

Procedures for and Guide to Using the *Novels Reviewed Database, 1790-1820 (NRD)*

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All data in the *Novels Reviewed Database, 1790-1820* and transcriptions were compiled and completed manually by a human, me, Megan Peiser. No computer assisted technology was used to “read” the text of the reviews, transcribe them (e.g. optical character recognition software), or scrape information. No generative AI tools were used to create this data set. All errors are human, and my own.

Scope, Organizing Structure & Procedure

The data from Garside, Raven, and Shöwerling’s 2000 comprehensive study *The English Novel, 1770-1829: A Bibliographical Survey of Prose Fiction Published in the British Isles* shows that from 1790-1820 British women writers published more novels than their male counterparts.¹ Women were increasingly approaching the output of men as novelists across the 1780s, and by 1790 the women outpaced the gentlemen. This was the first time in the history of the novel that it was being dominantly authored by women, and the *NRD* seeks to provide a tool for tracing the contemporary critical response that book reviews published in reaction to such a remarkable moment in literary history.

The base unit of the *Novels Reviewed Database* is a review article. The guiding principle for including a review in the *NRD* was that the review had to be published in either the *Monthly Review* or the *Critical Review* between January 1790 and December 1820, and the work

being reviewed had to be considered by contemporary critics as a *novel*. A genre definition for the novel existed in flux across the eighteenth century; what contemporaries considered novels does not always meet our modern definition. To truly get at the criticism that *understood itself* to be on the novel, the *NRD* by necessity includes *only* reviews of works that the Reviewsⁱⁱ classified as novels. My use of the Reviews' category selection derives from the Monthly Catalogue category that is listed variously as 'novels,' 'novels and romances,' or 'novels, &c.' Review articles included in the *NRD* are those of works identified as a novel by at least one of three methods: 1) by their title as printed by the Review in the article's bibliographical heading, e.g., *Celestina, a Novel*; 2) the use of the word 'novel' in reference to the work in the body of the review, e.g., "in this novel"; or 3) the location of the review under one of the above Monthly Catalogue sections that include the word "novel," as cited above. By using the Reviews' category labels the *NRD* creates a collection of works that were considered *and* represented by the Reviews as novels. In placing the organizational authority in the hands of the Reviews, I removed the temptation to classify backwards using my own biases or modern genre understandings. The *NRD* therefore contains the only bibliography comprised exclusively of works identified by this period's headlining periodical literary critics as "novels."

Leaving genre identification up to the Reviews does create some discrepancies in the *NRD*. For example, the review for Anna Maria Porter's *Artless Tales* (1795) is under the 'Novels' category in the Monthly Catalogue of the *Critical Review* (October 1795) so it is included in the *NRD*. But, the *Monthly* reviews Porter's work under the 'Miscellaneous' heading in their Monthly Catalogue (September 1795), and does not refer to it as a novel in the body of their review, so therefore the *Monthly's* review of *Artless Tales* is not in the *NRD*.ⁱⁱⁱ As the Reviews both include the 'Novels' category even when only one work is reviewed, the decision

to print the review of Porter's work under the 'Miscellaneous' heading represents it as outside of what the *Monthly* understood to be a novel. Preserving this genre discrepancy in the *NRD* also points to the way that the Reviews were still in the process of creating genre distinctions throughout the period.

Components of Each Entry

The entries in the *NRD* are arranged by individual review article. Each row in the Excel file is a review article.^{iv} This is because the "initial understanding of the materials" for the *NRD* is based on the argument of review criticism.^v It is not organized by novel because a novel can be reviewed in both Reviews, and/or reviewed in a series of articles across a Review. The unit of the review article, therefore, is the only unique qualifier in this study. The reviews are numbered in column A by the order in which they appear in the periodical by issue and year, deferring next to the alphabetical title of the Review listing reviews from the *Critical* before reviews from the *Monthly*.^{vi} This enables a sorting function that outlines the reviews in the order a reader practicing chronicle-style reading, as defined in chapter one of *British Women Novelists and the Review Periodical*, would encounter them, while also reflecting the total number of reviews included in the *NRD*: 1636.^{vii}

There are 1835 review article rows in the *NRD*. Minus 196 months where an issue reviews no texts as novels, but a row is held for that month's issue to note that it was surveyed by myself, and minus the extra row required each for three entries where the transcribed text of the review overtook the character count allotted in an Excel cell: 1.) Sir Walter Scott's *Ivanhoe; a Romance* reviewed by the *Monthly Review* in January of 1820 across 17.66 pages; 2.) Sir Walter Scott's *The Monastery. A Romance* reviewed by the *Monthly Review* in April of 1820

across 22.5 pages; 3.) Sir Walter Scott's *The Abbott* reviewed by the *Monthly Review* in September of 1820 across 16.25 pages. Space is held for each month without any reviews of novels by placing a "—" in every cell across the row except for the first column, which has a number to enable sequential publication sorting in the file.

Catalog System

Each novel included in the *NRD* has a unique catalog number to simplify searching, and to prevent duplication of counting that novel where relevant in queries when it is reviewed in both journals. The catalog number in column B of the *NRD* Excel file corresponds to Garside, Raven and Schöwerling's (henceforth GRS) identification number listed before each work in their bibliography. The two-part number (with a maximum of seven alphanumeric characters), e.g., 1799.23, represents the year that the work was published, and the number for that year as listed alphabetically. So, 1799.01 is *Adventures of the Pyrenean Hermits*. By using GRS's catalog system the *NRD* functions as an extension of all bibliographical studies of the eighteenth-century novel, cross-referencing each review back to the novel it considers, and in turn that novel's place in scholars' attempt to understand and define the history of the novel in England. Catalog IDs that rely on the year of a novel's publication also provide a simple means to sort the reviews by date of the work under review's publication, rather than the publication of the review article itself which is the default order of the *NRD*.

For works not represented in GRS's bibliography I have assigned a catalog number from the year in which the work was reviewed, with the next available number following GRS's numerical sequence for that year. A full list of these titles can be found in Appendix B of my monograph, and at the end of this document, and their contents and problems are the subject of

chapter four of *British Women Novelists and the Review Periodical*. Works listed in one of GRS's appendices (such as "juvenile literature") rather than in their main bibliography are identified by their GRS appendix number: e.g., 1792.B2.

Author/Translator

Authorial names for the novels under review in the *NRD* are cataloged in three ways, under three separate sections: 1) as they appear printed in the review's bibliographical heading, 2) the most up-to-date information about that work's identified author/translator that we know as of 2025, and 3) the translator's name if the work is a translation, or notes about the authorship of the work in general.^{viii} Where possible, I have entered the *translator's name* in the second author's identity space regardless of the name appearing in the review's bibliographical heading. This is because the purpose of this project is to think about gender and authorship in relation to the reviewing practices of the English novel. Translations of European novels into English, especially French novels, were works of creative and imaginative literature often produced by women, especially first-time authors.^{ix} Because British women were educated in modern languages, translating European novels was not only practical, but it offered an entryway into novel-writing and crafting stories for a specifically English audience. Charlotte Smith, for example, got her start in novel-writing by translating a French novel.^x Including English translators where possible in authorial data returns the often-invisible labor of British women writers to our data-sets. Where I cannot identify a translator, these columns are noted with "Anonymous" to hold a marker for this absence or information, so that even in their un-namedness, these writers can be counted.^{xi}

The name listed in the first set of author columns (C and D) transcribes information from the review's bibliographical heading, e.g. Helen-Maria Williams= Last Name (column C): Williams, First Name (column D): Helen-Maria; Mrs. Parsons = Last Name: Parsons, First Name: Mrs (see Figure 1). This name section also preserves pseudonyms when printed in the reviews' bibliographical heading. The first name section records how the Review presented the author of a work to readers. The second set of author name columns (H and I) reflect our current knowledge of the author's name e.g., Mrs. Parsons becomes Last Name (column H): Parsons, First Name (column I): Eliza. The *NRD* includes reviews of translations of foreign novels into English when reviewed within the main body of the Reviews and identified as novels, or in one the 'Novels' sections of the Monthly Catalogue. The third section is a note to identify the original author (column K), where known. If the contemporary publication offers an original author, and notes this in the bibliographical heading of the review, this information recorded under the "Dedicated to, Translated From, Other" column (column O).

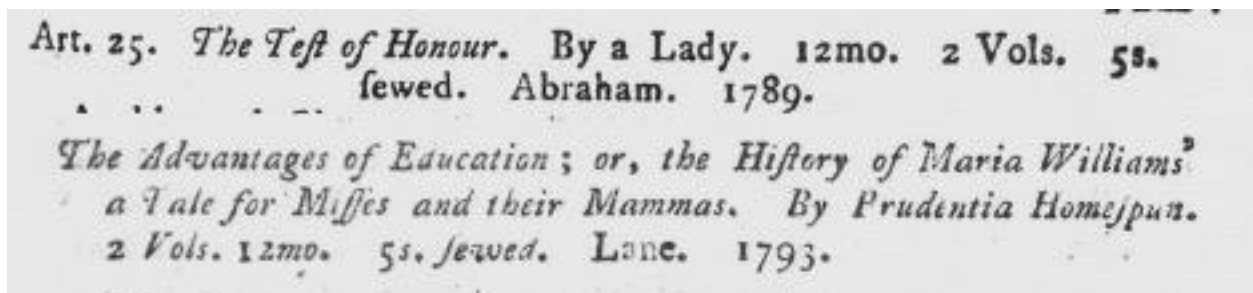


Figure 1: Bibliographical Headings

- 1: From *Monthly Review* March 1790 review of Susanna Rowson's *The Test of Honour*
- 2: From *Critical Review* December 1793 review of Jane West's *The Advantages of Education*

The authorial data in columns H and I is linked to the author's Virtual International Authority File, or VIAF record in the Master Author File tab of the Excel file. VAIF records are stable records of individuals, despite a broad possibility of names, pseudonyms, or identities that

a person wears/lives in their lifetime. Inclusion of links to VIAF in the *NRD* connect it to other 18thConnect projects, the *Stainforth Library of Women Writers* Project (SLWW), and the *Women's Print History Project* (WPHP). SLWW's project manager, Kirstyn Leuner, argues for the importance of using VIAF records in our tools about historical figures, especially women, because:

without a unifying name authority record, a researcher would need to know an author's name variants before searching in order to find her and all of her works. Imagine how difficult it would be to find all of the works by a writer with maiden and married names as well as pseudonyms. [...] [women] are automatically disadvantaged in terms of their findability and thus require name authority records to gather their names and publications within one catalog record.^{xii}

VIAF records, because they are an international standard, help expand our understanding or access to data about authors beyond individual library records. VIAF records link name-authority files across multiple platforms. Without these links, individual library authority files become "personography data" which "determine a hierarchy that privileges authors who have name authority metadata that *describe them as people* and make them easier to research and teach. An author without a name authority record remains simply a name—or worse, multiple disconnected names—in a collection of author names in a library catalog" (emphasis mine).^{xiii} Recovering the works of women—where they were positioned in the literary and historical landscape, and who they were— returns humanity to them and reinforces the humanity of all women and marginalized writers and creators throughout history.

Gender

It is important to note that this project considers gender and gender-presentation, not sex. We cannot know the biological sex of most of these authors of the past, we cannot know their own gender-identity, especially where trans or genderfluid authors are concerned, but we can deduce the gender-identity they lived under. There will, naturally, be limitations on what we can glean from the data in the *NRD* because of the lack of information about authorial sex, or how our authors felt about the gender-identity they lived under; however, I made this choice in attempt to forego introducing additional assumptions about authorial sex and gender to any of these authors. The *NRD* includes three fields that consider an author's gender:

- 1.) column F: The gender as represented by the review's bibliographical heading. This is found in one or more of several ways: a feminine-styled name, e.g., Jane; title e.g. Countess; or phrase e.g. By a Lady, would all have "F" for female recorded for authorial gender in column F. Names like Frances/Francis are categorized based on contemporary gendering of those names. Because this column records the as author they is represented by the Reviews to their readers, obvious pseudonyms are preserved, e.g., Prudentia Homespun= woman. This field also depicts how the book itself represented authorship, as the bibliographic entry for each review comes from the work's title page. Any element of the bibliographical heading for a review listing of "By ..." in the work's title are transcribed in in column E. For example, "By a Lady" or "By the Author of *Anthony Leger*" are transcribed into column E. Throughout the *NRD* I have used "M" in gender columns for male/man and "F" for female/woman to create consistency between the *NRD*'s gender markers and other bibliographical tools that also use those identifiers—e.g. *GRS, British Fiction, 1800–1829: A Database of Production, Circulation, and Reception*.

- 2.) column G: The gender as presumed by the reviewer. This is identified by the review's use of a gendered pronoun in the body of the article. Column G tracks the assumptions about authorship that the Reviews made, sometimes based on knowledge of the work's author, and other times based on other factors such as a novel's style or subject matter. If no gendered pronoun is used, the space is left blank.
- 3.) column L: This column is part of a set of columns reflecting most recent knowledge of these novels' authors (columns H through L). The most recent research reflecting the gender of the author, which comes from a variety of sources: modern editions of the work, select library catalogs (the British Library, the Bodleian, Chawton House Library), GRS, the *British Fiction 1800-1829* database, English Short Title Catalogue (ESTC), or notes that Ralph Griffiths himself wrote in the margins of the British Library's copy of the *Monthly Review*. With this information the *NRD* can match, and at times surpass, the authorial gender provided by GRS.^{xiv} Sections such as this one will continue to grow, updating as new discoveries come to light. The entire section represents the most recent known identification of the author's name (column H and I), source for such information (J), and any other notes on the author (K). For example, if the author has other known pseudonyms, or is a relation to another novelists, those details are noted in column K.

Titles

The title of each work is transcribed in column M as it is printed in the bibliographical header of the review. At times the review features a shortened title, likely to preserve space within the Review. Transcriptions of titles are reproduced exactly in punctuation and spelling as they appear in the review, preserving any errors in either. Full and correct titles for each work

can be found using the catalog number to reference GRS. This practice ensures the reproduction of how the Reviews represented the work to contemporary readers.

Genre Headings

Leah Orr's study on genre headings shows a growing interest in how varying genre headings identified a work as a novel.^{xv} In order that the *NRD* might contribute to this growing trend in studying the eighteenth-century novel, the genre label from a work's title that is printed in the bibliographical heading is included in the *NRD* (column P): e.g., Adventure, Memoir, Tale, Romance, Novel. This serves to note the range of labels that the Reviews understood to represent novels. Some titles have multiple genre identifiers, while some have none.

Cross- References

Immediately following the title column is a linked column (N) that provides, where possible, a connection to further information about the work in other larger systems. For works published before 1801 and where available, a link to the ESTC entry, and ESTC number for that work is provided.^{xvi} For works published 1801 and after that are in *Nineteenth Century Collections Online* database (NCCO), the Gale document number is given and linked to NCCO (NCCO is a paywalled database that requires a user login). These links provide online access to digital imprints of the novels. Works for which there is no ESTC number or NCCO number, I have where possible linked to a Hathi Trust, Google Books, or Internet Archive copy of the edition of the work under review. Failing these linked options, and if a modern edition of the work was not available in 2022 at the last review of this column, I have noted "No digital

edition.” Works with no currently known extant edition are noted, following the note style from GRS, with “No copy found.” Not all sources provide stable links; these will invariably become quickly outdated but were handy for the immediate use by the *NRD*’s first singular user—myself.

Materiality

Each review includes in its bibliographical headnote the number of volumes, the format, price, binding, and publisher of the novel under review (columns Q, R, S, T, U respectively; see Figure 1 for review headnote example). This information recognizes the book object as a commodity and hopes to communicate to Review readers just how much book they are getting for their money. Typically, novels during this period are sold in duodecimo (or 12mo) format, though novels by already celebrated authors, such as Mary Robinson, Charlotte Smith, and Elizabeth Inchbald, appeared occasionally in the larger and more lavish octavo (8vo) format. This format description is more often an indicator of the size of the volumes and does not necessarily align with the descriptive bibliographical makeup of the book itself. In addition to size, number of volumes, and price, headnotes frequently identified whether the work came sewed, like in a punch binding, or in boards. Both forms would require further binding at the owner’s expense, a “sewed” book would still need boards—cardboard front and back covers that would be covered with a variety of paper or leather products that the owner ordered from a bindery. Novels that already came in “boards” completed part of this process for the purchaser.

Dedication, Other Title Material

At times the extended title pages of novels would include other information about the

work. I have recorded this information in column O. These include details like a dedication (e.g. “Dedicated by Permission, to her Grace, the Duchess of Rutland”), or a note about the translation (e.g. “Translated from the French of M. Fievue), other publication information (e.g. “originally published in the Lady’s Magazine”), or notes on the book (e.g. “with three engravings”). On other occasions I have transcribed oddities connected to the imprint here, such as the case of the *Critical Review*’s June 1801 review of *First Impressions; or, the Portrait. A Novel* (1801) by Margret Holford, where the Reviews add a footnote to the publisher stating: “We wish the corrector of the Minerva Press would not offend us, in every novel, by his typographical inaccuracies.”^{xvii}

Publisher

The *NRD* records the publisher for the novel reviewed, as it is listed by the review’s bibliographical headnote. This is usually the publisher for the specific edition under review, and often only the last name is listed, or a shortened list of a cooperation of publishers. For example, if a novel were originally published by Dodsley in 1782 but was republished by Low in 1793, and the reviewer read the 1793 edition, then the review lists Low as the publisher in the bibliographic entry. The *NRD* entry replicates the bibliographical headnote entry as the review provides it, thereby representing the exact work under review. The catalogue number taken from GRS will reflect the original publication of the work (as this is how their bibliography catalogs publications), but the ESTC#, ECCO, or NCCO link (column N) reflects as close as possible an edition to what the review lists. If the review notes that the work was published for the author, I have recorded this note in place of the publisher’s name as “for the author.”

Review Element

Publication Information

Columns AA through AG note the citation information for each review. This section of columns is located directly adjacent to the transcription column (AH) in order to provide quick citation information when reading or using the transcription of a review. Beginning with the reviewer if known, and here mainly for *The Monthly Review* thanks to the work of Christopher Nangle decoding the notations editor Ralph Griffiths left in his own copy of the Reviews, in column AA.^{xviii} I have preserved Griffiths's notations here, which can be easily cross-referenced to Nangle. The date of publication is noted in column AB by a 6-digit numerical system, which also allows for easy sorting by review publication. This numerical presents the year, followed by the month of the Review's publication, e.g., March 1790= 1790.03. The journal in which the review appears is noted in column AC, where CR= *Critical Review* and MR= *Monthly Review*. Columns AE through AG note the periodical series, issue number, and inclusive pages numbers, respectively. It is my hope that our modern publishers will look more carefully at how to cite historic periodicals. While the volume and number may be the traditional mode of noting a periodical's publication, the year and month are often more relevant to give immediate context information about a review, and, because of the way that ProQuest has organized the *British Periodicals* database by year and month, it is easier to navigate to the cited article with this information.

Review Location

The length and content of review articles varies, even across the same issue of a Review. Some works receive long reviews with several pages of criticism and excerpt in the front or main section of the Review. Novels reviewed in the front section alongside publications from a variety of genres, suggesting an elevated quality or importance of the work featured^{xix}. The other location within a monthly review periodical for a review is in the section entitled the Monthly Catalogue. This section, attached at the back of the monthly issue following the main section, divides works by genre, e.g. political, poetic, natural history, military, novel & romance, religious, sermons. In this section a work is reviewed under a genre heading and alongside other works categorized under that genre. I have noted the location of a work's review in column AD either by an 'R' for the front review section (or Review proper), or 'MC' for Monthly Catalogue. This location label represents a certain value that the Reviews placed on the work.

A review's location within the monthly periodical signified a work's contemporary value or interest: more prominent works were reviewed in the longer, front feature section, and less prominent works win the Monthly Catalogue. The content of the reviews also signaled a work's importance to contemporary readers. The record for each review article in the original Reviews traditionally appear in up to three parts: 1) The bibliographical header, contents of which are recorded in the *NRD* in the various fields mentioned above 2) the criticism of the work under review and 3) excerpts reprinted from the work under review. Not all reviews feature excerpts, usually they accompany reviews printed in the front section of the Review. The *NRD* records the amount of page space given to review elements two (column Y) and three (column W) above in order to track the content of each review. Often the amount of page space afforded for these separate parts of the review is recorded in fractional amounts. A third column (Z) adds together

the criticism and excerpt page space to reflect the total amount of page space a review took up within the Review (which also reflects fractions of pages). Certainly, there is something different about a novel that receives two pages of criticism and one page of excerpt, versus one that receives two pages of criticism, and ten pages of excerpt. For sorting only by reviews with specific content, each type of content (excerpt= column V, criticism= column X) also has a column to note whether or not it (Y=yes, N=no) appears in the review.

Length/Content

The *NRD* includes transcriptions of each review's criticism. Because the *NRD*'s focus is on the critical response to the novel, I have included only transcriptions of the *criticism* featured in each review. I have not transcribed the excerpts from the work under review that many of the reviews in the front feature section include. Spaces where excerpts exist in the original review are marked in the *NRD* with "[excerpt]." This ensures that any text mining of the reviews in the *NRD* is excavating *criticism*, not the text of novels. Where the criticism quotes short sections of the original work within the text, I have reproduced their quotations. I have used the Reviews' own block quoting system as my guide for which excerpts/quote to include or exclude in the *NRD*. If the original review marks off the excerpt by a line break indicating a block quote, I have excluded the excerpt. Only quotes from the work under review that are integrated into the review criticism are included. This is not to suggest that reprinted sections from original texts aren't useful to track; Underwood and Sellers use excerpts of poetry published in Reviews 1820-1919 to trace generic markers.^{xx} And, Batchelor and Powell argue that "It is reasonable to conclude that some of the writers might have viewed the periodical press's widespread culture of reprinting extracts of already published texts in the form of excerpts or descriptive reviews as a

means of promoting their work and enabling them to reach many more readers than they might otherwise have had access to through non-serial publication.”^{xxi} However, since the purpose of the *NRD* is not to trace the content of the novels reviewed, but rather literary criticism, the literary criticism is what I have transcribed. A possible future iteration of the *NRD* might include a column for excerpts, but that data mining would have a different focus than this data-set. I acknowledge that this is a limitation of the *NRD*, and that undoubtedly an additional space tagging what sections are transcriptions of the primary text would be useful for other kinds of study. I also made this decision based on the labor limitations of completing this work as an individual scholar: I had neither the time nor resources to transcribe work not immediately pertinent to this study. Future scholars may remedy this in adding these transcriptions to the *NRD*.

I have opted to transcribe this criticism myself rather than run page images of the Reviews through OCR software in order to decrease significantly the textual errors in the *NRD*. Running test pages of the Reviews through OCR (Optical Character Recognition) software (Tesseract and Adobe) illustrate the great loss for potential uses of the *NRD* were I to choose this process of collecting criticism (see Figure 2). Most of the errors are common results of using OCR software on eighteenth-century texts, mainly the inability of the software to read the long ‘s’ (*ſ*), or the ‘ct’ ligature. At the time I began building the *NRD* (2010) there was not yet software available that could read archaic font patterns. Now, however the Early Modern OCR Project (eMOP) is training OCR software to recognize the varying shapes of type used across the hand-press period.^{xxii} It is still not yet widely available. Transcribing the criticism took significantly fewer labor-hours than running OCR software on the Review page images, and correcting errors. Hand transcription also served to build my knowledge of the Reviews’ content, and many of the

patterns I encountered would not have been possible to find, even with text mining.^{xxiii} It is the combination of using digital tools and traditional close reading techniques that has enabled me to build the *NRD*, and to research closely the Reviews' rhetoric, setting up the foundation methodology for my monograph.

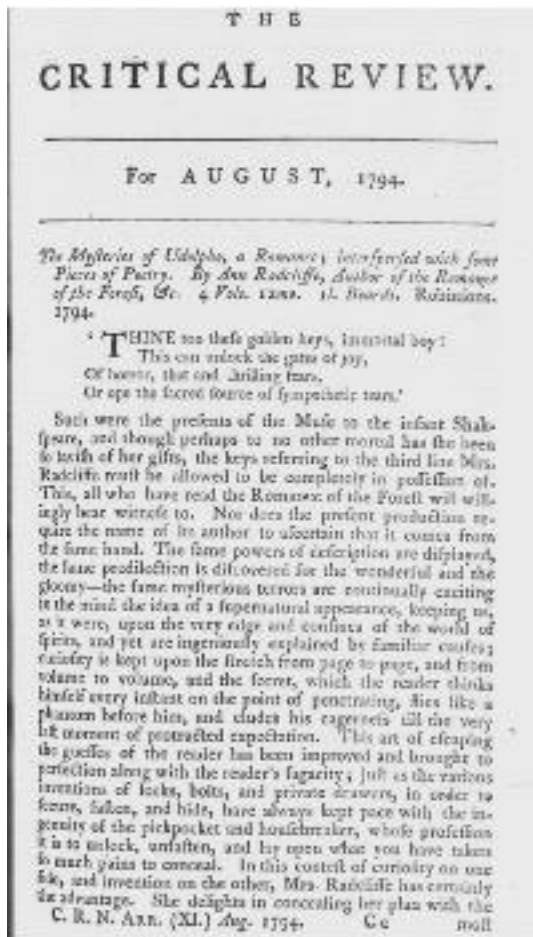


Figure 2
 Left: review of *The Mysteries of Udolpho* from *The Critical Review*
 Right: the page run through Tesseract OCR software

Conclusion

The *NRD* undoubtedly contains errors in its transcriptions. It is my hope that any who find this data useful will introduce corrections as they are needed, and that Bibsite.org can be a place where we can keep research like this from expiring on one individual's hard drive. Digital bibliographies should uplift our work and enable scholars to move beyond constantly having to replicate labor.

Many thanks to George Justice, who was the first to see the *NRD* as something others might hope to make use of, beyond my own research.

Appendix B from *British Women Novelists and the Review Periodical*

55 Novels in the *NRD* that are not in Garside, Raven, and Schöwerling's *Bibliography of Prose Fiction, 1770-1829*

	NRD Catalog #	Title	English Author/ Translator
1	1789.72	The Adventures of Theagenes and Chariclea. A Romance	Anon.
2	1790.75	Norman Tales	Anon.
3	1790.76	The Effects of Vanity; or, Mary Meanwell and Kitty Pertly, a Tale written for the Use of the Sunday Schools	Anon.
4	1793.46	Mental Improvement for a Young Lady, on her Entrance into the World, addressed to a favourite Niece	Green, Sarah
5	1794.57	Selico, an African Tale, translated into English Verse, from the French Prose of M. de Florian	Anon.
6	1794.58	Amusement Hall; or, an Easy Introduction to the Attainment of useful Knowledge	Neale, Hannah [from ESTC of the second edition]
7	1794.59	The Life and Extraordinary Adventures of James Molesworth Hobart, alias Henry Griffin, alias Lord Massey, the New-Market Duke of Ormond, &c. involving a number of well-known Characters: together with a short Sketch of the early part of the Life of Dr. Torquid	Collard, John
8	1795.51	Ivan Czarowitz, or the Rose without Prickles that stings not. A Tale	Anon.
9	1795.52	The Comforts of Arabella, the Daughter of Amanda	Anon.
10	1796.92	Ariel; or, a Picture of the Human Heart	Dutton, Thomas
11	1796.93	Tales of the Minstrels	Anon.
12	1796.94	Henrietta, Princess Royal of England. An Historical Novel	Anon.
13	1798.76	Easter Holidays; or, Domestic Conversations, designed for the Instruction, and, it is hoped, for the Amusement of Young People	Fanshawe, Althea
14	1799.00	Marmontel's Tales, Selected and abridged, for the Instruction and Amusement of Youth	Pilkington, Mary
15	1800.82	Arabian Nights Entertainments, &c.	Anon.
16	1800.83	The Story of Al-Raoui, a Tale from the Arabic	William Beckford, or his 'copyist' Anne-Marie Fauques de Vaucluse
17	1800.84	Edward, a Tale; for young Persons. Principally founded upon that much-admired Performance of the same Name, by Dr. Moore; and adopted for the Capacities of Youth	Pilkington, Mary
18	1801.73	The Moral Legacy; or, Simple Narratives	Anon.
19	1801.74	The Little Mountaineers of Auvergne; or, the Adventures of James and Georgette	Anon.
20	1801.75	Eight Historical Tales, curious and instructive	Unknown [preface is signed "J.W.," under printers imprint on title page is printed "By H. Bryer, Bridewell Hospital, Bridge Street"]
21	1801.76	The Sincere Huron; or Pupil of Nature: a true History	Ashmore, Francis
22	1802.62	A Series of Novels	Anon.
23	1802.63	The Travels of Alladin, Sultan of Egypt. An Eastern allegorical Story	Anon.

24	1803.80	Lucy Osmond. A Story	LeFanu, Elizabeth
25	1803.81	Daphnis and Chloe, a pastoral Novel, now first secretly translated into English from the original Greek of Longus	Anon. Translator: Charles Valentine Le Grice [from Princeton catalogue copy]
26	1804.74	Letters from Mrs. Palmerstone to her Daughter	Hunter, Rachel
27	1804.75	Harry Clinton. A Tale for Youth	Hays, Mary
28	1805.76	The Twin Sisters; or, the Advantages of Religion	Sandham, Elizabeth
29	1805.77	Memoirs of a Picture, containing the Adventures of many conspicuous Characters, connected with the Arts, and including a genuine Biographical Sketch of the late Mr. George Morland	Collins, William
30	1805.78	Love and Satire: containing the Correspondence of Julius and Eliza; to which is prefixed, a few brief Memoirs of an unfortunate Lover	Anon.
31	1805.79	Alfred and Galba: or the History of two Brothers, supposed to be written by themselves. For the Use of young People	Campbell, John
32	1807.70	Memoirs of Sylvester Daggerwood	Pangloss, Peter [pseudonym]
33	1807.71	Tales from Shakespeare, designed for the Use of young Persons	Lamb, Charles
34	1807.72	The Calendar; or Monthly Recreations	Pilkington, Mary
35	1807.73	Bath Characters; or Sketches from Life	Pallet, Peter
36	1808.112	Theodore and Blanche; or the Victims of Love	Anon.
37	1809.80	The Letters of a Peruvian Princess	Mudford, William
38	1809.81	The Travels of Humanius in search of the Temple of Happiness, an Allegory	Lucas, William
39	1811.81	Moral Tales	Cooper, Maria Susanna
40	1811.82	Felissa; or the Life and Opinions of a Kitten of Sentiment; with twelve coloured Engravings	Lamb, Charles
41	1812.67	Rose and Emily, or Sketches of Youth	Roberts, Margaret
42	1813.64	The Wife; or Caroline Herbert	Cooper, Maria Susanna
43	1814.62	The Good Aunt: including the Story of Signor Aldersonini and his Son	Ventum, Harriet
44	1815.55	Popular Models, and Impressive Warnings for the Sons and Daughters of Industry	Grant, Beatrice
45	1815.56	Moonshine. Novel	Potts, Ethelinda Margaretta Thorpe
46	1815.57	The History of Little Davy's New Hat	Bloomfield, Robert
47	1815.58	The Brothers, or Consequences	Hays, Mary
48	1815.59	Ellen the Teacher; a Tale for Youth	Hofland, Barbara [née Hoole]
49	1815.60	Paternal Love; or, The Reward of Friendship	Darling, Peter Middleton
50	1816.60	The Life and Adventures of Peter Wilkins, a Cornish-Man: taken from his own Mouth, in his Passage to England, from off Cape Horn in America, in the Ship Hector	Paltock, Robert
51	1817.56	The Tale of Edward and Anna, a Fragment	Anon.
52	1817.57	Family Annals, or The Sisters	Hays, Mary
53	1817.58	The Cavern of Roseville; or, The Two Sisters. A Tale	Jamieson, Alexander
54	1817.59	Rosa; or, Village Incidents	Anon.
55	1820.71	The Young Countess, a Tale for Youth	Pinchard, Elizabeth

ⁱ Garside, Peter, James Raven, and Rainer Schöwerling. *The English Novel 1770-1829: A Bibliographical Survey of Prose Fiction Published in the British Isles: Volume I, 1770-1799*. Oxford University Press, 2000.

ⁱⁱ Like Derek Roper, I use “review” to refer to an individual article that is reviewing a work, and “Review” to refer to the periodical publication that contains individual review articles, such as the *Monthly Review* or the *Critical Review*. See Roper, Derek. *Reviewing before the Edinburgh, 1788-1802*. University of Delaware Press, 1978.

ⁱⁱⁱ Which is all further complicated by the fact that Porter also titled her 1793 novel *Artless Tales*.

^{iv} The exceptions to this system are three novels by Sir Walter Scott (*Ivanhoe*, *The Monastery*, *The Abbot*). The length of these reviews exceeded the character limit for an Excel cell, so the transcriptions continue into an additional row. The row number for the second cell transcription of Scott’s novel-reviews duplicates the number assigned to the first row for that novel’s review. This duplication ensures that those rows are recognized together as one review, and maintains an accurate count of the number of reviews included in the *NRD*.

^v Price, Kenneth M. “Edition, Project, Database, Archive, Thematic Research Collection: What’s in a Name?” *DHQ* 3, no. 3 (2009): np.

^{vi} This chronology often departs from a chronology of the date a novel is published, as novels were regularly reviewed between four months and one year after their publication. Sorting for publication date in the *NRD* is done by the GRS catalog ID assigned to each novel. See Catalog System section in the *NRD* Excel file.

^{vii} Peiser, Megan. *British Women Writers and the Review Periodical*. (Baltimore: Johns Hopkins University Press, 2026), pp. 24-32. There are 1835 rows cataloged in the *NRD*. For each monthly issue of a Review that included no reviews of novel, the row has been filled with “—” to illustrate that the issue was indeed checked for reviews, not skipped. There are in total 196 months across this period for which there is no review of a novel in the issue. Three reviews take up to rows (see note iv).

^{viii} It is my hope that users of the *NRD* will update these fields as new information is learned about authorship.

^{ix} Ros Ballaster, *Seductive Forms: Women’s Amatory Fiction from 1684 to 1740* (Oxford:

University Press, 1998). Reviews for novels published in foreign languages, located in the Review's Monthly Catalogue under 'foreign literature' or in its appendix, are not included in the *NRD*.

^x Charlotte Smith, *The Romance of Real Life* (1787) a translation in parts of François Gayot de Pitaval's *Causes célèbres et intéressantes, avec les jugemens qui les ont décidées* (1734-41)

^{xi} Some of these original authors may also be the translators. I hope that any identifications as such will be added to the *NRD* by future users.

^{xii} Kirstyn Leuner, "Restoring Authority for Women Writers: Name Authority Records as Digital Recovery Scholarship," *Huntington Library Quarterly* 84, no. 1 (2021): 15.

^{xiii} Leuner, 16.

^{xiv} For example, since the publication of their bibliography, Simon MacDonald has identified the Miss. Meeke or Mary Meek as Frances Burney's stepsister. See S. Macdonald, "The Review of English Studies Prize Essay: Identifying Mrs Meeke, Another Burney Family Novelis," *The Review of English Studies* 64, no. 265 (June 1, 2013): 367–85, <https://doi.org/10.1093/res/hgs141>.

^{xv} Leah Orr, "Genre Labels on the Title Pages of English Fiction, 1660-1800," *Philological Quarterly* 90, no. 1 (2011 Winter 2011): 67–95; see also Franco Moretti, "Style, Inc. Reflections on Seven Thousand Titles (British Novels, 1740–1850) on JSTOR," *Critical Inquiry* 36, no. 1 (Autumn 2009): 134–58.

^{xvi} This column was created before the cyber-attack on the British Library in 2023 that took most of the ESTC offline. The ESTC number remains here in hopes of this resource's eventual full return, and for reference to connect this work to print versions of the ESTC and other bibliographical resources that use these identifiers for cross reference, e.g. *Eighteenth-Century Collections Online*, GRS, and more.

^{xvii} "First Impressions" *Critical Review* 2nd series 32 (June 1801): 232.

^{xviii} Benjamin Christie Nangle, *The Monthly Review, Second Series, 1790-1815 ; Indexes of Contributors and Articles* (Oxford: Clarendon Press, 1955).

^{xix} See Peiser, Megan "Reading the Review Periodical in Eighteenth-Century England" in *British Women Novelists and the Review Periodical* (Baltimore: Johns Hopkins UP, 2026), 20-41 for the difference between these two sections, and how they were navigated by contemporaries.

^{xx} Ted Underwood and Jordan Sellers, "The Longue Durée of Literary Prestige," *Modern*

Language Quarterly 77, no. 3 (2016): 321–44.

^{xxi} Jennie Batchelor and Manushag N. Powell, eds., *Women's Periodicals and Print Culture in Britain, 1690-1820s: The Long Eighteenth Century*, 1st edition (Edinburgh: Edinburgh University Press, 2018), 8.

^{xxii} Anshul Gupta et al., “Automatic Assessment of OCR Quality in Historical Documents,” in *Proceedings of the Twenty-Ninth AAAI Conference on Artificial Intelligence*, vol. 29, 2015, 1735–41.

^{xxiii} For example, the preface-review conversation traced in Megan Peiser’s “A Dialogue in Print: Reviews and Novel Prefaces” in *British Women Novelists and the Review Periodical* (Baltimore: Johns Hopkins UP, 2026) pp. 42-61.