

The Female Spectator.

VOL.1 No.1, 2015



New and improved series

Cache in the attic

Dr Belinda Burwell's discovery of several rare English women writers in a family library collection in Pennsylvania



DR BELINDA BURWELL is accustomed to rescuing wild animals. The Founder and Director of a busy wildlife refuge in Virginia, USA, Belinda spends much of her time caring for injured and sick animals and releasing them back into the wild once their recovery is complete. This year though, her rescue work has taken an unexpected turn: salvaging long-forgotten books.

Belinda's father, Charles Lee Burwell, a great bibliophile, saved every family book ever given to him, amassing a collection of some 10,000 books. Now at age 97, he cannot enjoy them all and so asked the family to look through them deciding which ones to keep and which should find a better home elsewhere. It was among this hoard that Belinda made a surprise discovery: a collection of rare women's writing of the long eighteenth century.

The books include *The Missionary: An Indian Tale* (1811) by Sydney Owenson, Lady Morgan (1783?-1859), which slyly attacks colonial attitudes and religious intolerance – a wonderfully subversive text in its day – as well as *Roxobel* (1831) by Mary Martha Sherwood (1775-1851) who has been described as one of the most significant children's authors of the nineteenth century, and an early edition of Hannah Webster Foster's (1758-1840) *The*

Boarding School (1798), a fascinating cross between an epistolary novel and a conduct book.

This surprise stash unearthed by Belinda once belonged to a cousin of her father, Isabella Cameron van Lennep, known as Belle, who was a descendant of a grand plantation family in Virginia. Belle had polio as a child and walked with two canes. She married Jonhkeer Eric van Lennep, Dutch nobility, and they settled in New York City. Belle must have been a keen reader and book collector and, having no heirs, she left her collection of books to Belinda's father Charles.

Belinda has generously offered to donate this rare find to Chawton House Library, and says, 'We are so grateful that these books, which were so obviously treasured by cousin Belle, will find a home where they will be preserved into eternity and shared and enjoyed for generations.' It is sobering to think that these books could easily have been thrown away and it begs the question, how many more literary treasures might be lurking in family attics? Thankfully, Belinda can now consider herself a rescuer of books as well as wildlife. Our Executive Director, Gillian Dow, says 'We always welcome gifts of relevant texts to our collection. This donation will really enhance our existing holdings in Romantic-Period fiction. I am delighted, and very grateful.' •

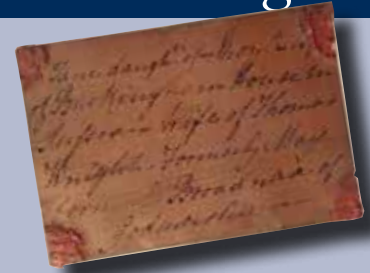
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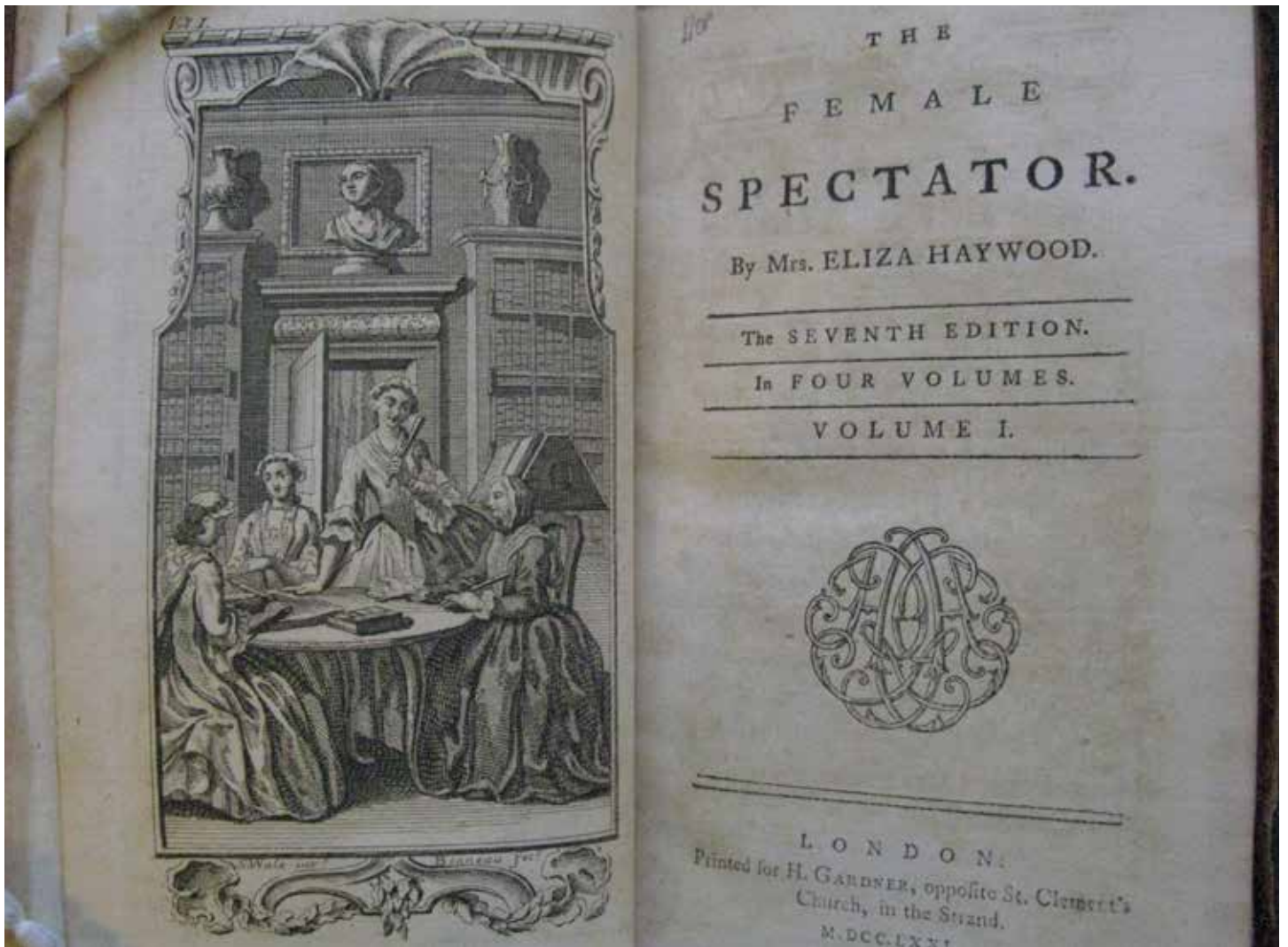


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Twentieth anniversary issue

New and improved series

TWENTY YEARS AGO, Chawton House Library produced its first newsletter. *The Female Spectator*, Vol. 1 No. 1, was sent out in the Autumn of 1995 to all those interested in the restoration of Chawton House, to the early supporters of the library and study centre. It contained a great deal of exciting news and information about everything from complex planning law to the birth of a new Shire horse.

There have been a great many wonderful achievements since those early newsletters: the library is now an internationally acclaimed research centre hosting research fellows at every stage of their careers, we organise a great many talks, lectures, conferences and other events. And we always have news to relate of our Shire Horses! Twenty years on, we at Chawton House Library still pay homage to Eliza Haywood's *The Female Spectator* – the first magazine by and for women, which ran from April 1744 to May 1746.

Our own newsletter has been running for ten times as long as Haywood's original. There have been many changes at Chawton House Library over the years, but the quarterly publication of *The Female Spectator* is a constant, a venerable tradition, and one we want to celebrate. Happy twentieth birthday *The Female Spectator* – we salute you!

The astute readers amongst you will recognize, however, that we have undergone a redesign. We are still paying homage to our eighteenth-century ancestor. Our new masthead features a symbol used in Haywood's original, and we reproduce, here, the frontispiece image of Haywood's imagined editorial team – a group of learned women in a library reading room, surrounded by leather-bound volumes. And although the idea of a 'new and improved series' may seem like a very twentieth or even twenty-first-century development, it too has its roots in the eighteenth century. Both the *Monthly Review* and the *Critical Review* launched 'new and improved' versions as they competed in the expanded and increasingly competitive literary marketplace of the late eighteenth and early nineteenth centuries.

We want to give our readers – many of whom have been with us since the beginning – a technicolour experience of our library and estate. For although we are a library of old books, we could not be more forward-thinking, or more ambitious, about our future. We hope you enjoy our new look •

Gillian Dow
Executive Director

Book conservation appeal launched

Preserving a unique literary heritage

AT THE END OF 2014, we launched an urgent appeal for help with vital conservation of our 10,000 volumes and original manuscripts. Books in need of repair include a second edition of Jane Austen's *Sense and Sensibility* and *Frankenstein* by Mary Shelley, as well as works by Aphra Behn and Ann Radcliffe. A total of £60,000 is needed to restore 75% of the collection.

The appeal was prompted by an assessment of our books and manuscripts by Caroline Bendix, an accredited conservator with over 33 years' experience, in May 2014. Though Caroline commended us on the quality of care we give to the books, she found that historic damage meant that two thirds of the collection needs at least some form of work, ranging from minor repairs that can be done by trained volunteers, to major work that will require offsite attention from a conservator.

The appeal has received significant news coverage in the UK. As Nikki Mitchell, a BBC Reporter, stated in a special report for BBC South Today, 'Every crease and every stain tells its own story. These books are centuries old and provide the sort of intimate link with the past that ebooks will never be able to achieve.' One of our recent visiting fellows, Paul Margau from Universitatea de Vest Romania, was interviewed for the report. Paul described his excitement at reading in the Library: 'At first I was afraid because it's so fragile and, you know, my hands are shaking but at the same time I was in awe. It's really amazing...'

'Every crease and every stain tells its own story. These books are centuries old and provide the sort of intimate link with the past that ebooks will never be able to achieve.'

Speaking about the appeal, our Librarian, Darren Bevin, says 'Our rare books are used on a regular basis by researchers, and they are on display for exhibitions and study days. We want to make sure that they are around for future generations to enjoy.' Funds raised will pay for training of our dedicated volunteers, conservation equipment, and the work of qualified conservators for the more major restoration work. Keith Arscott, our Development Director adds, 'We have had a promising response so far but we still have a long way to go to reach our target.'



Books in need of repair include early editions of Jane Austen's *Sense and Sensibility* and Mary Shelley's *Frankenstein*.

Caroline's assessment was made possible thanks to donations from the Leche Trust and the North American Friends of Chawton House Library and a fundraising event organised by Susie Grandfield. Special thanks also need to go to our volunteers for their ongoing support with care of the collection. If you would like to contribute to the appeal, please complete the donation slip at the back of this newsletter. ●

Mary Knowles (1733-1807): Artist, Abolitionist, And Poet



Mary Knowles by William Hoare © Chawton House Library
Mary Knowles was an outspoken defender of religious freedom and equal rights.

MARY KNOWLES WAS so firm and courageous in her views on religious and political freedom that she even took on Samuel Johnson in an exchange that was likened to David taking on Goliath by a fellow woman writer. Natasha Duquette (a Chawton Visiting Fellow in 2008, and a returning Fellow in 2013), now at Tyndale University College and Seminary, tells us more about this extraordinary artist and the female philosopher she inspired...

On April 15, 1778, Knowles took up the cause of her friend Jane Harry who had offended Samuel Johnson by converting to Quakerism. Knowles' defense of Quaker religious freedom inspired a later philosopher and anti-slavery activist, Mary Anne Schimmelpenninck, (1778-1856) to eulogize Knowles in her *Theory on the Classification of Beauty and Deformity ... exemplified in various works of art, and natural objects* (1815). In this work, Schimmelpenninck makes a vivid allusion to the boy David confronting the giant Goliath. In a section on the role of memorialization in perception, Schimmelpenninck asks us to imagine a traveller being told:

The very willow under which he sits was planted by the hand of Johnson, and that in that very place had often stood [...] Knowles, like David, with a simple pebble from the living brook, successfully defending her Israel against the railings of the opposing Goliath, and like Minerva, skilled at the needle and equally in the arts. (*Theory* 132)

Schimmelpenninck's allusion to Goliath playfully references Johnson's looming physique, but her comment on the giant's 'railings' is in earnest. In James Boswell's record, after Knowles spoke, Johnson flew into a passion and Knowles remained serene. In her own account, Knowles quips that Johnson reminds her of the biblical Pharisees, who became upset 'when their hierarchy was alarmed by the increasing influence, force, and simplicity, of dawning truth' (*Ladies Monthly Magazine*, Nov. 1803, p. 292).

Her commitment to truth led Knowles to advocate for the freedom of another vulnerable group: African slaves. Schimmelpenninck

QUAKER HERITAGE

The Religious Society of Friends, or Quakers, which began in the seventeenth century, believed that all men and women were equal in the eyes of God and should listen to their 'inner light' or conscience to guide them. Quaker views on women were very progressive in their time and the prerogative to speak during a Quaker meeting was open to women from the very beginning, with some women becoming Quaker preachers. Samuel Johnson, with striking misogyny, is reported by Boswell to have said of this practice, 'Sir, a woman's preaching is like a dog walking on its hind legs. It is not done well; but you are surprised to find it done at all.'

admired Knowles as a fellow anti-slavery activist, dissenter, and defender of individual conscience. In June 1788, Knowles wrote the following couplets for inscription inside a tobacco box:

Tho various tints the human face adorn
 To glorious Liberty Mankind are born;
 O, May the hands which rais'd this fav'rite weed
 Be loos'd in mercy and the slave be freed. (qtd. in Jennings p.105)

Her vision of liberty for the African slaves working in West Indian tobacco fields aligns with Knowles' Quaker heritage; Quakers began protesting against slavery in the seventeenth century. Very little of Knowles's poetry has been preserved, and what we do have is in small pieces, like the couplets above. The British Library holds a poem simply titled 'Verses,' pasted within a *Poetical Scrapbook* (BL J/11621 k.2):

Of plain appearance, unadorn'd
 Delia! This note unfold;
 An humble outside oft is scorn'd,
 But see! 'tis fraught with gold!

Tinsel, externally we find,
 Pride courts the public eye,
 It is the body, not the mind,
 That's deck'd too anxiously.

Ah! Let this note instruction bring,
 Ye who true wealth would win;
 Daughters of the celestial King
 All glorious are within.

In continuation with the anti-slavery couplets, Knowles here addresses a tension between external adornment and internal glory. In her couplets, Knowles asserts our innate birthright to 'glorious Liberty' (line 2) regardless of the 'various tints' which 'adorn' our human faces; and in her 'Verses' Knowles critiques artificial adornment to lift up Quaker women as 'all glorious ... within.' In both poems, Knowles draws on the Quaker doctrine of inward light (the light of Christ in each believer), in her couplets to petition for African slaves' legal freedom and in her ballad verses to remind 'Delia' of her own spiritual, inner worth.

Via an apt and powerful biblical allusion, Mary Anne Schimmelpenninck highlighted Mary Knowles' lifelong defense of religious and political freedom within her gender-inclusive *Theory on the Classification of Beauty and Deformity*, which was informed by Schimmelpenninck's own Quaker upbringing within the Galton family of Birmingham. Schimmelpenninck is remarkable for her rallying of a host of women artists and writers in the construction of her *Theory*. In addition to her praise of Knowles, she drew on the texts of British poets Joanna Baillie, Lady Mary Wortley Montagu, and Anna Seward; French essayists Germaine de Staël and Marie-Jeanne Roland; and Swiss painter Angelica

Kauffmann. Eighteenth-century women's art and literature enabled Schimmelpenninck to compare the youthful consciousness of King David to that of a woman artist dauntlessly defending her friend, her voice, and her dissenting spirituality. ●

Bibliography of Sources in Chawton House Library

Jennings, Judith. *Gender, Religion, and Radicalism: The 'Ingenious Quaker' and her Connections*. Aldershot: Ashgate, 2006.
 Schimmelpenninck, Mary Anne. *Theory on the Classification of Beauty and Deformity, and their correspondence with physiognomic expression, exemplified in various works of art, and natural objects*. London: John and Arthur Arch, 1815.



Above: an image drawn by Maria Graham and engraved by Edward Finden, in *A Journal of a Voyage to Brazil and Residence There* by Maria Graham.
 © Chawton House Library

'O, May the hands which rais'd this fav'rite weed Be loos'd in mercy and the slave be freed'.

It has been estimated that, by the 1790s, 480,000 people from Africa had been enslaved in the British Colonies. The majority ended up in the Caribbean and the Americas working on plantations to produce items such as sugar and tobacco for consumption in Europe. In 1807, the year Mary Knowles died, the British government passed an act of Parliament abolishing the slave trade throughout the British Empire. Other abolitionist writers in our collection include Hannah More (1745-1833) of the Bluestocking group who wrote a dramatic poem about a female slave violently and cruelly separated from her children, Amelia Alderson Opie (1769-1853), whose portrait hangs in our staircase hall, and Anna Letitia Barbauld (1743-1825), who wrote passionate pamphlets on the case for abolition.

Meet the Conservator

Painting Conservator, Caroline Baker, tells us about her work and the intriguing notes that she has found in some of our portraits

HOW DID YOU get into painting restoration?

I was always interested in art. When it came to choosing a degree, I could have gone down the art or the science route and I chose science, mastering in chemistry, but I always knew that I wanted to use my knowledge for conservation, rather than applying it in any other way, such as pharmaceuticals. I then worked for the National Trust as a House Steward for about eight and a half years which gave me the opportunity to meet conservators and find out more about how paintings are restored. I then studied for the Postgraduate Diploma in the Conservation of Easel Paintings at the Courtauld Institute of Art. It was unusual to come at it from the science route – most of the other students had studied history of art – so while they were taking their chemistry lessons, I was allowed to skip them and take some classes in history of art instead.

How did you come to Chawton House Library?

I worked with the former Operations Manager, Paul Dearn, at Polesden Lacey, a National Trust property near Dorking in Surrey. He knew that I had re-trained as a painting conservator and he invited me to start the programme of painting conservation here.

What's the most challenging restoration project you've done?

As students at the Courtauld Institute, we were each given a David Morier painting of an army officer – one of many he painted in the eighteenth century – as our first painting to treat. The one I was given was particularly damaged with a double-sided tear, through the canvas and lining canvas, and had areas of paint that were sensitive to cleaning. It had also been lined in the nineteenth century with the varnish still on which meant that the varnish had pressed

into the painting. Using solvent gels for cleaning was a brand new technique at the time and I had to learn a lot in a very short space of time.

Have you ever found it scary having an important piece of art in your hands?

Thankfully, with painting restoration, you start at such a small scale and are constantly vigilant so that you would be able to stop and change course before anything went wrong. I also learnt at Polesden Lacey, a treasure house full of priceless objects, that you had to avoid thinking about the cost and just care for the object – otherwise you could get nervous and drop something.

What is your favourite painting at Chawton House Library and why?

Without doubt, it's the painting of Amelia Alderson Opie [1769-1853] by her husband John Opie. It was the first restoration I did here and my first major reconstruction,



Left: Caroline restoring the painting of Jane Knight, behind which she found two of the notes.



Right: Our painting of Amelia Alderson Opie is a favourite of Caroline's.

Amelia Alderson Opie by John Opie
© Chawton House Library

Amelia Alderson Opie (1769-1853) is best known for her novels but also wrote poetry and prose essays. A member of the radical circle surrounding Godwin and Wollstonecraft in her youth, and a devout Quaker in later life, her work reflects many of the ideological debates of her day and covers such issues as women's education, marriage and the abolition of slavery. Her husband, the painter, John Opie, encouraged her writing, and painted the portrait we have here at Chawton House Library.

Meet Anthony

working on the wig. Also there was a lot of damage with paint lost and starting to flake off. She is not classically beautiful but there is something very striking about her. There is a deliberate use of bold colours giving the sense that she was a strong character.

Tell us about the notes you have found in some of our portraits

The first note I discovered was on the back of the frame for the painting of Thomas Knight II. A small card was attached to the frame with wax seals that displayed his coat of arms so it seems likely to have been written in his time in the eighteenth century. The note stated his history and parentage ensuring that the record was not lost. It was this Thomas who left the house and estate to Jane Austen's brother Edward.

I'm now working on the painting of his mother, Jane, and I found two similar cards. One was nailed to the back of the frame.



'The first note I discovered was in the back of the painting of Thomas Knight II. It was a small card attached to the frame with a wax seal showing his coat of arms so it seems likely to have been written in his time in the eighteenth century.'

Above: Above: the wax seal showing Thomas Knight's coat of arms, which was used to attach the card to his portrait, and the note found behind Jane Knight's portrait, which was written on a Georgian playing card.

THE NEWEST MEMBER, of the Chawton House Library team is Anthony Hughes-Onslow, who has joined us as our new General Manager. Anthony's post was created to help conserve the house and estate while managing the accounting process, and increasing visitor access. Speaking of his new post, Anthony has said 'Protecting and promoting this beautiful country estate and enabling more people to experience the special environment here is a priority'. Anthony's previous roles have involved managing the Broadlands Estates in Hampshire and Stanford Hall in Leicestershire. Having also worked as an insurance broker for country house and estate insurance, he is very familiar with the challenges faced by historic properties.

We are delighted to welcome Anthony to the team. •



Anthony Hughes-Onslow in the Oak Room at Chawton House Library

Feeling Connection:

Female Friendship And Literary Influence In Eighteenth-Century Women's Writing

AS WELL AS enabling the use of Chawton House Library's rich collections of eighteenth-century material, a visiting fellowship offers scholarly sociability. During their time as fellows in 2013, Nicola Parsons, University of Sydney, and Alison Winch, University of Middlesex, struck up a friendship, which enriched their understanding of the links between the women writers that they were working on, and ultimately led them to a fruitful collaboration...

During our time as fellows we made the most of long pub walks, chats by the fire and sitting on window seats to gossip as well as forge connections between our research areas. Not only did we find links between the women writers that were the focus of our respective fellowships, but we also noticed similarities between their representations of intimacy, friendship and literary influence. Once we left Chawton we continued our conversations – online and in person – about female literary networks and emotional relations. Below we outline the connections between the writers we are working on – Anne Finch, Elizabeth Singer Rowe, Lady Mary Wortley Montagu and Lady Craven – and give an overview of the collaborative project that has resulted from our fellowship.

At the heart of Anne Finch's poem, *A Nocturnal Reverie* (1713) lie two lines that commemorate the poet's long and intimate friendship with Lady Salisbury: 'Whilst Salisb'ry stands the Test of every Light, / In perfect Charms, and perfect Virtue bright' (ll. 19-20). This reference to female affection and community is often thought to sit oddly within a poem that is otherwise devoted to an evening meditation on the landscape and an evocation of its divine topography, so much so that the lines were omitted in nineteenth-century editions of the poem. This was William Wordsworth's practice when he included Finch's poem in his manuscript collection of poems and extracts by women writers, and Alexander Dyce followed suit in anthologizing the poem for publication in *Specimens of British Poetesses* (1825). Yet these lines celebrating female intimacy provide *A Nocturnal Reverie's* centrifugal force and focal point. The juxtaposition of solitude with a powerful evocation of Christian feminine friendship encapsulates the nature of Finch's poetics:

her poetic persona is both singular and located within a network of female patrons and poets sustained through the exchange of letters and High Anglican worship. The female network in which Finch situates her poetic voice can be understood as both a literary genealogy and a sequence of lived friendships. It suggests a crucial difference in the experience of literary influence for male and female writers in this period: for women writers such as Finch and her contemporaries, literary lineage was bound up with religion, affective exchange, and was invested with feeling.

Elizabeth Rowe was not only Anne Finch's near contemporary, she also shared an overlapping network of female poets and patrons.* At the centre of Rowe's network was her friendship with Frances Thynne, later the Countess of Hertford. Hertford introduced Rowe to a network of writers, including James Thompson, Thomas Ken and Isaac Watts. This network was sustained and furthered through the exchange of letters and verse. This is especially true of Rowe's friendship with Hertford, which was sustained through a vigorous correspondence of which more than one hundred and fifty letters survive. In her letters to Hertford, Rowe often stressed their affective ties, representing their friendship as 'transporting' and lamenting 'every thing that would divert me or thrust yr lov'd Idea one moment from my mind' (Alnick MS DNP MS 110, f.2 and 4v). Yet this intimacy also required complex forms of negotiation, exemplified by a letter Rowe wrote to the Countess of Hertford in 1727 addressing a proposed visit. Rowe begins by expressing a keenly felt desire to see Hertford but acknowledges that desire will only be satisfied by the eternal communion between the two women's souls they can look forward to in the Christian afterlife. Accordingly, Rowe concludes: 'I'll endeavour with as much tranquillity as I can to wait til death draws the curtain and unfolds the scenes of immortal pleasure: [until then] you'll dismiss me & give me leave to solitude' (Alnwick MS DNP 110, f. 175v). Like Finch's solitary contemplation of her friendship with Lady Salisbury, Rowe's letter to Hertford suggest that these affective connections are better experienced through the mediated intimacy of writing rather than the unmediated experience of presence.



Anne Finch, Countess of Winchelsea by Peter Cross © National Portrait Gallery

Anne Finch's intimate friendship with Lady Salisbury was one of a network of female patrons and poets influencing each other's work.

But literary friendships, influence, and networks are also suffused with complex affects of rivalry, envy, betrayal, and disappointment. Exploring the ways in which these emotions are inscribed is also



Elizabeth Rowe, also part of Anne Finch's network, enjoyed a similarly passionate friendship with Frances Thynne, later the Countess of Hertford.

productive. Finch wrote about betrayal and envy in her poetry on friendship. Women writers' receptions of earlier authors can also be complex. For example, Lady Mary Wortley Montagu's (1689-1762) literary afterlife is shaped by differing responses to her work. Montagu's *Turkish Embassy Letters* (1763) legitimated women's own travelogues and also provided a map – both literal and figurative – that enabled their negotiation of a foreign landscape. However, this also meant that they needed to assert their authorial autonomy in the context of

her influence. Maria Graham (1761-1827), Sydney Owenson (1776-1859) and Lady Hester Stanhope (1776-1839) all mention Montagu in their notes and letters. Indeed, Owenson was encouraged to publish *The Wild Irish Girl* (1806) in the style of Montagu's letters. She eventually chose not to, but still acknowledged her debt to Montagu by citing an excerpt from her letters in the frontispiece for *Italy* (1821).

But literary friendships, influence and networks are also suffused with complex affects of rivalry, envy, betrayal, and disappointment.

In contrast, Lady Craven dismissed her forerunner despite following almost exactly in Montagu's footsteps. Craven went so far as to assert in her published letters that Montagu was not the author of the *Turkish Embassy Letters*. She writes, 'whoever wrote L.M---Letters (for she never wrote a line of them) misrepresents things most terribly –' (Craven, 1789, 104-5). This extraordinary statement functions to portray Craven as an original traveller whose travelogues are pioneering. Craven is also keen to distance herself from Montagu's posthumous reputation as articulated, for example, by Alexander Pope and Horace Walpole. This may be because both women were fiercely independent and left their husbands to travel. In addition, both had passionate extra marital love affairs with foreign men.

We are co-convening a panel at the Annual Meeting of the American Society for Eighteenth-Century Studies in Los Angeles in 2015 where we hope to hear about other scholars' work on female intimacy and the ways in which it was embodied, mediated and

imagined in the long eighteenth century. This will develop into an edited collection that will bring together this fascinating research. Building on the pioneering and influential work of other scholars working in this area, we hope to foreground the role of religion in female friendships as well as the various ways in which the complex spaces of female intimacy were imagined, mediated and forged. ●

* The two women were acquainted and there is evidence Rowe read manuscript versions of Finch's poetry as early as 1703 (Hughes 1929, 633). Rowe seems to have captured the attention of Finch's widow, Heneage, in the year of her death. In a letter to her daughter Frances in May 1722, Grace Thynne wrote: 'Mrs Rowe fled from me this morning to her beloved Frome, where she talks of turning recluse again. My Lord Winchilsea and she coquetted much before we left the town and he told her he would buy a pillion and fetch her to Leweston upon Brown Joan if he did not find her there when he came' (Hughes 1940, 69).

PIONEERING WOMEN

There are a number of pioneering women travel writers in the Chawton House Library collection. Maria Graham particularly stands out, having arguably been the first woman to forge an entire career as a travel writer. By the standards of the day, she was extraordinarily well travelled. She published four travel narratives about India, Italy, Brazil and Chile. She also made pioneering contributions to science, art and history. Chawton House Library's Maria Graham collection was kindly donated by her descendent, Robert Graham.

Dr Carl Thompson of Nottingham Trent University, will be giving a talk 'The Intrepid Mrs Graham: Travel Writer and Woman of Letters' at the Library on 12th March.

Call us or see the website for further details.



New additions to our Brontë collection



Chawton House Library has recently received a range of ephemera related to the Brontë sisters thanks to a kind donation from Tony Yablon, a noted collector of Brontëana. Librarian Dr Darren Bevin tell us more about these exciting new additions to the collection...

A FULL INVENTORY of these generously donated items has been created by one of our sterling volunteers and the collection includes journals, magazines, theatre programmes and newspaper cuttings.

Items include an 1857 review of *The Professor* on its publication two years after Charlotte's death; a theatre programme for a production of *Jane Eyre* starring Katherine Hepburn at the Theatre Guild in New York; copies of *The Bookman* (a monthly magazine published by Hodder & Stoughton from 1891-1934) 1904 and 1916 (the latter celebrating the centenary of Charlotte's birth); and newspaper articles that report the death of Reverend Patrick Brontë, father of the famous sisters, and the opening of the Brontë museum.

These items are now housed alongside our Yablon collection of approximately 800 books by and about the Brontës, all of which are in the library catalogue (freely accessible online from our website) and available to view in person on request.

The new range of Brontë ephemera has been kindly donated by Tony Yablon. ●

THE NEW COLLECTION includes a fascinating article from *The People's Magazine* describing a visit to the family home (now the museum), the parsonage at Haworth, and the parish church in 1867. The church sexton is interviewed in an attempt to discover more about the character of the sisters described by the author as 'children of the mist and cloudland'. Most notably, it is the landscape that leaves a lasting impression on the author: 'Wuther is the Yorkshire mode of pronouncing wither, "to dry up," or destroy. The people speak of a strong and cutting wind as coming "with such a wuther." We have the authority of Charlotte Brontë for stating that "wuthering is a provincial adjective, descriptive of the atmospheric tumult among the hills," where her sister placed "Wuthering Heights," the dwelling of Mr. Heathcliff. We visited those heights during a fine day in June, and even then, the wind was fresh on the mountain; but we can imagine what it would be on a wild day in December or January.'

New Visiting Fellowships Announced

WE ARE DELIGHTED to announce that this year we are launching a number of named visiting fellowships, in partnership with the Southampton Centre for Eighteenth- Century Studies, to be taken up between October 2015 and August 2016. Candidates can be at any stage of their research careers – we welcome independent scholars – and they would be expected to be in residence in Chawton for the duration of their fellowship where the tranquillity of the location is especially conducive to research. These fellowships are made possible thanks to the generosity of a number of individuals and organisations. The new fellowships are as follows:

• **The Vera Brittain / Society of Women Writers & Journalists Fellowship**

Vera Brittain (1893-1970), writer, pacifist and memoirist, was an Honorary Life President of the Society of academics, writers, journalists, which is supporting this one-month fellowship in her memory. We welcome applications from women writers, journalists and independent scholars working on any aspect of women and warfare, in any historical period.

• **The Marilyn Butler Fellowship**

Professor Marilyn Butler (1937-2014), leading scholar of English literature, and latterly Rector of Exeter College, was the author of paradigm-shifting books and articles, and a patron of Chawton House Library. Her research set up new directions in literary criticism of the late eighteenth and early nineteenth centuries, and her editions of women writers from Maria Edgeworth to Mary Wollstonecraft enabled subsequent generations of scholars to access these important texts in newly fruitful ways. In the fortieth anniversary of the first publication of Butler's *Jane Austen and the War of Ideas* (1975), we invite applications from scholars at any stage of their research careers to apply for this one-month fellowship in her memory.

• **The Hester Davenport / Burney Society Fellowship**

Hester Davenport (1936-2013), independent scholar and biographer, was the author of important and influential work on Frances Burney and Mary Robinson, including *Faithful Handmaid: Fanny Burney at the Court of George III* (2000) and *The Prince's Mistress: A Life of Mary Robinson* (2004). This one-month fellowship named in her honour, supported by the Burney Societies of the UK and North America in her memory, will be awarded in preference for work on the Burney family and their circle, broadly defined.

• **The Jane Austen Society of Japan Fellowship**

The Jane Austen Society of Japan focuses on the studies of the works of Jane Austen and on the literature and culture of her period. It celebrates its tenth anniversary in June 2016, and to celebrate the occasion welcomes applications for this one-month fellowship from members of the Society. The successful candidate will be working on a project on Jane Austen or on any aspect of British literature and culture of the long eighteenth century.

• **The Yablon Fellowship for Brontë Studies**

2016 sees the bicentenary of the birth of Charlotte Brontë (1816-1855), the eldest of the writing dynasty that changed the landscape of the nineteenth-century English novel. Chawton House Library is home to an excellent collection of rare early nineteenth-century novels, and an extensive collection of secondary material and printed ephemera donated by Tony Yablon on the Brontës' lives and works. We welcome applications from any scholar or writer working on a project that will make use of this material during a one-month fellowship.

• **The British Association for Romantic Studies fellowship**

This two-month fellowship will be awarded to a mid-career or senior scholar in Romantic Period Literature. The collections at Chawton House Library are especially strong in their holdings of female-authored fiction 1780-1830, although we will consider research into all areas of Romanticism. The successful applicant will be a member of the Association, and will deliver its inaugural Fellowship lecture at Chawton House Library while in residence.

The deadline for applications is 10th April 2015 and more information is available on our website.

www.chawtonhouselibrary.org

Did you know?



Lady Mary Wortley Montagu by Charles Jervas
© Chawton House Library

Lady Mary Wortley Montagu took the risk of inoculating her own children using the Turkish method thankfully with great success.

LADY MARY WORTLEY-MONTAGU, one of the writers in the Chawton House Library collection whose portrait graces the Entrance Hall, was responsible for bringing smallpox inoculation – a forerunner to vaccination – to the British public. While living in Turkey, she discovered seasonal ‘smallpox parties’ when local women applied the purulent matter from smallpox lesions on infected people into small incisions made in their children’s arms and then bandaged the site. The children would develop a brief fever and then generally (though not always) recovered, immune to smallpox.

Having successfully had her own children inoculated in this way, despite the potential risk, Mary made efforts to bring inoculation to the attention of the British public and persuaded members of the Royal College of Physicians to support the technique. It was, in part, thanks to her early efforts that vaccination was so readily received when Edward Jenner developed his safer procedure (using cowpox, a less dangerous relative of smallpox) some thirty years later. ●

Dates for your Diary

For further details and our full events programme, see our website or call the office.

12th March 6.30pm

Evening talk

The Intrepid Mrs Graham: Travel Writer, Intellectual and Woman of Letters

Dr Carl Thompson,
Nottingham Trent University
Tickets: £11; Students/Friends £8.50
(includes drinks and canapés)



13th April 10.00am to 5.00pm

Day Conference

Physical Archives in the Digital Age

Keynote speaker:

Prof Caroline Franklin, Swansea University
Tickets: £35; Students/Friends/Unwaged £30

20th April 6.30pm

Evening Talk

‘A Fountain of the Richest Poetry’: Anna Jameson and the ‘Rediscovery’ of Early Christian Art

Dr Caroline Palmer, Ashmolean Museum,
University of Oxford

Tickets: £11; Students/Friends £8.50
(includes drinks and canapés)



22nd April 2.00pm to 4.00pm

Estate Walk with Head Gardener, Alan Bird

Tickets: £10; Students/Unwaged £8
(includes tea, coffee and cake)



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 satirical 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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