

THE CAMBRIDGE EDITION
OF THE WORKS OF
ANN RADCLIFFE

*The Italian;
or, The Confessional of the
Black Penitents*

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OF THE WORKS OF
ANN RADCLIFFE

GENERAL EDITORS:

Michael Gamer,
The University of Pennsylvania

Angela Wright,
The University of Sheffield

VOLUMES IN THIS SERIES

1. *The Castles of Athlin and Dunbayne*
2. *A Sicilian Romance*
3. *The Romance of the Forest*
4. *The Mysteries of Udolpho*
5. *A Journey Made in the Summer of 1794*
6. *The Italian; or, The Confessional of the Black Penitents*
- 7–8. *Gaston de Blondville, St. Alban's Abbey, and Other Posthumous Works*

ANN RADCLIFFE

The Italian;
or, The Confessional of the
Black Penitents

EDITED BY
MICHAEL GAMER



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GENERAL EDITORS' PREFACE

Ann Radcliffe (1764–1823) was among the most popular, acclaimed, and remunerated writers of fiction of the later eighteenth century. The author of a travelogue and five Gothic romances appearing between 1789 and 1797, she ceased publishing while at the height of her powers. Writing in the same years as Elizabeth Inchbald and Charlotte Smith, she exceeded both in popularity and reputation. Of her contemporaries, only Frances Burney, publishing *Camilla* (1796) by subscription at her own expense, matches Radcliffe's command of the literary market; only Matthew Gregory Lewis's notoriety and popular appeal, both on the page and on the stage, rival her impact.

Three years after Radcliffe's death in 1823, four posthumous volumes of writing were issued. These included a memoir of her life written by Thomas Noon Talfourd, a final prose romance, a lengthy poetic romance, and a formidable range of other hitherto unpublished poetry that placed her securely among the talents and traditions of Samuel Taylor Coleridge, Felicia Hemans, Charlotte Smith, and William Wordsworth. Her centrality to the literature of her time is reflected in how her peers curated her reputation. At the height of her fame Nathan Drake dubbed her 'the Shakspear [*sic*] of Romance Writers' (1798), and in the year after her death Walter Scott hailed her as 'first poetess of romantic fiction', one of 'the favoured few, who have been distinguished as the founders of a class, or school'.¹

Radcliffe's exceptionalism is echoed by the considerable impact that she had on contemporary literary culture. Her writings influenced the work not just of other novelists, but also writers working across other genres and modes. These included Jane Austen, Joanna Baillie, Lord Byron, Coleridge, Charlotte Dacre, William Godwin, John Keats, Lewis, Charles Robert Maturin, Thomas Love Peacock, Mary Robinson, Walter Scott, Mary Shelley, and Percy Shelley, to name but the most well-known. Her impact in media

¹ *The Prose Works of Walter Scott*, 28 vols (Edinburgh: Robert Cadell; London: Whitaker, 1834–6), vol. 3, pp. 342 and 358.

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beyond print is reflected in the many stage adaptations that her works received in Britain, France, Germany, Italy, and the United States, which helped foster both the Gothic drama and early melodrama. For the memoirist and essayist Thomas De Quincey, Radcliffe was “The Great Enchantress,”² a writer unrivalled in her ability to create atmospheres infused with otherworldly feeling. This perception of her almost supernatural powers prevailed among most of her contemporary readers, whose enthusiastic admiration could extend to defending her against what they perceived to be unjust criticism. Having published a laudatory review of *The Mysteries of Udolpho* that voiced mild reservations about the novel’s tendency to draw out suspense, the editor of *The Monthly Review* was soon forced to publish a retraction to quell the protests that followed:

It never could be our intention to depreciate the genius of Mrs. Radcliffe [...] [or] to speak slightly of a work which all must admire, and which we have no hesitation in pronouncing “The most interesting novel in the English language.” [...] The more eminent the writer, the more pressing is our duty to guard against those faults which are concealed from common eyes under an accumulation of beauties.³

Even the Reverend Thomas James Mathias, that most vociferous critic of the Gothic productions of Lewis, Smith, and others, would pay tribute to Radcliffe in *The Pursuits of Literature* (1794–7) as a ‘mighty magician [...] bred and nourished by the Florentine Muses in their sacred solitary caverns, amid the paler shrines of Gothic superstition, and in all the dreariness of enchantment [*sic*]: a poetess whom Ariosto would with rapture have acknowledged’.⁴ Few writers can claim such a foundational status within the formative histories of the Gothic, Romanticism, and the popular novel.

This first complete scholarly edition of Radcliffe’s works is thus profoundly overdue. In line with contemporary editorial theory, the Cambridge edition adopts an early text model, presenting Radcliffe’s works as her readers first encountered them while providing a textual apparatus that allows modern

² *The Works of Thomas De Quincey: Volume Two*, ed. Grevel Lindop (London: Pickering and Chatto, 2000), p. 146.

³ *The Monthly Review* 16 (November 1794), 359.

⁴ [Thomas James Mathias], *The Pursuits of Literature: A Satirical Poem in Four Dialogues* (London: Owen, 1794), p. 14.

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readers to trace a particular text's evolution from first to later editions. As well as providing reliable and authoritative texts, the introduction to each volume seeks to describe the work and its attendant contexts as fully as possible, including the genesis of the work, its publication history and cultural contexts, and its reception during Radcliffe's lifetime and in the aftermath of her death. Each also notes significant features of style and genre, as well as providing a chronology of Radcliffe's life.

As no holograph drafts survive of any of Radcliffe's works, we have based our copytexts on first editions, stripped of the accumulated veneer of later reputation. Taken as a whole, the edition's eight volumes chart Radcliffe's ascent from anonymity to success and acclaim, chronicling her transformation from unknown writer to publishing phenomenon. This strikes us as especially important for Radcliffe's first three novels (*The Castles of Athlin and Dunbayne* [1789], *A Sicilian Romance* [1790], and the first edition of *The Romance of the Forest* [1791]), all of which appeared anonymously under the imprint of London circulating librarian Thomas Hookham. Only with the runaway success of her third romance did the unnamed authoress declare, on the title page of the second edition of *The Romance of the Forest*, her identity as 'Ann Radcliffe'. Having done so, she moved to more prestigious firms for her subsequent productions. In basing our texts on their first editions, we hope that they will appear to modern readers as fresh and unmediated as they did to contemporary ones.

This edition therefore keeps as close to its copytexts as possible, emending only obvious printer's errors or clear mistakes likely to interfere with a reader's understanding or enjoyment. To ensure the most reliable text, each work has been checked against multiple physical copies of the same edition where printing ambiguities have come into play. Details of these copies are provided in the 'Note on the Text' section of each introduction. Our texts do not modernise spelling or punctuation, and inconsistencies of presentation within texts are left as they are found, as are Radcliffe's periodic footnotes. Explanatory notes are marked throughout the edition by superscript numbers and are printed as endnotes so as not to interrupt the flow of reading. These notes seek to provide such information as will enhance the comprehension and pleasure of modern readers.

Each volume tracks all changes, both substantive and accidental, occurring in selected later editions. Given Radcliffe's immense popularity, it is not

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possible to document these variants across every edition published during Radcliffe's lifetime. The decision of which printings to select and track has been made by each volume editor in consultation with the General Editors. Given the absence of manuscript materials and the paucity of other surviving papers either in Radcliffe's hand or pertaining to her publications, this work strikes us as doubly important.⁵ Besides providing readers a means of tracking how specific works continued to change after their first publication, the variants offer potential glimpses into Radcliffe's habits of revision as she moved from obscurity to fame. We fully accept that many of these decisions were shared between Radcliffe and the compositors of her work – especially those regarding spelling, punctuation, capitalisation, italicisation, and paragraphing – and acknowledge that it is impossible to be certain which revisions may or may not have been authorised by Radcliffe herself. Still, in the absence of manuscript evidence or sizeable correspondence, we believe that documenting these changes will prove valuable to readers interested in the life of each work, particularly in those cases where discernible patterns emerge in the revisions.

We would like to thank Bethany Thomas at Cambridge University Press for her unflagging support of this project, and Liz Davey for expertly helping us to guide it through its various stages. Enthusiastic and grateful thanks also go to Rosie Whitcombe, who served as MHRA-sponsored Research Associate to the edition between 2022 and 2023, and as AHRC-sponsored Research and Innovation Associate from July 2024. We are grateful to the Modern Humanities Research Association and the Arts and Humanities Research Council for their funding and recognition of the importance of this edition. From its inception this has been a collective effort, and could never have happened without the dedication of its volume editors and the ongoing help of our superb Advisory Board.

Michael Gamer
The University of Pennsylvania

Angela Wright
The University of Sheffield

⁵ In the Select Bibliography to this edition, readers will find a listing of manuscripts either in Radcliffe's hand or bearing her signature.

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The idea for a complete edition of Ann Radcliffe arose out of conversations with several scholars of her work, many of whom are now volume editors for this series. Tom Duggett, Robert Miles, and Katrina O’Loughlin all enthusiastically voiced the need for an authoritative edition of Radcliffe’s writings. It is fair to say, though, that it was Angela Wright who made me believe that such a project and editorial partnership might be feasible. Thanks to her talent as a proposal and grant writer, and her sustaining presence as a General Editor, the first volume of the Cambridge Edition of the Works of Ann Radcliffe exists – with more soon to follow.

This project is fortunate in its superb Advisory Board, consisting of Jeffrey Cox, Penny Fielding, Jane Stabler, James Uden, and James Watt. Each has helped me at different times to imagine what our volumes might do. Our wonderful volume editors – Elizabeth Bobbitt, Tom Duggett, Robert Miles, Katrina O’Loughlin, Deborah Russell, and Dale Townshend – have supported this volume and project through their comradery, professionalism, and insight. The breadth (and depth) of their knowledge has consistently amazed me, as has their generosity as readers and interlocutors. Warm thanks must also go to our Research Associate, Dr Rosie Whitcombe, for her work with our editors and with Radcliffe’s reception and many legacies. It is a rare privilege to be part of such a team.

Bethany Thomas and Liz Davey at Cambridge University Press have been not just supportive but kind, particularly in the face of unexpected delays brought on by the Covid-19 pandemic and its aftermath. Their enthusiasm for this project has helped to keep it going.

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This volume is dedicated to Katrina O'Loughlin, my best reader, fellow traveller, and collaborator.

CHRONOLOGY

1764

9 July

Birth of Ann Ward, only child of Ann Oates Ward and William Ward, in Holborn, London Borough of Camden, London. She is baptised on 5 August 1764 at St Andrew's Church in Holborn, London.

1772

January–June

During the first half of this year, Ann Ward is likely sent on a long visit to live with her uncle Thomas Bentley, of the firm Wedgwood & Bentley, in Chelsea, while William Ward closes his haberdashery shop in Holborn and moves his household to Bath. There, he begins working as manager of the new showroom of the firm Wedgwood & Bentley.

1773–80

Ann Ward's time is divided between Bath and visits of several months at the home of the Bentleys in London.

1787

15 January

At the parish church of St Michael in Bath, Ann Ward marries William Radcliffe, a graduate of Oriel College, Oxford. The Radcliffes move to London, where William does editorial and translation work. During this year he publishes a revised edition of Ludvig Holberg's *Synopsis historiae universalis*, which originally had been translated from Latin into English by Gregory Sharpe as *An Introduction to Universal History* in 1755.

CHRONOLOGY

1789	
March	Ann Radcliffe publishes her first novel, <i>The Castles of Athlin and Dunbayne: A Highland Story</i>, anonymously in one volume under the imprint of T. Hookham of Bond Street, London. The novel appears in lists of new publications beginning 6 March, and is advertised on its own in <i>The Morning Post</i> on 27 May and in <i>The World</i> on 29 May and 5 June. During this year, William Radcliffe begins work as a parliamentary reporter with <i>The Gazetteer and New Daily Advertiser</i>, a newspaper with strong Whig leanings. At the year's close, he publishes translations of Karl Hablitz's <i>The Natural History of East Tartary</i> (1789) and Henry Drevon's <i>A Journey through Sweden</i> (1790).
1790	
January–April	Ann Radcliffe's second novel, <i>A Sicilian Romance: By the Authoress of the Castles of Athlin and Dunbayne</i>, appears anonymously in two volumes, published by T. Hookham. It is advertised with <i>The Castles of Athlin and Dunbayne</i> in the <i>World</i> and <i>Argus</i> newspapers beginning 30 January, and receives its own notice in <i>The World</i> on 15 April.
1791	
23–8 January	William Radcliffe becomes editor of <i>The Gazetteer and New Daily Advertiser</i> on 23 January; five days later, on 28 January, Ann Radcliffe's poem, 'Song of a Spirit', is published under the pseudonym 'Adeline' in <i>The Gazetteer</i>.
December	Publication of Ann Radcliffe's third novel, <i>The Romance of the Forest</i>, in three volumes, by Hookham and Carpenter of London. During this year, Ann Radcliffe is pirated and translated for the first time; an unauthorised

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	edition of <i>A Sicilian Romance</i> appears in Dublin, and a German translation of <i>A Sicilian Romance</i> is published as <i>Die nächtliche Erscheinung im Schlosse Mazzini</i> [The Nocturnal Apparition in Mazzini Castle] (Hannover, 1791).
1792	
January	William Radcliffe’s career at <i>The Gazetteer</i> prospers; in January his salary is raised to four guineas a week.
10 April	Ann Radcliffe’s name appears in print for the first time in <i>The St. James’s Chronicle</i> in an advertisement announcing publication of the second edition of <i>The Romance of the Forest</i> by Hookham and Carpenter; this edition is the first of her publications to carry her name on the title page.
October	William Radcliffe’s salary at <i>The Gazetteer</i> is raised again, this time to five guineas per week.
November–December	A second edition of <i>A Sicilian Romance</i> is published by T. Hookham.
31 December	William Radcliffe asks to relinquish his engagement with <i>The Gazetteer</i> . This year sees publication of the third edition of <i>The Romance of the Forest</i> by Hookham and Carpenter of London, and unauthorised printings of <i>The Castles of Athlin and Dunbayne</i> and of <i>The Romance of the Forest</i> in Dublin.
1793	
12 January	William Radcliffe leaves <i>The Gazetteer</i> . During this year, Radcliffe’s parents, William and Ann Ward, cease management of the Bath Wedgwood showroom and move to Chesterfield in Derbyshire. The second edition of <i>The Castles of Athlin and Dunbayne</i> is published by Hookham and Carpenter of London. In Dublin, a pirated edition of <i>The Romance of</i>

CHRONOLOGY

	<i>the Forest</i> appears, while in Leipzig a German translation of the novel is published as <i>Adeline; oder Das Abentheuer im Walde</i> [Adeline; or The Adventure in the Forest].
1794	
11 March	Ann and William Radcliffe enter into a memorandum of agreement with the London firm of G. G. and J. Robinson for the publication of ‘a certain manuscript romance, written by the said Ann Radcliffe, entitled the Mysteries of Udolpho’. The publishing contract stipulates a sum of £500 for the copyright, payable in five instalments of £100 commencing at publication and proceeding thereafter at two-month intervals. The contract is signed by both Ann and William Radcliffe.
25 March–April	James Boaden adapts <i>The Romance of the Forest</i> for the Covent Garden stage as <i>Fontainville Forest</i> . The play is a popular success; it is also controversial, in part because of Boaden’s controversial decision to include a ghost – departing from Radcliffe’s usual practice of explaining seemingly supernatural occurrences at the end of her works. In April, Hookham and Carpenter publish the text of <i>Fontainville Forest</i> and advertise it with <i>The Castles of Athlin and Dunbayne, A Sicilian Romance</i> , and <i>The Romance of the Forest</i> .
8 May	Publication of Ann Radcliffe’s fourth novel, <i>The Mysteries of Udolpho, A Romance; Interspersed with Some Pieces of Poetry</i> , in four volumes, by G. G. and J. Robinson.
28 May	At London’s Covent Garden Theatre, Henry Siddons successfully adapts <i>A Sicilian Romance</i> as an opera, entitled <i>A Sicilian Romance; or,</i>

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	<i>The Apparition of the Cliffs</i> ; it plays for five nights.
June–August	Ann and William Radcliffe sail from Harwich to Helvoetsluys (modern-day Hellevoetsluys, Netherlands) with the aim of touring Holland, Germany, Switzerland, and possibly Italy. They successfully tour Holland and Germany, travelling as far as Freiburg; there, they are refused entry because of an error in their passports. Forced to return to Mentz, they reverse course, travelling via the Rhine and reaching home in August.
3 September	In the final weeks of its summer season the Haymarket Theatre of London premieres <i>The Apparition; A Musical Dramatic Entertainment</i> , written by James Cartwright Cross and loosely adapted from Radcliffe’s <i>A Sicilian Romance</i> . It plays for two nights, and is revived the following season.
Autumn	After a short break, Ann and William Radcliffe continue their tour, this time north to the Lake District, returning to London in November. After their return that winter, they move to No. 5 Melina Place, Southwark.
15 December	At Stationers’ Hall, Longman and Broderlip register the song “The Rose that Weeps,” as sung by Mr. Bowden, with an accompaniment for a pianoforte. The words from Mrs. Radcliff’s <i>Romance of the Forest</i> . Composed by Reginald Spofforth: the first known occasion of Radcliffe’s poetry being set to music and registered for copyright protection by professionals. This year sees publication of the fourth edition of <i>The Romance of the Forest</i> by Hookham and Carpenter, and publication of the second edition of <i>The Mysteries of Udolpho</i> by Robinson.

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	Further unauthorised printings of <i>The Castles of Athlin and Dunbayne</i> and <i>The Mysteries of Udolpho</i> are published in Dublin. This year sees publication of a chapbook version of Radcliffe’s new novel, entitled <i>The Mysteries of Udolpho: A Romance, Founded on Facts</i>, by W. Mason of Clerkenwell, London, and a French translation of <i>The Romance of the Forest: La forêt; ou Labbaye de Saint-Clair</i> [The Forest; or The Abbey of Saint-Clair] (Paris: Denné, 1794).
1795	
31 January	<i>The Mysteries of the Castle</i>, Miles Peter Andrews’s adaptation of <i>A Sicilian Romance</i> and <i>The Mysteries of Udolpho</i>, opens at Covent Garden Theatre, London; it achieves a run of eighteen nights, and enjoys revivals in the provinces into the 1820s.
23 February	Ann and William Radcliffe sign a second memorandum of agreement with the firm of Robinson, this time for the publication of ‘a certain manuscript Journey Through Holland and the Western Frontier of Germany written by the said William Radcliffe and Ann his wife’. As with that for <i>The Mysteries of Udolpho</i>, the contract stipulates a payment of £500 made in five instalments of £100 each, commencing at the time of publication and continuing thereafter at two-month intervals.
1 March	William Radcliffe re-appointed editor of <i>The Gazetteer</i>.
May	G. G. and J. Robinson announce publication of <i>A Journey Made in the Summer of 1794 [...] by Ann Radcliffe</i> in quarto; in its preface, Ann Radcliffe describes the work as a joint production of herself and her husband.

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August–September	Unable to reverse <i>The Gazetteer</i> ’s declining circulation and revenues, William Radcliffe tenders his resignation on 22 August, and leaves the paper by early September. During this year, Ann Radcliffe is published in North America for the first time in the form of a Baltimore printing of <i>A Sicilian Romance</i> , Philadelphia and Boston printings of <i>The Romance of the Forest</i> , and a Boston printing of <i>The Mysteries of Udolpho</i> . Printings of <i>The Mysteries of Udolpho</i> and <i>A Journey Made in the Summer of 1794</i> also appear in Dublin. This year sees the successful New York production of William Dunlap’s adaptation of <i>The Romance of the Forest</i> , entitled <i>Fontainville Abbey</i> .
1796	
By 24 March	William Radcliffe becomes proprietor and editor of <i>The English Chronicle or Universal Evening Post</i> , which he will publish until June of 1821.
1 August	The popularity of Ann Radcliffe’s fiction reaches the race track. A horse named Udolpho, owned by Mr Brooks, finishes third in a Maiden Plate race for all ages at Knutsford, and wins in a two-mile, head-to-head race against the horse Latitat, winning 150 guineas.
December	Publication of Ann Radcliffe’s fifth novel, <i>The Italian; or, The Confessional of the Black Penitents</i> , in three volumes, by the firm of T. Cadell and W. Davies; she is paid the sum of £800 for its copyright. During this month, the firm of Robinson publishes a second edition of <i>A Journey Made in the Summer of 1794</i> in two ottavo volumes.

CHRONOLOGY

	This year sees publication of the third edition of <i>A Sicilian Romance</i> and the fifth edition of <i>The Romance of the Forest</i> . Piracies of <i>The Castles of Athlin and Dunbayne</i> are published in Dublin and Philadelphia, and of <i>A Sicilian Romance</i> in Dublin. Two translations also appear: <i>Voyage en Hollande et sur les frontières occidentales de l'Allemagne, fait en 1794</i> [A Journey to Holland and the Western Borders of Germany, made in 1794] (Paris: F. Buisson, 1796); and <i>Udolphos Geheimnisse</i> [The Mysteries of Udolpho] (Riga: Johann Friedrich Hartknoch, 1796).
1797	
15 April?	Publication of the second edition of <i>The Italian</i> by Cadell and Davies; an advertisement appearing in <i>The Oracle</i> on this day claims the edition to be ‘corrected’.
3 May	The musician William Horsley registers at Stationers’ Hall in London a ‘Canzonet, with an accompaniment for the pianoforte or harp. The poetry from Mrs. Radcliff’s <i>Romance of the Forest</i> . Composed, and most respectfully inscribed to the ladies of Prospect House Boarding School, Ranelagh’.
Summer	Death of Elizabeth Oates, Ann Radcliffe’s maternal aunt, who leaves her £50, her books, and her plate.
8 July	Paris premiere at the Théâtre Louvois of <i>Le testament; ou, Les mystères d’Udolphé</i> [The Will; or, The Mysteries of Udolpho], a drama in five acts by Jean-Henri-Ferdinand Lamartelière.
15 August	Premiere of <i>The Italian Monk</i> , an adaptation of <i>The Italian</i> by James Boaden featuring music by Samuel Arnold, at the Haymarket Theatre, London; it achieves a successful run of twelve nights, and remains in the Haymarket repertory for a decade.

CHRONOLOGY

September	The Radcliffes tour Kent, including Rochester and Sandgate castles. During this trip, Radcliffe visits Shakespeare’s Cliff near Dover Harbour, possibly composing her prospect poem, ‘Shakespeare’s Cliff’, after her visit.
4 September	Sadler’s Wells Theatre, London premieres a ‘serious romance told in Action’, called <i>The Black Penitent; or, The Ruins of Paluzzi</i> , an adaptation of <i>The Italian</i> by Thomas John Dibdin. It achieves a successful run of four weeks, closing on Dibdin’s Benefit Night of 2 October 1797; it is revived the following May.
December	A third edition of <i>The Mysteries of Udolpho</i> is published by G. G. and J. Robinson of London. During this year, piracies of <i>The Italian</i> appear in Dublin, Philadelphia, and Mount Pleasant, New York. The year also sees five new translations of Radcliffe’s works: <i>The Castles of Athlin and Dunbayne</i> as <i>Les châteaux d’Athlin et de Dunbayne: histoire arrivée dans les montagnes d’Écosse</i> [The Castles of Athlin and Dunbayne, a Story of the Highlands of Scotland] (Paris, 1797); <i>A Sicilian Romance</i> as <i>Julia, ou Les souterrains du château de Mazzini</i> [Julia, or The Underground Passages of the Castle of Mazzini] (Paris, 1797); <i>The Romance of the Forest</i> as <i>Adeline; oder Das Abentheuer im Walde</i> [Adeline; or The Adventures in the Forest] (Vienna, 1797); and <i>The Italian</i> as <i>L’Italien, ou Le confessionnal des pénitents noirs</i> [The Italian, or, The Confessional of the Black Penitents] (Paris, 1797) and as <i>Éléonore de Rosalba; ou, Le confessionnal des pénitents noirs</i> [Ellena Rosalba; or, The Confessional of the Black Penitents] (Paris, 1797; Geneva, 1797).

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1798	
April	Anonymous publication of Joanna Baillie’s <i>A Series of Plays</i> , leading to speculation that Ann Radcliffe is the author of this work.
23 April	In Paris at the Théâtre Variétés-Montansier, René-Charles Guilbert de Pixérécourt premieres <i>La forêt de Sicile</i> [The Forest of Sicily], a ‘Lyric Drama’ based on <i>A Sicilian Romance</i> and featuring music by Antoine-Frédéric Gresnick.
24 July	Death of William Ward, Ann Radcliffe’s father, at Melina Place, Southwark. His will bequeaths to her all of his goods and chattels, and dictates that his land and real estate be held in trust for her.
28 August	Premiere of <i>Montoni, ou Le château d’Udolphe</i> , a melodrama by Alexandre Duval based on <i>The Mysteries of Udolpho</i> , at the Théâtre de la Cité-Variétés, Paris.
September	The Radcliffes tour Portsmouth and the Isle of Wight, returning via Winchester. In Paris, at the Théâtre des Jeunes-Artistes, Charles-Augustin de Bassompierre Sewrin successfully premieres a ‘mélodrame’, <i>Julia, ou Les souterrains du château de Mazzini</i> , based on <i>A Sicilian Romance</i> .
15 October	Premiere of <i>Léon, ou Le château de Monténéro</i> , a comic opera by François-Benoît Hoffman and Nicolas Dalayrac (1753–1809) based on <i>The Mysteries of Udolpho</i> , at the Théâtre de la Rue Favant, Paris.
9–14 December	The Paris premiere of Guilbert de Pixérécourt’s five-act drama, <i>Le château des Apennins</i> [The Apennine Castle], based on <i>The Mysteries of Udolpho</i> , at the Théâtre de l’Ambigu-Comique. This year, <i>The Mysteries of Udolpho</i> receives a new translation as <i>Les mystères d’Udolphe</i> [The Mysteries of Udolpho] (Paris, 1798). The French

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	translation, <i>L'Italien</i> , is also printed in a new edition in Paris.
1799	
April	The Radcliffes leave Medina Place to live for an extended period in the country, ostensibly for William Radcliffe's health but also probably to care for the ailing Ann Ward, Ann Radcliffe's mother.
24 September	The New Royal Circus, London, premieres 'an entire new, interesting, and splendid Scotch Spectacle,' called <i>Halloween, or The Castles of Athlin and Dunbayne</i> , adapted from <i>The Castles of Athlin and Dunbayne</i> ; it achieves a run of five weeks.
Autumn (likely)	The Radcliffes purchase a new house at China Terrace, Lambeth, London. During this year, three new London editions of Radcliffe's works are published: the third of <i>The Castles of Athlin and Dunbayne</i> ; the fourth of <i>The Mysteries of Udolpho</i> ; and the sixth of <i>The Romance of the Forest</i> . In Amsterdam, <i>The Mysteries of Udolpho</i> receives a Dutch translation, as <i>Montoni, of Het kasteel van Udolpho</i> [Montoni, or The Castle of Udolpho]. This year also marks the first of what will become many premature announcements of Ann Radcliffe's death: via <i>Le tombeau, ouvrage posthume d'Anne [sic] Radcliffe [...] traduit sur le manuscrit</i> [The Tomb, a Posthumous Work of Ann Radcliffe [...] translated from the manuscript], published in Paris by Chez Lecointe et Durey.
1800	
14 March	Death of Ann Ward in Chesterfield; she leaves £2,000 and property to be held in trust, plus goods and chattels, to her daughter.

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July	The Radcliffes tour the south coasts of Sussex and Kent, including the South Downs, and Arundel and Pevensey castles. This year sees three pirated editions: of <i>The Romance of the Forest</i> (Dublin) and of <i>The Mysteries of Udolpho</i> (Dublin and Philadelphia).
1801	
Autumn	The Radcliffes tour Southampton, the New Forest, and the Isle of Wight, returning home via Salisbury. Radcliffe’s journal shows that she was particularly inspired by the New Forest, by a storm over the village of Steeplehill on the Isle of Wight, and by the cathedral at Salisbury. Several poems – ‘In the New Forest’, ‘Forest Lawns’, ‘The Fishers – Steeplehill’, and ‘Salisbury Plains – Stonehenge’ – are likely inspired by this journey. During this year, a new piracy of <i>The Romance of the Forest</i> is published in Dublin. <i>The Romance of the Forest</i> also receives a Hungarian translation: <i>Adeline, avagy az erdői veszedelmes Történetek</i> [Adeline; or The Dangerous Stories of the Forest] (Kassa: Fűskúti Landerer Ferencz, 1801).
1802	
Autumn	The Radcliffes travel to Leicester and Warwick, returning via Woodstock and Oxford; during the tour they visit Kenilworth Castle, Warwick Castle, and Blenheim Palace.
Winter	Drawing on journal entries recording her historical and architectural observations during the above travels, Ann Radcliffe likely begins composition of <i>Gaston de Blondville</i> and ‘On the Supernatural in Poetry’. William Radcliffe’s <i>English Chronicle</i> merges with <i>The Whitehall Evening Post</i>; the publication’s new title will be <i>The English Chronicle and Whitehall Evening Post</i>.