



The Women's Print History Project

Spooky Spotlight Series [Spotlight Introduction]

Authored by Kate Moffatt and Kandice Sharren

Edited by Sara Penn

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Spooky Spotlight Series

Kate Moffatt and Kandice Sharren

This post is part of our [Spooky Spotlight Series](#), which will run through October 2020. Spotlights in this series focus on Gothic titles, authors, and firms in the database.



Figure 1. *The Nightmare*, Henry Fuseli (1781).

It's the eeriest month of the year, which means we have the urge to sink our teeth into Gothic novels featuring spectres and castles and, of course, the classic giant helmet falling from the sky. Every Friday during October, the WPHP will post a Spooky Spotlight that highlights a Gothic novel, the authors of a few Gothic titles in the database, or the firms who published, printed, and sold said Gothic novels.

The first spotlight in the series, "[The Enchanting Ann Radcliffe](#)" by [Victoria DeHart](#), focuses on [Ann Radcliffe](#), whose innovative inclusion of poetry and landscape description elevated the popular Gothic mode. Read all about Radcliffe's life and influence on later writers [here](#).

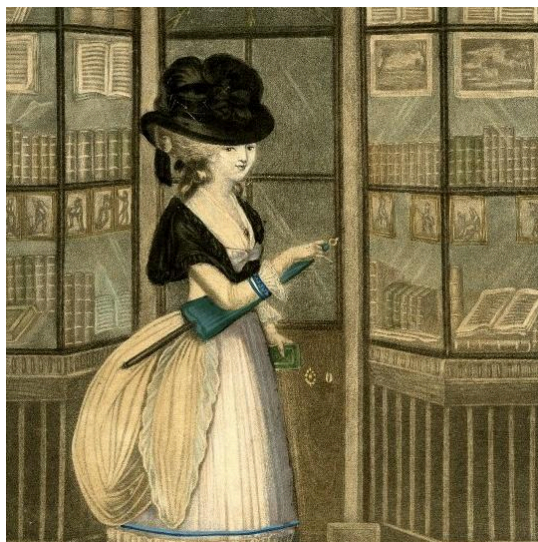
On October 9, [Kandice Sharren's](#) spotlight, "[The Romances of Robinsons](#)," will explore how firms used their affiliation with popular authors to develop a brand through a case study of [the Robinsons](#), the prestigious

eighteenth-century bookselling dynasty that published Radcliffe's most famous work *The Mysteries of Udolpho* in 1794.

On October 16, Kate Moffatt's spotlight, "A Gothic Ménage: Guénard, *The Three Monks!!!*, and Translation," examines a novel long-beloved—and until now, unread—by the WPHP team: *The Three Monks!!!* by Elisabeth Guenard, translated into English by H. J. Sarrett.

On October 23, Sara Penn's spotlight, "Ann Lemoine's *Haunted Castle*," will provide a case study of one of female publisher Ann Lemoine's Gothic chapbooks, a cheaper and therefore more widely accessible form of print.

On October 30, Michelle Levy's spotlight, "Mary Wollstonecraft and the Domestic Gothic Novel," will consider Mary Wollstonecraft's *Maria; Or, the Wrongs of Woman*, which draws on Gothic tropes to detail the persecution of women across different classes in late eighteenth-century society.



The Women's Print History Project

The Enchanting Ann Radcliffe [Spotlight]

Authored by Victoria DeHart

Edited by Michelle Levy, Kandice Sharren, and Amanda Law

Project Director: Michelle Levy (Simon Fraser University)

DeHart Victoria. "The Enchanting Ann Radcliffe." *The Women's Print History Project*, 2 Oct 2020, <https://womensprinthistoryproject.com/blog/post/37>.

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The Enchanting Ann Radcliffe

Victoria DeHart

This post is part of our [Spooky Spotlight Series](#), which will run through October 2020. Spotlights in this series focus on Gothic titles, authors, and firms in the database.



Figure 1. Portrait of Ann Radcliffe. Courtesy of the [Women’s Museum of California](#).

Ann Radcliffe was a pioneer of the gothic literary genre. Her inspirations were *The Castle of Otranto* (1764) by Horace Walpole, often named the first gothic novel; *The Old English Baron* (1777) by Clara Reeve, and *The Recess; Or, a Tale of Other Times* (1783–1785) by Sophia Lee (Miles, 2004 4). By the time she published her successful novel, *The Romance of the Forest* in 1791, gothic fiction was considered “the trash of the circulating libraries” and a “cheap and tawdry form of entertainment” (Townshend 2014). However, Radcliffe was considered to be an exception, she was lauded by her contemporaries as “the Shakespeare of Romance writers” and as “a genius of no common stamp” (Miles, 1995 7; Barbauld 1810 i). Radcliffe single-handedly changed the gothic novel; it was by her inclusion of original poetry as part of her novels and as epigraphs, as well as her elaborate descriptions of landscapes, that she elevated the form. Critics agreed that Radcliffe had moulded pre-existing literary components to refine a “new, powerful, and enchanting” genre of literature (Miles, 2004 4).

Born Ann Ward (1764–1823), she was the only child of Ann Oats (1726–1800) and William Ward (1737–1798), a haberdasher (Miles, 2004 1). After the collapse of his haberdashery business, William Ward moved the family to Bath, to work for his brother-in-law, Thomas Bentley (1731–1780), a crucial figure in Ann Ward’s early life (Miles 2004 1). Through Bentley, Ward was introduced to the writers **Elizabeth Montagu** (1718–1800), and **Hester Piozzi** (1741–1821), and she became close to Susannah Wedgwood, the daughter-in-law of **Erasmus Darwin** (1731–1802) (Miles, 2004 1–2). In 1787, she married **William Radcliffe** (1763–1830), an Oxford law graduate and an editor and reporter for *The English Chronicle* (Miles, 2004 1).



Figure 2. Title page of *The Romance of the Forest*, 1825 edition. **The British Museum.**

Ann Radcliffe published her first romance, *The Castles of Athlin and Dunbayne*, in 1789 and her second novel, *A Sicilian Romance*, the following year. Reviews for the novels were positive, but critics were largely indifferent to her work (Miles, 1995 22). It was *The Romance of the Forest*, published in 1791, that catapulted Radcliffe to fame (Miles, 2004 2). The spectacular success of *The Romance of the Forest* is evident by the fact that six editions were published within four years; four in London (1791, 1792, 1792, 1794), and two in Dublin (1792, 1793).

The publication of *The Mysteries of Udolpho*, in 1794, brought Ann Radcliffe further recognition in both Britain and Europe and became her most popular novel (Miles, 1995 24). Within a decade, five London editions (1794; 1794; 1795; 1799; 1803) were in circulation, and three in Ireland (1794; 1795; 1800). In an age when many novels were printed only once and largely read through loans from circulating libraries, where a single copy could be reread multiple times, this degree of reprinting is remarkable. After *Udolpho*, the literary world overflowed with gothic literature. Robert Miles (2004) estimates that a third of all new novels published after 1794 were gothic fiction (4). Michael Gamer agrees that the 1790s saw many writers adopt Radcliffe’s “explained supernatural” approach, with the

majority of them appearing nine months after *Udolpho* was published (72). Many women in the database are considered imitators of Radcliffe, particularly *Isabella Kelly*, *Eliza Parsons*, and *Catherine Cuthbertson*, and they began to publish their gothic novels in 1794 (Nowak 4; Gamer 72; Norton, 2000 88).

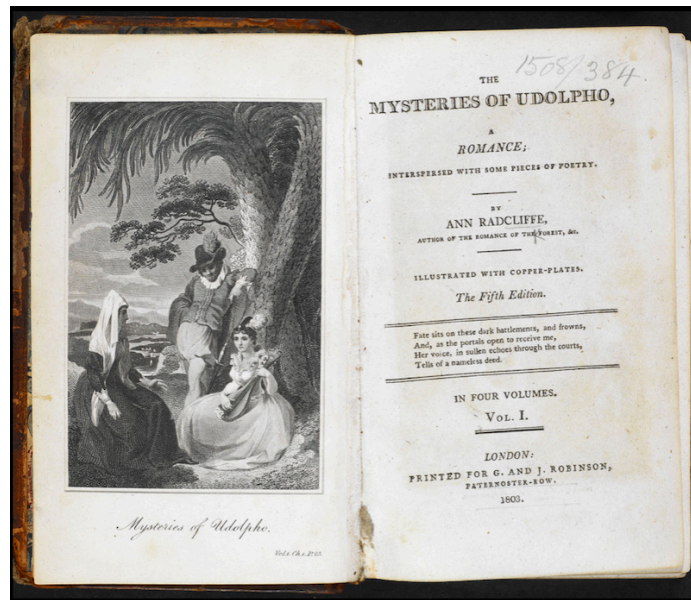


Figure 3. *The Mysteries of Udolpho*, Illustrated with Copper Plates. Fifth edition, Courtesy of the British Library.

In 1795 she published *A Journey Made in the Summer of 1794*, detailing her trips through Holland and Germany and the English Lake District. The travelogue was well received and reprinted in London and Ireland in the same year. Townshend and Wright argue that *A Journey* “confirmed [Radcliffe’s] reputation as a writer of considerable versatility, as adept at the crafting of travel journalism as she was at poetry and romance” (9).

In addition to being critically successful and popular, Radcliffe was England’s highest paid novelist during the 1790s. She earned £500 for *Udolpho* (1794) and for her final novel, the *Italian* (1797), she earned £800 (Miles, 2004 4). According to Robert Miles (2004), Radcliffe’s “nearest competitor” before 1797, was the playwright and novelist *Frances Burney*, who received £250 for *Cecilia, Memoirs of an Heiress* in 1782 (4).

The Italian, Or the Confessional of the Black Penitents (1797) was the last of her novels published during her lifetime; a surprise to many, given her record of success. During her eight year career, Radcliffe was admired for her use of both epigraphs and poetry within her novels. The only other book published before her death in 1823 was a single work of poetry, *The Poems by Mrs. Radcliffe* published in 1815, although it may have been published without Radcliffe’s consent (Townshend and Wright 13). The book contained no new material and instead featured poetry excerpted from her novels: *Athlin and Dunbayne*, *A Sicilian Romance*, *The Romance of the Forest*, and *Udolpho*; the book was well received and republished the following year (Townshend and Wright 13).



Figure 4. Pastoral Landscape: The Roman Campagna, by Claude Lorrain, courtesy of the MET. Radcliffe’s descriptions of landscapes were inspired by the paintings of Claude Lorrain and Salvator Rosa (Talfourd 65).

Dale Townshend and Angela Wright refer to Radcliffe’s disappearance after the publishing of the Italian as the “Radcliffean Interregnum” (13). Although no new novels were published during the interregnum, new editions of her novels circulated. In 1799, the third, fourth, and sixth editions, of *The Castles of Athlin and Dunbayne*, *The Mysteries of Udolpho*, and *The Romance of the Forest*, were printed respectively. Until the middle of the nineteenth century, Radcliffe’s popularity continued; nearly every year at least one of her novels was reprinted. The latest reprint we have in the database is the 1834 edition of *Udolpho* published in Exeter.

The literary world could not comprehend that the highest paid and most popular novelist of the 1790s had stopped publishing new material. In 1800, rumours began to circulate that Ann Radcliffe had died; and by 1811, false reports stated that she was restrained within Haddon Hall in Derbyshire, driven “mad” by the “morbid exuberance of her [own] imagination” (Smith 155; Miles, 1995 25). There is no clear reason for Radcliffe’s disappearance, but scholars have offered different ideas; Townshend and Wright (2014) believe her interregnum may have been due to a combination of her frustration with the plethora of “Radcliffe imitators” in the market, and the mixed reviews she received for *The Italian* (13). Ann Radcliffe was also plagued with poor health in the last twelve years of her life (Norton, 1999 236).

Authors and firms tried to capitalise on her disappearance and her name was “unwarrantably employed” (Norton 1999 214). Several novels in the database are printed with the name “Radcliffe” on their title pages, or some other version, such as Radclife or Ratcliffe (Norton, 1999 214). For example, we have collected the works of *Mary Ann Radcliffe*, an early feminist writer and the suppositious novelist of *Manfrone; or, The One-Handed Monk* (1809). The novels written by Mary Ann Radcliffe often have her name printed; according to her *memoirs* (1810), she was

pressured by her publisher to use her name in the hope of benefitting from the similarities to Ann Radcliffe (M.A., Radcliffe 387).

Although Ann Radcliffe stopped publishing after 1797, she continued to write (Miles 2004 5). In *A Memoir of the Author, with Extracts from her Journal* (1826) written by **Thomas Noon Talfourd**, it is revealed that Radcliffe was a meticulous travel writer, detailing her yearly trips to the southern coast of England accompanied by her husband (Talfourd 15). After her death in 1823, several posthumous works were published by William Radcliffe; a final novel, **Gaston de Blondville** (1826); *St Alban's Abbey* (1826), a poem found within *Gaston de Blondville*; and an unfinished essay, *On the Supernatural in Poetry* (1826) (Miles, 2004 5). *Gaston de Blondville* was warmly received, particularly because of its descriptions of the English landscape (Townshend and Wright 27).

Evident in the countless editions of her novels, Ann Radcliffe was both a critical and financial success. She was instrumental in refining the gothic novel and she inspired countless authors of the eighteenth and nineteenth centuries. Because of her influence and enduring popularity, we have chosen Ann Radcliffe to launch our Spotlight series on gothic literature.

WPHP Records Referenced

Radcliffe, Ann (person, author)

The Old English Baron (title)

Reeve, Clara (person, author)

The Recess; Or, a Tale of Other Times (title)

Lee, Sophia (person, author)

Montagu, Elizabeth (person, author)

Piozzi, Hester (person, author)

Darwin, Erasmus (person, author)

Radcliffe, William (person, author)

The Castles of Athlin and Dunbayne (title)

A Sicilian Romance (title)

The Romance of the Forest (title)

The Romance of the Forest (title, second edition)

The Romance of the Forest (title, third edition)

The Romance of the Forest (title, fourth edition)

The Romance of the Forest (title, first Irish edition)

The Romance of the Forest (title, second Irish edition)

The Mysteries of Udolpho (title)

The Mysteries of Udolpho (title, second edition)

The Mysteries of Udolpho (title, third edition)
The Mysteries of Udolpho (title, fourth edition)
The Mysteries of Udolpho (title, fifth edition)
The Mysteries of Udolpho (title, first Irish edition)
The Mysteries of Udolpho (title, second Irish edition)
The Mysteries of Udolpho (title, third Irish edition)
Kelly, Isabella (person, author)
Parsons, Eliza (person, author)
Cuthbertson, Catherine (person, author)
A Journey Made in the Summer of 1794 (title)
A Journey Made in the Summer of 1794 (title, second edition)
A Journey Made in the Summer of 1794 (title, first Irish edition)
The Italian, Or the Confessional of the Black Penitents (title)
The Poems by Mrs. Radcliffe (title)
The Poems by Mrs. Radcliffe (title, second edition)
The Castles of Athlin and Dunbayne (title, third edition)
The Romance of the Forest (title, sixth edition)
The Mysteries of Udolpho (title, 1834 edition)
Radcliffe, Mary Ann (person, author)
Manfrone; or, The One-Handed Monk (title)
The Memoirs of Mrs. Mary Ann Radcliffe: in Familiar Letters to Her Female Friend (title)
Talfourd, Thomas Noon (person, introducer)
Gaston de Blondville (title)

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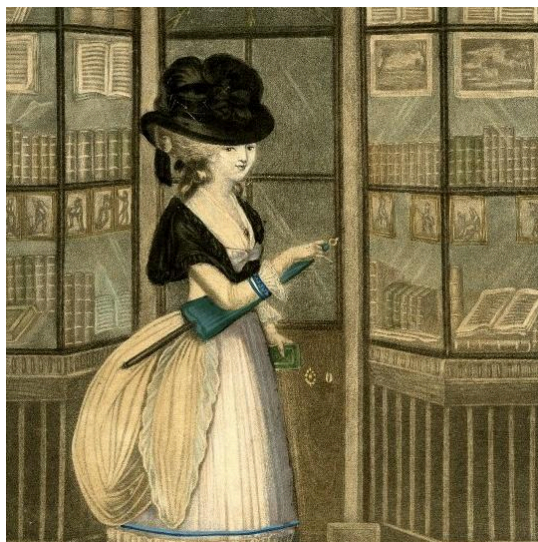
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The Romances of Robinsons [Spotlight]

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Sharren, Kandice. "The Romances of Robinsons." *The Women's Print History Project*, 8 Oct 2020, <https://womensprinthistoryproject.com/blog/post/39>.

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The Romances of Robinsons

Kandice Sharren

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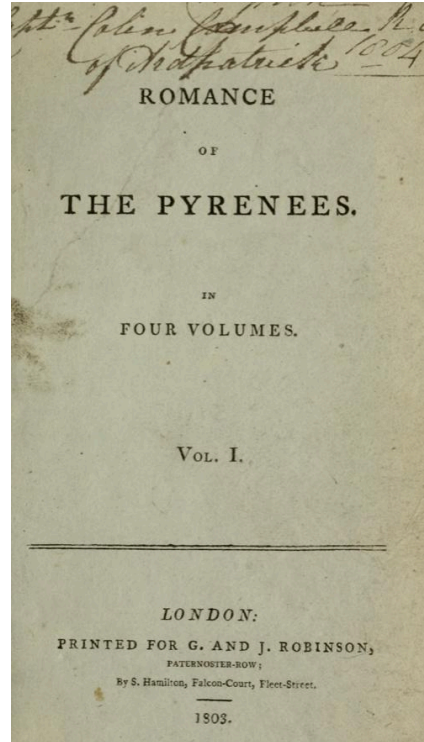


Figure 1. Title page of the first edition of Cuthbertson's *Romance of the Pyrenees* (1803). *HathiTrust Digital Library*.

In 1764 [George Robinson](#) entered a partnership with the bookseller [John Roberts](#), and began trading at Addison's Head, 25 Paternoster Row, where his firm would remain, in different permutations, until 1822. By the 1790s, [George](#), with his son [George](#) and brothers [John](#) and [James](#), all of whom became partners in 1784, had become one of the most established publishers in London. Between 1790 and 1830, the official name of the Robinson firm changed several times as various family members died and retired: from G. G. J. and J. Robinson to [G. G. and J. Robinson](#) in 1794, to [G. and J. Robinson](#) in 1802, to [George Robinson](#) in 1806, to [G. and S. Robinson](#) in 1814, to, finally, [Samuel Robinson](#) from 1817 until the firm's end in 1830.

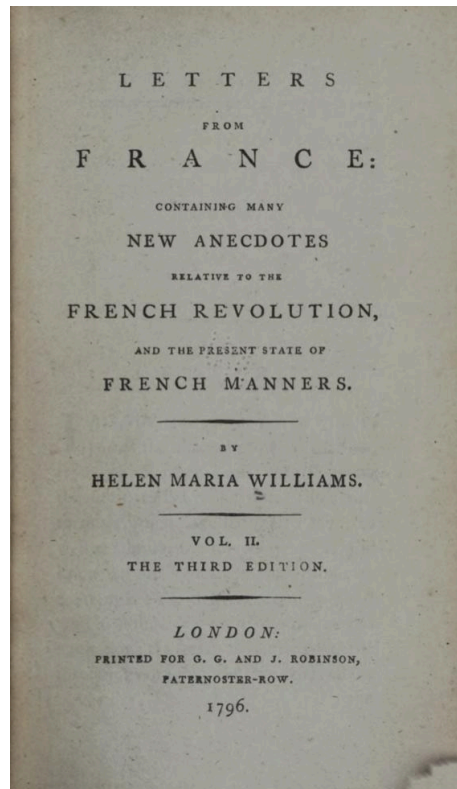


Figure 2. Title page of the third edition of Helen Maria Williams’s *Letters from France, Volume II* (1795). *HathiTrust Digital Library*.

Overall, Robinsons had a reputation for publishing translations, **travel memoirs**, and **political writing**; as an increasingly popular genre, fiction also comprised a significant proportion of their publishing lists. During the 1790s the firm established long-standing relationships with reform-minded and radical writers who published in multiple genres, including **William Godwin**, **Elizabeth Inchbald**, and **Helen Maria Williams**, whose translation of Jacques-Henri Benardin de Saint-Pierre’s novel *Paul and Virginia* (1795) was published alongside the second, third, and fourth volumes of her *Letters from France* (1790–95), which reported directly on the progress of the French Revolution, and a travel memoir, *A Tour in Switzerland* (1798). Accordingly, much of the fiction Robinsons published tended to be explicitly political, such as **Charlotte Smith**’s *Desmond* (1792) and Godwin’s *Caleb Williams* (1794); however, the firm also became closely linked to the Radcliffean gothic in the popular imagination after paying **Ann Radcliffe** £500 for *The Mysteries of Udolpho* (1794). According to JoEllen Delucia, this change in publisher “elevat[ed] Radcliffe’s work above the novels and tales written by the poorly compensated and primarily female authors who worked with circulating library publishers,” and folded Radcliffe into a community of radical writers that included Godwin, Williams, and Inchbald (289).

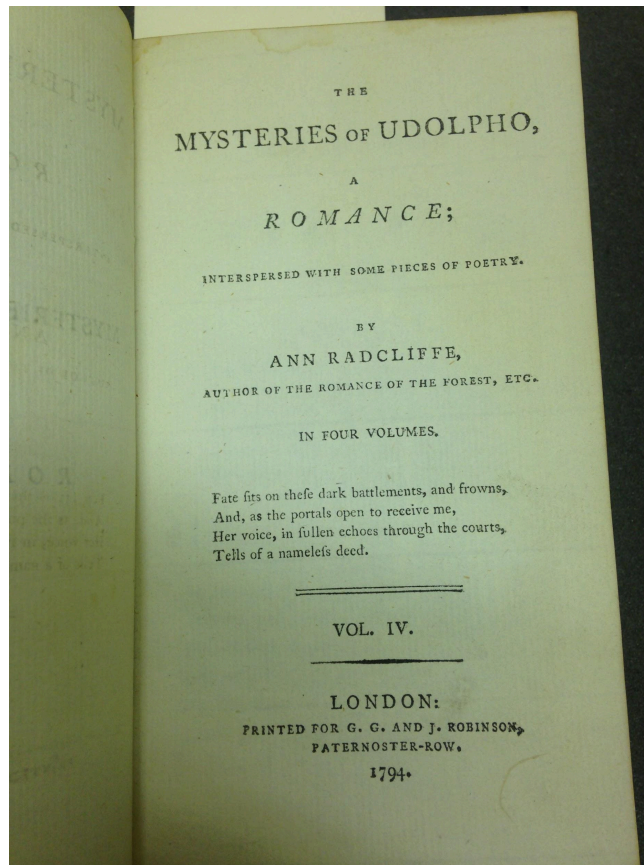


Figure 3. Title page of the fourth volume of Radcliffe's *Mysteries of Udolpho* (1794). Chawton House Library.

However, the benefits of this association were not only one-sided. [Victoria DeHart's spotlight last week](#) outlined how Radcliffe's novels were some of the most successful of the 1790s, and how their success had a dramatic effect on the literary marketplace, spearheading a gothic craze. As one of Radcliffe's publishers, Robinsons profited from the commercial and critical success of *The Mysteries of Udolpho*, which shaped their strategy for publishing new fiction during the subsequent decades. While the firm continued to publish political writing, such as [Mary Wollstonecraft's *Posthumous Works*](#) (1798; to be featured in Michelle Levy's upcoming spotlight) and [Elizabeth Hamilton's *Memoirs of Modern Philosophers*](#) (1800), translations like [Germaine de Stael-Holstein's *Delphine*](#) (1803), and travel memoirs (including Radcliffe's own travel memoir, *A Journey Made in the Summer of 1794*, through Holland and the western frontier of Germany, in 1795), a new genre was brought to the fore: the gothic romances that Radcliffe had popularized. Titles such as *Theodosius de Zulvin, the Monk of Madrid* (1802) by George Moore, *The Cave of Cosenza* (1803) by [Eliza Nugent Bromley](#), and the anonymous 1808 novel *The Monks and The Robbers* invoked many of the Gothic motifs present in Radcliffe's romances, such as Catholic monks, medieval castles where women were held captive, and banditti-ridden Spanish and Italian landscapes.

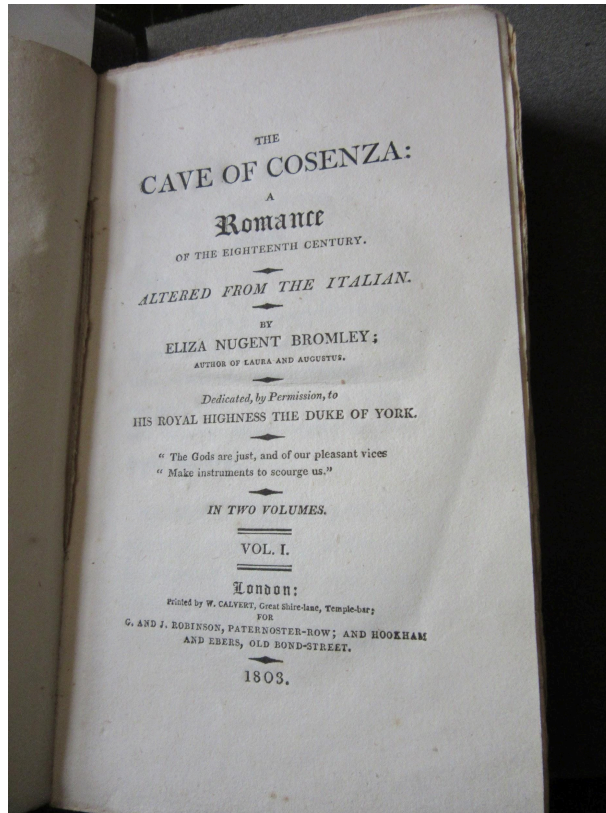


Figure 4. Title page of Bromley's *The Cave of Cosenza* (1803). Chawton House Library.

Robinsons' desire to invoke the Radcliffean gothic in subsequent publications is most clearly on display in the firm's decade-long relationship with the now largely forgotten novelist **Catherine Cuthbertson**, one of the most successful Radcliffe imitators of the early nineteenth century. The title of Cuthbertson's first novel, *Romance of the Pyrenees* (1803), echoes Radcliffe, with its evocation of the landscape described in detail in *The Mysteries of Udolpho*. These resonances are muted but still present in the titles of Cuthbertson's next two novels, *Santo Sebastiano* (1806) and *The Forest of Montalbano* (1810), where Spanish and Italianate names and locations are invoked, indicating how Robinsons sought to capitalize on its connection to Radcliffe's most iconic novel.

Although *Romance of the Pyrenees* did not have a promising launch—most of the copies of the first edition were destroyed in **S. Hamilton**'s warehouse fire in 1804, which bankrupted Robinsons—in the long run Cuthbertson's strategy was a success, and both Cuthbertson's novel and Robinsons ultimately recovered. That year, **the second edition appeared as a serialized reprinting in *The Lady's Magazine*** (meaning it is not included in our database). By 1822, it had gone into four further editions (**third, fourth**), including **one American reprinting in New Hampshire** and **a joint issue by Baldwin, Cradock, and Joy, and A. K. Newman and Co.** (the successor to the popular but widely derided **Minerva Press**) in 1822. It continued to be reprinted into the middle of the nineteenth century, with at least two further British editions appearing into the 1840s and one further American edition appearing in 1854. Likewise *Santo Sebastiano* went into four London editions (**second, third, and fourth**) and **one American edition** by 1820, and was also reprinted in the 1840s. The commercial success of Cuthbertson's novels depended on a readership familiar

with both Radcliffe's fiction and Radcliffe's publishers: the imprints on Cuthbertson's novels—which implied that they were printed for the publisher of *The Mysteries of Udolpho*—acted as a guarantee of quality not to be found in the productions of circulating library publishers. Therefore, even though Cuthbertson's fiction was clearly marked and marketed as derivative of Radcliffe's, Robinsons' imprint granted the text greater prestige.

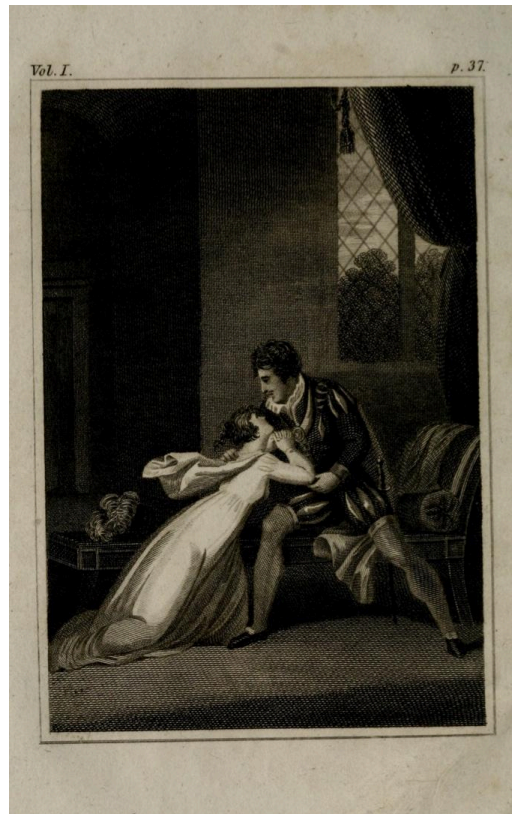


Figure 5. Frontispiece to the third edition of *Romance of the Pyrenees* (1807). *HathiTrust Digital Library*.

But this strategy had its limits. Beginning with *The Forest of Montalbano*, all of Cuthbertson's subsequent works failed to move beyond a first edition, which spelled the end of Cuthbertson's thus-far exclusive relationship with Robinsons: her fourth novel, *Adelaide; or, the Counter-Charm* was published jointly with **Cradock and Joy**, who would publish her fifth novel, *Rosabella; or, A Mother's Marriage* (1817). Cuthbertson's more subdued success after 1810 is part of a general trend: Anthony Mandal has noted an overall "fall from 199 Gothic titles published in the 1800s (25.6 per cent [of all new fiction published in Britain]) to 89 in the 1810s (13.3 per cent), waning to 6.6 per cent at its lowest in 1814," which mirrored an overall decline in new fiction during the latter decade (22). Robinsons' fiction output declined even more than the average; between 1800 and 1809 they published twenty-nine new works of fiction, while in the following decade they only published ten—between 1816 and 1820 they published no new fiction at all. While new editions of both Radcliffe and Cuthbertson's works appeared in the 1820s, suggesting that the public's taste for gothic romances had not completely disappeared, they appeared under the imprint of other publishers; the link between Robinsons and the Radcliffean gothic had been severed.

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George Robinson [ii] (firm, publisher and bookseller)
George, George, John, and James Robinson (firm, publisher and bookseller)
George, George, and John Robinson (firm, publisher and bookseller)
George and John Robinson (firm, publisher and bookseller)
George Robinson [iii] (firm, publisher and bookseller)
George and Samuel Robinson (firm, publisher and bookseller)
Samuel Robinson (firm, publisher and bookseller)
Travel/Tourism/Topography (genre)
Political Writing (genre)
William Godwin (person, author and editor)
Elizabeth Inchbald (person, author)
Letters from France, Volume II (title, third edition)
Helen Maria Williams (person, author and translator)
Paul and Virginia (title)
Letters from France (title)
Letters from France, Vol. II (title)
Letters from France, Vol. III (title)
Letters from France, Vol. IV (title)
A Tour in Switzerland (title)
Charlotte Smith (person, author)
Desmond (title)
Ann Radcliffe (person, author)
The Mysteries of Udolpho (title)
“The Enchanting Ann Radcliffe” (spotlight by Victoria DeHart)
Mary Wollstonecraft (person, author)
Posthumous Works of the Author of the Vindication of the Rights of Woman (title)
Elizabeth Hamilton (person, author)
Memoirs of Modern Philosophers (title)
Germaine de Stael-Holstein (person, author)
Delphine (title)
A Journey Made in the Summer of 1794, through Holland and the western frontier of Germany (title)
The Cave of Cosenza (title)
Eliza Nugent Bromley (person, author)
Catherine Cuthbertson (person, author)

The Romance of the Pyrenees (title, first edition)
Santo Sebastiano (title, first edition)
Forest of Montalbano (title, first edition)
S. Hamilton (firm, printer)
The Romance of the Pyrenees (title, third edition)
The Romance of the Pyrenees (title, fourth edition)
The Romance of the Pyrenees (title, American edition)
The Romance of the Pyrenees (title, fifth edition)
Baldwin, Cradock, and Joy (firm, publisher)
A.K Newman and Co. (firm, publisher)
Minerva Press (firm, publisher)
Santo Sebastiano (title, second edition)
Santo Sebastiano (title, third edition)
Santo Sebastiano (title, fourth edition)
Santo Sebastiano (title, American edition)
Adelaide; or, the Counter-Charm (title)
Cradock and Joy (firm, publisher)
Rosabella; or, A Mother's Marriage (title)

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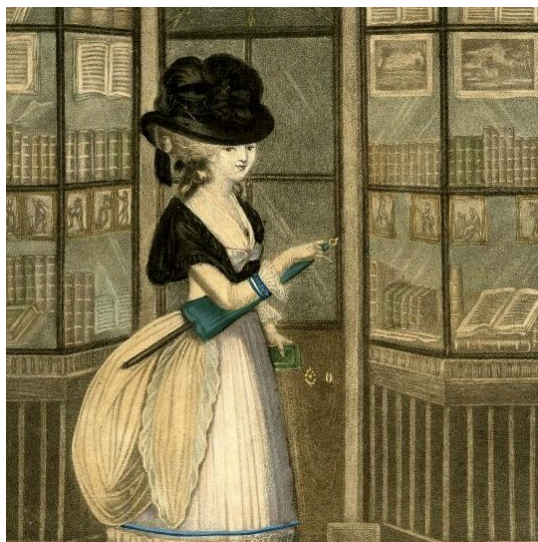
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The Women's Print History Project

Guénard, *The Three Monks!!!*, and Translation [Spotlight]

Authored by Kate Moffatt

Edited by Michelle Levy and Kandice Sharren

Project Director: Michelle Levy (Simon Fraser University)

Moffatt, Kate. "A Gothic Ménage: Guénard, *The Three Monks!!!*, and Translation." *The Women's Print History Project*, 16 Oct 2020, <https://womensprinthistoryproject.com/blog/post/40>.

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Guénard, *The Three Monks!!!*, and Translation

Kate Moffatt

This post is part of our *Spooky Spotlight Series*, which will run through October 2020. Spotlights in this series focus on Gothic titles, authors, and firms in the database.

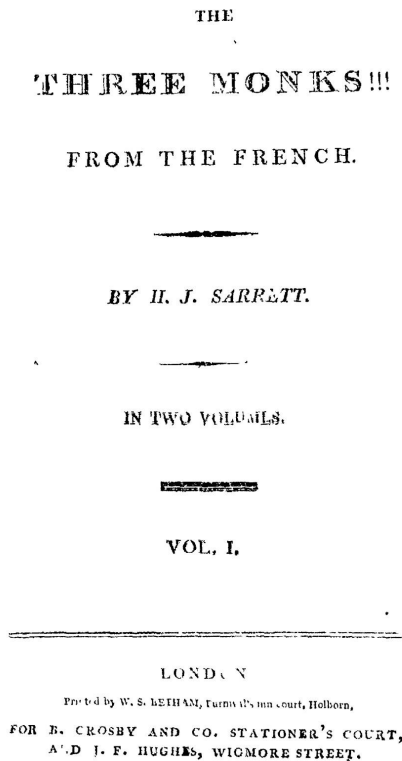


Figure 1. Title page of H.J. Sarrett's translation of Elisabeth Guénard's *The Three Monks!!!* (1803). NCCO.

In 1803, French writer **Elisabeth Guénard**'s *Les Trois Moines* was published in Paris under the pseudonym Monsieur de Favrolles. Following the lives of three illegitimately-born young monks—Anselmo, Dominico, and Silvino—the two-volume gothic novel traipses delightedly through the towns and mountains of Italy, featuring no less than three abbeys, one set of subterranean caverns, one successful kidnapping, one failed kidnapping, an assassination, a country-wide and nobility-led crime ring, a mountain hermit, many mistresses, and our three incredibly ill-behaved monks.

In the same year, an English translation of *Les Trois Moines* by **H.J. Sarrett** was published by **Benjamin Crosby and Co.** in London under the title *The Three Monks!!!*. It was Sarrett's addition of the three exclamation marks to the title

that initially drew the largely forgotten novelist's work to the attention of the WPHP team, and it was Sarrett's translation and publication in London that resulted in the inclusion of Guénard's *The Three Monks!!!* in the WPHP. At the time of writing this spotlight, we only include works published in Great Britain and Ireland, and we are beginning to add American titles to the database. Because the vast majority of her other works were not translated into English, the WPHP holds a mere five of her more than 100 titles: *The Three Monks!!!* (1803), *The Captive of Valence* (1804), *Baron de Falkenheim* (1807), *Mystery Upon Mystery* (1808), and *The Black Banner; or, the Siege of Clagenfurth* (1811).

Guénard was almost unbelievably prolific. She produced sentimental, political, moral, educational, and gothic writing, as well as delving into the more licentious and mildly erotic, in the form of novels, histories, and memoirs (although how much of these is fact and how much is fiction is debatable). She published under both her maiden name, Elisabeth Guénard, and Madame Guénard-de-Méré or Madame Guénard Baronne-de-Méré, despite having been married to her 88-year-old cousin in 1774 at the age of 23, rendering her legally Elisabeth Guénard de Brossin de Méré for the entirety of her literary career (French Wikipedia). She also used at least five different pseudonyms; my efforts to keep them straight have been stymied by a lack of resources, but I can confidently include among them Monsieur de Favrolles, A. L. de Boissy, P. L. Boissy, J. H. F. de Geller, and Guenard de Favrolles, as these are indicated alongside their respective titles in her entry in a French dictionary of biography from 1852, *Nouvelle biographie universelle depuis les temps les plus reculés jusqu'à nos jours*. The few sources available about Guénard suggest that she associated specific pseudonyms with specific genres; while both my lack of French and the lack of available sources and digitizations have made it difficult to parse which pseudonym goes with which genre or style, the association of Monsieur de Favrolles—the name she put to *Les Trois Moines*—with the more licentious works is fairly widely accepted.

LIBUSSA,
REINE DE BOHÈME,
 PAR M. DE BOISSY.
 TOME PREMIER.

PARIS,
 CHEZ A. BONNET, RUE DES VIEUX-AUGUSTINS, N° 43;
 CORBET, QUAI DES AUGUSTINS;
 LÉCOINTE ET DUREY, MÊME QUAI;
 POTIET, RUE DU TEMPLE, N° 36;
 VERNAREL ET TENON, RUE NARFÈREUILLE, N° 30.
 1825.

M É M O I R E S
 HISTORIQUES
 DE
 JEANNE GOMART DE VAUBERNIER,
COMTESSE DUBARRY,
 DERNIÈRE MAÎTRESSE DE LOUIS XV;
 Rédigés sur des Pièces authentiques:
 AVEC des détails sur ce qui s'est passé à la
 Cour de France pendant qu'elle y étoit en
 faveur; suivis de sa correspondance avec
 MM. de Brissac, Rohan, Maussabré, Mme.
 Leclerc, et autres personnes, pendant les
 années 1790, 91 et 92;
 AUXQUELS on a joint la relation de ses quatre
 voyages à Londres, ses entretiens avec M. Pitt,
 son Frère, et celui de MM. Wandsmyer, Ban-
 quiers; et l'importante déclaration qu'elle fit entre
 deux guichets de la Conciergerie après le Juge-
 ment qui la condamnait à mort.
 PAR M. DE FAVROLLE.
 TOME QUATRIÈME.
 A PARIS,
 CHEZ LEROUGE, Imp.-Lib., Passage du Commerce,
 Cour de Rohan, quartier Saint-André-des-Arcs.
 FÉTIT, Libraire, Palais du Tribunal.
 AN XI—1803.

H É L È N E
 ET
ROBERT,
 OU
LES DEUX PÈRES.
 Par Madame GUÉNARD, Auteur
 d'*Irma*; des *Mémoires de la*
princesse Lamballe, etc.
 TOME SECOND
 Prix 3 et 4 fr. franc de port.
 A PARIS,
 Chez DUBOIS, Libraire, rue Bailif,
 N° 5, près la place des Victoires.
 AN X. (1802.)

PAULINE
DE FERRIÈRE,
 OU
 HISTOIRE de vingt jeunes filles enlevées
 de chez leurs parents, sous le règne de
 Louis XV.
 PAR M. GUENARD DE FAVEROLLE;
 ancien Capitaine de Dragons.
 TOME PREMIER.
 A PARIS,
 Chez DUJARDIN, Libraire, rue Git-le-
 Cœur, N° 5.
 ET A STRASBOURG,
 Chez les frères LEVBAULT.
 AN X.—1802.

Figures 2–5. Title pages illustrating Guénard's wide use of pseudonyms. Pictured: *Libussa* (NCCO); *Memoires Historiques de Jeanne Gomart de Vaubernier, Comtesse Dubarry* (*Google Books*); *Hélène et Robert* (*Google Books*); and *Pauline de Ferriere* (*Google Books*)

The number of pseudonyms she used makes it difficult to assess the full breadth of Elisabeth Guénard’s astounding literary career. While no comprehensive source for her publications appears to exist, her entry in *Nouvelle biographie universelle* lists no fewer than 107 distinct titles attributed to her between 1799, the year she published her first novel, *Lise et Valcourt*, and 1829, the year she died. This number does not include new editions, of which there were many, and works republished with new titles, of which there were a few, or the publication of additional volumes and continuations, such as with her political novel, *Irma*, which dealt with the French Revolution. Antoinette Sol has helpfully untangled the timeline of *Irma*’s publication, explaining,

Volume one and two, serving as a sort of trial balloon, were published first [in 1799]. For some reason, they were not subject to censure and the sales were encouraging. The third and fourth volume quickly followed. The novel ran to ten editions from 1799 to 1815, not including the pirated runs. It was considered politically dangerous enough in 1810 to have the ninth edition confiscated by the police. In the tenth edition, Guénard adds a fifth and sixth volume. In 1825, Guénard published a three-volume continuation, *Triomphe d’une auguste princesse*, which brings the total to nine.

If *Irma* is any indication, the popularity of her publications—not to mention the number of different works—contributes to the difficulty of tracking their subsequent editions. If we trust the *Nouvelle biographie universelle*, which is admittedly dated but also the most comprehensive source I could find, then over the course of her thirty-year literary career Elisabeth Guénard averaged three new publications a year. What is even more impressive to consider is her output in specific years. While there were some years where Guénard published nothing new—1805, 1815, 1826, 1827—there were also years where she published over five new titles in a year: ten works in 1802, eight in 1803, seven in 1807, and six in 1812, 1817, 1820, 1821, and 1825 each.

The existing scholarship makes it difficult to determine with any degree of certainty the full extent of her career. The sources I was able to find and translate were less than ideal: *French Wikipedia*, the nearly two-centuries old 1852 *Nouvelles biographie universelle*, and informal blog posts like Antoinette Sol’s “All that you must know about the French Revolution you can learn from Irma”, published on the *What You Must Know About the French Revolution* WordPress site. In large part, the difficulty arose from Elisabeth Guénard not having been the subject of English scholarship.

In between bouts of cursing my lack of French and attempting to translate and re-translate Guénard’s *French Wikipedia* entry, I considered the role of translation and the movement of works between England and France more generally, and how they play into our current and future work with the WPHP. In “Translation, Cross-Channel Exchanges, and the Novel in the Long Eighteenth Century”, Gillian Dow argues that “[the long eighteenth century] is a period in which Anglo-French exchanges shape the development of the novel”—but she also concedes that “most scholars interested in the 18th-century novel are still not interested in translation in context, and most interested in 18th-century translation are not exclusively interested in the novel” (692). My fruitless searches for English scholarship on Guénard confirm Dow’s assessment, especially as Guénard highlights the limitations of our own database’s focus.

At the time of writing this spotlight the WPHP is strictly an Anglo-centric database, but we have plans to expand into France. Dow's commentary on the significance of the relationship between England and France on the novel (and certainly other genres, as well) reinforces our own instincts that collecting quantitative data for books produced in both Britain and the countries with which it exchanged significant amounts of literary material—America and France, to start—is important for understanding the breadth of women's involvement in print during the eighteenth and nineteenth centuries. This work on Guénard has pointed towards some of the challenges we will face as we begin to do so. That being said, the gothic tropes included in Guénard's *The Three Monks!!!* already confirm on a small scale Dow's argument that "Anglo-French exchanges shape the development of the novel"—Guénard has clearly engaged with, and is responding to, the tropes made popular by the British and Radcliffean gothic modes (both of which are referred to in Victoria DeHart's [spotlight](#) about Ann Radcliffe, and Kandice Sharren's [spotlight](#) about the Robinsons, a well-known publishing family).

The Three Monks!!!, assuming that it is a reliable translation of *Les Trois Moines*, is littered with the tropes that typify the gothic mode we are familiar with in British gothic novels. The inclusion of 'monks' in the title is a first indication that this text is gothic (Matthew Gregory Lewis's 1796 *The Monk*, did, I think, ensure that naming 'monks' in titles would no longer suggest genuinely monastic or religious literature), but its exploration of Italy, banditti, sudden and terrifying storms on rivers, subterranean caverns, abbeys, kidnappings and assassinations cement the point. The novel humorizes the familiar gothic mode even as it capitalizes on that familiarity—every scene that sets itself up as if to instill fear in the reader, recreating the "horrid" moments so typical of gothic novels, almost immediately dispels it with hilarity. A "grotesque" "spectre" of a prior is rendered ridiculous by the assertion that he moves so slowly Anselmo and Dominico cannot walk beside him; Anselmo and Dominico, upon being locked inside a room in the abbey, simply kick the door down to escape—and set it back up against the doorframe again after they return so that the prior, attempting to enter, knocks it over and falls on his rear; and when Anselmo and Dominico hear footsteps in a subterranean cavern, twice, exploration reveals it is first only their friend Silvino, who they are enormously pleased to see, and second a bag of money and a note (also from Silvino, who appears to greatly enjoy sneaking around subterranean caverns).

The anticipated—and indeed, necessary—familiarity of Guénard's audience with the gothic underscores an important point: the mode clearly crossed both national and linguistic boundaries, enough so that the French novelist could subvert familiar tropes popularized by British and Radcliffean gothic novels for comic effect.

We would love to hear from you if you have information about the prolific Elisabeth Guénard—you can comment on her [Person Record](#), or reach out to us on one of our social media accounts ([@TheWPHP](#) on Twitter and [@womensprinthistoryproject](#) on Instagram). If you'd like to hear more about Elisabeth Guénard's *The Three Monks!!!*, we discuss its delightful hilarity in more detail—as well as [Catherine Cuthbertson's](#) 1803 gothic novel *Romance of the Pyrenees*—in our upcoming podcast episode, "Of Monks and Mountains!!!", which will be released Wednesday, October 21, 2020 on *The WPHP Monthly Mercury* podcast.

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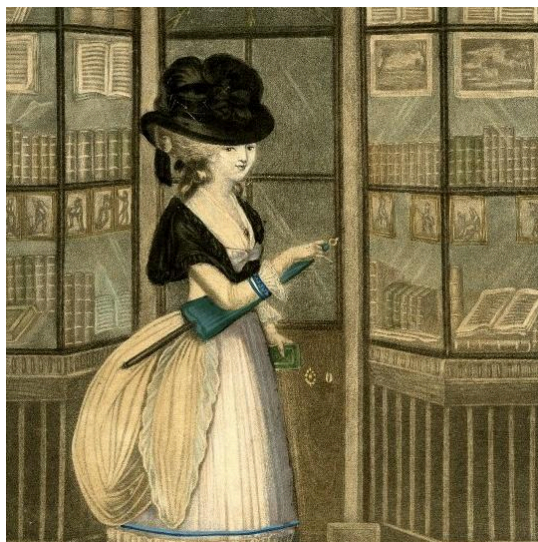
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The Women's Print History Project

Ann Lemoine's *Haunted Castle* [Spotlight]

Authored by Sara Penn

Edited by Michelle Levy and Kandice Sharren

Project Director: Michelle Levy (Simon Fraser University)

Penn, Sara. "Ann Lemoine's *Haunted Castle*." *The Women's Print History Project*, 23 Oct 2020, <https://womensprinthistoryproject.com/blog/post/48>.

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Ann Lemoine's *Haunted Castle*

Sara Penn

This post is part of our *Spooky Spotlight Series*, which will run through October 2020. Spotlights in this series focus on Gothic titles, authors, and firms in the database.



Figures 1 and 2. *The Haunted Castle; or, The Child of Misfortune. A Gothic Tale* (1801) illustrated with copper plates. *HathiTrust Digital Library*.

As **England's first female chapbook publisher**, Ann Lemoine has published over 240 chapbooks—small, cheaply printed booklets often disseminated among lower stations—from 1795 to 1820. Although her publications consist of songs, stories, and tales, many of her books were gothic. Our team has **compiled these works** in our database, a task that would not have been possible without **Roy Bearden-White's comprehensive bibliography**.

Gothic literature was birthed during the late eighteenth-century. It is not a genre in our database because it is more a mode than a literary category. As the **other spotlights in this Spooky Spotlight Series** have shown, the term 'gothic' has

various connotations in the period, and Lemoine takes judicious advantage of all of them. Despite its initial association with base, sensational entertainment, ‘gothic’ is included in Lemoine’s titles to appeal to a consumer interest since, as Bearden-White points out, gothic literature was incredibly popular by the early nineteenth century to the point that “chapbook publishers were set to see their largest era of sales” (55–56).

Lemoine’s marketability of the word ‘gothic’ can also be observed in our database. There are currently forty titles in WPHP that use this word and sixteen of them belong to Lemoine. (This data can be found by clicking Database > Search Titles > Adding “gothic” in the search engine.) That said, a majority of her titles can be considered gothic literature because of their references to the supernatural (such as *The Ghost of the Rock* and *Tales of Terror! or, More Ghosts. Forming a Complete Phantasmagoria*); mysticism or dreary romances (*Barbastal, or, The Magician of the Forest of Bloody Ash: A Romance* and *Edmund and Albina; or, Gothic Times*); and the sublime (*Tales of Wonder. Containing The Castle of Enchantment; or, The Mysterious Deception* and *The Midnight Hour; or, the Fatal Friendship*). These motifs are often found among formulaic plot structures and “foreign” lands. To read about one of the most popular Gothic novelists of the time, see Victoria DeHart’s first spotlight in this series on Ann Radcliffe.

Lemoine’s eerily-titled chapbook, *The Haunted Castle; or, The Child of Misfortune. A Gothic Tale* (1801), features a sophisticated engraving of a robe-clad phantom on its cover, an intricate frontispiece that would have appealed to readers of all stations.

Lemoine’s success in the chapbook trade was due, in part, to the integration of frontispieces (illustration preceding a title page) in her publications. Frontispieces were often associated with expensive and sophisticated volumes. At the tail-end of the eighteenth century, copper-printing became accessible due to the number of printing inventions already on the market, such as chemical relief etching and lithography (Bearden-White 69). Lemoine’s husband, Henry, purchased a copper-press in an effort to elevate the value and quality of the chapbooks which were, at that point, using woodcut illustrations. Teaming up with copperplate printer, **Thomas Maiden**, and bookseller, **Thomas Hurst**, Lemoine applied this technology after Henry was imprisoned in 1794 to form realistic images using a specialized etching technique. This technique allowed for different shades to be applied to an image to produce a life-like appearance.

The Haunted Castle’s frontispiece, alongside the word ‘gothic’ in the title, would have attracted thrill-seeking readers. Although our attention is drawn to the supernatural presence of the blood-soaked phantom and the sheer terror it projects onto the young protagonist, readers will also notice an ivy-clad Gothic arch that surrounds the room, as does the barred window; the dressings on the bed; and the darkened room illuminated by a sliver of moonlight. Opposite this frontispiece is a chilling epitaph by the Ghost of *Hamlet* above a small engraving of the protagonist approaching a remote castle encompassed by a pitch-black forest. These engravings do not only illustrate pivotal moments in the story, but they very deliberately invoke the Gothic tropes of supernaturality, mysticism, and the sublime. If Lemoine’s spooky titles did not sway potential buyers, a mere glance at her illustrations may have convinced readers that their

purchase would indeed instill horror and delight. To inspect a frontispiece of a skeleton wielding a sword, see Lemoine's Gothic romance, *The Black Forest; or the Cavern of Horrors!* (1802).

Also worth noting about the frontispiece is its attribution to publisher, **John Roe**, who was often Lemoine's publishing partner. Although Roe is not cited as a publisher of this chapbook, he was likely the sole publisher of the engraving.

Beyond the frontispiece and the title page lies a story that generously disperses Gothic tropes throughout its forty-four pages. If a curious reader finds themselves in mood of a haunting tale, one need only leaf through the chapbook's digitized contents:

This haunting tale begins with Julian, who travels to find shelter after he is banished from an asylum from which he was born. Uncertain of his destination, he travels by horse and arrives at a cabin. After an evening of food and drink, he cannot sleep and remains wide-awake throughout the night. Upon hearing voices outside the cabin, he believes he is a wanted man and plans an escape. Passing several cottages, he notices a seemingly abandoned castle at the end of the road. A passing peasant warns him that the castle contains "such a shrieking, such howling, and such a hub-bub" that "the hardiest villain of them all would not sleep there" (6). A howling storm erupts and Julian is desperate for a place to sleep. Ignoring the peasant's cautions, he decides to seek shelter in the castle anyway. Perusing through the many rooms of this empty fortress, he stumbles across a painting that features a family and a smiling infant boy. Succumbing to his exhaustion, Julian finds a bed and falls into a slumber. Hearing a blood-curdling scream, he awakens to discover a phantom "stained in many places with blood" (8) at the foot of the bed, beckoning Julian towards the door. Julian follows him to a dungeon occupied by a woman with three children. Fleeing the castle, he runs into the same peasant that warned him of the castle's supernatural activity. Addressing Julian as "your honour" (9), the peasant is under the impression that he is the castle's long-lost baron. Who is Julian? To whom does the castle belong? And who is the infant in the painting? Readers of this chapbook are rewarded with a hauntingly twisted journey of self-discovery and bloodshed that reveals the many mysteries of Julian's true heritage.

Ephemeral, cheap print forms such as chapbooks are not often digitized. *The Haunted Castle* is one of the few publications by Lemoine that has been digitized in an open-access database; a copy can be found [here](#). According to Bearden-White, Peter Garside and Karen O'Brien, this chapbook also contains a one-page short story, "Ivar and Matilda", which depicts a love triangle between a thirteenth-century knight, a beautiful maiden, and a sleazy Prince (Bearden-White 135; Garside and O'Brien 486). There is only one known edition of *The Haunted Castle* and it ends on page 44, as seen in digitized form. "Ivar and Matilda" begins on page 47 (Bearden-White 135) which does not appear in *HathiTrust*'s digitization.

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Tales of Wonder. Containing The Castle of Enchantment; or, The Mysterious Deception The Midnight Hour; or, the Fatal Friendship (title, first edition)
“The Enchanting Ann Radcliffe” (spotlight by Victoria DeHart)
The Haunted Castle; or, The Child of Misfortune. A Gothic Tale (title, first edition)
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Thomas Hurst (firm, bookseller)
The Black Forest; or the Cavern of Horrors! (title, first edition)
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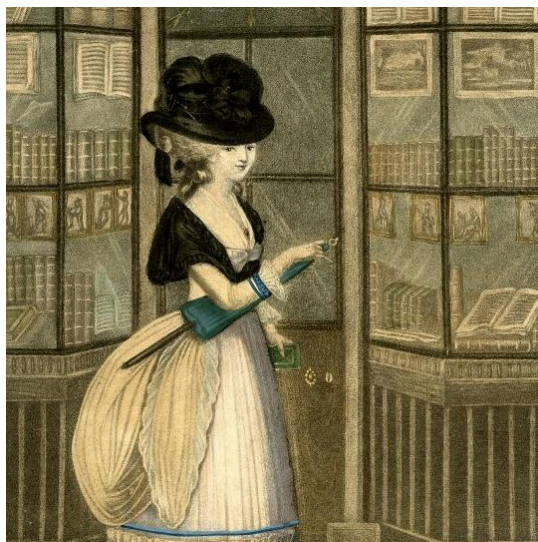
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The Women's Print History Project

Mary Wollstonecraft and the Domestic Gothic Novel [Spotlight]

Authored by Michelle Levy

Edited by Kandice Sharren and Victoria DeHart

Project Director: Michelle Levy (Simon Fraser University)

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Mary Wollstonecraft and the Domestic Gothic Novel

Michelle Levy

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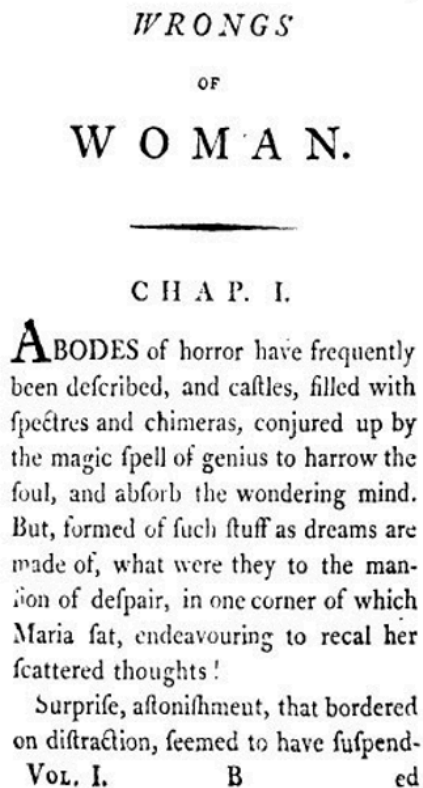


Figure 1. The first page of *Maria, or the Wrongs of Woman*. [Wikipedia](#).

ABODES of horror have frequently been described, and castles, filled with spectres and chimeras, conjured up by the magic spell of genius to harrow the soul, and absorb the wondering mind. But, formed of such stuff as dreams are made of, what were they to the mansion of despair, in one corner of which Maria sat, endeavouring to recal her scattered thoughts!

So begins **Mary Wollstonecraft**'s novel. In these opening lines, Wollstonecraft invokes some of the recurring features, the castles and spectres, of the gothic novels that flooded the literary marketplace in the 1790s. But she raises the tropes of the gothic to make a bold and shocking claim that the real horrors were those facing middle- and working-class British women, not the imagined threats to heroines of novels living in times past, in foreign lands. As Michael Gamer notes: "Novels set in thirteenth-century Italy, sixteenth-century Spain, or seventeenth-century France could traffic in attempted rape, forced marriage, or abduction and confinement, thrilling English readers while assuring them of their comparative liberty, safety and enlightenment," but Wollstonecraft's novel "give[s] the lie to such comforting assertions" (295–96).

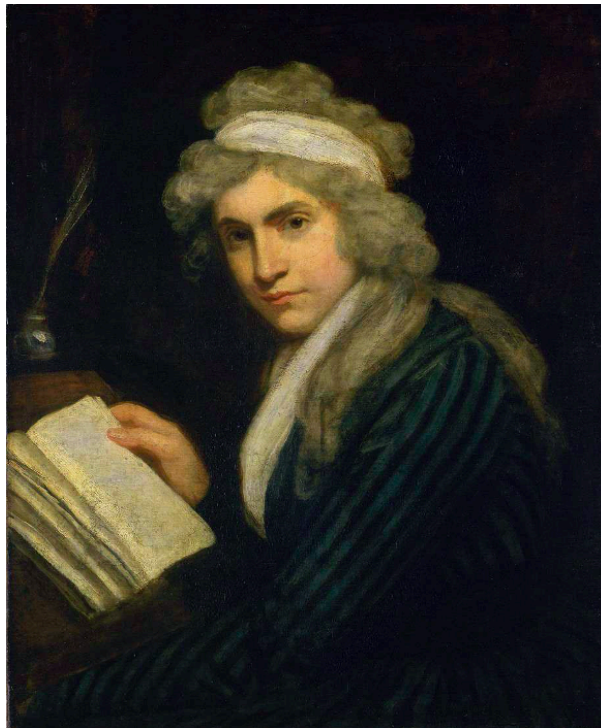


Figure 2. Mary Wollstonecraft (Mrs William Godwin) by **John Opie** (c. 1790-1). Photo © Tate, CC-BY-NC-ND 3.0. Unported.

The Wrongs of Woman, or Maria. A Fragment, was published just months after Wollstonecraft died, on 10 September 1797, at the age of 37, from complications from childbirth—her daughter **Mary Wollstonecraft Godwin**, was born 11 days before. Wollstonecraft's husband, the political thinker and novelist **William Godwin**, published this unfinished novel in a four-volume compilation of Wollstonecraft's unpublished writing, under the title *Posthumous Works of the Author of A Vindication of the Rights of Women*, in January 1798. It was reprinted the same year in Dublin. Even though, as discussed below, the novel's reception suffered from the damage done to Wollstonecraft's reputation by the simultaneous publication of the *Memoirs of the Author of A Vindication of the Rights of Woman*, *Maria* was nevertheless extracted from the four volume collection and republished globally: in Paris in a French translation, in 1798; in Philadelphia, in 1799; in Leipzig, in a German translation, in 1800; and in Naples, in an Italian translation, in 1815.

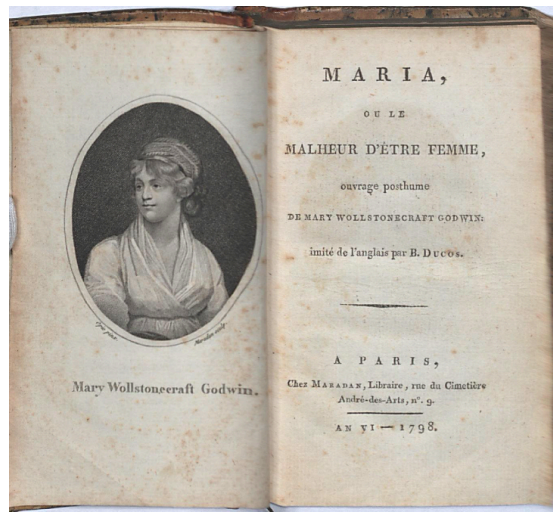


Figure 3. The French translation of *Maria*, published in Paris in 1798. Princeton University.

Throughout the novel, Wollstonecraft demonstrates in painstaking and painful detail the real terrors facing living and breathing English women. The ‘mansion of despair’ that Maria sits in is both the prison of her mind after extended and extensive abuse, and the actual insane asylum in which she has been legally though unjustly incarcerated by her husband. The list of ‘wrongs’ that women suffer is lengthy. Chapters seven through fourteen (about half of the completed manuscript) are Maria’s first-person account of events leading up to her imprisonment. We learn how her parents favoured their eldest son, who ruled ‘despotically’ over the siblings and how, to escape her home, she married George Venables, about whom she knew little and from whom her family failed to protect her. Indeed, Venables only agrees to marry Maria because of her uncle’s gift of £5,000, which is transacted between the men without Maria’s knowledge. Upon their marriage, her husband’s true character is quickly revealed, as he quickly shows himself to be a libertine, gambler, and alcoholic who drives the family to bankruptcy, forcing Maria to give him any additional money she manages to secure from her uncle. During Maria’s pregnancy, Venables attempts to sell her to another man as a means of raising more money. After this final outrage, Maria leaves him, only to be advertised for in the newspapers as a runaway, to be turned out of lodgings for leaving her husband, and to be “hunted like a criminal from place to place” (1798, II: 149). When Venables finally tracks her down, he abducts her and shuts her in an asylum, wrenching her infant daughter away from her. When, after her escape from the asylum, she seeks a divorce, she is mocked and humiliated by the judge. Thus Maria concludes that “a wife being as much a man’s property as his horse, or his ass, she has nothing she can call her own” (1798, II: 45-46)—not her child, not even her own body.

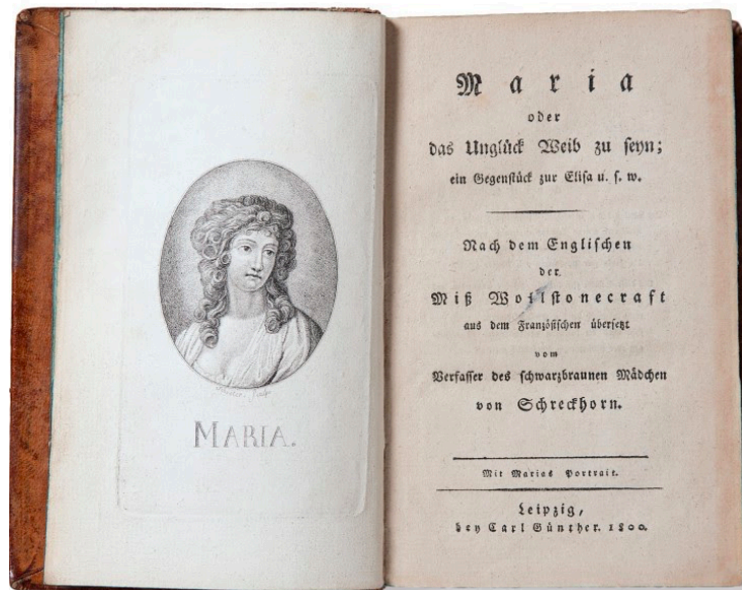


Figure 4. The German translation of *Maria*, published in Leipzig in 1800, from the French translation. Copyright © 2020 Simon Beattie.

Through this narrative, Wollstonecraft documents the legal and socially sanctioned persecution of women. As a child, Maria saw how her family’s resources (including love) were devoted entirely to her eldest brother, replicating the system of primogeniture by which estates were passed entire to the male heir, leaving nothing or little in most families to female siblings (and younger sons). As a young woman, an inadequate education—what Wollstonecraft called a “false system of education” (*A Vindication of the Rights of Women*, 1798: 2)—ill-prepares her to make a worthy choice of a mate. As a married woman, she enjoys no right to her dowry, reflecting the common law principle of coverture, by which women’s property were passed to her husband. She has few rights to her body or to her infant daughter, mirroring the legal status of women upon marriage. As William Blackstone explains in his *Commentaries on the Laws of England*, property becomes a man’s upon marriage:

This depends entirely on the notion of an unity of person of husband and wife; it being held that they are one person in law, so that the very being and existence of the women is suspended during the coverture, or entirely merged or incorporated in that of the husband. And hence it follows, that whatever personal property belonged to the wife, before marriage, is by marriage absolutely vested in the husband. (II:433)

When Maria asserts that “marriage had bastilled me for life” (1798, II:34) she recognizes not only that marriage is a prison, but that it is a political prison; that the norms and laws that govern her unjust treatment are man-made.

In chapter 5, Jemima, a working-class woman who works as a guard at the asylum, tells a different but equally harrowing account of her life. She explains how she was doomed to repeat her mother’s victimization: her mother was a servant who was raped by her employer and then forced to leave to give birth to Jemima, and Jemima herself is raped and impregnated by the man who has apprenticed her, who forces her from the house. Jemima survives only by self-administering a dangerous abortion. Her only option is then to turn to sex work. As a result, her control over her

body is constantly threatened, for example, by the watchmen who demand payment for allowing her to work the streets. She must be ruthless to save herself. When Jemima hears the story of Maria's wrongful imprisonment, however, she relents in her willingness to act as Maria's jailor and helps her escape.



Figure 5. The Italian translation of *Maria*, published in Naples in 1815. [Princeton University](#).

Another important but under-developed character is Darnford, a prisoner at the same asylum, who Maria meets and falls in love with; he becomes a romantic interest and her possible saviour. However, doubts about his motivations and character surface, and raise the spectre of another threat to Maria, that her own desire for affection and intimacy might endanger her freedom once again. There is no resolution to the question of Darnford's intentions, nor indeed on any other matter, such as whether Maria is reunited with her daughter, or whether Maria and Jemima join together to rescue each other. Godwin published the novel with a few possible endings, taken from manuscript notes Wollstonecraft left behind. But the possibility that Maria's heart deceives her, and that sexual love itself is a trap for women, is perhaps the darkest of all elements in this deeply gothic yet highly realistic, domestic novel.

It is fitting, I believe, to end our spotlight series on the gothic with Mary Wollstonecraft's incomplete novel, as *The Wrongs of Woman* itself, as well as the circumstances and outcomes of its publication, reveal the stakes for women, and for women writers, at this time. The novel itself presents the 'abodes of horror' that everyday women in England inhabited, fulfilling the ambitions Wollstonecraft outlined in the preface "of exhibiting the misery and oppression, peculiar to women, that arise out of the partial laws and customs of society" (1798, "Author's Preface," I:np). The novel was unfinished (and published as "*A Fragment*") because of Wollstonecraft's untimely death due to routine complications following childbirth. Godwin's *Memoirs of the Author of A Vindication of the Rights of Woman*, published in the same year as *Posthumous Works*, included overly frank revelations about Wollstonecraft's love affairs, pregnancies and suicide attempts, which not only compromised the reception of the novel but destroyed her personal reputation (McDayter). In fact, reviewers used the *Memoirs*' revelations to conflate Wollstonecraft with Maria, with many condemning the novel's heroine as they did Wollstonecraft herself, and in so doing failing to appreciate the

novel's critical representation of the heroine. The **infant girl** Wollstonecraft gave birth to in 1798 would be haunted by the absence of her mother, and would become a writer herself, at the age of 18 penning *Frankenstein; or, the Modern Prometheus*, a transformation of the gothic into one the most disturbing and enduring novels ever written.

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