

The Female Spectator.

VOL.2 No.1, 2016



New and improved series

Emma at 200:

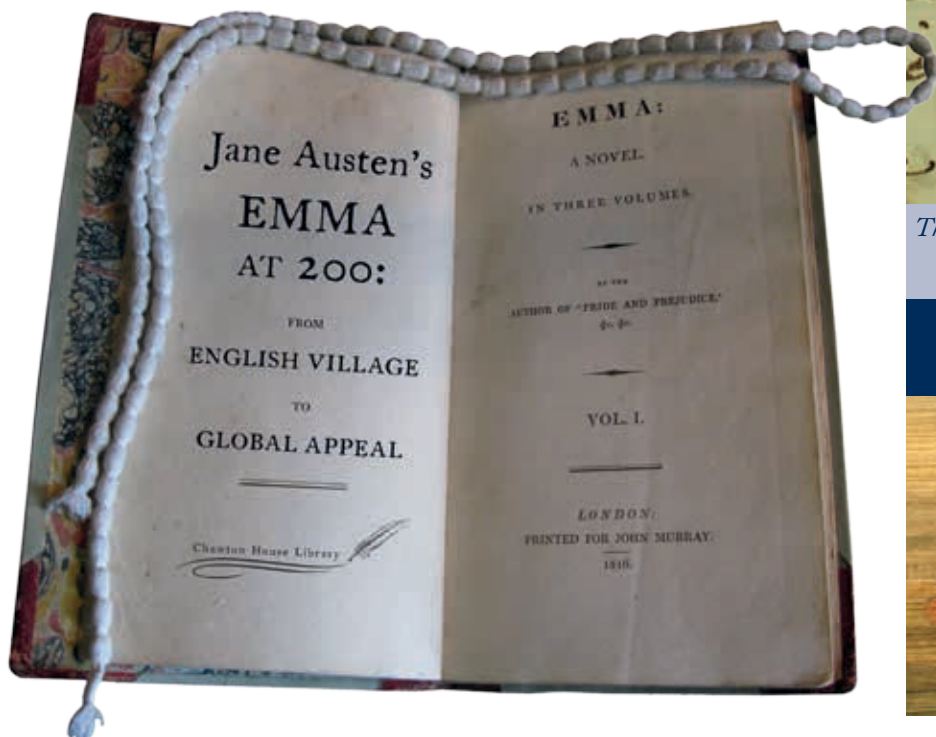
from English Village to Global Appeal

AS ALL READERS of The Female Spectator will be aware, this year is the bicentenary of the publication of Jane Austen's novel *Emma*. It was published by John Murray II on 23 December 1815, with 1816 on the title page.

We are planning an exhibition to commemorate this landmark in Jane Austen's publishing career. Items from our own collection, and the Knight family collection (belonging to Austen's brother, and on deposit here) will be used to talk about the world of the novel and its reception through the nineteenth, twentieth and twenty-first centuries. And some unique manuscript material will be joining selected work from our own collection. This is the first time we have been able to solicit loans from other research libraries, and it's all thanks to the generosity of individuals, and the Garfield Weston Foundation, who have provided us with funding

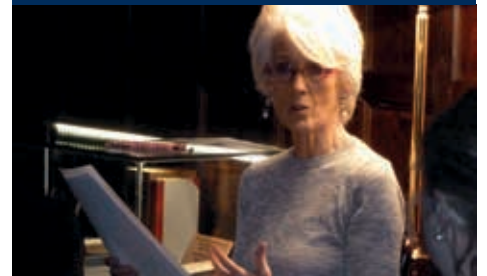
to equip our Exhibition Room with state-of-the-art display cases.

There is no more fitting setting. Jane Austen's *Emma* is the only one of her novels to focus exclusively on 'three or four families in a country village'. This is the scope Jane Austen recommended to her niece Anna, herself a budding author. Writing from Chawton in September 1814, Austen admired Anna's novel in draft as 'the very thing to work on'. 'You are now collecting your people delightfully, getting them exactly into such a spot as is the delight of my life', she wrote. And certainly,



INSIDE THIS ISSUE

New Patron



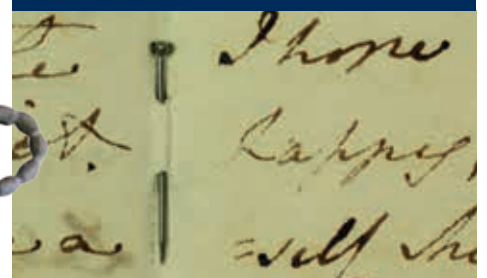
Joanna Trollope OBE

Celebrating *Emma*

*Christmas events
raise funds for the
Library*

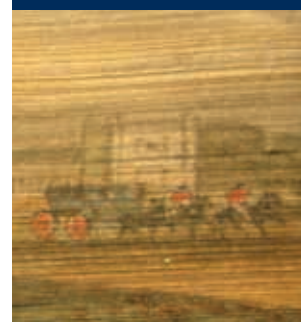


Jane Austen pins



*The original pin on our 'Sir Charles Grandison'
manuscript*

Hidden Paintings



*The exquisite
secret within
two of our
books*

there's something very pleasing about planning the exhibition in the village of Chawton, surrounded by 'English verdure'. Although the fictional village of Highbury is in Surrey, not Hampshire, some have claimed nearby Alton is the model for it. It has also been suggested, over the years, that Donwell Abbey was modelled on Chawton House. And the names Knight and Knightley are tantalisingly suggestive.

We won't simply be examining the country setting of the novel, however. Instead, our emphasis will be on the global world of the novel, and early nineteenth-century publishing practices. We will start with a look at the first American edition (1816, on loan from King's College Cambridge), and the first French translation (also 1816, on loan from the University of Göttingen). Another section of the exhibition will focus on works mentioned in the novel – by Ann Radcliffe, Maria Roche and others. Yet another section will concentrate on female accomplishments (painting, music-making and embroidery) inspired by Harriet Smith and Emma Woodhouse's activities at Hartfield. Here, we will be displaying a manuscript music book in private ownership alongside a commonplace book (a manuscript book in which people would note down favourite quotations, proverbs, poems, riddles and extracts from literature, just as Emma and Harriet do in *Emma*). Another display case will focus on Austen's use of Shakespeare in the novel, and his importance for women writers in the eighteenth century more generally. And in our Lower Reading Room, we will concentrate on the reception of *Emma*, with – as an exciting highlight – Charlotte Brontë's letter on reading the novel, coming on loan to us from the Huntington library in California.

Our largest exhibition area is our new Exhibition Room. Here, we shall be highlighting Austen's move to John Murray II by displaying works by other women writers published by the house of Murray in the 1800-1820 period. We have first editions of many such publications, from Stéphanie-Félicité de Genlis's *The Duchess of La Valliere* (1804) to Susan Ferrier's *Marriage* (1818), and non-fiction by writers from Maria Rundell to Germaine de Staël. Jane Austen famously said of John Murray II that he was 'A Rogue of course, but a civil one'. Murray's correspondence with Austen's contemporaries Maria Graham, Felicia Hemans and Helen Maria Williams gives a more nuanced picture of this leading light of Regency-Period publishing.

We do hope you will join us for this exhibition – and help us to spread the word. The exhibition is included in the price of admission and will run from 21 March to 25 September 2016. ●



Announcing a New Patron – Joanna Trollope OBE

WE ARE DELIGHTED to announce that best-selling novelist Joanna Trollope OBE has agreed to become a Patron of Chawton House Library. Speaking about her new role, Joanna said:

'Chawton House Library does something I both love, and applaud – it combines serious scholarship with a welcoming potential for all comers to be involved. And of course, it's a lovely place in itself, with irresistible associations.... In fact, accepting the invitation to become a patron hardly counted as a decision!'

One of the first things Joanna has kindly agreed to help us with in this new role is championing the Friends of Chawton House Library and encouraging new members to join. ●

Meet the new members of our team!



Andrew Bentley, Garden Manager

Our new Garden Manager, Andrew Bentley, started his career in a very different arena having worked as an Operations Manager for Royal Mail for ten years, including running the largest rural delivery office in the UK at Salisbury. It was following a difficult period of industrial action in 2006-2007 that Andrew took the decision to make a career change. He had grown up on a 250-acre farm in Kingsley and decided he wanted to get back to his roots (pardon the pun) and work outdoors again. He re-trained in Wildlife Management at Sparsholt College and set up his own gardening business, taking on a number of local clients with large estates for whom he set up garden management plans and systems. He also spent two years as Head Gardener at Houghton Lodge where he enjoyed giving talks to visitors, recruiting large teams of volunteers from a range of community groups, and helping with marketing.

Andrew's first major project at Chawton House Library is to develop our new Elizabeth Blackwell herb garden. This will be based on Elizabeth's Blackwell's *A Curious Herbal* (1737-1739), a remarkable book aimed at physicians, which explained each herb's uses in medicine. Blackwell painstakingly drew each herb, engraved the copper plates for printing, and then hand-coloured the printed images – a huge undertaking but one which eventually made enough profit to secure her husband's release from debtors' prison. Andrew has already drawn up plans to plant up a selection of the herbs, and to redevelop the Walled Garden to make it easier for visitors to walk through and enjoy the herb garden and other features. He also has many other exciting plans for helping us to increase visitors to the gardens.



Victoria Wright, Events & Communications Officer

Victoria started her career in publishing, having held communication roles at academic publishers Taylor & Francis and Oxford University Press. Having decided that she wanted to move into the heritage sector, Victoria then ran the marketing and events at Upton House and Gardens, a National Trust property in the Midlands. This included working on a major project, 'Banking for Victory', to take Upton House back to World War II, transforming every aspect of the visitor experience.

As well as her love of heritage properties, Victoria studied English literature, including – of course – Jane Austen, and is delighted to have found a role combining both of these passions. Victoria is keen to ensure that we have an increasingly exciting and varied events diary, and she will be working to publicise our work as widely as possible, including growing our social media following.



Helen Willis, Front of House Assistant

Helen has recently returned to Alton having lived in Scotland for the last 14 years. Prior to that, she lived in Alton for around 20 years, and, at one time, ran her own grocery shop in the town. Helen has taken on a number of roles in recent years including working at a Building Society and at the Treloar Trust in administrative roles, as well as a variety of previous posts ranging from care work to housekeeping. Motivated to return to the area by the arrival of a new granddaughter and the search for more fulfilling work, Helen was delighted to join the team at Chawton House Library where she already had a friend in our Front of House Manager, Corrine Saint, who has always spoken highly of her job. Helen is looking forward to our visitor season, with its extended opening hours, and she is keen to help us improve on our visitor experience in the year ahead. ●

Christmas Fundraising Events

‘I had a most civil one in reply from Mr M.
He is so very polite indeed, that it is quite overcoming.’
Jane Austen referring to John Murray II
in a letter to Cassandra Austen, 24 November 2015



ON 2 DECEMBER 2015, we celebrated the 200th anniversary of the publication of Jane Austen's *Emma* at a reception kindly hosted by John and Virginia Murray at 50 Albemarle Street, the premises where John Murray II published the much-loved novel.

John Murray VII gave a fascinating talk about the family publishers and their connection with Jane Austen in a room flanked with portraits of great writers and editors, in front of the fireplace where Lord Byron's memoirs were infamously burned after his death (the popular story goes that his friends deemed the memoirs too scandalous to be made public).

Left: Albemarle Street shown on our eighteenth-century map. The Murray publishing house moved there just a few years before the publication of Jane Austen's *Emma*

Below: 50 Albemarle Street is a literary treasure trove. The fireplace shown is where Lord Byron's memoirs were infamously burned





Left: The raffle was drawn by our new patron Joanna Trollope OBE

Below: Silent auction prizes included this beautiful *Emma* cake generously donated by Cocoa & Whey cakes



This event was followed by our first Christmas fundraising supper on 5 December. Guests were treated to a talk from Joanna Trollope, who also drew the raffle at the end of the evening. There were some wonderful silent auction and raffle prizes, including exclusive use of Chawton House Stables for a weekend, some unique artist's books by resident artist Angela Thames, and a stunning *Emma* cake.

These two events together raised over £4,500 and we hope to organise some similar treats for our supporters in 2016. ●

Special thanks to all those who donated silent auction and raffle prizes: Angela Thames, Richard Ovenden, The de Laszlo family, Persephone Books, Cocoa and Whey Cakes, Sheen Stickland, Forest Lodge Garden Centre, Go Ape, The Blacksmiths Daughter, Mill Farm Organic, The Real Jam and Chutney Company and Mrs Boo's Fantastic Fudge



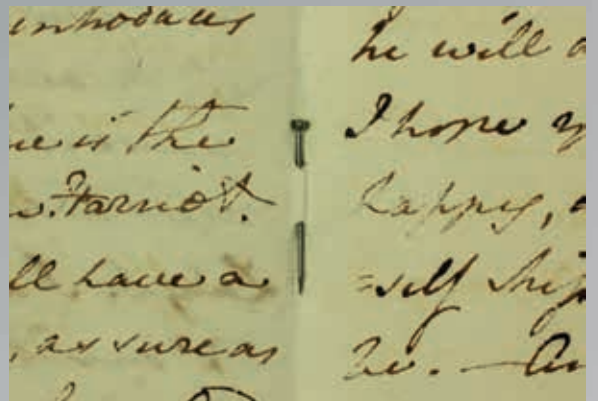
‘I do not care a pin about it myself’¹

ANDREW HONEY, Book Conservator at the Bodleian, tells us of his excitement at discovering an original Jane Austen pin on our Sir Charles Grandison manuscript, and what this, and other pins, tell us about their use.

One of the more surprising literary relics held by the Bodleian Library, Oxford is a humble pin. It arrived in 2011 when the Library, with generous help from National Heritage Memorial Fund, Friends of the Bodleian, Friends of the National Libraries, and the Jane Austen Memorial Trust managed to acquire the manuscript of Jane Austen’s *The Watsons*, her last fiction manuscript to remain in private hands.² The pin had been removed from the manuscript in 1924 by no less a person than the noted Austen editor R. W. Chapman. He carefully pinned it with two others into a new piece of paper, noting that: ‘These three pins were removed by me for the purpose of transcribing. I suggest that they be not put back in their places, where they must sooner or later corrode the paper’. Austen had used the pins to add three lengthy insertions on paper patches into the manuscript by pinning them at their relevant places. Unfortunately, in the years after Chapman two of the pins were lost and only one arrived at the Bodleian with the manuscript. It has been possible to identify exactly how the patches were attached to the underlying manuscript leaves by matching the holes and corrosion marks left in the patches with those in the leaves, though it has not been possible to identify which of the three patches the remaining pin belonged to.

A pin used by Jane Austen to fasten the leaves of *Sir Charles Grandison* (Chawton House Library, S1 MS AUS, booklet 5, pp. 12-13).

The remaining pin which was used to attach a paper patch to the manuscript of *The Watsons* (The Bodleian Libraries, The University of Oxford, MS. Eng. e. 3764, fol. iii)





Having seen Chapman's note and the surviving pin, it was with rising excitement then that I surveyed the manuscript of *Sir Charles Grandison* at Chawton House Library last year.³ I was not expecting pins – or more excitingly pins still in place; the purpose of my visit to the Library was to record the watermarks found in the paper for an appendix on Jane Austen's papers in the forthcoming edition of her fiction manuscripts.⁴ While this isn't the place to discuss the literary merits of the work which Kathryn Sutherland has noted 'might be evidence of Austen encouraging a young niece in the rudiments of the craft of writing', more importantly she notes it is 'of interest for the material clues it offers for Austen's habits of composition'.⁵ *Sir Charles Grandison* is the only Austen fiction manuscript that has not been conserved or altered, and the only one to remain as Austen would have known it. In structure, the manuscript is a series of five short booklets with three of the thickest booklets held together by pins pushed through their centrefolds (see left).

This use of pins is different to the pinned insertions of *The Watsons*, but shows the author's repeated use of pins and allows us to compare the four known Austen pins. All four are handmade two-piece tinned brass common straight pins with applied wound wire heads, of a type in use from the sixteenth century until the 1830s when Lemuel W. Wright's patented pin-making machine came into use. Pins were often used as *ad hoc* fastenings for papers and documents before the invention of the paper clip or staple, and the Bodleian has a collection of dated and dateable pins removed from manuscripts in the late nineteenth century.

It is easy to assume that they are sewing pins but the size of the Austen pins might point to another use. All of the four pins are $\frac{3}{4}$ inch long, shorter than the 1 to 3 inch pins that Mary Beaudry defines as sewing pins in her recent book on the material culture of needlework.⁶ Their

short length might indicate that they were dress pins, pins that were used for fastening clothes, head wear and apron bibs until fasteners became mass produced and thus cheaper. Could these be Austen's own dress pins, similar to the one that she uses for comic effect in *Sense and Sensibility*? Austen uses a dress pin to draw attention to the distracted nature of Lady Middleton – 'unfortunately in bestowing these embraces, a pin in her ladyship's head dress slightly scratching the child's neck, produced from this pattern of gentleness such violent screams'.⁷ These four pins, common domestic objects of the time and unimportant in themselves, not only allow us to imagine Jane Austen in the process of composition, but to also see her in the physical process of manufacturing booklets from materials close at hand. ●

Our *Sir Charles Grandison* manuscript is travelling to the Folger Shakespeare Library in Washington this year for the exhibition *Will & Jane: Shakespeare, Austen, and the Cult of Celebrity* from 6 August to 6 November 2016. It will also be loaned to the Bodleian Library in Oxford for a Jane Austen exhibition in 2017.

¹ Jane Austen, *Volume the Third* (London, British Library, Add. MS. 65381, fol. 50r).

² The manuscript is now Oxford, Bodleian Library, MS. Eng. c. 3764, and the pin is fol. iii.

³ Jane Austen, *Sir Charles Grandison or the happy man, a comedy in 6 acts* (Hampshire, Chawton House Library, S1 MS AUS).

⁴ Andrew Honey, 'The papers used by Jane Austen', in *The Fiction Manuscripts of Jane Austen*, ed. by Kathryn Sutherland (Oxford: Oxford University Press, forthcoming).

⁵ Kathryn Sutherland, 'Sir Charles Grandison', in *The Fiction Manuscripts of Jane Austen*, ed. by Kathryn Sutherland (Oxford: Oxford University Press, forthcoming).

⁶ Mary Beaudry, *Findings: the material culture of needlework and sewing* (New Haven: Yale University Press, 2006), p. 24.

⁷ *Sense and Sensibility*, Volume I, Chapter XXI.



Meet our resident artist: Angela Thames

Could you tell us about your background?

After leaving school, I originally qualified as an Electronic Engineer at Kingston College of Further Education. I spent over 20 years working in the electronics industry in various roles from Calibration Engineer at Decca Radar to Operations Manager for a start-up company bringing computer products in to the UK from the Far East. That industry was becoming very competitive, aggressive and demanding and after 20 years I decided to change my pace of life and seek out a more fulfilling career. I went back to education and took a degree in Fine Art at UCA Farnham. I wanted to enjoy the learning environment and decided to take a part-time degree over five years and graduated in 2006. So that I could fully immerse myself in the change of discipline, I also took a local job as a picture framer to be closer to the influences of the art world. After graduating, I continued with the picture-framing job and started to teach adult art classes while practising my own work as a printmaker and maker of artists' books, of which some are now held in private and public collections including Oxford Brookes University and Bath Spa University.

What was the appeal of Chawton House Library to you as an artist?

I love the fact that it is a working library. The history of the house, the library and the grounds are all very inspiring. My work is to do with research, then developing an idea and moving it into a visual form, usually an artist's book. Working here has given me the opportunity to create a themed body of work based on the research I am doing in the library.

Can you tell us a bit about the work you have done here so far?

I've read five books so far – all of them are the 'it' books [books written from the point of view of an object – a popular narrative device in the eighteenth century]; they are *The Adventures of a Pin Cushion* (c.1780), *The Adventures of a Rupee* (1782), *The Adventures of a Black Coat* (1760), *The Adventures of a Watch* (1788) and *The Adventures of a Seven-Shilling Piece* (1811). In my studio I am currently producing three books. *The Adventures of a Pin Cushion* has inspired me to make a pin cushion similar



Left: Illustration from Mary Lawrance's *Sketches of Flowers from Nature* (1801)

Below: The pin cushion which will be photographed in various locations from the book



to the one shown in the book and of which examples are held in the Victoria and Albert Museum; I have so far taken 17 photographs of my pin cushion in the different places mentioned in the book and need to take another 21 to complete this task. These will then form a book of photos. Another book I'm working on is inspired by *The Adventures of a Seven-Shilling Piece*; this book will show all 138 of the characters featured in the book accompanied with some text extracts; so it's going to be quite big! I am also producing a series of Chawton House Library chapbooks. Chapbooks were small, cheaply-produced booklets often sold for a penny also called small merriments. I will be using text and images from all the books I have read and will add some of my own linocut prints. One of the things I find fascinating is that in chapbooks, the illustrations did not always match the text; odd woodcuts were used to fill in the space left between or at the end of the text. I like this idea.

I have lots of other ideas which will hopefully come to fruition as my residency continues.

You are kindly running a number of workshops at the Library for us – would you like to tell us a bit more about these?

I have taught a bookmaking workshop over four weeks with eight people, covering about six different techniques of book-binding, from a simple stitched pamphlet book to a more complicated traditional casement book. Everyone has produced really wonderful books and I am hoping that they will make a book each, inspired by Chawton House Library, to exhibit with my end of residency exhibition here later in the year.

I have also taught a linocut workshop cutting and printing a one-colour linocut using imagery inspired by Mary Lawrance's *Sketches of Flowers from Nature* (1801). Maybe some of these linocut prints will appear in the books on show at the exhibition.

What can visitors expect to see when you exhibit your work later in the year?

Lots of books! A variety of artists' books inspired by my Library research where I hope to bring to life, in a different visual format, the contents of the rare books that are held in the collection. I will also be running a Bookmark project in connection with the University of West England alongside my exhibition; over 100 sets of bookmarks made by artists all over the world will be given away free to visitors to help promote the genre of artists' books. For the first time Chawton House Library has been chosen to be 1 of 10 host venues to be involved with this project which has been running for over 14 years. So look out for these at the exhibition in September.

I am sure that we at Chawton House Library would love to continue the link with you after your residency has finished. Are there particular ways that you could see us continuing to work together?

I would love to do more creative workshops or even start an art group. ●

The Camp and the Kitchen

Caroline McCracken-Flesher, University of Wyoming, was a Visiting Fellow in August/September 2015. Here she shares some of her findings on both women and men writing about home and cooking in the early nineteenth century.

CHAWTON HOUSE LIBRARY is full of surprises. In August 2015, I got to work reading Chawton's many women's novels focused on 'home.' These days, Scots seem to have cornered the market on homecoming in Britain. I am interested in when that started, and how the Scottish phenomenon compares to other places' ideas about home.

During the early nineteenth century, Walter Scott pushed home and homecoming for Scotland. Yet contemporary women were

equally focused on home – because, as we know from Austen, they were expected to leave home and to set up home somewhere else. For women, home could never be your own.

At Chawton House Library, I found that protesting women writers like Scots Margaret Cullen and Charlotte Campbell Bury were recommending women to ditch the relatives and the family pile, and get as far away from home as possible. Cullen even made her case in a novel ironically titled *Home* (1802). But the Library

ultimately pointed me in a different direction. Its varied collections encouraged me to think not only about novels, but about women's other writings – writings that build the idea of home, such as cookbooks . . .

'Home' was especially contested when, after the long Napoleonic campaign, British soldiers turned homeward. Contemporary novels often show the romance of such a situation. But Walter Scott and Christian Isobel Johnstone help us to understand the challenges of military



homecoming given the day's gender politics. They suggest an unexpected common ground for women and the men suddenly turning up on their doorstep: the kitchen.

Scott was a Waterloo enthusiast. He wrote two Waterloo poems, trod the battlefield, and produced a biography of Napoleon. When the Black Watch paraded through Edinburgh in March 1816, he cohosted a dinner to celebrate their return.

An army marches on its stomach, and the heroes of Waterloo deserved a good dinner. Yet were they having too much of a good thing? In Susan Ferrier's novel *Marriage* (1818), Dr. Redgill laments that Generals monopolize the best cooks: 'in time of war [officers] live at the rate of twenty thousand a year, and when they come home they can't get a dinner they can eat!' (*Marriage*, 394). But while officers might enjoy elegant repasts, soldiers on the march had to know how to cook.

A Major of the 92nd Highlanders remembers the cooking and eating along with the fighting. '[S]everal days' biscuit was served out to the troops,' then, 'Soon after the men had done their cooking and had got their breakfasts the Division moved on Quatre Bras' (Siborne, 385). Later, they cooked their dinner 'in the cuirasses which had belonged to the French Cuirassiers whom we had killed only a few hours before' (387). Gory but inventive. Soldiers had to eat, so cooking mattered.

Now, as military men headed home, where and how would they fit in? The heroine of Ferrier's *The Inheritance* (1824) is sought, spurned and usurped by her military cousin according to her claim on property. When great houses prove to be contested places, Scott and Christian Isobel Johnston imply that men and women might sensibly seek, instead, to share a kitchen.

In Scott's *Saint Ronan's Well* (1824), Meg Dods owns the Cleikum Inn. Along comes Peregrine Touchwood, who has traded in the wake of Napoleon's campaigns. Now, he seeks the welcome of an edible dinner. Meg provides the expertise and Touchwood adds new recipes; together they gather a company of good fellowship.

Johnstone seized on this 'Cleikum Club' as the occasion for a gender-bending cookbook, *The Cook and Housewife's Manual* by 'Mrs. Margaret Dods' (1826). This unusual cookbook, authored by fictional character Meg Dods, opens with an introduction that imagines a meeting of the 'Cleikum Club'. Here, Johnstone slyly assembles Ferrier's Dr. Redgill, and Touchwood and others from *Saint Ronan's Well*, including Captain Jekyl of the Guards. Meg brings the practical know-how; Touchwood and Dr. Redgill offer recipes; Jekyl is keen on French dishes and supplies the pot. They debate preparations and assemble options in a cookbook that expanded over many editions. The book is full of witty repartee and the art of the table. Its dishes, true to the strange lines of descent followed by popular recipes, turn up in today's kitchens.

Scott and Johnstone showed that the kitchen was one place men and women of the early nineteenth century could achieve a joint campaign. ●

Sources:

- Ferrier, Susan. *Marriage*. 1818; Oxford: Oxford University Press, 1986.
 Ferrier, Susan. *The Inheritance*. Edinburgh: William Blackwood, 1824.
 Johnstone, Christian Isobel. *The Cook and Housewife's Manual*. Edinburgh: Bell & Bradfute, 1826.
 Johnstone, Christian Isobel. *The Cook and Housewife's Manual*. 3rd ed. Edinburgh: Oliver and Boyd, 1828.
 Scott, Walter. *Saint Ronan's Well*. Edinburgh: Archibald Constable, 1824.
 Siborne, Major-General H. T. *Waterloo Letters*. London: Cassell, 1891.

New Visiting Fellowships announced

See our website for details on our 2016-2017 Visiting Fellowships. New named fellowships for this year include the Dunmore Fellowship and the British Society for Eighteenth-Century Studies (BSECS) Fellowship. ●

The deadline is 4 April 2016 – don't forget to apply!

'Extremely helpful and knowledgeable volunteers'

THE ABOVE IS just one comment from our Visitor Book during the 2015 season. And as we gear ourselves up to follow the success of 2015 with an even better 2016 season, we know that we can only begin to do so thanks once again to our wonderful team of volunteers. That so many of our visitors said they enjoyed a warm and friendly welcome and were inspired by their visit is testament indeed to all of those who help us.

But of course and as always, we'd like more! To help support us with our longer opening hours and for Sundays and Bank Holidays too, if anyone would like to join our volunteering team or is interested in finding out more we will be delighted to hear from you. Please contact Sarah Parry, Learning and Visitor Manager for further details (sarah.parry@chawtonhouselibrary.org) if you would like to help and please also spread the word amongst your friends.

Did You Know?



AFORE-EDGE PAINTING is an image painted on the edges of the pages of a book. Many such paintings were completed on the edges of a closed book so that the image can be clearly seen, such as the flower design on this beautiful Moroccan-bound recipe book in the Library (below). There is another, more secretive way of doing these fore-edge paintings however, when the image can only be seen when the pages of the book are fanned in a certain way. One such example in the Library is our copy of *Julia de Gramont*, by the Right Honorable Lady H**** (1788), a novel by Cassandra Hawke, a cousin of Jane Austen. The Library's copy bears an armorial bookplate belonging to Hawke's son, and its two volumes conceal an exquisite secret. Beneath the gilded edges of its pages are delicate paintings of Blenheim Palace in Oxfordshire and Grimsthorpe Castle in Lincolnshire. The images can be hard to find as they only reveal themselves when the leaves of the volume are fanned in just the right way (shown above). ●



The original *Female Spectator* made a bold statement in its day. © Chawton House Library

Paying tribute to pioneering women

The Female Spectator is named after Eliza Haywood's publication of the same name, which was published from April 1744 to May 1746. Haywood's journal – which was a direct play on the existing *Spectator*, written by and for men – was the first magazine by and for women, and was widely read. Haywood was familiar with the challenges of life for women within a patriarchal system, and she wrote pragmatic advice on what kind of education women should seek, and on common difficulties such as how to avoid disastrous marriages and deal with wandering husbands.

The journal featured romantic and satiric fiction, moral essays and social and political commentary, covering everything from the craze for tea drinking and the problem of gambling, to politics, war and diplomacy, and the importance of science and natural history. ●

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Chawton House Library
Home to early English women's writing

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