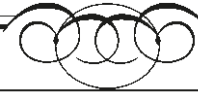


The Female Spectator

CHAWTON HOUSE LIBRARY



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OF PUBLICATIONS, LECTURES, CONFERENCES AND VISITING FELLOWS

By Dr. Gillian Dow, Director of Research at Chawton House Library and Senior Lecturer in English at the University of Southampton. Gillian was on maternity leave in 2013-14, and returned to her position here at CHL at the end of February.

It has been quite some time since I wrote a contribution to *The Female Spectator*, and yet in many ways, this last year has flown by. It has been a great pleasure to hear about the successful lectures and seminars hosted by my colleague at the University of Southampton, Professor Stephen Bygrave – a big thanks to him for covering for me, and to the indefatigable Sandy White, who administers all the academic programmes for us.

It was a great pleasure for me to have organized – with Dr. Jennie Batchelor of the University of Kent – the ten-year anniversary conference in July 2013. This was a wonderful three days, and Jennie and I are currently putting together an edited collection of essays inspired by our discussions during it: watch this space as we negotiate publishing contracts and the final table of contents. Indeed, publications resulting from conferences at CHL are one of the activities we are keen to focus on. Regular readers of *TFS* will remember a conference in May 2012, held to commemorate the publication of Anna Letitia Barbauld's groundbreaking poem *Eighteen Hundred and Eleven, A Poem*. The resulting *Anna Letitia Barbauld: New Perspectives* was published by Bucknell University Press at the beginning of this year. Edited by William McCarthy, keynote speaker at the conference, and by Olivia Murphy, former visiting fellow here at CHL, it is the first ever volume of essays devoted to Barbauld, and provides essential material covering the poet and public intellectual today: we are immensely proud of our involvement in this collection.

The activity doesn't stop, of course. On March 8, we hosted a successful study day on Austen's *Mansfield Park*, in this, the bicentenary of its publication. With four excellent speakers (Deidre Lynch and Anthony Mandal, known to us from many talks at Chawton, and Mary Ann O'Farrell and Katie Halsey, former visiting fellows), we all ended the day feeling we had barely scratched the surface of Austen's third published novel. The evening

talks continue as usual: Kerri Andrews's early-April lecture on Ann Yearsley and her relationship with Hannah More was a fascinating exploration of power and patronage in the Romantic period, and on May 15, we shall be exploring another aspect of the Regency literary marketplace as Christine Kenyon-Jones discusses publisher John Murray and his relationship with authors Austen and Byron.

We are currently reading through another set of applications for visiting fellowships: thanks to all who have applied, and written references for applicants. And below, two conference organisers discuss their plans for conferences this summer: registration is now open via both the CHL and Southampton Centre for Eighteenth-Century Studies websites. In short, I feel as if I have never been away!

ROMANCE AND ITS TRANSFORMATIONS, 1550–1750

June 30th and July 1st, 2014 at Chawton House Library

By Alice Eardley, University of Southampton

According to the twentieth-century literary critic, Northrop Frye, 'romance is the structural core of all fiction'. In response to this statement, this conference, organised by Dr Alice Eardley at University of Southampton and Dr Julie Eckerle at the University of Minnesota Morris, will bring together an international group of scholars for a two-day discussion of the ways the key characteristics of the romance genre have been adopted and transformed in a variety of different contexts during a period spanning the sixteenth, seventeenth, and eighteenth centuries. Thirty scholars from countries including Australia, Canada, the Netherlands, the UK, and the US will present papers on a range of topics, including the influence of the romance on other literary forms, including ballads, drama, and the novel; on the ways romance has been used to communicate social and political ideas; and on the ways people have used the features of romance to make sense of their own lives and identities. It is hoped that this will lead to a better understanding of the

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contribution that romance fiction has made to the development of British literature in general, as well to the ways individuals perceive themselves and the world around them. At the heart of this discussion will be the role women have played in the development of a genre with which they are closely associated, both as readers and writers. Keynote lectures will be delivered by Professor Ros Ballaster, Oxford University, and Professor Emerita Mary Ellen Lamb, Southern Illinois University. Other highlights of the conference will be an exhibition of romance works held at Chawton House Library and a public lecture by Professor Nandini Das, Liverpool University. The conference is generously sponsored by the Leverhulme Trust and the Society for Renaissance Studies. For more information, see: <https://sites.google.com/a/morris.umn.edu/romance-transformations/> or the SCECS website: <http://www.southampton.ac.uk/scecs/>

NEWHORIZONS: REASSESSING WOMEN'S TRAVEL WRITING 1660-1900

10th -11th July, 2014 at Chawton House Library

By Carl Thompson, Nottingham Trent University

*The New Horizons conference will be accompanied by an exhibition of recent acquisitions relating to the life and career of Maria Graham (1785-1842), author of *Journal of a Residence in India* (1812) as well as many other works of travel literature.*

In the eighteenth century, women began to publish travel accounts for the first time, thereby venturing into a genre that had long been the preserve of men. Comparatively few accounts were written before 1800, although some of those that did appear – such as Lady Mary Wortley Montagu's *Turkish Letters* – enjoyed great fame. In the nineteenth century, however, as the railway and other technologies increased the opportunities for women to travel, so they began to publish an increasing number of travelogues, and by mid-century the form was firmly established as a staple genre for a new generation of professional 'women of letters'.

This two-day conference at Chawton House Library, co-organised by the Southampton Centre for Eighteenth-Century Studies (SCECS) and Nottingham Trent University, will explore the rich and varied travel literature produced by women before 1900. In particular, it seeks to investigate the way women were able to use their travels as a route to both cultural authority and professional agency. Chauvinist contemporaries often assumed that women's travel and travel writing must necessarily be worthless touristic exercises, lacking any significant intellectual or aesthetic value. Recent scholarship, whilst seeking to recover from obscurity these often dismissed texts, has perhaps unwittingly reproduced this prejudice by assuming that women travel writers

must have been excluded from contemporary networks of knowledge production and cultural debate. The speakers at *New Horizons*, however, will show how women used the form to contribute to a broad range of contemporary discourses and disciplines. Papers on (for example) 'The Politics of Sympathy: Female Sentimental Travel Writers and the American Revolution' and 'Charlotte West's *A Ten Years' Residence in France* (1821) and Counterrevolutionary Travel Writing' will show how women's travelogues could be a medium for political commentary; others on 'Women's Travel-Writing, Art and the Science of Connoisseurship' and 'Anna Jameson's Pursuit of Truth in Germany'

address the genre's importance as a medium of art history, thereby enabling women to establish themselves in the role of connoisseur and critic. And whilst the conference principally focuses on women in the Anglophone tradition – with particular attention being paid to figures like Montagu, Anna Jameson and Maria Graham – it has also a strong European dimension, with papers being given on French, German, Italian, Czech and Hungarian travellers. To register please visit the website: <http://tinyurl.com/obtyqyx> or for further information and the conference programme see the SCECS website: www.southampton.ac.uk/scecs/conferences/index.page?

Many of you, including those who live outside of the United Kingdom, will be aware of the extraordinary weather that greeted us in January and continued well into March. The constant torrential rain and storms, along with extensive flooding, certainly tested our contingency planning. I am pleased to say that through the quick thinking and hard work of my colleagues (and the unstinting help of East Hampshire District Council and Environment Agency employees) we were able to cope with everything Mother Nature threw at us! It meant almost 600 sandbags being deployed, and the presence of portaloos on site for two months, but it could have been so much worse.

A huge thank you to all of you who responded to our Flood Appeal. In a very short time it raised almost £5,000 which has gone a long way to covering both loss of income and the costs of protection and clean-up – we are enormously grateful for the support. Below, you will find an article by Beth Meades about Painshill Park. As you can imagine, it is a lovely place to give a talk, and I was fortunate to be able to make a presentation on CHL to a most enthusiastic audience at Painshill just before Easter.

Stephen Lawrence
Chief Executive Officer

THE STORY OF PAINSHILL – A 158 ACRE WONDERLAND

By Beth Meades, Painshill Park Trust

Painshill is a magnificent Grade 1 listed 18th-Century Georgian landscape which was created in the naturalistic style between 1738 and 1773 by the Hon. Charles Hamilton. A painter, plantsman and brilliantly imaginative designer, he dedicated his creative genius to the layout and composition of a landscape which was renowned in Europe at the time, and remains so today.

Hamilton was educated at Westminster and Oxford and like most gentlemen of this period, he went on several Grand Tours of Europe. This cultivated a great interest in the arts and Hamilton took up painting in order to capture on canvas his visions of idealised landscapes.

Hamilton arrived at Painshill in 1738, fresh from two years spent in Rome and with a vision for a new type of garden with extraordinary views and less formal planting schemes. Luckily for him many new plants were arriving in Britain due to the expansion in overseas trade. This increasing range was used to dramatic affect in the new style

of gardens, and Hamilton was at the forefront of this innovation.

One of Hamilton's main sources of 'exotic' plants for his new gardens was North America, fairly recently opened up for a trade in plants and seeds which became all the rage. His contact was Peter Collinson, a Quaker draper and plantsman in North London, who had set up a seed box scheme with fellow Quaker and farmer cum naturalist John Bartram in Pennsylvania.

Charles Hamilton joined the scheme and received his first box in 1748. A small box followed in 1751 with magnolias and cedars only, and then another full box in 1756. Collinson worked in partnership with Hamilton on the plantings of Henry Fox's Holland Park in London, they met for dinner on more than one occasion and additional plants were exchanged outside the box scheme.

Over a 35-year period, Hamilton designed gardens at Painshill that were among the earliest to reflect a trend away from geometric formality to a wilder, naturalistic style. His soft plantings of well-

established and newly introduced and rare species – many from North America – were at the cutting edge of English landscape design. By planting new species and combining classical follies as emblems in a picturesque landscape, Hamilton changed the face of the English landscape forever.

The landscape garden was admired by many including John Adams and Thomas Jefferson – second and third Presidents of the United States who visited Painshill in 1786. It is probable that Painshill influenced Thomas Jefferson in the design of his house and gardens at Monticello in Virginia – he described the Temple of Bacchus folly as ‘very fine’. John Adams wrote in his diary: ‘Paines Hill is the most striking piece of art that I have yet seen’.

Due to lack of funds Hamilton sold up and left Painshill in 1773. However his creation was still to be enjoyed by many including Jane Austen. In 1813 one of her letters mentions her visit to Painshill.

‘We left Guildford at twenty minutes before twelve (I hope somebody cares for these minutiae), and were at Esher in about two hours more. I was very much pleased with the country in general. Between Guildford and Ripley I thought it particularly pretty, also about Painshill, and from a Mr. Spicer’s grounds at Esher, which we walked into before dinner, the views were beautiful.’

Over a period of time and several owners later, Painshill gradually slipped into decay and became derelict. Thankfully a campaign was started to save the historic landscape garden and in 1981

Painshill Park Trust was set up to rescue and recreate Hamilton’s masterpiece.

What makes Painshill truly remarkable today is that all you can see has been restored from the ground up. Most of the follies in the Grade I listed landscape have been rebuilt or refurbished and the landscape has been cleared and replanted with thousands of new trees and shrubs. Only plants which would have been available to Charles Hamilton during his time at Painshill have been used to bring the past alive for a new audience.

As a result of recent funding the Trust has managed to complete other parts of the ‘jigsaw’ including the re-creation of the Woollett Bridge and Five Arch Bridge. The crystal Grotto has also been recently restored and is once again a sparkling centrepiece within the historic landscape garden. A programme to create the Temple of Bacchus – the folly which was admired by Thomas Jefferson – will follow when funding allows.

Thanks to a lot of hard work from a dedicated team of staff, volunteers, and generous donors, Painshill is now well on the way to full restoration and remains an international treasure. Over 80,000 visitors a year come to discover the 158 acre wonderland with its mystical follies and historic plantings – including the John Bartram Heritage Collection of North American trees and shrubs (Plant Heritage, NCCPG).

www.painshill.co.uk



Ruined Abbey with Autumn Trees

MARILYN SPEERS BUTLER (11 FEBRUARY 1937 - 11 MARCH 2014) LITERARY CRITIC, AUSTEN SCHOLAR AND PATRON OF CHAWTON HOUSE LIBRARY

By Gillian Dove, Director of Research at Chawton House Library

We were deeply saddened to learn of the death of Professor Marilyn Butler, in Oxford, on the 11th of March. Known to the scholarly community for her fine works of literary criticism such as *Romantics, Rebels and Reactionaries* (1981), Professor Butler was a leading figure in Romantic-Period studies, and a pioneering scholar of women's writing.

Marilyn Butler's scholarship was exactly the kind of work that Chawton House Library promotes. Her first book – a literary biography of Anglo-Irish writer Maria Edgeworth (1972) – contained the archival work that inspired the creation of Chawton House Library in the 1990s: a thorough reappraisal of a once-important, then forgotten, woman writer. Marilyn was to remain a dedicated Edgeworth enthusiast for the rest of her career. In 2006, when we hosted the conference 'Wild Irish Girls' at Chawton House Library (focusing on Sydney Owenson's *The Wild Irish Girl* and Maria Edgeworth's *Leonora*, both published two hundred years previously), the scholars gathered from all corners of the globe acknowledged Marilyn's influence, and enjoyed hearing her speak on *Leonora's* debts to Mme de Staël's 1802 novel *Delphine*.

It is perhaps as the author of *Jane Austen and the War of Ideas* (1975) that Marilyn is best known today. This important study, published in the bicentenary of Austen's birth, reads Austen firmly in and of her times, engaging with the novelist's own reading, and examining the political implications of her writings. Austen was not, Butler argues persuasively, an author isolated from the events of her times. Indeed the argument was so persuasive that reading *Jane Austen and the War of Ideas* in the 21st century, one is surprised at how little it has worn. The same certainly cannot be said for other literary criticism published in that decade. Much current scholarship on Austen still takes Butler as its starting

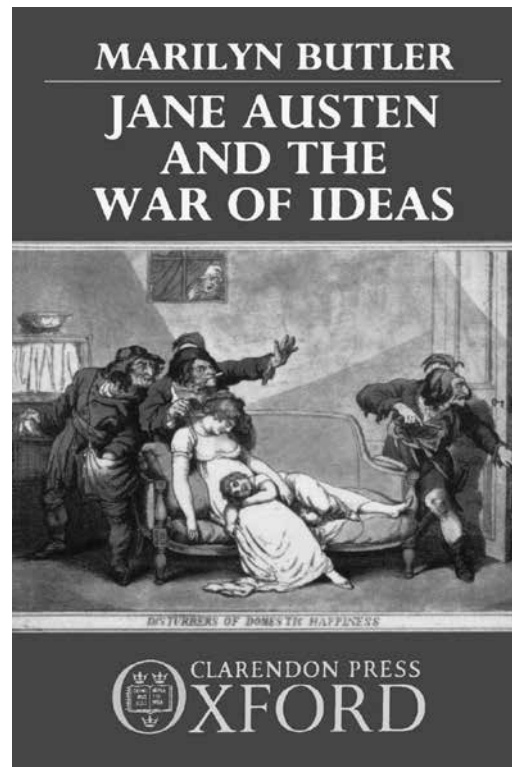
point. We certainly felt this to be the case when Marilyn attended a study day on Jane Austen and Europe held at Chawton House Library in 2007.

In her academic positions, too, Marilyn was a pioneer. Her first academic post was at St Hugh's in Oxford, a college founded in the late nineteenth century to enable poorer women to get an Oxford education, now home to the annual British Society for Eighteenth-Century Studies conference. In 1986, she took up a fellowship at King's College Cambridge. Finally, in 1993, she returned to Oxford to become Rector at Exeter College: the first female head of a formerly all-male Oxbridge college. She retired from this position in 2004.

Professor Butler is mourned by her family, Sir David Butler (knighted in 2011), two sons, Daniel and Ed, and seven grandchildren, including the two children of her son Gareth, who died before her in 2008. Marilyn is also mourned by her colleagues, and of course by the generations of students lucky enough to have been taught by her. I was among these students. The path that eventually led to my current position at Chawton House Library and at the University of Southampton was first suggested back in the year 2000, during a tutorial at Exeter College, Oxford. Marilyn, having read an essay I had just written on Mary Wollstonecraft's

translations (and I fear having been little inspired by it) looked up and said 'there were some very interesting women translating from English in early 19th-century Geneva, you know. You might want to look them up'. I was amazed – not for the first or last time – by her encyclopedic knowledge of European literature, and intrigued enough to pursue the reference.

Professor Butler is responsible – directly or indirectly – for the research projects of countless students. We owe her an enormous debt. I think she would be very pleased that a part of her collection of secondary texts has travelled from Oxford to Chawton to be housed in our Library, and will therefore inspire the readers and scholars of the future.



LONDON'S NEW YEAR'S DAY PARADE

By Angie McLaren, Head Horseman, Chawton House Library

London's New Year's Day Parade is known to many as 'the greatest parade in the greatest city in the world'. It started back in 1987 under the name 'The Lord Mayor of Westminster's big parade', but by 1994, it had become so popular that the city of Westminster gave up sole ownership of the event and it became an event for the entire capital. The day draws thousands of people together to channel their energy and enthusiasm into this colourful and diverse celebration.

'All the Queen's Horses Parade' is a section of the parade originally masterminded by Caroline Marsh, horse enthusiast, business woman and owner of UKRosettes. It is dedicated to horses and riders, and since beginning back in 2012, it has attracted enormous interest and world media attention that grows each year. Horses and people come from far and wide, travelling over 5,500 miles from all over the UK and Europe to take part. The Parade begins outside The Ritz in Piccadilly, proceeds to Piccadilly Circus, turning right into Regent Street, then Pall Mall and into Whitehall where it comes to an end. Horses then head to Horse Guards Parade to pose for photos, before riding down The Mall to the Gates of Buckingham Palace. Here riders and organisers have the chance to meet their sponsors, supporters and friends as well as the vast crowds of enthusiastic tourists lining the streets.

So how did Chawton House Library come to be a part of this remarkable event? Caroline Marsh was a showing judge at a show that Lucy, our groom, was attending with her own mini Shetland. In conversation Lucy mentioned that she also had a Clydesdale cross, and that she worked with Shire horses at Chawton House Library. Caroline then asked if the Shires and Lucy's six-year-old Clydesdale, called Jack, would like to attend the New Year's Day Parade. She was particularly keen for us to take part, as heavy horses had never

participated in the parade before. We of course accepted the invitation.

This year's theme was the sensational swinging sixties and we went all out with our costumes. With a few flowers and bit of horse friendly paint, our shires were transformed into marvellous multi-coloured steeds and we riders dressed to match in head-to-toe flowers and flares. We took Royston, our five-year-old shire, Summer, our four-year-old Shire cross and Lucy took Jack. We were so proud, as for such young horses they were incredibly well behaved.

The rain did nothing to dampen our spirits and we had a superb day, soaking up the atmosphere and excitement from the crowds. Highlights included feeling like royalty as we set off to cheers outside The Ritz hotel, walking four abreast down Pall Mall, waving to the queen and having our photo taken outside the gates of Buckingham Palace.

It was marvellous to have the opportunity to promote the heavy horses and show them off in all their glory to the public. We hope to have caught people's attention and that they will be inspired to find out more about the historical agricultural methods we employ as part of our aims regarding conservation and preservation of history here at Chawton House Library. The Shire horses play an important part in our efforts to preserve local heritage and develop a working period farm. Their efforts on the land contribute directly to the conservation methods used to grow produce, clear logs and educate and attract visitors. They therefore hold an essential role in running and raising funds for the charity. The crowds cheered when they heard they were working horses and it was our chance to spread the word about the great work they do. The day was a surreal and unforgettable experience for me, Lucy, Karen and Helen, our wonderful volunteer. We are pretty sure the horses also had a great day, enjoying the attention and atmosphere from the crowds.



Chawton's Shire Horses at the New Year's Day Parade.

THE SEX SCANDAL AS HISTORY, OR, HARRIETTE WILSON'S *MEMOIRS* (1825)

By Ruth M. McAdams, University of Michigan
(a Chawton Visiting Fellow in August 2013)

I came to the Chawton House Library hoping to find materials relating to a thesis chapter, 'Ladies Scorn Dates!: Women Life-Writers Look Back on the Regency.' The chapter analyses British women's retrospective life-writing from the transitional years between the Regency and Victorian periods, focusing on the way these texts use nonlinear models of temporality when writing about events that occurred many years in the past, and the way they conspicuously represent the oral speech patterns of the men they encounter. Analysing Harriette Wilson's *Memoirs* (1825), the Countess of Blessington's *Conversations of Lord Byron* (1832-33), and Elizabeth Abell's *Recollections of the Emperor Napoleon* (1844), I argue that these works are a distinctive kind of literary historiography that relies on a Carlylean theory of character and philosophy of history. These writers theorize a break between the Regency past and the Victorian present, contributing to an emerging – and gendered – historiography of the Regency.

My primary activity during the month at Chawton was to read widely in the collection of early-nineteenth-century women's life-writing in order to contextualize these three works, but one day I decided, almost on a whim, to examine the library's copies of Harriette Wilson's *Memoirs*. Although I had seen early editions of Wilson's *Memoirs* already, I knew that the text has survived in many forms due to its complicated publication history. With her publisher, Wilson, a retired courtesan, attempted to raise money not only through sales of her infamous tell-all, but also by blackmailing former lovers: pay up, and she would remove one's name from the account. Indeed, hush-money negotiations were ongoing throughout the work's serial publication, and the text contains suggestive evidence of late-breaking additions and removals.

Once the work did appear in print, Wilson's *Memoirs* were deemed obscene and consequentially denied copyright protection, which ironically only encouraged its wide dissemination, as it could be

pirated with impunity. As a result of these factors, the *Memoirs* have survived in a staggering number of bibliographically distinct versions.

The edition of Wilson's *Memoirs* found under CHL 6643 was an unexpectedly fruitful discovery. An undated piracy by the publisher Duncombe, probably from 1825, this edition is interleaved with what I believe are hand-tinted plates, many of which are pornographic – a feature that must have contributed to the appeal of this particular edition in a marketplace flush with competitors.

Yet as I looked through the nineteen plates, what eventually struck me was the way they include conspicuous markers of the time period they depict. Beyond the clear interest in displaying naked female flesh, these illustrations demonstrate careful attention to details of clothing, styles of carriages, and the other rapidly changing material accoutrements of fashionable life during Wilson's heyday. For example, this illustration (Fig. 1) of Harriette and the Duke of Beaufort, which depicts the early 1810s, features an attention-grabbing depiction of the fashionable clothing of this period, reflecting its mix of sartorial styles. Harriette is at the height of fashion – her bicorne hat, with its Napoleonic associations, complements the ermine trim of her empire-waisted pelisse. Beaufort's knee breeches are a more ambiguous sartorial statement – although knee breeches were waning in popularity at this time, Beaufort's are fashionably tight-fitting.

It was studying this image that first suggested to me that illustrations might inform the story I want to tell about how Wilson's *Memoirs* contributed to an emerging sense of the Regency as a discrete historical period. While the racy appeal of these illustrations is obvious elsewhere, in this image we see that Wilson's *Memoirs* is also being marketed as a text that documents the material trappings of fashionable life during the Regency period. With more research into the historicism of the illustrations to Wilson's *Memoirs*, I hope to have more to say soon about how this text played a heretofore uncredited role in negotiating the transition between one historical era and another.



Plate appearing in vol. III of Harriette Wilson's *Memoirs* (Duncombe; CHL 6643), captioned 'Dignified Sensibility. Harriette's interview with the Duke of Beaufort'

THE 'TRUE PERIPATETIQUE SCHOOLE': JAMES HOWELL'S *INSTRUCTIONS FOR FORREINE TRAVELL* (1642)

By Anne Thell, National University of Singapore
(a Chawton Visiting Fellow in 2013)

While Chawton House Library's extensive collection of early women's writing is now relatively well-known, less-known is its vibrant collection of early modern travel texts. One highlight of CHL's holdings related to this genre is James Howell's *Instructions for Forreine Travell* (1642), a small, calf-skin bound book that is designed to fit into a gentleman's horse pocket and be carried with him on his travels. The equivalent of a modern-day *Lonely Planet* (though probably more convenient to carry), *Instructions* exemplifies the types of instructions available to travellers bound for continental travel in the seventeenth century.¹ More largely, Howell's *Instructions* provides an example of a burgeoning genre of travel guidelines that existed since at least the sixteenth century.

Instructions for travellers are most often studied in the context of the late seventeenth-century reforms in the natural sciences that championed empiricism and experimental practice. The Royal Society of London released specific guidelines for travellers from the 1660s onwards as part of their effort to systematise travel and guarantee the production of travel facts. However, as Howell's text indicates, the instructions-for-travellers genre predates the Royal Society. Joan-Pau Rubiés has argued that 'instructions for travellers did not originally follow the initiative of seventeenth-century scientific academies: instead, the scientific institutions had become depositories of a concern for travel literature and for methodical travel which clearly belonged to the cultural transformations of the late Renaissance'.² The fact that such guidelines existed in the sixteenth century indicates first that travel writing was a distinct genre that was valued enough to merit instruction, and second that the theory of travel writing and the genre itself developed in tandem in the early modern era. Howell's *Instructions*, then, is part of a dynamic genre that offers a 'sophisticated discourse on travel as an activity and on the traveller as a human type', one that

significantly predates the era so often associated with scientific travel, the Grand Tour, and modern discursive practices.³

Printed by Humphrey Moseley in 1642, CHL's first edition of *Instructions* is one of roughly twenty extant copies in the world's public collections; this first edition was abridged and reprinted with a new appendix in 1650 (again by Moseley).⁴ Its advice is specific to English gentlemen ('Amongst other Nations of the World the *English* are observed to have gained much, and improve themselves infinitely by voyaging both by Land and Sea'), and the text is particularly concerned with the moral conduct of its young, gentlemanly audience.⁵ For example, Howell emphasizes that the traveller should recognize that 'the eyes of all the World are upon *Him*, as his are upon the *World*', as such thoughts 'will worke much upon an ingenious Spirit, and bee as a golden Spur, to set him forward, and cheere him in this high roade of Vertue, and Knowledge'.⁶ Howell includes ten initial sections on such topics as 'What previous abilities are required in a *Traveller*,' 'Of *Private Meditation*,' 'An estimat of expences of a *Nobleman*, or of a private *Gentleman* a broad,' and 'Advertisements for writing of *Letters*,' and then offers advice on travel to specific regions (Spain, Italy, Germany, Belgium, and the Netherlands). He also includes a section on the languages of Europe (e.g., Howell rather comically warns that French is a difficult, 'coy Mistress').⁷ Taken together, the set of behaviours and instructions Howell outlines is meant to maximise the epistemological yield of travel without diluting the character as well as the national and religious identity of the traveller. The intended result is a well-formed, well-travelled Englishman versed in but not tainted by the ways of the continent.

The contents of the *Instructions* are both familiar and strange to modern readers. Most foreign to us, perhaps, is his focus on the religious integrity of the traveller. Of course, taken in context, such religious rectitude is crucial to a nation forming its identity in part through its rejection of Catholicism (and thus the traveller 'should bee well grounded and settled in his *Religion*, ... and somewhat versed in the Controversies 'twixt us and the Church of

1 Thomas M. Curley has argued that Howell's *Instructions* was 'the single most important influence upon [Samuel] Johnson's philosophy of travel'. In addition to writing the guidelines, Howell was known for his 'gossipy correspondence' in *Epistolae Ho-Eliaanae* and was a foreign diplomat and clerk of the Privy Council under Charles I. See *Samuel Johnson and the Age of Travel* (Athens: Univ. of Georgia Press, 1976), p. 69.

2 Joan-Pau Rubiés, 'Instructions for travellers: Teaching the eye to see,' *History and Anthropology* 9:2-3, 139-190 (p. 141).

3 *Ibid.*, p. 141.

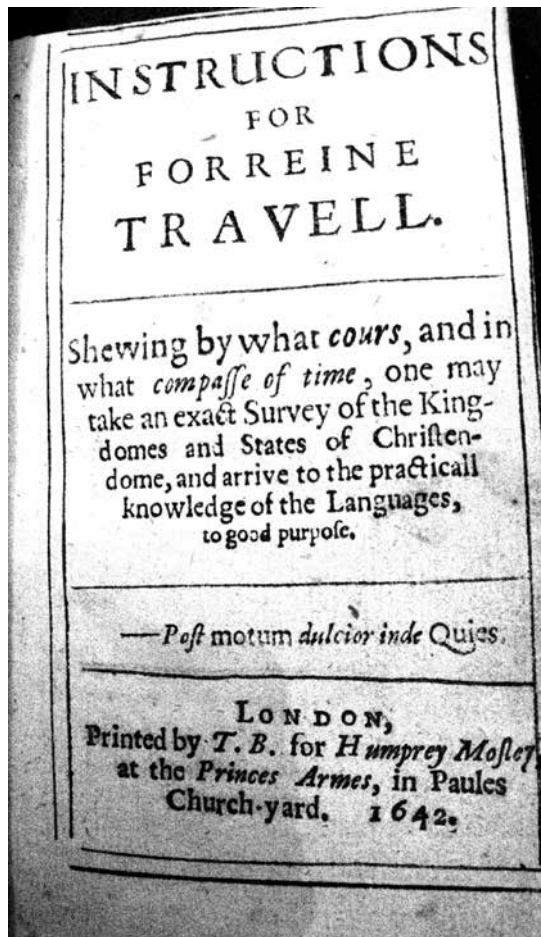
4 Given the publication dates, Howell's *Instructions* would have been extremely valuable to royalists fleeing into exile during the English Civil War.

5 Howell, p. 14.

6 *Ibid.*, pp. 22 and 24.

7 *Ibid.*, p. 27.

Rome').⁸ More familiar to us is Howell's constant assertion that travel is an essential human experience. He announces: 'Amongst those many advantages, which conduce to enrich the mind with Knowledge, to rectify the Judgment, and compose outward manners, *Forraine Travell* is none of the least'. It is not enough to 'bee a Sedentary Traveller only, penn'd up between Walls, and to stand poring all day upon a Map'; one must see with 'the Eye [to] discern the various works of *Art* and *Nature*'.⁹ The eye is superior because it has a 'taketh in farre deeper Ideas, and so makes firmer and more lasting impressions, conveying the object more faithfully to the memory, where it remains afterward upon record in ... indelible characters'.¹⁰ Today, we use similar rhetoric to describe the benefits of travel and first-hand experience.



Instructions for Forreine Travell (London: 1642)

Most fascinating about *Instructions for Forreine Travell*, however, is the direct correspondence it envisions between travel and knowledge and its suggestion that everything exists in a state of perpetual motion. Howell stipulates that education 'is the prime use of *Peregrination*, which therefore may be not improperly called a *moving Academy*, or the true *Peripatetique Schoole*: This made *Ulysses* to be cryed up so much amongst the Greeks for their greatest wise man, because he had Travelled through many strange Countreys, and observed the manners of divers Nations'.¹¹ Playing up the didactic function of travel, Howell suggests that one's knowledge is directly proportionate to one's travels. Intriguingly, Howell also sees knowledge itself — 'the *Arts* and *Sciences*' — in perpetual motion: 'all *Morall* endowments as well as *Intellectuall*, have wheel'd about and travell'd in a kind of concomitant motion,' he explains. 'They budded first ... in *India*,' and then blossomed in '*Egypt* ... and crossed over to *Greece*,' before making their way to Europe. He concludes that 'it is not improbable' that they will continue into 'the new discovered World, and so turne round, and by this circular perambulation visit the *Levantine*

again'.¹² Howell also links the transit of learning to the motion of the traveller:

Hence we see what a *Traveller Learning* hath beene having in conformitie of cours, been a kind of companion to *Apollo* himself: And as the Heavenly bodies are said to delight in movement and perpetuall circumgyration, wherein as *Pythagoras*, who by the *Delphian Oracle* was pronounced, the wisest man that ever Greece bredd, did hold, there was a kind of *Musique* and *Harmonious* concert that issued out of this regular motion, which we cannot perceive, because being borne in it, it is connaturall to us, so it is observed to be the *Genius* of all active and general *Spirits*.¹³

In a dense layering of various types of motion, Howell links the transit of the traveller to the transit of knowledge, which in turn corresponds to the 'perpetuall circumgyration' of the planets. 'Regular motion' is

the perfect and natural state of things; when he journeys, the traveller taps into this concert of motion and becomes one with the universe. The desire for travel is also eternal and natural: One should always remain 'transported with a desire of *Travell*,' and should avoid being 'bounded, or confined within the shoares and narrow circumference of an *Island*'. Only 'meane and vulgar spirits, whose *Soules* sore no higher than their *Sense*, love to hover ever about home, lying still as it were at dead anchor, moving no further than the length of the cable, whereunto they are tyed'.¹⁴

For Howell, then, travel is a state of being: To align oneself with the past (and the wise men of antiquity) and with the perpetual motion of the cosmos, one must venture out 'to see the wonders of the deep'.¹⁵ In the end, Howell insists, we are all travellers: '[T]his World at the best is but a huge *Inne*, and we but wayfaring men, but *Pilgrimes*,... this life [is] nought else but a *continuall Travell*'.¹⁶

8 Ibid., p. 15.

9 Ibid., pp. 1-3.

10 Ibid., pp. 3-4.

11 Ibid., p. 8.

12 Ibid., pp. 9-11.

13 Ibid., p. 12.

14 Ibid., pp. 12-13.

15 Ibid., p. 13.

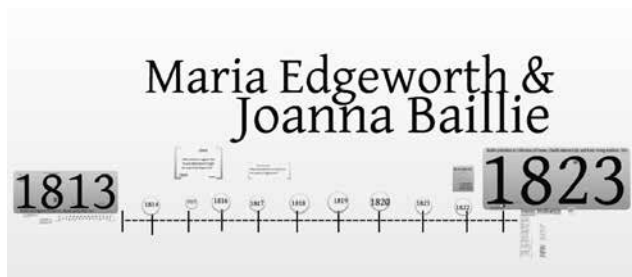
16 Ibid., pp. 196-197.

COMMUNITIES OF WOMEN WRITERS: CHAWTON HOUSE LIBRARY IN A DIGITAL AGE

By Bridget Draxler, Monmouth College, Illinois (a Chawton Visiting Fellow in June 2011)

What is the value of an archive in a digital age? As more books and manuscripts find their way online, what is the future of a place like Chawton House Library? After visiting as a research fellow almost four years ago, I have found a surprising answer.

In spring 2011, I had just finished my dissertation and was looking forward to starting my first job that fall. For the first time in years, I had an opportunity to start a new project. I had written a chapter in my dissertation about Maria Edgeworth, and my master's thesis focused on Joanna Baillie. I knew these two writers – arguably the most famous female novelist and playwright, respectively, of their day – were friends, and I had a hunch that this friendship may have influenced their writing. I packed my bags and flew to England hoping to find out.



Excerpt from 'Maria Edgeworth & Joanna Baillie' Digital Timeline

As Scottish and Irish writers, in addition to being women, Edgeworth and Baillie faced similar career challenges. Both writers' dreams of writing for the London stage had been frustrated by Richard Brinsley Sheridan, and although they both found success as professional writers, they are now better-known by some for their friendships with Sir Walter Scott than for their own accomplishments.

After their initial meeting at a dinner party on 16 May 1813, Baillie wrote to Scott:

I have found Miss Edgeworth a frank, animated, sensible, and amusing woman, entirely free from affectation of any kind, and of a confiding and affectionate, and friendly disposition that has gained upon my heart. We met a good many times, and when we parted she was in tears, like one who takes leave of an old friend. She has been received by everybody, the first in literature and the first in rank, with the most gratifying eagerness and respect, and she has delighted them all. She is cheerful, and talks easily and fluently, and tells her little story

(when her father does not take it out of her mouth) very pleasantly... Yet his daughter is so strongly attached to him that I am sure he must have some good in him, and convinced of this, I have taken a good will to him in spite of fashion.¹

Intrigued by this friendship, I began my research trip at the Royal Academy of Surgeons in London, reading dozens of letters exchanged between the two writers from 1813-1848. Next, I travelled to CHL, where I read their biographies, literary works, and secondary criticism. As I explored the archive, I came across a poem by Baillie, published anonymously in her 1823 *A Collection of Poems, Chiefly Manuscript, and From Living Authors* titled 'Sunset Meditation, Under the Apprehension of Approaching Blindness.'

The speaker in the poem suffers from the expectation of impending blindness, fearing the loss of her past memories more than her future sight: 'O, let not one image from memory fade, | That might dimly gleam the coming shade; | Be the parting aspect deeply imprest, | Like a mother's glance ere she sank to rest!' (Baillie 5-8).²

The poem's analogy between the loss of sight and the loss of a mother mirrors Edgeworth's life: in 1817-18, she suffered both debilitating eye strain and the loss of a beloved parent. Acutely aware of Edgeworth's attachment to her father, Baillie wrote to Edgeworth shortly after his death in June: 'I remember that when I had the pleasure of seeing you here [in 1813], you spoke to me as if in the event of your father's death, every happiness and pursuit for you in this world would be closed, and at present you will think so' (1 July 1817).³

Baillie's poem both harkens to the tradition of the blind bard, evoking Homer and Milton even as it recasts the prototype as distinctively feminine. The poem's speaker finds solace not in the poetic muse but in female companionship: 'doubly endear'd and ne'er to decline, | The power to console me, my friend, is thine!' (Baillie 41-42). Likewise, Edgeworth abstained from reading and writing almost entirely during those years. However, she did find comfort in Baillie's friendship. After visiting

- 1 The National Library of Scotland holds Scott's letters, including this one which is cited in Judith Slagle's *Joanna Baillie: A Literary Life*. (London: Associated University Presses, 2002), pp. 210-11.
- 2 Baillie, Joanna. *A Collection of Poems, Chiefly Manuscript, and From Living Authors. For the Benefit of a Friend*. (London: Longman, Hurst, Rees, Orme and Brown, 1823), pp. 227-29.
- 3 Letters cited here between Edgeworth and Baillie are from the Hunter-Baillie Collection at the Royal College of Surgeons. London, Royal College of Surgeons, MS0014, vol. 8.

the Baillie sisters at Hampstead, Edgeworth writes 'Joanna Baillie and her sister, most kind, cordial, and warm-hearted, came running down their little flagged walk to welcome us' (13 October 1818). Visiting again in 1821-22, she describes Joanna as 'the most amiable literary woman I ever beheld' (14 January 1822).

According to the subscriptions page, the Edgeworths purchased three copies of Baillie's *Collection of Poems* when it came out in 1823. Years later, Edgeworth wrote to Baillie: 'I do not believe that two authoresses, blue or green or whatever colour ever loved one another more heartily than we two do – Scotch and Irish as we are! and thank God for it!' (19 May 1844).

Needing a way to organize the many scraps of information I was collecting, I made a timeline on my computer, entering bits of biographical information, snippets of poetry, and excerpts from letters in chronological order. As I built my timeline, I started to see more patterns and connections, more links between Edgeworth's life and a poem of despair that resolved itself in the comfort of female friendship. The themes of the poem became delicate threads of connection between the two writers.

I was diligent in keeping library hours, reading and transcribing and creating an increasingly intricate web of information in my timeline. Over breakfast and dinner, though, I was sharing my findings with my fellow researchers, who gave me reading suggestions, offered research advice, and pointed me to resources in the archive.

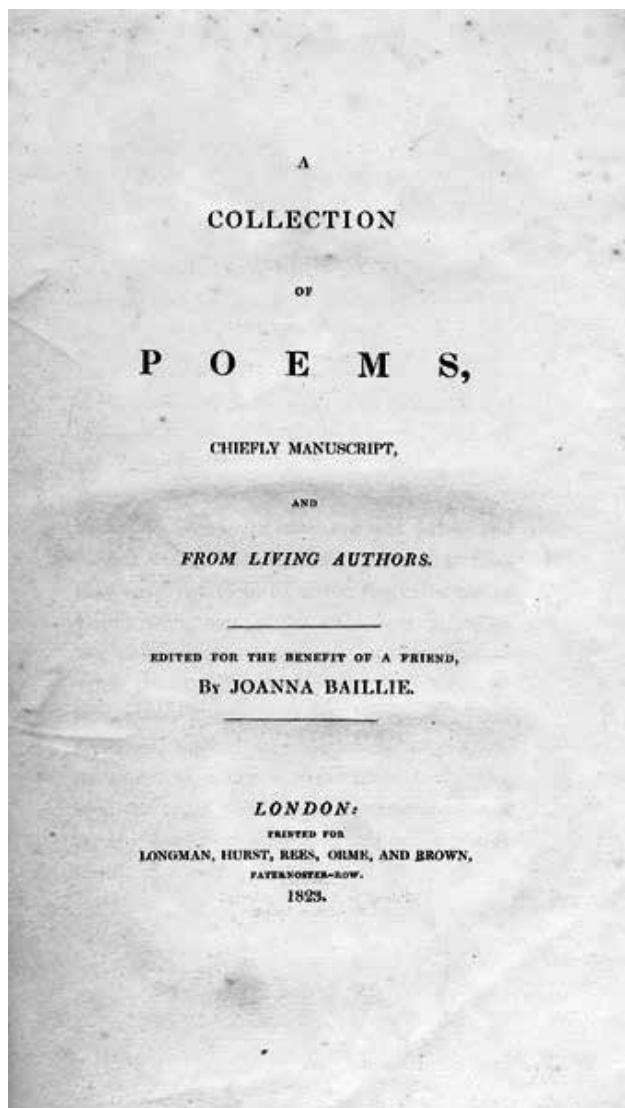
After talking about our research, we talked about other things: the challenges of researching women writers, and the challenges of being female scholars in academe. We talked about the job search, about publishing, about teaching. That month at CHL, I was part of a community of scholars who were incredibly generous, both intellectually and personally.

In the end, the relationship I traced between Edgeworth and Baillie cannot be clearly traced in their work. In one letter, Edgeworth thanks Baillie 'not as authoress thanks authoress with fine and freed compliments, but as friend thanks friend with all my heart' (30 March 1820). For all the circumstantial evidence, there was no way to prove the poem was about Edgeworth. But the irony is, the relationships I formed with other researchers at Chawton House Library have had a profound effect on my own career. What I hoped to see between Edgeworth and Baillie, I found for myself.

When I started my new job in the fall, Ellen Johnson's and Elaine Bander's sage advice helped me to navigate the world of being young, female, and on the tenure track. The following summer, Devoney Looser – who had first introduced me to CHL and encouraged me to apply – invited me to participate in an NEH seminar on Austen and Her Contemporaries, where I used the digital literary timeline model I had developed to track the relationship between Austen's *Northanger Abbey* and the Gothic stage. I later developed the digital literary timeline into a teaching tool, which I have used in my own classroom and written about for a collection of essays on teaching Austen in *Persuasions On-Line*, in which CHL fellow Danielle Spratt will also be contributing an essay. The effect of these women on my career, like Edgeworth on Baillie's, is hardly untraceable but deeply important.

So, what is the value of an archive in a digital age? For me, even more than the extensive collections

in women writers, and the generous gift of time to research and write, it is the community of scholars that is created. Every discovery in the archive was made richer by the people around me, who helped me to find it, interpret it, share it, and most importantly, celebrate it. Archives like CHL will never become obsolete or outdated, because scholars will always benefit from the communities they create.



Title page of Joanna Baillie's *A Collection of Poems, Chiefly Manuscript, and From Living Authors*.

DATES FOR YOUR DIARY

Music at Chawton House Library – Tuesday 13th May 2014

A Most Beloved Melody: British and American Piano Renderings of Favourite Songs, 1790-1850.

Southampton's visiting Fulbright Senior Scholar, Dr. Vivian Montgomery, will offer a lively and eye-opening recital of long-hummed tunes reclaimed for piano as variations, dance arrangements, and show pieces. The works, based on popular and evocative songs, will be performed on the historic Stodart piano at Chawton House Library, and accompanied by illuminating remarks.

Tickets £15; Students / Friends £12.50

Evening Talk, Thursday 15th May 2014

“He is a rogue of course, but a civil one”: John Murray, Byron and Jane Austen’.

Dr Christine Kenyon Jones (King's College London)

This lecture will compare and contrast the relationships of Lord Byron and Jane Austen with their publisher John Murray.

6.30 p.m. Drinks 7.00 p.m. Talk

Tickets £11; Students / Friends £8.50

Tickets can be booked online via the Chawton website: www.chawtonhouse.org or by telephone: 01420-541010

The Female Spectator

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