NOTES to *The Orphans of Llangloed*

THE

ORPHANS

OF

LLANGLOED.

A Modern Tale.

IN THREE VOLUMES.

BY THE AUTHOR OF LUSIGNAN.

" ———— To shew
" The very age and body of the times,
" Its form and pressure."

SHAKESPEARE.

VOL. I.

LONDON:
PRINTED AT THE
Minerva-Press,
FOR LANE AND NEWMAN,
LEADENHALL-STREET.
1802.

Volume I

(p. 4) *To form an adequate idea of the situation of Llangloed Castle*: a fictional castle and place. The name has perhaps been coined from "Llangoedmor", the name of a small village two miles east of Cardigan, Cerdigion, in Wales, which in the Dark Ages was the home of St Cynllo, and was the site of a significant 12th century battle between the Welsh and the English. Plas Llangoedmor, a large Elizabethan manor house, was the seat of Rhys Lloyd in 1550, and was held by the Lloyd family until past the middle of the eighteenth century when it underwent extensions and redesign. The village also has a church with a notable steeple. Another Welsh village called "Llangoed" is situated just north of Beaumaris on the Isle of Anglesey.

(p.6) *jessamine*: jasmine.

a wife and five children to maintain on the poor pittance of twenty pounds a year, for which he actually serves three churches: Pastor Lloyd's very meagre income suggests that he is a curate. The organisation of the Anglican religion in Wales was modelled on that of England, which allowed vicars to acquire livings via patronage, and then pay ordained men as curates to carry out the actual pastoral work involved.

The steeple of that adjoining to his house must not be forgotten—it is an object truly picturesque: the beauty of this spire is mentioned again early in Letter XVIII of Vol. I, p.172, with the phrase "*the bright rays of the meridian sun gilding that well-known spire"*. In choosing the phrase "truly picturesque", the author appears to be challenging William Gilpin's view, expressed in his *Observations on the Western Parts of England … to Which Are Added, a Few Remarks on the Picturesque Beauties of the Isle of Wight* (T. Cadell, jun. and W. Davies, 1798) p. 55, that "No spire can be so pleasing an object as an elegant Gothic tower." Ann Radcliffe also preferred spires to towers on churches. In her journal for Oct. 13, 1801, Ann Radcliffe writes of 'the noble spire' of Salisbury Cathedral, and exclaims, 'How could Mr. Gilpin prefer a tower to it!' See Thomas Noon Talfourd, "Memoir of the Life and Writings of Mrs Radcliffe', anonymously prefixed to Ann Radcliffe", *Gaston de Blondeville or The Court of Henry III, half title, The Posthumous Works of Mrs. Radcliffe,* 4 vols. (London: Henry Colburn, 1826), vol. I, pp. 54-5).

(p. 9) *Lyulphus, Earl of Glendower*: Possibly named after Lyulphus, an Anglo-Saxon of distinction, who was murdered during the conflicts that occurred at the Conquest. See Joseph Mawman, *An Excursion to the Highlands of Scotland and the English Lakes* (London: J. Mawman, 1805), pp. 204 – 05. A monument dedicated to him still remains in the church at Chester-le-Street in Durham, and Lyulph's Tower, a hunting lodge at Ullswater was named after him in the 1780s. "Glendower" is an anglicization of "Glyndwr", name of the legendary thirteenth-century Welsh hero, Owain Glyndwyr.

(p. 12) *Prince Llewellyn ap Griffiths*: The name of the first Prince of Wales who fought battles against Kings Henry III and Edward I of England.

for these unpolished natives never heard of a powder-tax, nor probably thought their heads worth a guinea: In 1795, the British government levied a tax of one guinea a year on hair powder to raise money for the war effort. The tax effectively led to the loss of popularity and eventual demise of the fashion amongst both sexes for powdering the hair.

(p. 24) *like Jupiter in the lap of Danaë, poured from heaven in a shower of gold*: In Greek mythology, Danaë was the daughter of Acrisius, king of Argos. Because an oracle had foretold that he would be killed by his daughter's son, Acrisius confined her in a bronze tower so that she might never conceive. However, Zeus descended on her in a shower of gold and she bore a son, Perseus. Jupiter, the supreme God of the Romans is here substituted for Zeus, the supreme Greek god, with whom the former was identified.

(p. 28) *rencontre*: Fr., a casual or accidental meeting.

(p. 33) *Morton now saw her only in the light of a highly valued friend, … without fearing that the Syren Delight should injure her future happiness*: the metaphor plays on the delight and temptation experienced by Ulysses on hearing the song of the Sirens as his ship passes a nearby island. He is able to resist their fatal allure by having his men tie him to the mast of his ship while their ears are filled with beeswax.

(p. 51) *as I was sitting by her pale corpse, feeding on its heavenly countenance …* : The unfortunate metaphor aside, Mrs Middleton's vigil, although mentioned only briefly, recalls the morbid and protracted vigils of Emily St Aubert in Ann Radcliffe's *The Mysteries of Udolpho*, and Emily de Montalte in the anonymous *Lusignan or, the Abbaye of La Trappe*, written by the author of *The Orphans of Llangloed.*

(pp. 55-6) *No pompous epitaph graced her tomb, but her elegy, in more lasting characters ...confines of mortality*: In stressing the heart-felt mourning of the villagers for Lady Glendower, and the lack of pomp and heraldry at her funeral, Mrs Middleton echoes the sentiments found in Thomas Gray's "Elegy Written in a Country Church-yard".

(p. 64) *syllabubs*: A dessert made from sweetened, whipped cream and wine.

(pp. 66-7) *my mother may have a new cloak the next tenth of May, which I consider as the holyday of the whole year*: this may be a reference to the next mothering Sunday.

(p. 71) "*like the baseless fabric of a vision"*: Shakespeare, *The Tempest,* IV. I . 151; "this vision" in the original.

"Lo, where the enchanted captive dreams … She wakes upon a desert coast!": Gilbert West, "An Epistle to a Lady", in *A Collection of Poems*: *in six volumes/ By several hands* (London: printed for J. Dodsley, 1775) v. 2, p. 200.

(p.78) *Numa*: Numa Pompilius, successor to Romulus as the second king of Rome, revered for his wisdom and piety. According to legend, he took counsel in statesmanship and religion from the nymph Egeria and instituted a number of laws and reforms over his lifetime.

(pp. 84-86) "*in the words of Dr. Johnson … on some most extraordinary and pressing exigence"*: For Johnson's views regarding ghosts of the departed, see James Boswell *Life of Johnson* edited by R. W. Chapman, revised. by J. D. Fleeman, with new introduction by Pat Rogers (Oxford: Oxford University Press, 1980), pp. 167; 287 – 89; 471-72; 900; 1137.

(p. 94) *this little trait of character*: In Ann Radcliffe's *Romance of the Forest* with an introduction and notes by Chloe Chard (New York: Oxford World's Classics, 1999), Ch. III, p. 39, Madame La Motte is moved by Adeline's "little traits of character".

(p. 100) *St. Arvon*: Possibly an anglicized version of "Afan" (or "Avan"), the name of a mysterious Catholic saint unique to Wales and whose century varies according to the parishes which have claimed him as their patron saint. For example, as a 10th century bishop, Afan is reputed to have been the founder of Llanafan Trawsgoed in Ceredigion. His tomb at Llanafan Fawr carries the inscription HIC IACET SANCTVS AVANVS EPISCOPUS. The River Avon and County of Avon through which it runs are named for him. However, there is also a village and parish called "St Arvans" (Welsh: *Llanarfan*) in Monmouthshire, south east Wales, in which the village church is named "St Arvan". According to the tradition of this church "St Arvan was a 9th century hermit who supported himself by fishing for salmon in the River Wye, and drowned when his coracle capsized" (Wikipedia, "St Arvans", 21/01/2020).

(p. 107) *curricle*: A smart, light, speedy, two-wheeled chaise or "chariot", with a folding hood for protection from the elements. It seated the driver and his passenger comfortably, and was usually drawn by a carefully matched pair of horses. Most suited as a fashionable young man's runabout around town rather than as a long distance vehicle, given Britain's appalling country roads, this single-axled chaise became notorious for accidents. It was most popular in the early nineteenth century, and is Henry Tilney's vehicle of choice in Jane Austen's *Northanger Abbey* (1818) in which Austen was to mock the use in novels of a "lucky overturn to introduce [her heroine and chaperone] to the hero" by having Catherine's journey to Bath occur with "uneventful safety".

(p. 110) *entre nous*: Fr., between ourselves; confidentially.

(p.111) *Hayley's Sylph*: William Hayley (1757 – 1820), poet, writer, biographer of William Cowper. The reference is to his portrayal of Serena, the slender, graceful and sweet tempered heroine of his poem *The Triumphs of Temper* (London: J. Dodsley, 1781).

(p.112) *très mediocres*: Fr., very mediocre; second-rate.

(p. 113) s*ejour*: séjour Fr., stay; abode.

(p. 119) *Mrs. Radcliffe's Romances; and they were too modern to have found entrance here*: As Gothic castles and antiquities are often central to the plot and sublime effects in Ann Radcliffe's romances, this is mischievous, authorial irony at the expense of Miss Munt, whose ignorance, affectation, and lack of sensibility are targeted.

(p. 120) "*Are these fingers, …. /Are they of use for nothing but to sew?"*: Sir George Lyttelton, 'Soliloquy of a Beauty in the Country'. See *The Penguin Book of Eighteenth-Century Verse* ed. Dennis Davison (Harmondsworth: Penguin, 1973), p. 145. Also relevant to Isabella Munt's affectations is the preceding couplet: "Is this the life a beauty ought to lead?/ Were eyes so radiant only made to read?"

(p. 121) *we might as well introduce Hottentots in London!*: Miss Munt is referring in an intentionally offensive way to the nomadic Khoikhoi of South Africa, called "Hottentots" by the Dutch because of what they perceived to be their jabbering speech. However, "Hottentots" may also be a pun on Miss Munt's part, as 'Hottentotice' (or 'hodge-podge'), was the derogatory term given to the Welsh of South Wales by some eighteenth century welsh writers such as Lewis Morris (1700/1 - 1765) (see Bethan M. Jenkins, *Between Wales and England: Anglophone Welsh Writing of the Eighteenth Century* (Cardiff: University of Wales Press, 2017), p. 80.

(p.122) *everybody of ton*: Fr., everybody of taste, the fashionable elite. In late eighteenth-century British society the *ton* referred to the upper classes. For some years Lady Melbourne was the acknowledged leader of the *ton*; and was replaced by Georgiana, Duchess of Devonshire.

(p. 124) *to make her début*: Fr., to make her first public entry into society.

(p. 127) *The brutes were even too stupid to have any curiosity; … they scarcely looked at me*: Here the author further mines Lyttelton's ironic portrayal of his soliloquizing "beauty" Cf. Lyttelton,. op. cit.: "We cannot break one country heart/The brutes, insensible, our power defy." As Cadell and Davies published a volume of Lyttelton's poetry in 1801, the poem's witty lines may have had some currency in London at the time of the publication of *The Orphans of Llangloed* in 1802.

(p. 134) *hauteur*: Fr., haughtiness, a contemptuous manner.

(p. 142) *Au reste*: Fr., besides, moreover.

(p. 145) *Love's the most gen'rous passion of the heart'*: John Wilmot, "A Letter from Artemisia in Town to Chloe in the Country" in *The Complete Poems of John Wilmot, Earl of Rochester* ed. by David M. Vieth (New Haven: Yale University Press, 1968), l.40. "Love, the most generous passion of the mind" in this edition.

"A fair enchantment, where the reason's bound": John Dryden, *The Conquest of Granada*. See *The Dramatic Works of John Dryden*, vol IV (Edinburgh: Walter Paterson, 1882), Part II, Act III, Sc. iii, p. 173. "'Tis an enchantment, where the reason's bound" in this edition. In the context of the novel as a whole, the use of this quotation by St Arvon is somewhat ironic. Dryden's line is spoken by the hero, the supposedly orphaned Almanzor, who is in love with the wife of Mahomet Boabdelin. Almanzor is visited and cautioned from sexual sin by his mother's ghost, who also eventually reveals that not only is his father alive, but also is his foe, the Duke of Arcos, standing before him.

(p. 150) *"that you do not lavish all your attachment upon the Countess, as there are people in the world whom it may be your duty, if not your inclination, to love."*: Miss Munt's intentionally humiliating and invidious suggestion, that Louisa's attachment to Juliana is that of a penniless outsider and hanger-on, and less than virtuous, is understood as such by Louisa and Juliana. But for the novel's contemporary readers it may also have registered real life innuendo in London upper class circles about intensely romantic female friendships. During the late eighteenth century romantic female friendships were common, but in the final decade, dangers perceived in the intensity of such relationships also began to attract attention. Mrs Piozzi, in an entry for 9th Dec. 1795, for example, commented, ''tis now grown common to suspect Impossibilities—(such I think 'em) —whenever two Ladies live too much together.' (*Thraliana*,*: the diary of Mrs. Hester Lynch Thrale (later Mrs. Piozzi) 1776-1809,* ed. by Katharine C. Balderston, 2 vols (Oxford: Clarendon Press, 1942), vol. II, p. 949).

(p. 154) "*a prisoner for debt in the King's Bench"*: one of London's largest prisons for debtors, located in Southwark, South London, and named for the King's Bench court of law where cases of bankruptcy and libel were heard. Prisoners had to pay the marshal and his gaolers for their keep.

(p. 158) *"Ayr hyd y nos"*: Welsh, "All Through the Night", a Welsh folk song, sung to a tune that was first recorded in Edward Jones's *Musical and Poetical Relics of the Welsh Bards* (1784).

(p. 184) *the gems of Golconda*: A reference to the fabulous diamonds mined in a region of southern India..

(p. 194) *Charmouth Hill*: As the de Ligne party were intending to stay overnight at an inn in the vicinity, it seems likely that they were descending into the vale of Charmouth in Dorset.

(p. 196) *"Two of the fairest stars … and think it were not night!"*: Shakespeare, *Romeo and Juliet* II. i. 57 - 64.

(p. 200) *I was introduced to your fair Dulcinea, inimitable Knight*: A teasing reference to Morton as Cervantes' mentally disordered knight, Don Quixote, and Juliana as his beautiful sweetheart, Dulcinea del Toboso.

(p. 202) *the penseroso*: It., the pensive man

(p. 205) *conducting me through this labyrinth of horrors to the cell of my father*: Overcrowding in King's Bench prison was common, as there were only 224 small cells. As inmates were required to provide their own bedding and food and drink, paupers were reduced to begging and going without, lying emaciated and dispirited in their rooms. Later in the volume (pp. 253 – 54) Louisa is more explicit about the "most dreadful scene of licentiousness" through which she must pass.

(p. 210) *"The hint malevolent, … what they want in weight."*: Hannah More, *Sensibility: An Epistle to the Honourable Mrs Boscawen*, 327-336. Lines 329-30 have been omitted. See *The Works of Hannah More. A New Edition.,* 18 vols. (London: T. Cadell & W. Davies, 1818) Vol I. Poems., p.184.

(p. 213) *the grand monde*: Fr., high society

(p. 217) *nonchalance*: indifference; lack of concern

(p. 232) *her hair all in papers*: a reference to the strips of paper used for curling hair.

(p. 234) *a very smart beau* : Fr., one who attracts attention by fine clothes, and pays marked attention to women.

Mr. and Mrs. Fustian, drapers: An aptronym, fustian being a coarse, cotton cloth.

(p. 235) ‘Miss Patty,’ continued Jenny, ‘thinks I have staid a long time ...’: a textual error. It should read ‘Miss Jenny,’ continued Patty, ‘thinks I have staid a long time … .’

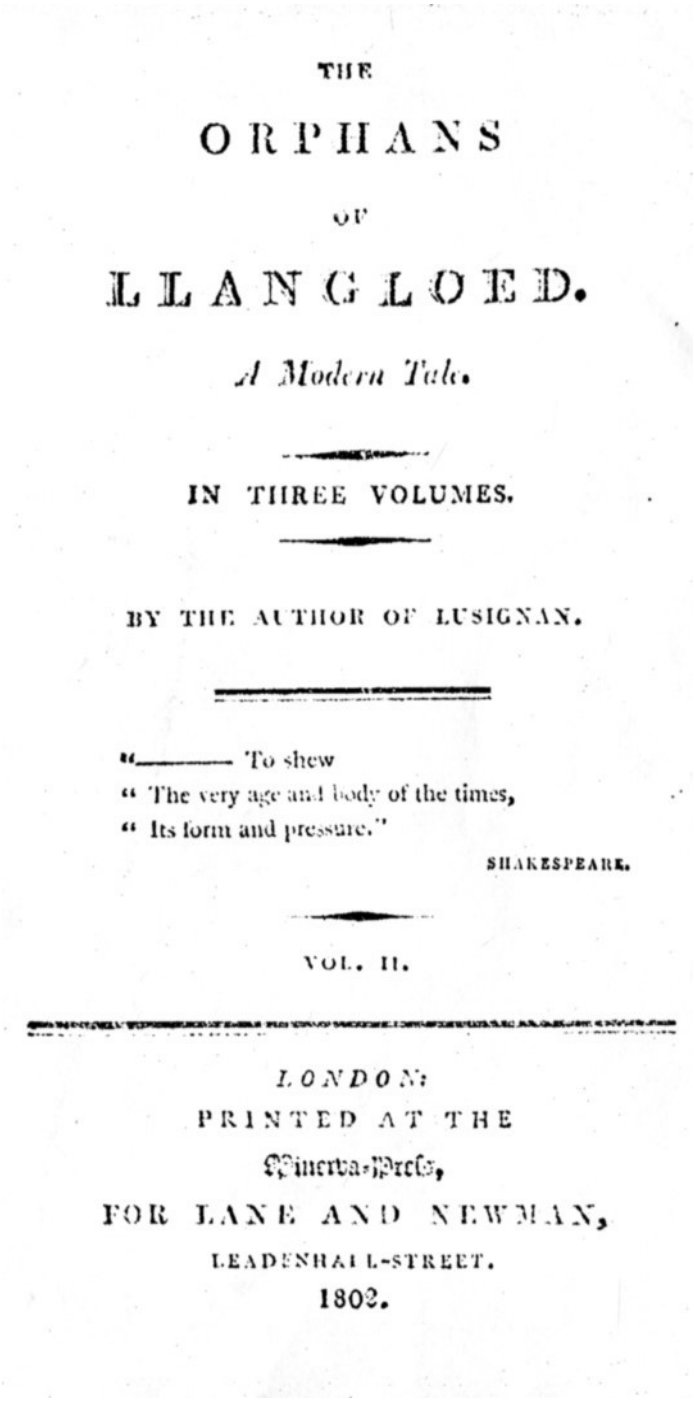
(p. 238) *look what quizzes!*: According to the OED, this usage of “quizz” dates from 1782, and means “odd or eccentric person in appearance or character”.

“*Cockneys! Pie Corner and Pudding Lane, no doubt!”*: In the late eighteenth century “Cockney” was a term of derision, Cockney speech being considered the mark of vulgarity and error, and Cockneys themselves as poor, loud and uneducated. See Peter Ackroyd, *London: The Biography* (London: Vintage, 2000), pp. 72, 163, 682-3. The great fire of London of 1666 is said to have started in a baker’s in Pudding Lane off Eastcheap Road, and ended at Pie Corner, the corner of Cock Lane and Giltspur St in Smithfield. These points, a mile and a half apart, can be said to be some markers of Cockney London, as a Cockney was defined as one who was born within the sound of the bells of St Mary-le-Bow in Cheapside. Jane Austen, in *Pride and Prejudice*, written 1797, but published 1813, has her upper class characters (with the exception of Mr. Bingley) speak contemptuously of the Bennets’ relations who live “somewhere near Cheapside”. They then “indulge their mirth for some time at the expense of their dear friend’s vulgar relations”. See *Pride and Prejudice* (Harmondsworth: Penguin Books, 1979, pp. 82-3) The Bowens, however, live in Fleet Street, and though in Cockney London, it had literary associations on account of its newspapers, printing presses, and booksellers.

(p. 247) *Mrs Fustian … a supply of straw from the hackney coach*: Obviously the affluence of the Fustians does not extend to owning a carriage. Hackney coaches operated from stands, and were known for their shabbiness and dirty interiors. The hay might have come from that in which the horses had been standing, or from the stuffing of the coach’s seat. The other meaning of “fustian” – “pompous, ridiculously inflated speech” – also comes into play in this passage as suggestive of the drapers' social pretensions.

haut-ton negligence: Fr., lack of concern supposedly natural to people of the highest fashion or distinction.

(p. 254) *n’importe*: Fr., never mind; it doesn't matter.



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Volume II

(p. 3) "*Thus each fair maiden … and withers in an hour*": Source unknown; possibly penned by the author.

Drs' Commons: The term refers both to a society of lawyers practising civil law in London, and the buildings with rooms where its members lived and worked, and had a large library. Court proceedings of the civil law courts, which included matrimonial cases, were held in Doctors' Commons.

(p.4) c*icibeos are coming quite into fashion*: *cisisbeo, pl. cicisbei* [It.] the recognised lover of a married woman who attends to all her needs.

Lord Kenyon: Lloyd Kenyon, 1st Baron Kenyon, Lord Chief Justice from June 1788 until his death in April 1802. His rulings were said to have "restored the simplicity and rigour of common law"

cher ami: Fr., lover.

(p. 6) *a candle-paper*: a straight – sided, vertical, cylindrical mould for candle making

buckram drawers: undergarment made of coarse cotton or linen stiffened with wheat starch or a glue. White, knee-length under drawers served as separate linings to breeches, adding warmth and helping to preserve their appearance.

(p.7) *the beau monde*: Fr., "Society"; the world of fashion

the Dilettanti: A society comprised of noblemen and scholars who aimed to correct and purify English public taste. Members included Sir Joshua Reynolds, Sir Uvedale Price, and Richard Payne Knight. Among other things, the society supported the Royal Academy and Italian opera.

(p. 13) *distrait*: Fr., abstracted; listless.

(p. 25) "*seem the innocent flower, and be the serpent under it"*: Shakespeare, *Macbeth* I. vii. 10 – 12.

(p. 31) *One mask, dressed in a black domino*: the eighteenth century domino masquerade figure wears a black mask over the eyes, a black hat and a black cloak – without colour as a distinguishing feature. It appears inscrutable by effacing character rather than representing a well known mythical, literary, or societal figure.

(p. 34) *"Surely," said I, "I am committing no crime"*: That masquerades held in London at this time could be unsavoury and did in fact pose some threat to women is borne out by the comments of Mrs Hester Piozzi in a letter dated 2nd June 1802 to Penelope Pennington. Here she states that Fancy Dress Makers were that year keeping their back rooms open all night for women "to chuse Habits unobserved by each other for these innumerable Masquerades, where two or three different characters are supported every evening by Ladies of ye Haut Ton; increasing expence, and facilitating intrigue in a manner hitherto unexampled". A little further on she reports that all their talk had been about "the terror and riots of a Mask'd Ball held the night before at Cumberland House: "Many women were hurt, and many frighted. My Susan Thrale came off with a black eye […]. Sophia went for a Comic Muse, but said the end was very nearly tragical; those who fainted from fear were trode upon. Lady Derby stood still and *cried*, and succeeded better in obtaining compassion. The men's brutality, Mr Andrews protests, was quite unexampled in a civilized country." *The Intimate Letters of Hester Piozzi and Penelope Pennington 1788 -1822*, ed. by Oswald G. Knapp (London: John Lane, The Bodley Head, 1914) , pp. 240-1.

(p. 44) *I have duly poised*: weighed, balanced (one thing with, or against, another)

(p. 48) *"Given us and snatch'd again … mortify our hopes, and edge our sufferings."*: Joseph Trapp, *Abra-mule: or, Love and Empire. A Tragedy* Act I, Sc. I, p. 13, in *A Select Collection of the Best Modern Plays.* Vol. IV (the Hague: H. Schuerleer junior, 1750).

(p. 49) *West Cliff*: Perhaps West Bay in Dorset; or West Cliffe in Kent.

(p. 51) *"Carpe diem"*: L., seize the day.

(p. 53) *a dun*: A demand for payment of debt; also used of a debt collector.

a speedy peace, and soon!: a common patriotic but jokey toast during England's protracted war against France which had begun in 1793.

(p. 55) *The P—— of ———*: The Prince of Wales. Use of dashes instead of proper names or titles was a common practice in novels to suggest the authenticity of the personages and events described.

his R—— H———: His Royal Highness

(p. 61) "*Most rich, being poor;/Most choice, forsaken; and most lov'd, despis'd!"*: Shakespeare, *King Lear*, I. i. 250 - 51.

(p. 64) *"Je l'avouerai, … vous aimer et vous plaire*": Voltaire, *Zaïre*, I. ii. 206 – 09. Translation mine

> I (will) swear that I want nothing so passionately/ardently:
> I should believe myself hated if I were loved weakly;

Such is the true character of all my sentiments,
I wish to love and please you to excess.

(p. 72) *pour passer le tems*: Fr., pour passer le temps; in order to pass or while away the time.

(p. 73) *table d'hôte:* Fr., host's table.

conversaziones: It., conversazioni; social assemblies for the purpose of conversation rather than dancing or playing cards.

(p. 76) *chere amie* : Fr., chère amie; dear friend; in the eighteenth century a polite euphemism for "mistress".

(p. 81) *avoid the hazard-table*: table for playing hazard, a popular game with complicated rules; it was played with two dice and often for money.

(p. 83) "*Minister to a mind diseas'd … That weighs upon the heart"*: Shakespeare, *Macbeth*, V. iii. 42 - 47.

(p. 88) *he calls his castle Papilion Hall*: named for Fr. *papillon*, butterfly, with punningly ironic reference to an octagonal house, Papillon Hall, said to have been built in 1622 in Lubenham, Leicestershire, by David Papillon, a French Huguenot architect and military engineer.

(p. 89) *Abdolonymus*: An ancient of royal descent, who had fallen into poverty and supported himself by cultivating a kitchen garden. He was made king of Sidon by Alexander the Great in 332 BC.

(p. 90) *"M'amuser, n'importe comment; … Je me defasse de la vie."*:

To amuse/enjoy myself, no matter how/ in whatever way;
Is the sum of my philosophy,
I believe in not wasting a single moment,
Except for the moment when I become bored;
And I hold my task accomplished,
Provided that thus so gently
I part myself from life.

Lines by the French poet, Évariste de Forges de Parny (Vicomte de Parny, 1753 – 1814), quoted without acknowledgement also by by John Moore (author of the romance, *Zeluco*, 1789) in his popular work published from 1779 in several editions, *A View of Society and Manners in France, Switzerland and Germany* (London: W. Strahan; and T. Cadell in the Strand, 1779), Vol 11, p. 370. My translation. Prefacing the lines, Moore commented:

No people [the French] ever were so fond of amusement, and so easily amused. It seems to be the chief object of their lives, and they contrive to draw it from a thousand sources, in which no other people ever thought it could be found. I do not know where I met with the following lines; they are natural and easy, and seem expressive of the conduct and sentiments of the whole French nation.

(p. 93) *a complete sharper*: a swindler, especially at cards

(p. 95) *the Jew O'Shallaghan*:: In thus referring to the Irishman (for his acquisition of wealth and goods by cheating and unscrupulous practices), Juliana participates in the racial stereotyping of Jews common in British society at this time. Such stereotyping drew on theatrical portrayals of Shakespeare's Shylock, as well as on theories that the Irish were descended from the lost tribes of Israel.

"soothe the savage breast": "Music has charms to soothe a savage breast" is the first line of Act I, Scene 1 of William Congreve's "The Mourning Bride (1697).

(p. 110) *manes*: L., shade, spirit.

(p. 114) *Not doubting he would take the road to Scotland …* : Villages just over the border in Scotland, such as Gretna Green, were commonly the destinations of eloping couples desperate to get married.

(p. 122) *play the inamorato*: obs. It., play the lover, sweetheart (modern Italian spelling is "innamorato").

(p. 135) *the Hibernian* : Hibernia is the classical Latin name for Ireland. In the eighteenth century, "Hibernian" was used as a term for Irish people, and as a general adjective.

(p. 140) *"There's husbandry in Heaven, … and all the lights are out."* : Shakespeare, *Macbeth*, II. i. 4 – 5.

(p. 145) *depredators*: plunderers.

(p. 146) *chirurgic assistance*: surgical treatment.

(p. 147-8) *he was trepanned*: a hole was made in his skull in an attempt to remove the pistol ball

(p. 149) *duenna*: an older woman acting as chaperone

(p. 174) *carte blanche*: Fr., “blank paper” – full discretionary power; freedom to name a price for services rendered

(p. 176) *“When friendship did our ev’ning feasts adorn,/ And blooming peace for ever bless each morn.”*: Matthew Prior, *Henry and Emma*, “Friendship shall still our ev'ning feasts adorn / and blooming peace shall ever bless thy morn” in the original.

(p. 181-2) *“straw built nest”* and *“Brushing with hasty steps the dews away,/To meet the sun upon the upland lawn,”*: Thomas Gray, “Elegy Written in a Country Church-yard”,18; 99 – 100.

fragrant odours perfumed the air, and at each breath I seemed to inhale health: As in *Lusignan or, The Abbaye of La Trappe*, the author exhibits a preoccupation with the quality of air conducive to health. In *Lusignan* the author references precepts from Edinburgh trained physician John Armstrong’s *The Art of Preserving Health* (1744), written on the classical model of Virgil’s *Georgics*, and divided into four books: Air, Diet, Exercise, and The Passions. However, by 1800, following experimental work and writings by Joseph Priestley, Humphrey Davy and Dr Beddoes, there was considerable interest in their circle in the health inducing properties of different types of air, and the medicinal potential of some gases.

I commended my Louisa to her God … not a sparrow shall fall: With its reference to a mind in tune with contemplation, its quotation from Gray's *Elegy*, and its devotional element, this entire passage of landscape description on pp. 181 – 82 is after the style of Ann Radcliffe.

(p. 190) *“Even-handed Justice … To our own lips.”*: Shakespeare, *Macbeth*, I. vii. 10 – 13.

(p. 210) *“Whe e’er I roam, whatever realms to see,/ My heart, untravell’d, fondly turns to thee,”*: Oliver Goldsmith, *The Traveller*, II, 7 - 8.

(p. 214) *a packet from England*: a packet-boat. Such vessels plied between ports for the purpose of conveying mail and passengers' goods. The term was also used for the packet in which the letters were placed for transportation.

(p. 215) *perhaps the perils of war*: a reference to Britain's war against France, 1793 – 1802.

(p. 222) Cambrian: Welsh man

(p. 223) *that little plaguy Louisa*: annoying, confounded. Here the adjective is expressive of Charles' concern and anger in regard to Louisa's complacency and preparedness, for the sake of her father, to overlook Jefferson's apparent criminal motives.

(p. 254) *“I can such a tale unfold, as shall make your gentle soul recoil.”*: adaptation of Shakespeare's *Hamlet*. I. v. 15 - 16

(p. 267 - 68) *I wandered in a spacious garden; the green turf I stood on was enamelled with myriads of flowers … I started, and awoke*: As in the author’s previous novel, *Lusignan, or, The Abbaye of La Trappe*, this long dream sequence, with its sombre, religious portents, including a desert, cemetery, coffin, and clap of thunder, registers the influence of Baculard d' Arnaud’s play, *Les Amans Malheureux.*

green turf … enamelled with myriads of flowers: the phrase “enamelled lawn” also occurs in *Lusignan* (Vol. II, Chpt 3, p. 94, in the Valancourt Books edition, Virginia, 2013), and may have first been used by Sir Richard Joseph Sulivan in *Observations made during a Tour of Parts of England, Scotland, and Wales, In a Series of Letters* (London: T. Becket, 1780), in his description of the park at Hagley, built by Lord Lyttelton:

> My pen is inadequate to the task. It foils the very life and faculty of description. Conceive, however, to yourself, a beautiful enamelled lawn, swelled in all the elegancy of art and nature, for a distance of about four miles, while hill, dale and grove delightfully interspersed … .

The practice itself, of growing flowers in meadow grass, appears to date to 17th century Europe.

(p. 274) *“This pleasing, anxious being e’er resign’d, ... Nor cast one longing, ling’ring look behind.”* : Thomas Gray, “Elegy Written in a Country Church-yard”, 86 - 88.

(p. 279) *“On some fond breast the parting soul relies, … Ev’n in our ashes live their wonted fires.”*: ibid., 89 - 92

THE

ORPHANS

OF

LLANGLOED.

A Modern Tale.

IN THREE VOLUMES.

BY THE AUTHOR OF LUSIGNAN.

" ——— To shew
" The very age and body of the time,
" Its form and pressure."

SHAKESPEARE.

VOL. III.

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Volume III

(p. 2) *the amende honorable*: Fr., public apology for an offence, with or without reparation.

(p. 11) *"if spirits translated to a world … unites them"*: cf. St. Aubert's similar speculation regarding departed spirits in Ann Radcliffe's *The Mysteries of Udolpho* ed. with an introduction and notes by Jacqueline Howard (Penguin Books: Harmondsworth, 2001),Vol. I, Ch. VI. pp. 66-67.

(p. 22) *the activity of the rebels requiring all our vigilance* : a reference to the Society of United Irishmen, who agitated for democratic reforms and Catholic emancipation in Ireland during the 1790s. Their Rebellion of 1798 was brutally suppressed by the British Establishment.

(p. 30) "*Most to him does memory prove a curse,/ … Wounds him afresh, and tells of better days."*: Robert Merry, *The Pains of Memory. A Poem.* (London: G. G. and J. Robinson, 1796), p. 17: 227 – 29; p. 18: 241-44.

an Irish Monk, belonging to a Fraternity at Lisbon: British Catholic religious were trained in seminaries on the Continent, and it was not uncommon for nuns and monks to be housed in institutions there. As in England, Irish monastic orders had been suppressed, and their monasteries ransacked and razed, during the reign of Henry VIII.

(p. 37) '*the Power that "Rides in the whirlwind, and directs the storm"...'*: Joseph Addison, *The Campaign* (1705), 5th edn. (London: Jacob Tonson, 1713), p.12.

(p. 41) *"Thy knotted and combined locks to part,/ … Like quills upon the fretful porcupine"*: Shakespeare, *Hamlet*, V. i. 754-56.

turnkey: gaoler

(p. 46) *the Abigail*: lady's maid

(p. 47) *to asperse her character*: to slander or vilify her character.

(p. 51) *Bruton Street*: a short street off Berkeley Square in Mayfair.

(p. 53) *people stood looking at caricatures in a print shop*: possibly Humphrey's print shop in New Bond St where the caricaturist James Gillray lived and exhibited his work in the window. In 1797 Mrs Humphreys moved her shop to St James's St.

(p. 61) *an eclaircissement to all my doubts*: éclaircissement Fr., enlightenment; explanation; resolution.

"balm of hurt minds": Shakespeare, *Macbeth*, II. ii. 50.

"Care only wakes, and moping pensiveness:/ … And watch the wastings of the midnight taper.": Nicholas Rowe, *Jane Shore A Tragedy*, II . I . 6-8.

(p. 63) *Falmouth*:: a town and port on the River Fal on the south coast of Cornwall, England – often the destination of returning Royal Navy ships.

(p.65) *Every scene in my native land was delightful; but in vain the luxuriant landscapes opened to view-- in vain nature smiled on all her children-- my heart was no longer in unison*: a repudiation of Ann Radcliffe's penchant for having her heroines find distraction and consolation in picturesque scenery.

(p. 70) *the proverbial tediousness of the "thrice told tale"*: a proverb derived from Shakespeare, *The Life and Death of King John*, III. iv. 54 – 55. "Twice-told tale" in the original, but often misquoted as "thrice-told tale". For example, a reviewer of the novel, *The Predestined Wife* (1789), in *The Monthly Review* for January 1790, p. 109, dismisses it with "as tedious as a thrice-told tale,/Vexing the dull ear of a drowsy man".

(p. 73) *these children of Nature … these humble peasants … guiltless and pure is their journey through the vale of life*: As in *Lusignan*, the author subscribes here to a sentimental, Rousseauistic view of peasant life and morality.

(p. 91) *As the duel took place in Ireland, enquiries were less particular*: In 1777 Ireland had adopted a code of practice to regulate duelling, which became known as "the twenty-six commandments". However, in England and Wales duelling was illegal, and killing someone in a duel could be treated as a capital crime, although prosecutions were infrequent as duels were usually consensual.

(p. 99) *Westminster Hall*: For centuries this ancient Gothic building had been the centre of legal administration and location of several courts of law. State trials, including that of Warren Hastings from 1788 to 1795, were held there. The last impeachment in the Hall, of Viscount Melville, occurred in 1806.

(p. 105) "*The pain of death is in the apprehension"*: "The sense of death is most in apprehension" *Measure for Measure*, III. i. 76. Also Edmund Burke: "For fear being an apprehension of pain or death", *A Philosophical Enquiry into Our Ideas of the Sublime and Beautiful.* (London: J. Dodsley, 1767), Pt II, Sect. II, "On Terror", p. 96.

(p. 137- 38) *the place of execution, which was Tyburn*: This is anachronistic; executions at Tyburn ceased after the gallows were moved to Newgate prison itself in 1783. However, the timing of the plot's climax and resolution requires exploitation of

the old system in which those about to be hanged were taken in an open cart from Newgate, often attended by a large and noisy crowd.

(p. 153) *"The world forgetting, by the world forgot"*: Alexander Pope, "Eloisa to Abelard", 208.

(p. 155) *prognostics*: prediction, prognosis.

(p. 159) *Baron de Walstein*: a well known Germanic name. Walstein was the family name of the Duke of Friedland, who was the commander of the Hapsburg army during the Thirty Years' War. He was the subject of a tragedy by Schiller, *Wallenstein* (1798 – 89), translated into English in 1800 by Samuel Taylor Coleridge, whose rendition received attention in British reviews of that year.

(p. 166-67) *"are you, or are you not, Fairfax, a married man?"* : a precursor to the similar, devastating challenge at the altar made to Edward Rochester by his existing wife's brother in Charlotte Brontë's *Jane Eyre.*

(p. 189) *anchorite habit*: ascetic attire of a (medieval) religious hermit.

(p. 203) 'so true is it that *"Even-handed Justice/ Returns the ingredients of our poison'd chalice/ To our own lips"*: With intentional irony, the author here has Charles, in approval of his mother's punishment, unknowingly quote the same lines from *Macbeth* that St Arvon had quoted in prediction of the demise of Juliana's enemy in Vol. II, Letter XXII.

(p. 208) *she fell into a deep sleep. For nine nights she had never before closed her eyes … it was no longer the poor maniac who spoke:* This affirmation of the curative function of restful sleep in cases of mental derangement also occurs in *Lusignan, or, The Abbaye of La Trappe.* Like Juliana Glendower, Emily de Montalte is overcome by shock and grief, and eventually physical exhaustion, before experiencing restorative sleep and recovery in the days that follow. The author of these novels obviously had more than a passing interest in extreme mental states, dreams and insanity, and appears to have been influenced by John Armstrong's *The Art of Preserving Health* (London: A. Millar, 1744), which is referenced in *Lusignan*, and the theories of Erasmus Darwin and his circle regarding the importance of restorative – called "perfect" by Darwin– sleep to physical, mental and emotional well being. Darwin's *Zoonomia; or the Laws of Organic Life* was first published in London in 1794.

(p. 233) *"Happy they, the happiest of their kind/ … Their hearts, their fortunes, and their beings blend."*: Thomson, *The Seasons*, Spring, 1030 - 32.