

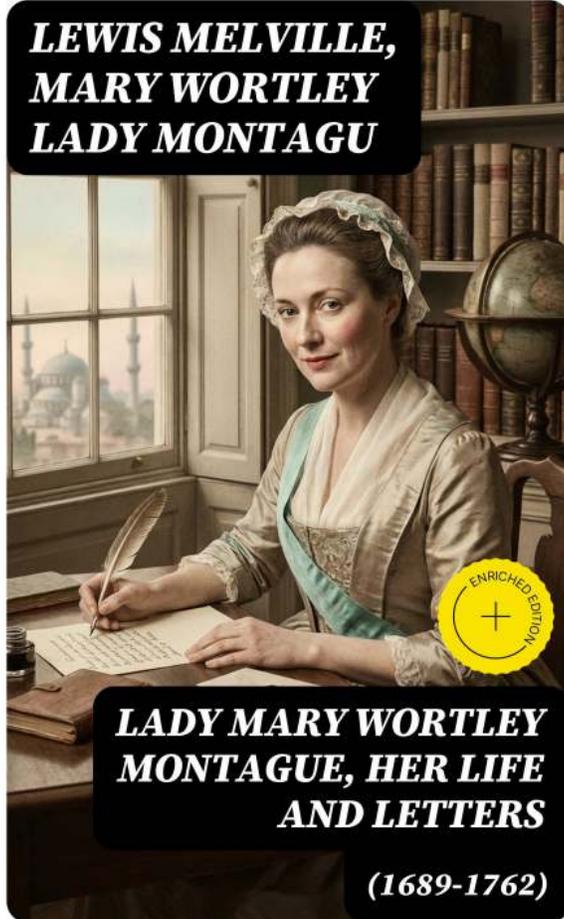
***LEWIS MELVILLE,
MARY WORTLEY
LADY MONTAGU***



***LADY MARY WORTLEY
MONTAGUE, HER LIFE
AND LETTERS***

(1689-1762)

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Lewis Melville, Mary Wortley Lady Montagu

Lady Mary Wortley Montague, Her Life and Letters (1689-1762)

Enriched edition.

Introduction, Studies and Commentaries by Evan Fairchild

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Introduction

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At the heart of *Lady Mary Wortley Montagu: Her Life and Letters (1689-1762)* lies the arresting friction between a woman's private candor and the public worlds (courtly, diplomatic, and literary) that sought to define her, even as her letters, moving across borders from London drawing rooms to Ottoman households and onward through posterity in an editor's measured frame, answer with wit, observation, and self-possession to reveal how a singular mind negotiates rank, gender, and empire while transforming lived moments into enduring literature and how the act of writing itself becomes a stage on which self and society test their limits, recalibrating reputation, intimacy, and power across time.

Lewis Melville's volume is a literary biography entwined with an edited selection of letters, presenting Lady Mary's eighteenth-century world through both narrative and primary documents. It moves between Britain and the Continent and into the Ottoman Empire, where travel and diplomatic life sharpen her observational powers. First issued in the early twentieth century, the book participates in the modern recovery and arrangement of eighteenth-century voices, while foregrounding the author whose words animate it. The result is neither a dry chronicle nor an unframed anthology, but a curated life-in-letters that captures social milieus, intellectual pursuits, and the textures of daily experience.

As a reading experience, the biography traces the contours of Lady Mary's life while allowing her to speak for herself in letters that are lively, penetrating, and often playful. Melville's prose is measured and unobtrusive, offering bridges between episodes, sketching context, and delineating relationships without crowding the page. The letters themselves range from domestic glimpses to dignified exchanges with figures of rank, and from urban satire to meditations shaped by travel. The tone alternates between urbane poise and keen scrutiny, and the pacing remains brisk, inviting readers to follow an intelligent correspondent through varied rooms, roads, and conversations.

Central themes emerge with clarity: the shaping of a public self from private letters; the constraints and resources of gendered authorship; and the art of sociability as both subject and method. Travel amplifies these concerns, as encounters beyond Britain reveal how culture is perceived, translated, and sometimes misrecognized. The letters map networks of kin, friendship, and patronage, yet they also record a deliberate crafting of perspective, attentive to class, taste, and wit. Melville's arrangement underscores the tension between immediacy and retrospect, making visible the performative elements of epistolary writing without diminishing its spontaneity or its documentary value.

Among the book's touchstones is Lady Mary's engagement with smallpox inoculation, which she encountered abroad and later advocated in Britain, a story that exemplifies how observation, courage, and social

leverage can alter public health. The narrative and letters show knowledge moving through salons, embassies, and households, testing the boundaries between curiosity and authority. Without turning technical, the materials illuminate how ideas migrate and gain legitimacy through persuasion, example, and reputation. This thread gives the collection unusual contemporary resonance, linking personal experience to civic responsibility and demonstrating how private conviction can enter the public sphere and change collective practice.

The volume also invites reflection on editorial mediation. Eighteenth-century letters often moved in manuscript among acquaintances before later publication, and their survival depends on copying, selection, and arrangement. Melville's connective commentary clarifies chronology, identifies correspondents where possible, and frames episodes so that readers can follow the arc of a life without mistaking the apparatus for the work itself. The result foregrounds questions of privacy, authorship, and authority: who speaks, who preserves, and who interprets. By acknowledging these frameworks, the book becomes a case study in how archives are made, and how modern editions shape the legibility of the past.

For contemporary readers, the significance of this book lies in the vitality of a voice that crosses thresholds (domestic, political, and geographic) while remaining unmistakably individual. It offers an accessible entry to eighteenth-century society, seen from within and across cultures, and it models how curiosity can coexist with rigor and tact. The combination of biography and letters rewards

slow attention and swift browsing alike, yielding insights into gender, power, and the making of opinion. In revisiting Lady Mary with Melville as guide, we discover a writer whose intelligence still unsettles assumptions and whose observations continue to travel well.

Synopsis

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This volume presents a continuous life of Lady Mary Wortley Montagu interwoven with her correspondence, allowing her voice to guide the reader through late Stuart and Georgian society. Lewis Melville frames her letters with biographical narrative and explanatory notes, setting scenes, identifying interlocutors, and situating episodes within broader political and cultural currents. The book establishes the parameters of her life—birth, family milieu, marriage, travel, and final years—while keeping attention on the letters as the principal record. In doing so, it offers both a documentary portrait and an interpretive overview, attentive to the distinctive candor, curiosity, and stylistic poise that animate her writing.

The early chapters trace Lady Mary's upbringing in an influential English family and her emergence as a keen reader and aspiring writer. Melville follows her entry into fashionable London circles and her marriage to Edward Wortley Montagu, sketching the expectations and constraints that shaped her prospects. Her early letters already display independence of mind and an eye for social nuance, commenting on courtly manners, family negotiations, and the ways reputation is made and unmade. These formative years establish the themes that recur throughout: self-education, literary ambition, negotiation of rank and gender, and the disciplined use of correspondence to record and manage experience.

A central section covers her journey accompanying her husband on his embassy to the Ottoman Empire. Melville structures the narrative around her dispatches from abroad, highlighting vivid descriptions of cities, domestic interiors, dress, and ceremony. The letters draw particular strength from her access to women's spaces, offering observations unavailable to most male travelers. Without sensationalism, they examine everyday practices, belief, and governance with comparative clarity. These pages also register her attention to medical customs she encountered, which later informed her advocacy upon returning home. Throughout, the editor relates her impressions to contemporary British preconceptions, measuring the originality and reach of her cross-cultural gaze.

Back in England, the book follows her efforts to convey what she learned abroad and to argue for the value of preventive measures she had witnessed. Melville records the controversies that ensued and her determination to defend a practice she believed beneficial. The narrative also tracks her position in the literary world, including friendships and frictions with prominent writers. Her exchanges illuminate the mechanics of manuscript circulation, patronage, and satire, as well as the risks faced by a woman whose wit matched that of her male peers. These chapters balance social portraiture with the intellectual content of her letters and occasional writings.

Later sections chart the strains of domestic life and the long periods she spent on the Continent. Melville accompanies her from place to place as she sustains an active correspondence, especially with close family. The

letters from these years blend practical counsel with reflections on health, aging, and the texture of daily life abroad. She comments on art, landscape, and local customs with undiminished curiosity, while financial and personal concerns recur as steady counterpoints. The editor uses these materials to show continuity of temper and taste, even as circumstances change, and to trace how distance reshaped her connections to England and to her literary reputation.

Editorially, the book arranges letters to clarify sequence, provides identifications, and compares variant accounts where necessary, keeping the apparatus in service of readability. Melville draws on contemporary sources to corroborate events and to map the afterlife of her writings, including debates about the dating and transmission of the Turkish correspondence and assessments by admirers and detractors. Rather than pressing a single thesis, he proposes a composite portrait: a writer negotiating public and private identities, at once participant in and observer of her age. The result is both a biography and a guided archive, revealing how form and circumstance shaped her expression.

The closing chapters reflect on the breadth of Lady Mary's achievement. As portrayed here, she stands at the intersection of travel writing, epistolary art, and public health advocacy, with a cosmopolitan sensibility that resists easy categorization. The letters retain their freshness as documents of cultural encounter and as models of intelligent self-possession. Melville's synthesis underscores her influence on later readers and writers, while

acknowledging disputes that have shadowed her reputation. Without exhausting interpretive possibilities, the book secures her place within eighteenth-century studies and suggests why her observations and choices continue to invite engagement across disciplines and generations.

Historical Context

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Lady Mary Wortley Montagu's life (1689–1762) unfolded across the late Stuart and early Georgian periods, shaped by the 1689 constitutional settlement, the Protestant succession, and the consolidation of party politics. London's coffeehouses, periodical press, and salons fostered a vibrant public sphere, while the Church of England, Parliament, and the court framed elite experience. Her letters record this world's international horizons and domestic preoccupations. Lewis Melville's early twentieth-century biography, based on printed and manuscript sources, reconstructs her career through contemporaneous correspondence, situating a distinctive female voice within the institutions, manners, and debates that defined Britain's emergence as a commercial, diplomatic, and intellectual power.

Born into the powerful Pierrepont family, Montagu benefited from aristocratic access yet confronted limits placed on women's education. She read widely, cultivated literary friendships, and in 1712 married Edward Wortley Montagu, a rising Whig associated with government service and parliamentary life. Early eighteenth-century London framed her social and intellectual development: the *Spectator* and *Tatler* reshaped polite discourse; coffeehouses linked politics with letters; and patronage bound authors to party networks. Montagu moved confidently in these circles, corresponding with leading writers and courtiers, and honing an epistolary style that

joined wit to observation—an approach that later made her private letters invaluable testimonies of her age.

Diplomacy carried the Montagus abroad during a transformative moment in European and Ottoman affairs. Edward Wortley Montagu was appointed ambassador to the Sublime Porte, and the family traveled through Vienna to the Ottoman domains (1716–1718), when Sultan Ahmed III presided over the so-called Tulip Period. British policy sought stable trade and strategic balance, culminating regionally in the Treaty of Passarowitz (1718) between the Ottomans, Austria, and Venice. Lady Mary's dispatches from Vienna, Adrianople, and Constantinople document ceremonial life, diplomatic routines, and everyday sociability. Her letters place British observers within transcontinental circuits of commerce, law, and protocol that linked chancelleries, merchants, and courts.

Montagu's Turkish Embassy letters are especially noted for their accounts of women's spaces and customs, offering a rare female perspective on Ottoman society. She described bathhouses, dress, household management, and the social uses of veiling, often correcting sensationalized depictions by male travelers. Her insistence on the variety and agency of Ottoman women complicated inherited European stereotypes and broadened the repertoire of travel writing. These observations engaged Enlightenment curiosity about comparative manners and government, while showing how an aristocratic Englishwoman could navigate, translate, and interpret foreign institutions without dismissing them—an approach that gives the

correspondence enduring anthropological and literary interest.

Her most consequential intervention concerned smallpox, then a leading cause of mortality in Europe. Observing widespread Ottoman variolation (engrafting), she had her son inoculated in 1718 under physician Charles Maitland. Back in London during the 1721 epidemic, she arranged the inoculation of her daughter, advocated the practice, and helped prompt formal trials at Newgate Prison (1721). Royal interest followed: children of the Princess of Wales were inoculated in 1722. The Royal Society's James Jurin compiled data supporting effectiveness, while clergy and physicians debated risk and morality. Montagu's letters record a pioneering medical transfer from the Ottoman world to Britain.

At home, the Hanoverian succession (George I in 1714, George II in 1727) consolidated Whig power, especially under Robert Walpole's long administration. Court culture, patronage, and party rivalry shaped literary production, with satire a key weapon. Montagu's association with leading authors—followed by a celebrated rupture with Alexander Pope—illustrates the entanglement of personal reputation, political alignment, and print. Her letters chart these pressures without abandoning social observation, documenting how gender, class, and publicity intersected in an expanding print marketplace that increasingly exposed private lives to public judgement and made correspondence itself a form of cultural influence.

Montagu spent much of 1739–1761 abroad, principally in Italy, continuing a pattern of elite continental residence tied

to health, economy, and taste. She corresponded closely with her daughter Mary, Countess of Bute, whose husband, John Stuart, became prime minister in 1762. From Venice and northern Italian towns she reported on local politics, literary culture, and everyday life, extending her comparative vantage from the Ottoman domains to Catholic Europe. Returning to England in 1762, she died that year. Her Turkish Embassy Letters appeared posthumously in 1763; later nineteenth-century editions—especially Lord Wharncliffe’s 1837 collection—cemented her status as a major epistolary writer.

Melville’s *Lady Mary Wortley Montagu, Her Life and Letters* (published 1906) builds on those editions, adding context and additional materials to map the relationship between her private correspondence and public reputation. The work reflects Enlightenment-era concerns—curiosity, empiricism, politeness—while revealing their limits in the face of gender norms and imperial preconceptions. It chronicles how diplomacy, commerce, medicine, and print culture intersected in early Georgian Britain, and it registers a distinctive critique of orientalist caricature and medical conservatism. By preserving her letters within a documented biographical frame, the volume shows how an individual voice could both mirror and challenge the assumptions of its time.

LADY MARY WORTLEY MONTAGUE, HER LIFE AND LETTERS (1689-1762)

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PREFACE

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Lady Mary Wortley Montagu has her niche in the history of medicine as having introduced inoculation from the Near East[1] into England; but her principal fame is as a letter-writer[1q].

Of her gifts as a correspondent she was proud, and with reason. It was in all sincerity that in June, 1726, she wrote to her sister, Lady Mar: "The last pleasures that fell in my way was Madame Sévigné's letters[2]: very pretty they are, but I assert, without the least vanity, that mine will be full as entertaining forty years hence. I advise you, therefore, to put none of them to the use of waste paper." And again, later in the year, she said half-humorously to the same correspondent: "I writ to you some time ago a long letter, which I perceive never came to your hands: very provoking; it was certainly a *chef d'oeuvre* of a letter, and worthy any of the Sévigné's or Grignan's, crammed with news." That Lady Mary's belief in herself was well founded no one has disputed. Even Horace Walpole, who detested her and made attacks on her whenever possible, said that "in most of her letters the wit and style are superior to any letters I have ever read but Madame de Sévigné's." A very pleasant tribute from one who had a goodly conceit of himself as a letter-writer.

Walpole, as a correspondent, was perhaps more sarcastic and more witty; Cowper undoubtedly more tender and more gentle; but Lady Mary had qualities all her own. She had powers of observation and the gift of description[2q], which qualities are especially to be remarked in the letters she wrote when abroad with her husband on his Mission to the Porte. She had an ironic wit which gave point to the many society scandals she narrated, a happy knack of gossip, and a style so easy as to make reading a pleasure.

Some of the incidents which Lady Mary retails with so much humour may be accepted as not outraging the conventions of the early eighteenth century when it was customary to call a spade a spade; when gallantry was gallantry indeed, and the pursuit of it openly conducted. What is not mentioned by those who have written about her is that she was possessed of a particularly unsavoury strain of impropriety which outraged even the canons of her age. Some twenty years after her death, it was mentioned in the *Gentleman's Magazine*[3] that Dr. Young, the author of *Night Thoughts*, had a little before his death destroyed a great number of her letters, assigning as a reason of his doing so that they were too indecent for public inspection. Only the other day I had confirmation of this from a distinguished man of letters who wrote to me: "I have somewhere hidden away a copy of a letter by Lady Mary Wortley Montagu, which was sent to me by a well-known collector about thirty-five years ago, because he couldn't destroy it and wouldn't for worlds be found dead with it in his possession—so terrific is it in character. I'll tell you about it some day when we meet: I can't write it. In any case you

couldn't use it or even refer to it.... I suppose that my friend quite felt that the document, however objectionable, should not, on literary grounds, be destroyed. What my executors will think of me for having it in my possession, the Devil only knows."

Whether this strain permeated the diary which Lady Mary left behind her when she eloped in 1712, and which was destroyed by one of her sisters, no one can say; but it is a curious fact that the diary she kept in later years was destroyed by her devoted daughter, Lady Bute. "Though Lady Bute always spoke of Lady Mary with great respect," wrote Lady Louisa Stuart, "yet it might be perceived that she knew it had been too much her custom to note down and enlarge upon all the scandalous rumours of the day, without weighing their truth or even their probability; to record as certain facts stories that perhaps sprang up like mushrooms from the dirt, and had as brief an existence, but tended to defame persons of the most spotless character. In this age, she said everything got into print sooner or later; the name of Lady Mary Wortley would be sure to attract curiosity; and were such details ever made public, they would neither edify the world, nor do honour to her memory."

Lady Bute heard that her mother's letters were in existence, and, fearful of what they might contain, purchased them. "It is known that when on her way to die, as it proved, in her own country, Lady Mary gave a copy of the letters to Mr. Snowden, minister of the English church at Rotterdam, attesting the gift by her signature," Lady Louisa Stuart has written. "This showed it was her wish that they

should eventually be published; but Lady Bute, hearing only that a number of her mother's letters were in a stranger's hands, and having no certainty what they might be, to whom addressed, or how little of a private matter, could not but earnestly desire to obtain them, and readily paid the price demanded—five hundred pounds. In a few months she saw them appear in print. Such was the fact, and how it came about nobody at this time of day need either care or inquire."

With regard to other correspondence of Lady Mary, Sir Robert Walpole returned to her the letters she had written to his second wife, Molly Skerritt, after the death of that lady; and when Lord Hervey died, his eldest son sealed up and sent her her letters, with an assurance that he had read none of them. To Lord Hervey's heir, Lady Louisa Stuart has mentioned, Lady Mary wrote a letter of thanks for his honourable conduct, adding that she could almost regret he had not glanced his eye over a correspondence which would have shown him what so young a man might perhaps be inclined to doubt—the possibility of a long and steady friendship subsisting between two persons of different sexes without the least mixture of love. Much pleased with this letter, he preserved it; and, when Lady Mary came to England, showed it to Lady Bute desiring she would ask leave for him to visit her mother.

It is to be presumed that Lady Mary, or her daughter, Lady Bute, destroyed these collections. For her part, Lady Mary returned letters that she had received from Lord Hervey, but only those that belonged to the last fourteen years of an acquaintance that had endured twice so long.

These are for the greater number platonic in character, although there are a few phrases of a freer kind. Croker, who edited Lord Hervey's *Memoirs*, mentions that Hervey, answering one of her letters in 1737, in which she had complained that she was too old to inspire passion, after paying a compliment to her charms more gallant than decorous, said: "I should think anybody a great fool that said he liked spring better than summer merely because it is further from autumn, or that they loved green fruit better than ripe only because it was further from being rotten. I ever did, and believe ever shall, like women best—

"Just in the noon of life—those golden days,
When the mind ripens as the form decays."

Lady Mary was then in her forty-ninth year, being six years Hervey's senior.

Lady Louisa Stuart, writing in 1837—that is, seventy-five years after the death of her grandmother, Lady Mary—wrote indignantly of the attacks that had been made upon her ancestress. "The multitude of stories circulated about her—as about all people who were objects of note in their day—increase, instead of lessening, the difficulty," she said. "Some of these may be confidently pronounced inventions, simple and purely false; some, if true, concerned a different person; some were grounded upon egregious blunders; and not a few upon jests, mistaken by the dull and literal for earnest. Others, again, where a little truth and a great deal of falsehood were probably intermingled, nobody now living can pretend to confirm, or contradict, or unravel. Nothing is so readily believed, yet nothing is usually so unworthy of credit, as tales learned from report, or caught up in casual

conversation. A circumstance carelessly told, carelessly listened to, half comprehended, and imperfectly remembered, has a poor chance of being repeated accurately by the first hearer; but when, after passing through the moulding of countless hands, it comes, with time, place, and person, gloriously confounded, into those of a bookmaker ignorant of all its bearings, it will be lucky indeed if any trace of the original groundwork remains distinguishable."

Lady Mary's most redoubtable assailants were Pope and Horace Walpole, and both were biassed. The story of Pope's quarrel with her is told in the following pages. Walpole, it has been suggested, disliked her much because she had championed his father's mistress, Molly Skerritt, against the mother to whom he was devoted. Pope, of course, knew her well; but Walpole, who was twenty-eight years her junior, only met her in her late middle age. Walpole's prejudice was so great that when Lady Mary said, "People wish their enemies dead—but I do not. I say, give them the gout, give them the stone," he reported it solemnly.

Of course, it is not to be assumed that Lady Mary had not her full share of malice—she was undoubtedly well equipped with that useful quality—and she did not turn the other cheek when she was assailed. She could even stand up to the vitriolic Sarah, Duchess of Marlborough, and stand up so effectively that they tacitly agreed to an armed neutrality that verged perilously upon friendship. The young Duke of Wharton sometimes beat her in open fight, but she harboured no very angry feelings towards him. As regards Pope, if it was not tit-for-tat with him, at least she gave him

hard knocks. Pope, great poet as he was, never played fair in war.

"Lady Mary, quite contrary," she might have been dubbed, for she was frequently in trouble. The Rémond scandal, that will presently be unfolded, was a thing apart; but her witty tongue made her many enemies and cost her many friends. Had the contents of her letters about London society become known at the time, nearly every man's and all women's hands would have been against her. She had, in fact, little that was kind to say about people; when she had, she usually refrained from mentioning it.

In this work Lady Mary's letters, either whole or in part, are given only in so far as they have biographical or historical value. At the same time I have, wherever possible, allowed Lady Mary to tell her story, or to give her impressions, in her own words. The quotations have been taken, by kind permission of Messrs. J.M. Dent & Sons, Ltd., from the edition of the letters in their "Everyman Library" (edited by Mr. Ernest Rhys), with an introduction by Mr. R. Brimley Johnson.

The first edition of the letters appeared in three volumes in 1763, believed to have been edited by John Cleland. A fourth volume, issued in 1763, is regarded by Sir Leslie Stephen as of doubtful authenticity. James Dallaway, in 1803, brought out an enlarged collection and added to it the poems, and a second edition, with some new letters, appeared fourteen years later. Lady Mary's great-grandson, Lord Wharncliffe, edited the correspondence in 1837, and this, revised by Mr. Moy Thomas, was reprinted in 1861 and again in 1887.

There have been published selections from the correspondence by Mr. A.R.

Ropes (1892) and by Mr. Hannaford Bennett (1923).

The principal authorities for the life of Lady Mary Wortley Montagu are the Memoirs of James Dallaway prefixed to an edition of the *Works* (1803) and the *Introductory Anecdotes* in a new edition (1837) by Lady Louisa Stuart, the daughter of Lady Bute and the granddaughter of Lady Mary. There is another account of Lady Mary by the late Moy Thomas in revised editions of the letters and writings (1861 and 1887). Sir Leslie Stephen was responsible for the memoir in the *Dictionary of National Biography*. In 1907 appeared *Lady Mary Wortley Montagu and her Times*, by that sound authority on the eighteenth century, "George Paston," who was so fortunate as to discover many scores of letters hitherto unpublished.

Other sources of information are to be found in Pope's Correspondence, Spence's *Anecdotes*, Dilke's *Papers of a Critic*, Cobbetts *Memorials of Twickenham*, the Stuart MSS. at Windsor Castle, the MSS. of the Duke of Beaufort, and the Lindsay MSS.

My thanks—though not, perhaps, the thanks of my readers—are especially due to that ripe scholar Mr. Hannaford Bennett, who suggested this work to me. I am indebted to Mr. M.H. Spielmann and other friends and correspondents for information and suggestions. Finally, I must acknowledge the valuable assistance of Mrs. E. Constance Monfrino in the preparation of this biography.

LEWIS MELVILLE.

Mary observed this Ottoman practice and promoted it in England.

28 Named in Lady Mary's letters as the man whose funds she was trusted with, Rémond is portrayed as refusing to allow examination or transfer of accounts and threatening to publish accusations; the chapter does not identify his full name or background, so his exact identity remains uncertain.

29 A famous long poem by Alexander Pope (published 1717) modelled on the supposed letters of the 12th-century lovers Héloïse and Peter Abelard; Pope used the dramatic, confessional form to express intense personal feeling.

30 Giovanni Bononcini (1670–1747) was an Italian Baroque composer and cellist active in London, known for his operas and as a leading musical figure who rivalled Handel for public favour in the early 18th century.

31 Anastasia Robinson (c.1692–1755) was an English singer and actress prominent in early 18th-century London opera; she is here noted for her virtue and for a later secret marriage to Lord Peterborough.

32 Senesino was the stage name of Francesco Bernardi (c.1686–1758), a celebrated Italian castrato singer who performed in London operas and was one of the leading operatic stars of the period.

33 Sir Godfrey Kneller (1646–1723) was the foremost portrait painter in late 17th- and early 18th-century England, serving as court painter and producing portraits of many prominent figures of the age.

34 Philip Wharton, 1st Duke of Wharton (1698–1731), was a notorious young aristocrat and political adventurer

known for profligate behaviour and briefly associating with the Jacobite cause; he figures in contemporary scandals and literary satire of the period.

35 A classical allusion used by Alexander Pope in satire; Sporus originally refers to a young man associated with the Roman emperor Nero and is used by Pope as a mocking sobriquet for a contemporary figure in his poem 'Epistle to Arbuthnot.'

36 Caroline of Ansbach (1683–1737), wife of King George II and queen consort of Great Britain; she was an influential court figure during the early Georgian era.

37 A senior office of state in the British government historically responsible for the monarch's privy seal and often held by a cabinet minister; the title denotes a high political appointment rather than literal custody of a physical seal.

38 Short for the Order of the Garter, England's highest order of chivalry founded in the 14th century; being 'given the Garter' means being invested as a knight of that order.

39 A French-style honorific used in continental sources for members of the exiled Stuart family who claimed the British throne; in this passage it refers generally to the Jacobite claimant (the Stuart exile) whose sons are then mentioned.

40 A contemporary name for Charles Edward Stuart (1720–1788), son of the Jacobite claimant and leader of the 1745 uprising; 'Pretender' here denotes his claim to the British throne in exile.

41 Henry Benedict Stuart (1725–1807), younger brother of Charles Edward; a Roman Catholic cardinal who was also,

in Jacobite circles, styled as a dynastic claimant (often called 'Cardinal York').

42 A Cistercian (Trappist) monastery associated with the 17th-century reformer Armand Jean le Bouthillier de Rancé; La Trappe became shorthand for a particularly austere, silent monastic observance.

43 Refers to Samuel Richardson's bestselling epistolary novel *Pamela* (*Pamela, or Virtue Rewarded*, 1740), a moral tale about a servant girl's resistance to her master that shaped 18th-century debates about virtue and the novel form.

44 A comic character in Henry Fielding's *Joseph Andrews* (1742); Parson Williams is portrayed as a roguish, talkative clergyman and became a recognizable comic type in 18th-century fiction.

45 A sequin was a gold coin used in Venice and other Italian states; twenty sequins would have been a significant sum in 18th-century Italy, though exact contemporary value varied by place and date.

46 An English actress (c.1708–1760) celebrated for playing Polly in John Gay's *Beggar's Opera*; she was later the long-time mistress and eventually wife (1751) of Charles Paulet, 3rd Duke of Bolton.

47 John Gay's *The Beggar's Opera* (1728), a popular ballad opera that satirized Italian opera and politics and introduced the character Polly Peachum, whose name became culturally prominent.

48 Henry Fielding's comic novel *Tom Jones* (full title *The History of Tom Jones, A Foundling*, 1749), widely read in the

18th century, noted for its panoramic depiction of English society and moral themes.

49 A picaresque novel by Tobias Smollett, published in 1751, consisting of satirical and episodic adventures of its rakish hero and notable for containing the scandalous inserted *Memoirs of a Lady of Quality*.

50 A title in the Boyle family; here it denotes the author of the 1751 *Remarks on the Life and Writings of Jonathan Swift* and a contemporary literary commentator — the exact personal name depends on which Lord Orrery held the title at that time.

51 A historical medical term for a fever characterized by recurring chills and sweats; in 18th-century usage it often referred to intermittent fevers such as malaria or other febrile illnesses common in marshy regions.

52 A French phrase meaning a fashionable man or dandy, used in the 18th century to describe someone overly concerned with clothes, manners, and gallantry.

53 An 18th-century two-player trick-taking card game (often spelled piquet) that was a popular parlor diversion requiring skill and strategy.

54 A local Italian wine mentioned by Lady Mary; the name suggests a 'rough' or sharp style (brusco means brusque/harsh in Italian), though specific grape or production details are not given in the text.

55 Here presented in brackets as a named Italian noble connected with a rumoured incident; the brackets indicate the name as cited in the original source rather than an editorial addition, and the precise identity or title may be uncertain.