151
 Empson, William, 164
 Enfield, William, 28, 29, 129
 Established Church, 74, 105, 123, 153, 169; *see also* religion
 Eyres, William, 29
- Fielding, Sarah, 179 n. 12
 Finch, Anne, Countess of Winchilsea, 5
 Fletcher, John, 77
 Flexner, Eleanor, 97, 109–10, 196 n. 65
 Flower, Eliza, 160, 162
 Flower, Sarah, 160
 Fox, Charles, 161–2
- Fox, William James, 157–62, 172, 174
Fraser's Magazine, 164–5
 French Revolution, 16, 148–9
 Fuseli, Henry, 25, 190–1 n. 5, 197 n. 69
- Garnett, Richard and Edward Garnett, 177
 Garrick, David, 77
Gentleman's Magazine, 127
 Gender
 and audience, 91, 93–5, 112, 125
 -based attacks, 42, 60–5, 162–5, 171, 203 n. 3, 204 n. 20
 concerns in women's criticism, 40–2, 51–3, 69, 100
 and intellectual or critical authority, 34–7, 68, 87, 92, 104–9, 112–4, 139
 literary criticism of women writers, 31, 51–3, 56
 performance of, 63, 113, 144–5
 and the public sphere, 14–5
 see also domesticity, sensibility
 Genlis, Stephanie Felicite, Mme. de, 56, 169
 George III, 62
 Gifford, William, 117
 Gilpin, 99–100
 Godwin, William, 25, 57, 71, 93, 173–4, 188 n. 28, 197 n. 69, 203 n. 3
 Goethe, Johann Wolfgang von, 39
 Goldsmith, Oliver, 133, 180 n. 24
 Gordon Riots, 73
 Graham, Catherine Macaulay, 5
 Graham, Walter James, 17
 Gramsci, Antonio, 55
 Griffith, Elizabeth, 5, 6
 A Collection of Novels, 51
 Morality of Shakespeare's Drama Illustrated, The, 6
 Griffiths, George Edward, 123, 130, 143–4
 Griffiths, Isabella, 5, 182 n. 53
 Griffiths, Ralph, 5, 123–4, 142, 143, 182 n. 53, 201–2 n. 37
 Griffiths, Richard, 57
 Guest, Harriet, 14–15, 16, 167–8

- Habermas, Jürgen, 13–14
 hack writing, *see* literary professionalism
 Hagstrum, Jean, 13
 Hall, Catherine, 11, 12, 123, 139, 177, 201 n. 33
 Hamilton, Elizabeth, 167–8
 Hardinge, George, 142
 Harris, Benjamin, 4
 Harris, Elizabeth, 4
Protestant Post-Boy, 4
 Harris, Thomas, 80–1
 Hartley, David, 12
 Hawsbawm, Eric J., 185 n. 57
 Hays, Mary, 19, 21, 22, 85, 87–8, 89, 92, 110–19, 121, 140, 153, 190–1 n. 5, 197 n. 70, 198 n. 76
 and *The Analytical Review*, 114–19;
 works reviewed: West, Jane, *A Gossip's Story*, 114–6
 critical values and aesthetic concerns, 117–8
 gender-based attack, 203 n. 3
 professional expertise and support, 114, 117–9
 and sensibility, 115, 117–8
 Works: *Cursory Remarks on [...] Public or Social Worship*, 111, 113; *Female Biography*, 118–9; *Fool of Quality, The*, 118; *Harry Clinton, or A Tale of Youth*, 118; *Letters and Essays, Moral and Miscellaneous*, 111; *Memoirs of Emma Courtney*, 118, 119; *Memoirs of Queens*, 118; “On Novel Writing,” 117–8
 Haywood, Eliza, 4
The Female Spectator, 4
The Tea Table, 4
 Hazlitt, William, 129
 Hemans, Felicia, 137
 Hodgson, Francis, 130
 Hogendoorn, Wiebe, 189 n. 35
 Holcroft, Thomas, 25, 57, 62
 Howard, John, 29
 Hume, David, 1
 and audience, 65–7
 and closet drama, 75–7
 collaborative view of literary production, 77–81
 critical values and aesthetic concerns, 67–70
 discussions from *The British Theatre*:
 Baillie, Joanna, *De Montfort*, 76;
 Brown, John, *Barbarossa*, 77;
 Colman, George (the elder) and David Garrick, *The Clandestine Marriage*, 75, Colman, George (the younger), *The Heir at Law*, 64, *John Bull*, 76, *The Surrender of Calais* 71; Congreve, William, *The Mourning Bride*, 77; Cumberland, Richard, *The West Indian*, 77; Gay, John, *The Beggar's Opera*, 78; Garrick, David, *The Country Girl*, 78; Lee, Nathaniel, *The Rival Queens*, 76; Macklin, Charles, 78, *Man of the World*, 70; Moore, Edward, *The Foundling*, 77, Morton, Thomas, *The School for Reform*, 72; O'Keefe, John, *Fontainebleau*, 71; Philips, Ambrose, *The Distressed Mother*, 72; Shakespeare, William, *As You Like It*, 75, *Comedy of Errors*, 66–8, *Henry V*, 71, *Julius Caesar*, 70–1, *King Henry VIII*, 74, *King Lear*, 74–5, 186 n. 7, *Othello*, 77, *Twelfth Night*, 74, *The Winter's Tale*, 75; Sheridan, Richard, *The Duenna*, 80, *School for Scandal*, 59; Shirley, James, *The Gamester*, 76; Southern, Thomas, *Oroonoko*; Vanbrugh, John, *The Provoked Husband*, 80
 education, 25–6, 188 n. 25
 gender-based attack, 60–5, 204 n. 20
 intellectual authority, 65–7
 and irony, 62–4, 65, 71, 72, 81
 and nationalism or national identity, 71–5
 politics and social reform, 70–1
 and professionalism, 63–5, 81
 and religious culture, 57, 73–5
- Inchbald, Elizabeth, 17, 19–21, 25–27, 57–81, 107, 153, 187 n. 12, 187–8 n.17, 188 n. 18

- theatrical and playwriting
 experience, 57–8, 68, 73, 78
 works: *British Theatre, The*, 20, 25,
 58–81, 186 n. 4; project
 structure and scope, 58–9; *A
 Collection of Farces and Other
 Afterpieces*, 65; *Lover's Vows*
 57–8, 80–1; *Massacre, The*, 188
 n. 28; *Nature and Art*, 58, 62,
 107; "On Novel Writing," 186
 n. 3; *Simple Story, A*, 58; *Such
 Things Are*, 62
- Inchbald, Joseph, 57
- James II, 74–5
- Jenkins, Annibel, 62, 186 n. 5, 188
 n. 18, 188 n. 25
- Johnson, Claudia L., 185 n. 51
- Johnson, E., Mrs., 4
- Johnson, Joseph, 22; dissenting
 publisher, 28–9, 32, 127, 139–40;
 and Mary Hays, 119; other
 publishing interests, 183 n. 20,
 190–1 n. 5, 195 n. 57; support for
 women writers, 9, 32; trial for
 sedition, 117; and Mary
 Wollstonecraft, 22, 86–90, 96–7,
 103–4, 109, 110, 111, 113, 114,
 117
- Johnson, Samuel, 6, 53, 77, 93, 107,
 133
 criticism of, 103, 106–7, 192 n. 24
 works: *Plays of William Shakespeare*,
 66; *Rambler, The*, 94–5, 117;
Works of the English Poets, 16,
 32, 36, 43, 79
- Kauffman, Angelica, 5
- Kelly, Gary, 6, 169
- Kemble, John, 57
- Klancher, Jon, 18–19, 67, 90–1, 92,
 189–90 n. 1
- Kotzebue, August von, 58, 80–1
Das Kind der Liebe, 58
- Kraft, Elizabeth, 55, 199 n. 9
- La Fayette, Marie, Mme. de, 48, 56
- Lanser, Susan Sniader, 1–2
- Latitudinarians, 10, 12; *see also*
 religion: religious dissent
- Lee, Vernon, 1
- Lennox, Charlotte, 1, 5, 6–7, 179
 n. 12
Shakespeare Illustrated, 6–7, 51
- Linley, Elizabeth (later Sheridan), 5
- Lipking, Lawrence, 45, 46
- Literary
 Aesthetics: Aristotelian, 5; Augustan
 or neoclassical 16, 17, 20, 22,
 33–4, 44–6, 107, 109; concern
 with moral effect, 18, 51–4,
 93–6, 106–7, 136; criticism of
 publications on, 99–100;
 realism and probability, 66–8,
 117–8, 132, 135; Romantic, 17,
 22, 45–6; and sensibility,
 12–16; *see also* critical values
 and aesthetic concerns under
 individual authors
- Canon, 6, 16–7, 20; women writers
 in, 20, 31, 52; *see also* under
 individual author names
- Collaboration: collaborative view of
 literary production, 77–81,
 137–9; collaboratively
 composed criticism, 143–4,
 159–60; *see also* dissenting
 culture and professional
 support under individual
 author names
- Criticism: of drama, 18; 58–81;
 identification of, 97, 114–5,
 127–8, 196 n. 65, 197 n. 69;
 consumerism and
 marketability, 30, 32, 41, 55,
 59, 64–5, 81, 84, 90–2; and
 nationalism or national
 character, *see under* individual
 author names; of novels, 18,
 20, 39, 47–8, 51–6, 93–5; in
 periodicals, *see reviews*; of
 periodicals, 18, 20, 39–48, 54,
 126; in poetry, 5; as prefatory
 essays, 4, 25–81, 86; of
 Shakespeare, *see Shakespeare*,
 William; by women, 1–7, 17,
see also individual author
 names; of women writers,
 31, 51–3, 56; *see also*
 aesthetics

Literary – *continued*

- Professionalism 2–9, 19, 22, 84–5
see also under individual author names
 Devaluation of, 7–8, 88, 125–6, 131–4
 reviews: catalogues, 124–133, 136–7, 165; format, 91–2, 123–6, 134–7, 152–3, 170–2; history and development, 83–5, 123–6; political slant, 114, 164–5; quality and professionalism, 88, 123, 126–9, 134–7; purpose and significance, 82–5, 91 *see also under* individual author names, individual review names
 work, *see* literary professionalism
- Locke, John, 12, 108
 Lockhart, John Gibson, 163, 171
 Longman, Thomas, 31, 58, 60, 67–8, 71, 186 n. 5, 186 n. 7
 Lott, Anna, 61–2
 Lovibond, Edward, 142
 Lowe, Joseph, 130
Lyrical Ballads (Wordsworth and Coleridge), 19, 30–1, 107, 190–1 n. 5
- Macaulay, Catherine (later Graham), 5
 MacDermott, Kathy, 7, 88
 Macheski, Cecilia, 186 n. 4
 Manley, Mary de la Rivière, 4
Female Tatler, The, 4
 Manning, James, 130
 Marcet, Jane, 161, 164
 Martineau, Harriet, 19, 21, 22–3, 85, 151–177
 and audience, 153, 165–6
 and class, 153, 155, 158
 collaboratively composed criticism, 159–60
 critical values and concerns, 165
 dissenting culture and professional support, 152–62
 education, 155–6
 gender-based attack, 162–4
 and *The Monthly Repository*, 152, 156–61, 165–77; Titles of works reviewed in *The Monthly Repository*: Byron, Lord, *Letters and Journals*, 165; Bischoff, James, [...] *Van Diemen's Land*, 174–6; Cooper, Thomas, *Lectures on Political Economy*, 174; *The Death Warrant of Negro Slavery*, 172–3; Godwin, William, *Thoughts on Man*, 173–4; *Report [...] on Prison Discipline*, 174–6; Scott, Sir Walter, *Letters on Demonology and Witchcraft*, 171–172, Snowden, Eleanor, *The Maid of Scio*, 204; Whately, Richard, *Thoughts on Secondary Punishments*, 174–6
 on nationalism and national character, 153, 167–70
 professionalism, 153, 155, 161, 203 n. 17
 and sensibility, 153, 167–70
 social and political reform, 153, 172–6,
 utilitarianism, 174–6
 Works: “Female Writers on Practical Divinity,” 156, 166–7; *Illustrations of Political Economy*, 161–5
- Martineau, James, 156
 Martineau, Thomas, 156–7
 Mathur, Om Prakash, 189 n. 35
 McCarthy, William, 55, 199 n. 9
 McDowell, Paula, 4
 McGann, Jerome, 7
 Maginn, William, 164
 Malthus, Thomas, 28, 165
 Marat, Jean Paul, 28
 Mellor, Anne, 2, 14, 179 n. 12, 181–2 n. 49
 Middle class, *see* class
 Mill, John Stuart, 164, 176
 Milton, John, 13, 144
 criticism of, 44–8, 108–9, 148
 Montagu, Elizabeth, 5–6
Monthly Magazine, The, 118, 127
Monthly Repository, The, 85, 152, 156–61, 164, 204 n. 20
 format, 170–1

- perspective, 157, 161, 172, 176
see also under Martineau, Harriet
Monthly Review, 5, 22, 84, 85, 121–50,
 165, 182 n. 53,
 history and scope, 121–6
see also under Barbauld, Anna Letitia
 and Moody, Elizabeth
 Moody, Christopher Lake, 130, 142–3
 Moody, Elizabeth, 21, 22, 85, 123,
 141–9, 153, 201 n. 32
 and *The Monthly Review*, 141–9
 and *The St. James Chronicle*, 142
 Moore, Catherine, 48, 51, 52
 moral effect, *see* literary aesthetics
 More, Hannah, 3, 5, 166–8
Cheap Repository Tracts, 3
 Mullan, John, 13, 167
 Murray, John, 171, 187 n. 12
 Myers, Mitzi, 106
 Myers, Sylvia Harcstark, 5
- Nangle, Benjamin Christie, 129
 nationalism and national character,
 14–17, 20, 21; *see also under*
 individual author names
 national literature, *see* literary canon
 neo-classical aesthetics, *see* literary
 aesthetics
 Newman, Gerald, 16, 34, 73, 56, 148
 Newton, Sir Isaac, 12
 Nicholes, Eleanor Louise, 192 n. 24
Nine Living Muses of Great Britain, The
 (Samuels), 5, 6, 29
Norton Anthology of English Literature,
The, 1
 novels, criticism of, 18, 20, 47–8,
 51–6, 93–5,
- Ogle, Thomas, 130
Old Maid, The (Brooke), 4
 Opie, Amelia, 25, 57
- Paine, Thomas, 188 n. 28
 Parker, Mark, 131
 Pennant, Thomas, 29
 Peterson, Linda, 203 n. 17
 Pitt, William, 70
 Phillips, Richard, 43, 118–9, 198 n. 76
 Plumtre, Anne, 81
- Polwhele, Richard, 42, 203 n. 3
 Poovey, Mary, 106
 Pope, Alexander, 16, 32, 41, 45, 46,
 149
The Dunciad, 4, 7, 59,
 Popping, Sarah, 4
 Powell, Elizabeth, 4
Charitable Mercury and Female
Intelligence, The, 4
 protestantism, 73–4, 168–9; *see also*
 religious dissent
 Price, Richard, 104, 105
 Priestley, Joseph, 25, 28, 29, 104,
 105
 private sphere, *see* domesticity
 professionalism, literary, *see* literary
 professionalism
 Protestantism, 73–4, 168–9
Protestant Post Boy, The (Harris), 4
 public sphere, 13–15
- Quarterly Review, The*, 60, 125, 130,
 162–5, 171, 187 n. 12
- Rambler, The* (Johnson), 94–5, 117
 rational dissent, *see* religion: religious
 dissent
 Raven, James, 185 n. 57
 Rees, Abraham, 129
 Rees, Thomas, 127
 Rees, William, 130
 Reeve, Clara, 1, 179 n. 12
 Reiman, Donald H., 199 n. 9
 religion
 Catholicism, 57, 73–5, 168–9; *see*
also Inchbald, Elizabeth
 Established Church (Anglicanism),
 10–11, 74, 105, 123, 153, 169
 Latitudinarians, 10, 12
 Protestantism, 73–4, 168–9
 religious dissent, 22, 23, 73, 180
 n. 30
 and class, 10, 11–13
 and collaborative culture, 8–9,
 12, 15, 22
 and domesticity, 11–12
 history of, 10–11, 105
 Newington Green, 104–5
 Norwich, 154–5, 157

religion – *continued*

- and the publishing industry, 9–11, 28–9, 85, 104, 122, 123, 154
- and sensibility, 11–13, 15
- Warrington Academy, 28–9, 129, 139, 140
- see also* under individual author names
- Richardson, Alan, 189 n. 35
- Richardson, Samuel, 43, 47–50, 126
 - Clarissa*, 48–50
- Rizzo, Betty, 182 n. 53
- Robinson, George, 114, 118
- Robinson, Henry Crabb, 198 n. 76
- Robinson, Mary, 25, 57
- Rogers, Katharine M., 61
- Romantic aesthetics, *see* aesthetics
- Romantic ideology, 7, 8
- Roper, Derek, 17, 93, 95, 126, 170, 197 n. 69, 199 n. 9, 200 n. 18
- Roscoe, William, 29
- Rousseau, Jean Jacques, 34, 39, 53, 109
- St. James's Chronicle*, 142
- Samuels, Richard, 5
 - Nine Living Muses of Great Britain*, 5–6, 29
- Schiller, Johann C. F. von, 39
- Schwabe, C. E., 130
- Scott, Sir Walter, 127, 133, 171–2
- Scottish enlightenment, 12
- sensibility, 13–16, *see also* under names of individual authors
- sentimental culture, *see* sensibility
- Seward, Anna, 190–1 n. 5
- Shaftesbury, Anthony Ashley Cooper, 3rd earl of, 12, 37, 38, 109
- Shakespeare, William, 4–6, 65–75, 77, 78, 79, 108, 186 n. 7; *see also* Inchbald, *The British Theatre*
- Shakespeare Illustrated* (Lennox), 6–7, 51
- Sheridan, Richard Brinsley, 59, 80
- Sheridan, Elizabeth Linley, 5
- Sheridan, Frances, 179 n. 12
- Siddons, Sarah, 57, 77
- Sigl, Patricia, 187 n. 12

- Simpson, David, 36–7, 169
- Siskin, Clifford, 88, 190 n. 4
- Smith, Charlotte, 3, 90, 93–4
- Smollett, Tobias, 123
 - Humphry Clinker*, 43
- Southey, Robert, 93, 133, 198 n. 76
- Sowle, Stacy, 4
 - Spectator, The* (Addison and Steele), 4, 37, 38, 39–47, 48, 90, 124, 126
- Staël, Germaine Necker, Mme. de, 31, 56, 169
 - De la littérature*, 31, 39
- Steele, Richard, 41, 44, 46
 - The Spectator*, 4, 37, 38, 90, 124
 - see also* Addison, Joseph
- Steevens, George, 66, 79
- Sterne, Laurence, 39, 43
- Stewart, Sally N., 196 n. 65, 197 n. 69
- Stillinger, Jack, 8, 79, 122–3, 137
- Sterne, Laurence, 39, 43
- Swift, Jonathan, 41, 46
 - Tale of a Tub*, 7
- Tait's Edinburgh Magazine*, 164
- Talbot, Catherine, 5, 6
- Tate, Nahum, 186 n. 7
- Taylor, Barbara, 195–6, n. 59
- Taylor, John, 188 n. 28
- Taylor, William (of Norwich), 129, 143–4
- Tea Table, The* (Haywood), 4
- Todd, Janet, 102 195 n. 55, 195–6 n. 59, 196 n. 65
- Trela, D. J., 151, 190 n. 4
- True Briton*, 62
- Tyson, Gerald P., 92
- Unitarianism, *see* religion: religious dissent
- Unsex'd Females, The* (Polwhele), 42, 203 n. 3
- utilitarianism, 174–6
- Voltaire (François-Marie Arouet), 5
- Wakefield, Gilbert, 28, 117
- Wardle, Ralph M., 17, 93, 191 n. 12, 191 n. 15, 196 n. 65, 197 n. 70

- Webb, R. K., 10, 11
- Wellington, Jan, 141, 142, 144–5, 146, 201 n. 32
- Wendorf, Richard, 33, 35
- Westminster Review*, *The*, 151, 164, 176
- White, Daniel E., 139
- Wollstonecraft, Mary, 3, 17, 19, 21–22, 36, 42, 53, 85, 86–120, 121, 151, 153, 164, 168, 169, 170, 172, 193–4 n. 44
- And *The Analytical Review*, 86–120, 192 n. 24, 195 n. 55; Titles reviewed in *The Analytical Review*: Burney, Charles, *A General History of Music*, 97, 107; Costigan, William, *Sketches of Society and Manners in Portugal*, 95–6, 98; Equiano, Olaudah, *The Interesting Narrative*, 96, 102; Gilpin, William, *Observation on the River Wye, Observations, Relative Chiefly to Picturesque Beauty, Remarks on Forest Scenery, and Three Essays*, 99–100; Graham, Catherine Macauley, *Letters on Education*, 102, 193 n. 23; Inchbald, Elizabeth, *Nature and Art*, 107; *Letters of the Countess Du Barre*, 100; Meares, John, *Voyages [...] from China to the North-West Coast of America*, 98–9; Smith, Charlotte, *Emmeline*, 93–4; Tench, Major, *Letters Written in France*, 101; *Woman. Sketches of the History, Genius, [...] of the Fair Sex* [anon.], 95; topics/types of work reviewed, 96–7
- and audience, 87, 90–5, 98–9, 100, 102, 111–16, 119–20
- critical values and aesthetic concerns, 93–6, 97–9, 106–7
- editorial responsibilities, 87, 110–11, 113–14, 197 n. 69, 197 n. 70
- education and expertise, 96–100, 103
- gender-based attack, 203 n. 3
- intellectual authority, 92–3 103–9
- on nationalism or national character, 98
- relationship with Mary Hays, 87–8, 89, 92, 110–20; 195–6, n. 59
- politics and social reform in, 100–2
- and professionalism, 86–90, 109–10, 113, 116, 119–20
- religious dissent, 104–5, 140
- review attribution, 97, 196 n. 65
- and sensibility, 97–8, 104, 105–9
- On the French Revolution, 93, 100–1
- Works: *De l'Importance des Opinions Religieuses* (trans.), 90; *Female Reader*, *The*, 90; *Mary*, 90; "On Artificial Taste," 97, 107–8; "On Poetry," 192 n. 24; *Original Stories*, 90; *Thoughts on the Education of Daughters*, 89; *Vindication of the Rights of Men*, 87, 100, 102, 119; *Vindication of the Rights of Woman*, 53, 87, 94, 100, 102, 105, 108, 109, 111, 119 193–4 n. 44; *Wrongs of Woman*, 117, 119
- Woolf, Virginia, 1
- Wordsworth, William, 17, 19, 107, 190–1 n. 5
- Lyrical Ballads*, 19, 30–1, 107, 190–1 n. 5
- Wycherley, William, 78, 80
- Young, Edward, 38
- Zall, Paul M., 61, 62, 64, 187 n. 16