

Notes

1 Introduction: Works of Another Hand

1. While 'prequels' also expand the chronological range of a text, I have not come across any significant examples within the period.
2. Quotations are taken from the 1755 translation by Tobias Smollett, as earlier English versions do not include the full conclusion of the *Second Part*.
3. Of course, this strong claim for authorial right is complicated by the fact that the 'author' Cid Hamet Benengeli is himself a fictional construct: he and the Don were therefore indeed created 'for' each other by Cervantes, who is here implicitly claiming ownership of them both.
4. *A Letter from an Author to a Member of Parliament Occasioned by a Late Letter Concerning the Bill Now Depending in the House of Commons*.
5. The latter case is described by George Wasserman in "'That Paultry Story': The Spurious *Hudibras: The Second Part*' (*Philological Quarterly* 71.4 [Fall 1992]: 459–77).
6. For a discussion of the *Roxana* continuations, see P. N. Furbank and W. R. Owens, 'The "Lost" Continuation of Defoe's *Roxana*' (*Eighteenth-Century Fiction* 9.3 [1997]: 299–308) and Nicholas Seager, 'Prudence and Plagiarism in the 1740 Continuation of Defoe's *Roxana*' (*The Library* 10.4 [2009]: 357–72).

2 The 'Perfect-Unperfect' *Arcadia*

1. Modern editors have debated which version most accurately represents the state of Sidney's papers, with Victor Skretkovicz arguing that the 1593 'composite' best reflects a single working manuscript of the entire *Arcadia*. See his 'Building Sidney's Reputation', as well as discussion in Woudhuysen 303–17 and Alexander xxv–xxvii.
2. While Bent Juel-Jensen posits that William Alexander's supplement was written with the Countess's approval (295–6) and Hannay mentions that Alexander 'probably knew the countess' (125–6), there is no evidence to support these claims. On the contrary, Alexander never 'dedicated any works to [Mary Sidney] or showed any acquaintanceship with her during her lifetime' (Lamb 70).
3. The Alexander supplement was initially printed separately, sometime between 1616 and 1618, as a ten-page insert for the 1613 edition. Details of its publication history are provided in A. D. G. Wiles, 'The Date of Publication and Composition of Sir William Alexander's Supplement to Sidney's "*Arcadia*"' (*Papers of the Bibliographical Society of America* 50 [1956]: 387–92) and Alison Mitchell and Katharine Foster, 'Sir William Alexander's Supplement to Book III of Sidney's *Arcadia*' (*Bibliographical Notes* 24 [1969]: 235–41).
4. The author's name is also spelled Bellings or Beling(s); I use the form given in the 1624 quarto of the *Sixth Booke*.

5. 'Anna Weamys' has become the critical convention for this author's name (given on the title page only as 'Mrs A.W.'), although Edward Wilson has persuasively identified her as Anne Wemyss, daughter of the royalist clergyman Lodowick Wemyss.
6. The next two editions (1662 and 1674) omit the portrait but retain the biography and index.
7. It should be noted, however, that Weamys's text was apparently successful enough to be reprinted in a second edition as late as 1690 (Wilson 58).
8. The description of the tournament probably reflects Sidney's role in the Accession Day Tilts, and this particular device has been attributed to him. See D. Coulman, 'Spotted to be Known' (*Journal of the Warburg and Courtauld Institutes* 20 [1957]: 179–80).
9. MS Beinecke Library (Osborn fb69), reproduced at <<http://brbl-dl.library.yale.edu/vufind/Record/3558617>>.

3 Approaches to Authorship in the *Arcadia* Continuations

1. The exception is the manuscript *Historie of Arcadia* (discussed later in this chapter), which was likely anonymous for its political content. It still contains a significant preface.
2. While some verses were published with the *Arcadia* from 1655, these were selected from the eulogies composed after Sidney's death rather than written specifically to preface the work. Their inclusion reflects the more biographical focus of the late editions, as discussed in Chapter 2.
3. Belling's family was descended from the 'Old English' who came to Ireland in the twelfth century, retaining an identity separate from the Irish-speaking population.
4. The only sustained analyses of this text are by Jennifer Klein Morrison (152–82) and Marea Mitchell in her recent edition (277–84).
5. Given the text's interest in and in-depth knowledge of military strategy, I (like Morrison) have provisionally assumed a male author. The preface also speaks of 'other mens writings', although this could mean 'men' in the universal sense.
6. Italics in this passage indicate reconstructions where the paper edge is torn.
7. For the manuscript's provenance and possible attribution within the Digby family, see Morrison 154–6 and Mitchell 277–9.
8. Gavin Alexander suggests that the title reflects how 'Arcadia has been Englished' by hybrid romances combining classical pastoral with English names and settings (265), but Markham's work is not noticeably part of this trend. Along with the *English Horseman* (1607), *English Husbandman* (1613), and *English Housewife* (1615) it may also have served as an attempt to create an authorial brand identity for Markham, similar to Greene's.

4 Rogues and Pilgrims: Two Restoration Bestsellers

1. Salzman lists the expurgations in 'Alterations to *The English Rogue*' (*The Library* 6–4.1 [1982]: 49–56).

2. For some of Head's sources, see Moseley, and A. H. Lanner, 'Richard Head's Theophrastan Characters' (*Notes and Queries* 215 [1970]: 259).
3. The 1671 prefaces to Parts Three and Four are transcribed from Gibson 87–93.
4. The promised fifth part never materialised; while a 'complete' edition of *The English Rogue* 'To which is added a Fifth PART, compleating the whole History' appeared in 1688, Salzman notes that this is in fact only a 200-page abridgement 'adding a few incidents to provide an end for the narrative', which arrived after the end of both Head and Kirkman's active careers (236n64).
5. N. H. Keeble estimates that 'the 22 seventeenth-century editions of *The Pilgrim's Progress* probably represent over 30,000 copies' (128).
6. See James F. Forrest and Roger Sharrock, 'Introduction' to *The Holy War* (Oxford: Clarendon Press, 1980), xvi, and Roger Sharrock, 'Introduction' to *Grace Abounding to the Chief of Sinners* (Oxford: Clarendon Press, 1962), xxvii.
7. *True Domestick Intelligence*, Friday, 23 January 1679/80: Issue 58.
8. A summary of the court case is given by Frank Mott Harrison; it is also in John Lilly's *Modern Entries* (London: D. Browne et al., 1741, 67) and, as one of the few cases on literary property before 1710, was frequently referred to in the eighteenth-century copyright debate.
9. Anne Dunan-Page provides more details on this picture in "'The Portraiture of John Bunyan" Revisited' (*Bunyan Studies* 13 [2008–9]: 6–39). Editions of Bunyan's *Second Part* would include a similar portrait featuring a new set of characters (Wharey and Sharrock cxiv–cxv).
10. Wharey and Sharrock refer to the appearance of 'spurious "Second Parts"' that forced Bunyan to continue in 'sheer self-defence'. However, they appear to base this entirely on Bunyan's own statements, and cite only the one continuation by Sherman (cxii–cxiii). I assume that Bunyan is probably conflating Sherman's work with the more ephemeral 'Ridiculous Books' denounced by Ponder.

5 Samuel Richardson vs. the 'High Life Men'

1. 'No one speaks well of it, but everybody is reading it, I would even say that they are reading it with pleasure. It is impossible to explain.'
2. This was noted by some contemporary readers, leading to accusations that Richardson or his publishers had put out *Pamela Censured* as a publicity stunt (Keymer and Sabor 14).
3. The letter is quoted from Keymer and Sabor (55–6), who restore Richardson's original draft, written 'in all the heat of [his] anger', from the later revisions reproduced by John Carroll in *Selected Letters*.
4. *Common Sense or The Englishman's Journal*, 30 May 1741; *London Daily Post and General Advertiser*, 1 June 1741.
5. *London Daily Post*, 17 September 1741, and others.
6. *London Evening Post*, 20–22 October 1741.
7. *Common Sense*, 30 May 1741; *London Daily Post*, 1 June 1741.
8. Hill suggested that this superficial resemblance might be combated by continuing *Pamela* still further, so that 'Even ye unjudging, who might, else,

- receive *Their Two & your Two*, as Fellows ... would be able to ask for ye Six Volumes, & distinguish, that Books, which ended at 4, cou'd be none of them' (Forster XIII.2.54–5). Richardson did not seem to find this plan (which takes the focus on physical format to its logical extreme) a practicable one.
9. The debate is summarised by Sabor in '*Joseph Andrews and Pamela*' (*British Eighteenth-Century Fiction* 1.3 [1978]: 169–81).
 10. Indeed, 'High Life' thereafter became something of a byword for unauthorised continuations of popular works: *The Theatre of Fun, or Roderick Random in High Life* (1784) shows the continued currency of the reference. Fielding concludes *Joseph Andrews* with the jab that Joseph will not 'be prevailed on by any Booksellers, or their Authors, to make his Appearance in *High-Life*' (2.310).
 11. The Royal Licence, published at the front of *Pamela* from the deluxe octavo edition onward, was a mark of status and would itself 'have been expensive to obtain' (Keymer and Sabor 39). It established *Pamela* as a 'useful' work of 'great Service to the Publick' and worthy of royal attention: an unprecedented claim for a novel (PC 1.132). Unlike the Copyright Act, the Licence applied to all the King's 'Kingdoms and Dominions', including Ireland and America, as well as to abridgements. Although unauthorised Dublin reprints of Richardson's works continued to appear regardless, this unusual expedient demonstrates his wish to take all possible steps toward safeguarding his literary property.

6 Closing the Circle: *Clarissa* and *Sir Charles Grandison*

1. Carroll transcribes the final word as 'Carpers', but Elizabeth Bergen Brophy argues that it is 'Carvers', with a sense of choosing for oneself (*Notes and Queries* [February 1978]: 44–5). This accords with my own examination of the letter (Forster XI.1.87).
2. Richardson was asked to collect part of the draft from a friend of the sisters, Diana Ashurst (Echlin 176).
3. In fact, Richardson had objected to even cosmetic revision prior to his seeing the text: 'I wish you not to have it transcribed; I ever admired the first flowings of a fine imagination' (Barbauld 5.25).

Conclusion: The Fall of the Sequel

1. For Cleland's authorship of this anonymous review, see William H. Epstein, *John Cleland* (New York and London: Columbia University Press, 1974), 189.
2. Translations are discussed in the *Burnet v. Chetwood* case of 1720; abridgements in *Gyles v. Wilcox* in 1740 (Rose, *Authors* 49–51; Kaplan 10–12). Both cases concluded that these qualified as new books rather than piracies, since an author had 'bestowed his care and pains upon' them, showing 'invention, learning, and judgment' (ER 35.1009, 26.490–1). The decision in *Millar v. Taylor* noted that 'Certainly bona fide imitations, translations, and abridgments ... in respect of the property, may be considered as new works' (ER 96.205).

Bibliography

Abbreviations used in references

ER = *English Reports*

Forster = Richardson's manuscript correspondence

ODNB = *Oxford Dictionary of National Biography*

OED = *Oxford English Dictionary* (online edition)

PC = *The Pamela Controversy*, ed. Keymer and Sabor

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