

The Female Spectator.

VOL.3 No.1, 2017



New and improved series

Jane Austen 1817-2017

2017 marks the bicentenary of the death of Jane Austen, who has become one of the world's most famous and beloved authors. At Chawton House Library, we will be celebrating Austen's life and work, whilst also reflecting on literary celebrity, the waxing and waning of reputations, and the women writers who may have been overlooked.



In February this year, Chawton House Library was delighted to welcome home a complete set of the first English editions of Austen's six novels, after an absence of around 110 years. These volumes were generously donated by North American Friend of the Library Sandra Clark, who has previously donated several books to the collection, including a first edition of Frances Burney's 1796 novel *Camilla*. The set, published by Richard Bentley in 1833, originally belonged to the Knight family in Chawton. Professor Janine Barchas describes the moment that she and Sandra Clark made this discovery:

'Here was a family copy that had, miraculously, found its way to the shelves of a collector in Texas. That's when Sandra smiled at me and said, "this one really should go home."

It was this collection that made Austen's work accessible to a Victorian readership, ensuring her lasting, and indeed increasing, popularity in the modern day. This homecoming marks the beginning of a year in which Austen's presence will be keenly felt in the Library, in Hampshire, and across the world. Along with first editions, manuscript material, and a personal letter written by Jane Austen and never exhibited before, these volumes will go on display as part of our summer exhibition.

On 20 March, Chawton House Library reopened its doors for the 2017 visitor season. We have already enjoyed several Austen-related events: an afternoon of talks on Austen's final unfinished novel *Sanditon*, an evening talk from Professor Gillian Russell from the University of Melbourne on private theatricals in *Mansfield Park*, and a recital which included a miniature opera of Austen's *History of England*, written when she was 15. The rest of 2017 promises more Austen, in the shape of talks, Regency week events, workshops, concerts, a book launch, and an international conference.

But Austen was not the most famous writer of her own time, nor was she the only famous writer who died in 1817. July that year also saw the death of Germaine de Staël, a writer who enjoyed phenomenal success and fame in her lifetime as a superstar of pan-European intellectual, political and literary life. Later this year, Dr. Gillian Dow will be curating an exhibition that will explore Austen's remarkable popularity, but that will also put Germaine de Staël back on the intellectual map, showing how, in the two centuries since 1817, the reputations of these two women writers have re-aligned in astonishing ways. 'Fickle Fortunes: Jane Austen and Germaine de Staël' will open from 12 June to 24 September 2017. ●

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Naming, Shaming, Reclaiming: The 'Incomparable Eliza Haywood'

'Some will doubtless take me for a philosopher, - others for a fool; - with some I shall pass for a man of pleasure, - with others for a stoic; - some will look upon me as a courtier, - others as a patriot; - but whether I am any one of these, or whether I am even a man or a woman, they will find it, after all their conjectures, as difficult to discover as the longitude.'

Eliza Haywood, *The Invisible Spy* (1755)

her first novel, *Love in Excess; or, the Fatal Enquiry* in 1719-20. Many of her early works took part in a genre now often called amatory fiction - seduction fiction often about a female protagonist, that explored the politics of sex and gender. Haywood was both highly praised and heavily criticised for this work, which sometimes bordered on improper in its depictions of passion. But Haywood wasn't just writing about sex and seduction. She was also writing political scandal novels. Books such as *Memoirs of a Certain Island Adjacent to the Kingdom of Utopia* (1724-5) and *Adventures of Eovaai* (1736) functioned as thinly-veiled political critiques of government and of contemporary political figures, and certainly played their part in inviting attacks on Haywood's character.

The Husband (both 1756). In examining the battle over Haywood's identity that took place between Haywood herself, her friends, foes, and literary descendants, this exhibition shows that the reform narrative is overly simplistic. From the outset of her career, perhaps drawing on her knowledge of the stage, Haywood was a literary chameleon and an innovator, mashing genres together, masking political commentary with sex, desire with morality, and conduct advice with scandal. She refused categorization in remarkable ways that demonstrate her professionalism, skill, and self-awareness. ●

With thanks to Professor Ros Ballaster and Professor Roger Lonsdale for loaning material for this exhibition, Vanessa Jackson for volunteering her time and energy to help on the project, Gillian Dow and Darren Bevin for their guidance, and the University of Southampton, for funding.

The writer Eliza Haywood requested that after her death (which occurred in February 1756), correspondence relating to her life be destroyed. This did not prevent the rumours; Haywood as the runaway wife of a clergyman, Haywood as mother to illegitimate children, or Haywood as poverty-stricken hack forced to scribble for cash, are just some of the portraits painted of her - all subsequently disproved.¹ The paucity of biographical records has been frustrating for those interested in Haywood's life. What she did leave however, was text, and quite a lot of it. Chawton House Library holds 19 eighteenth-century items by Haywood, but she may have written up to 72.² Our current exhibition, curated by Postdoctoral Fellow Dr. Kim Simpson, uses many of these items to reconstruct the career of one of the most prolific and versatile writers of the early eighteenth century.

During and after her life, Haywood was often aligned with her amatory fiction in ways that ignore both the political and the ethical content of her work. In amatory fiction, she wrote about women's ability to make and remake themselves, and to disguise themselves with both letters and clothing. These were strategies she employed in her own literary guises. In addition to actress and amatory writer, Haywood was a social commentator, satirist, novelist, playwright, periodical writer, mother, translator, publisher, and agony aunt.

Some eighteenth-century critics chose to portray a career arc for Haywood based around a sudden reform, and a movement towards moral fiction in her later life, exemplified in periodicals such as *The Female Spectator* (1744-46), or conduct fiction like *The Wife* and

The exhibition is part of the 2017 project at Chawton House Library to examine the reputations of women writers whose fame surpassed Austen's in their own lifetime. Haywood was both well-known and popular - even infamous - in her own day, but today she is little-known outside of academic circles. She began her career on the stage, and published



Announcing our new Women's Writes campaign

On International Women's Day 2017 we launched a new campaign on behalf of the many talented women writers who have been neglected and forgotten throughout history: #WomensWrites.

2017 is a big year for Jane Austen; 200 years after her death, she will be featured on the £10 banknote. Many people are less aware that Jane Austen was one of a thriving community of early women writers, including playwrights, novelists, poets, historians, travel writers, and more.

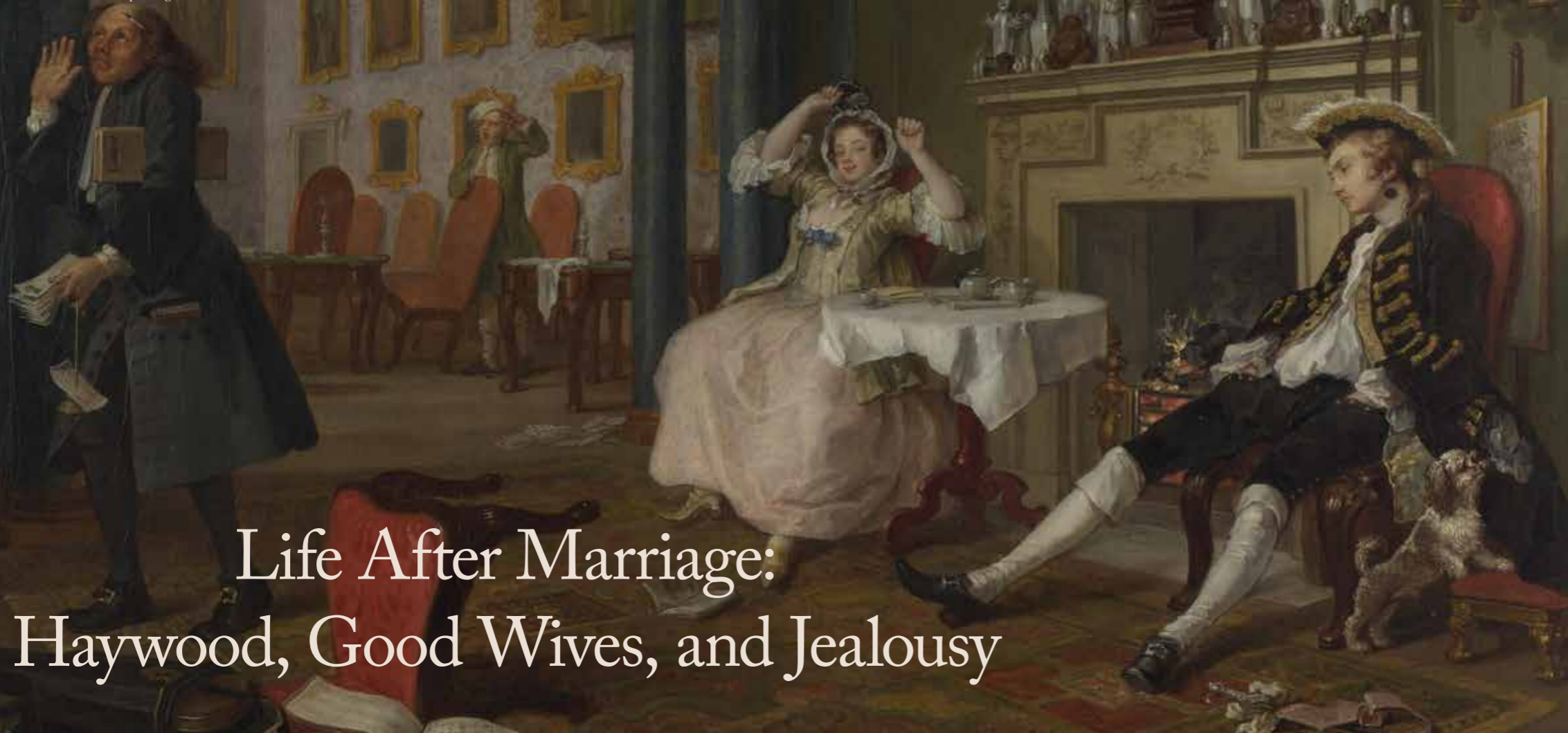
Some of the writers featured in the Chawton House Library were famous in their time, but were then excised from our literary history, disappearing from mainstream publishing and popular culture. Others were never even published. We hold unique manuscripts - such as novels, journals and account books - all of which give insights into women's lives.

Why this is important today

A recent study published in the journal *Science* showed that girls as young as six believe that genius is a male trait due to the influence of gender stereotypes. We believe restoring these women writers to their rightful place in our literary heritage is an important step in redressing the balance. Please help us to spread the word so that these #WomensWrites are appreciated and preserved long into the future. Join the campaign by sharing your own favourite quotes by and facts about women writers, and follow our activities, through our website and social media pages. ●

¹ See Kathryn King, 'Eliza Haywood, Savage Love, and Biographical Uncertainty', *The Review of English Studies* 59.242 (2007), 722-39.
² Patrick Spedding suggests 72 certain works in his 2004 *Bibliography of Eliza Haywood*, whilst Leah Orr puts this number at a more conservative 43. 'The Basis for Attribution in the Canon of Eliza Haywood', *The Library* 12.4 (December 2011), 335-75.

A marriage gone wrong is vividly portrayed by William Hogarth in his series *Marriage a-la-Mode* (1743–45). This is the second of six paintings, 'The Tête à Tête'. 3.2



Life After Marriage: Haywood, Good Wives, and Jealousy

Catherine Fleming is a PhD student from the University of Toronto. During her time as a Chawton House Library Visiting Fellow in November 2016, Catherine was working on a project entitled 'Rethinking Eliza Haywood's reputation'. Here she explores Haywood's approach to marriage and jealousy.

Eliza Haywood famously wrote about love, sex, and scandal, but throughout her career she also wrote about marriage and jealousy. Christine Blouch calls Haywood's *The History of Miss Betsy Thoughtless* (1751) a novel about marriage, claiming that 'bad marriage and how to avoid it, as well as how to negotiate a good one, constitute the major themes of Haywood's late fiction', but reading through Chawton's collection of Haywood's works reveals marriage to be a central concern not just at the end of her life but throughout her career.¹ Her preoccupation with life after marriage sets Haywood apart not only from the scandal chronicles she herself wrote, but also from the later novels of courtship where marriage traditionally ends the plot.

From her first racy publication, Haywood's novels are surprisingly concerned with the proper behaviour of a married woman. Amidst

a plot full of sexual intrigue, girls in their nightgowns, and midnight visits, it is easy to overlook the fact that *Love in Excess* uses one of its characters, Alovysa, to address practical advice to married women. When Alovysa intercepts a letter from her husband D'Elmont to his former lover, her 'Impertinent Curiosity and Imprudence' drive him away, allowing him an excuse to abandon her in favour of his younger, prettier, mistress.² In the context of Haywood's late advice books, *The Wife* and *The Husband* (both 1756), which advise wives to turn a blind eye to their husband's infidelities, and husbands to keep only lower-class mistresses and to keep them quietly out of sight, this scene takes on a new importance. While Alovysa has reason to be jealous of her new husband, her failure to trust him and her betrayal of her jealousy to the servants demonstrate her unfitness to be a wife.

In contrast to Alovysa, Haywood's final heroine demonstrates her worthiness by her trust in her intended. Happy, stable marriages rarely make for engrossing plots, and so Haywood's last novel, *The Adventures of Jenny and Jemmy Jessamy* (1753), offers a story of marriage continually deferred. For three volumes, Haywood's happy couple surveys other marriages, relationships, and misunderstandings, finally emerging triumphant over a plot to separate them, thanks to Jenny's refusal to give in to the jealousy that is Alovysa's downfall. Unlike Alovysa, who makes little attempt to hide her jealous fury, Jenny may feel the 'agitations which by turns convulse and rend the human heart', but she insists both to her beloved and to the world that she 'never gave the least credit' to the many stories about Jemmy's infidelity.³

Jenny's actions demonstrate the behaviour that Haywood recommends in her conduct book *The Wife*. Alovysa, on the other hand, suffers exactly the fate the conduct book predicts:

first, [jealousy] would expose her to his contempt; – secondly, it would give him a pretence for absenting himself from home more than ever; – and thirdly, it would make her rival, who perhaps always receives him with a smile, still dearer to him'.⁴

Love in Excess acts as a dramatization of Haywood's insistence that jealous women drive their husbands away when they most wish to draw them closer. This warning appears clearly in both her early and her late works, including fiction and non-fiction. Haywood's second publication, a translation of Edme Boursault's *Treize lettres amoureuses d'une dame à un cavalier* (1699, trans. 1720), includes an essay on letter writing by Haywood, written to comment on the novel. This essay quickly digresses from letters to warn readers of the danger of jealousy both in love affairs and after marriage.⁵ The appearance of it is to be avoided at all costs.

Alovysa appears to learn this lesson when D'Elmont confronts her. She promises never to be 'jealous' or 'doubtful of [her] happiness' and instead to believe that she retains her husband's affection, but only a few pages later she demonstrates her inability to follow through on her promise to trust him.⁶ Of course, she is right, and D'Elmont is indeed unfaithful to her, but in Haywood's conception of marriage, male sexual fidelity is unimportant. Indeed, in Haywood's later novel, when Jemmy accidentally sends Jenny a love letter meant for another woman, Jenny assures him that she is not disturbed by it. Instead, she wishes he 'will either have no amours, or be more cautious in concealing them', as if the two possibilities are equal to her. Declaring her faith that he means nothing serious by his love affairs, Jenny tells her intended that she does not wish to know anything more than 'what you would have me', a telling contrast to Alovysa's burning desire to know the name of her husband's mistress.⁷ This trust enflames Jemmy, transporting him 'almost beyond himself' and making him love her more, turning an event that could have ended their relationship into an affirmation of it.⁸

Alovysa discovers that jealousy is literally deadly, as her curiosity ultimately leads to her death at her husband's hands. In contrast, Jenny's refusal to give in to jealousy saves her marriage from the plots of the dastardly Belpine, and rescues her from the 'unjust' and 'cruel' passion which Haywood insists 'destroys all the nobler principles of the soul' and 'inspires us with the most savage and inhuman sentiments'.⁹ Unlike Alovysa, who is driven to destroy lives and reputations by her jealousy, Jenny's steadfastness and ability to learn from vicarious experience proves that she, almost alone of Haywood's characters, is properly prepared to experience the pleasures of marriage.

Haywood's ideas about jealousy are hardly unique in the eighteenth century, but her focus on what happens after marriage is an important aspect of her works, and one that may stem from her connection to the theatre. Following a popular trend in Restoration drama, which could just as easily begin with a marriage as end with one, marriage is rarely the end of Haywood's stories. Whether her characters suffer brief, disastrous marriages like D'Elmont or Betsy Thoughtless, are trapped in marriage to someone unworthy of them, like the *The Injur'd Husband's* Baron De Tortillée and *The Double Marriage's* Alathia, or struggle to maintain both their reputation and their secrets, like *The Fatal Secret's* Anadea, Haywood's characters must survive marriage rather than simply reach it. Jane Austen's readers might be able to assume a happy ending for her married couples; Haywood's could not. ●



¹ Christine Blouch, Introduction to *The History of Miss Betsy Thoughtless* (Peterborough: Broadview Press, 1998), 15.
² Eliza Haywood, *Love in Excess* (London, 1719), II.23.
³ Eliza Haywood, *The History of Jenny and Jemmy Jessamy* (London 1753), II.10, III.52.
⁴ Eliza Haywood, *The Wife* (London, 1756), 263.
⁵ Eliza Haywood, "A Discourse Concerning Writings of this Nature," in *Letters to a Lady of Quality* (London, 1721), 3.
⁶ Haywood, *Love in Excess*, II.31.
⁷ Haywood, *The History of Jenny and Jemmy Jessamy*, III.58.
⁸ *Ibid.* III.60.
⁹ *Ibid.* II.9



Vita Sackville-West's own work is not featured in the Library's collection, which focuses mostly on women's writing from 1600-1830. Nevertheless, paying homage to this award-winning writer links the gardens to the house – not least because her work included a biography of Aphra Behn (1640-1689), one of the stars of the Chawton House Library collection.

Garden Manager, Andrew Bentley (pictured left), says

'We are gradually developing the gardens so that they celebrate what is unique about Chawton House Library and that is the connection to women writers. It was a joy to design and develop the Elizabeth Blackwell Herb Garden and now I'm delighted to create a white garden inspired by Vita Sackville-West.'

The Chawton House Library white garden has been created in an area known as the Library Terrace, which also features tiling likely to have been inspired by Edwin Lutyens, a friend of Montagu Knight and a regular visitor to the house. ●

A Fond Farewell



In mid March, we bid farewell to one of our longest serving members of the team. Sarah Parry, our Learning and Visitor Manager is moving on to an exciting opportunity at another historic house. Sarah joined Chawton House Library in 2003 as a Library Assistant. She had the following to say about her time at the Library:

'I have many happy memories of past conferences and lectures, school and student visits, group tours, volunteer get-togethers and helping to look after the Library collections. I am particularly proud of our achievements in obtaining two Sandford Awards for our education work and, last year, accreditation to Visit England. Thank you to everyone for all the help, support and friendship over the years and I look forward to keeping in touch and returning to use the collections as a reader!'

We wish Sarah the very best of luck in her future. She will be missed by staff and volunteers at the Library. ●

Chawton House Library launches new 'White Garden' Terrace

Following on from last year's new herb garden, Chawton House Library's gardens are developing further with the launch of a new white garden this year.

The 2016 Herb Garden was inspired by one of the women writers in the Library collection – the botanist Elizabeth Blackwell – whose beautifully-illustrated *A Curious Herbal* (1737-39), a herbal guide for physicians, enabled the release of her husband from debtors prison.

Continuing with the theme of women writers, this year's new development is the conversion of the Library Terrace to a white garden, inspired by Vita Sackville-West's famous garden at Sissinghurst Castle in Kent.

Vita Sackville-West (1892-1962) was a novelist and poet who became a self-taught gardener when she and her husband bought the Sissinghurst property. One of her finest achievements there was the creation of her white garden.



Visiting Fellowships

Since 2007, our competitive Visiting Fellowship programme – run in partnership with the Faculty of Humanities at the University of Southampton – has enabled those who wish to use our collections to stay on-site in our beautiful Elizabethan converted Stables. Ten years after the first visiting fellows arrived at Chawton House Library, we have built up a community of alumni across the globe.

In March, Gillian Russell (University of Melbourne) took up her Marilyn Butler Fellowship. She gave an evening talk about her research on private theatricals, as part of a project entitled 'Making a Scene: Women Writing Private Theatricals, 1750-2004'. PhD student Allison Turner (University of Chicago) undertook work on her project, 'The Salvaging Disposition: Waste and Plentitude in Eighteenth-Century British literature.' Cailey Hall (University of California, Los Angeles), another PhD candidate, was completing work for a project entitled 'Irritable Bowels: Romantic Discourses of Digestion, 1780-1830.' In the coming months, Chawton House Library will play host to a diverse group of scholars at various career stages. Research will cover topics as diverse as women's experiences of music lessons; education and reading in the novels of Charlotte Smith; motherhood and women's work; confrontational dialogues in *Mansfield Park*; and seventeenth-century girls' education. We look forward to many stimulating conversations and to the outputs that this research will generate for the wider academic community. We are tremendously proud of the articles, theses and books our Visiting Fellows have written, and the part that the fellowship programme has played in the successful careers of our alumni.

The executive team and board of trustees – recently enhanced by several new appointments – are currently undertaking a strategic review of Chawton House Library. We are focusing on shaping the organisation for the future so that it can continue to develop as a beacon of historic and literary excellence, whilst also ensuring it is self-sustaining. While this work is ongoing, we have decided to temporarily suspend the existing residential fellowship programme from 2018. For the next two years, we will concentrate on delivering a plan for the overall vision for Chawton House Library. This planning will include looking at routes to reintroduce residential fellowships as part of a wider strategy. The Library itself is not changing, and access to the reading rooms is still very much available. It remains entirely free of charge to use our impressive collection in its beautiful setting. ●

Chawton at Cambridge

On the 27 January, the Librarian Darren Bevin gave a talk on Chawton House Library at Emmanuel College, Cambridge as part of their series of Special Collections Lectures. The lecture began by detailing the history of the building and the formation of the Library before exploring the activities that are carried out including exhibitions, conferences, research, book conservation and in-house publications. The event was well attended with an audience that included Dr David Pearson, a newly appointed trustee to Chawton House Library, and Mark Purcell from Cambridge University Library who is the keynote speaker at the Independent Libraries Conference to be held at Chawton House Library in June. Many thanks to Dr Helen Carron, Librarian at Emmanuel College, for hosting the event. ●



Dates for the Diary

17-25 June is Jane Austen Regency Week in Alton and Chawton, Hampshire. For more information about events marking Austen's bicentenary in Hampshire, please visit the Jane Austen 200 website: www.janeausten200.co.uk



From left to right: conference organisers Elizabeth Dolan, Val Derbyshire, and Jacqueline Labbe

Placing Charlotte Smith: Canon, Genre, History, Nation, Globe Conference

A report by Jacqueline Labbe, Elizabeth A. Dolan, and Val Derbyshire

Twenty-three innovative research papers, two recitals of original music, two ancestors, one new edition of Smith's *Ethelinde*, one potential new literary society and a beautiful setting were just some of the elements that comprised the *Placing Charlotte Smith* conference at Chawton House Library, 14-16 October 2016. This was only the second conference to focus entirely on Charlotte Smith; the first took place at the University of Warwick in 2006 to mark the bicentennial of Smith's death.

In the 2006 conference, 24 speakers came together to explore her corpus. With plenaries by the founding scholars of serious Smith studies,

Stuart Curran and Judith Stanton, papers covered many of the novels, much of the poetry, the works for children, Smith's translations (and the translations of Smith), and her play *What is She?*. Participants watched a staged reading of the play, performed by retired RSC actors. That conference led to a book of essays, *Charlotte Smith in British Romanticism*, and in the introduction to that volume, Jackie Labbe observed the 'astonishing upward curve in Smith publications. Between 1900 and 1969 there were five articles published; between 1970 and 1979 there were 11; between 1980 and 1989, 13; between 1990 and 1999, 54; and in the first six years of the twenty-first century there were 45 publications focused on Smith'.¹ For *Placing Charlotte Smith*, Labbe returned to the MLA database and, using the same parameters (Smith as title keyword only, no dissertations), found that in the last ten years there have been 82 Smith publications. Or, to place it by decades: between 2000 and 2009, that 45 swelled to 87, and so far in our current decade we stand at 40. In other words, lots of people have found lots of very interesting things to say about Smith, they keep doing so, and over the period of the conference we were privileged to hear some of the very best new work. We would like to thank all the editors of Smith's works who have made sure they are now accessible for the greater ease with which we can read and understand her works.

In the opening panel, Rick Ness (University of Wisconsin-Madison) argued that Smith uses poetic apostrophe in the sonnets as a form of ventriloquism, increasing the distance between grief and consciousness. Samuel Rowe (University of Chicago) posited that the dissociative form of the poetic 'I' in the sonnets creates a counter-sentimental structure. Reading Smith's sonnets in conversation with John Thelwall's poetry and criticism, Mary Ann Myers (Bard Microcollege Holyoke) distinguished among strains of patriotism, cosmopolitanism, and nationalism.

Composer Ned Bigham (Viscount Mersey and current owner of Bignor Park, Smith's childhood home) discussed his haunting and dark setting of Sonnet XCII, 'Written at Bignor Park in Sussex, in August, 1799'. He played a recording of a performance by students in the University of Sheffield Department of Music along with a slide show of beautiful locations in the South Downs that inspired Smith's sonnet and his setting of it. He also shared commentary on the *raison d'être* behind his composition, including his sense of where the 'paternal trees' are planted on the property. Enriching our consideration of place, Ned offered a history of Bignor Park, complete with early maps and watercolours. He also shared a video address from a recent visitor to Smith's childhood home – Gretchen Bantock, an Australian descendant of Smith who has taken many journeys to the UK to visit Smith's places.

The next panel 'Market and Canon' featured Michael Gamer's (University of Pennsylvania) discovery of a thematic structure – 'subcycles' – emerging in early editions of the *Elegiac Sonnets*, as well as his discussion of Smith's unusual decision to offer the fifth edition by subscription. Bethan Roberts (University of Lancaster) chronicled responses to Smith's widely anthologised Sonnet XLIV 'Written in the church-yard at Middleton in Sussex', including the ways in which the sonnet influenced painters' images of the decaying churchyard. Matthew Grenby (Newcastle University) analysed Smith's place in the market, comparing her profits to those of other women writers, and noting 'she was the J. K. Rowling of her day'.

The discussion of 'Nature and Art' in Smith's works included Lisa Vargo's (University of Saskatchewan) eco-critical reading of *Rural Walks*, and Richard De Ritter's (University of Leeds) historical account of the Leverian Museum of natural history as context for *Conversations Introducing Poetry*. Val Derbyshire (University of Sheffield) argued for

the influence of Smith's childhood drawing master George Smith of Chichester on her descriptions of picturesque scenery in *Emmeline*.

The first day's presentations concluded with thought-provoking papers on 'Space'. Emilee Morrall (Liverpool Hope University) argued for the significance of transitional domestic spaces such as windows and doorways for adolescent characters in *Ethelinde* and *Celestina*, while Leanne Cane (Northumbria University) discussed Smith's representation of reading in *Emmeline*, *Ethelinde*, and *The Old Manor House* in the context of contemporary debates about educating women. The day ended with a convivial conference dinner held at the Alton House Hotel.

Ellen Moody, editor of a newly published edition of *Ethelinde* (Valancourt Books), opened the first panel of Saturday, 'National Places', with a postcolonial reading of *Ethelinde* alongside Ahdaf Soueif's *The Map of Love* and the poetry of Margaret Atwood. Elizabeth Edwards (University of Wales) mapped the Welsh settings in *Emmeline*, *Desmond*, *The Banished Man*, and *What Is She?*, demonstrating the significance of Wales to Smith as a place to conceal or retreat. Finally, Jane Hodson (University of Sheffield) argued that Smith's innovative use of regional dialect in her 1799 *Letters of a Solitary Wanderer* led to a surge of experimentation with dialect in subsequent works by Sir Walter Scott, John Galt, and Maria Edgeworth.

Oriane Smith (University of Maryland, Baltimore County) continued the exploration of *Letters of a Solitary Wanderer* into 'The Gothic' panel, analysing Smith's depiction of Obeah in 'The Story of Henrietta', set in Jamaica. Turning to gothic folklore, Jenny McAuley (Queen Mary University of London) considered whether Smith's most famous novel, *The Old Manor House*, could have been based on a real-life Hampshire ghost story. Mary Going (University of Sheffield) traced the history of the vampire in English literature, in order to 'place' Smith's Mr. Vampyre in *Marchmont* within the canon of English vampires.

Over lunch, Beth Dolan facilitated a discussion with delegates about the possibility of starting a Charlotte Smith society. Sir Eldred Smith-Gordon, a descendant of Smith's son Lionel, provided insight and advice as did presenters and other Smith scholars in attendance. Delegates decided to establish a working group to investigate the idea further.

The final panels of the conference addressed *Desmond* and *Beachy Head*. Grace Harvey (University of Lincoln) offered a reading of political friendship in *Desmond*. Jeremy Davidheiser (University of Notre Dame) argued that Smith used geographical distance in *Desmond* and *The Young Philosopher* to schematize the limited perspective of male radicals. Katrin Röder (Paderborn University) posited a connection between the passions and social change in *Celestina* and *Desmond*. Beginning the panel on *Beachy Head*, Melissa Sodeman (Coe College) argued that the poem's 'unruly natural objects' – particularly the fossils – convey the epistemological uncertainty incited by early nineteenth-century natural history. Samantha Botz (Northwestern University) suggested that *Beachy Head* 'does' history in relationship to the unfolding present, represented by sound. Contextualizing the hermits in Smith's poetry within depictions of loneliness and solitude from the seventeenth century forward, Amelia Worsley (Amhurst College) made a compelling case that Smith's Hermit figure is a parody of the lonely poet portrayed by Wordsworth and Coleridge.

The conference concluded with a lecture recital of 'The Songs Cycles

of *Beachy Head*', set to music by Amanda Jacobs, and performed in St. Nicholas Church, Chawton. This beautiful musical setting of Smith's most complex poem emerged from a collaboration between Jacobs and Beth Dolan that began in summer 2014 at Chawton House Library. With piano accompaniment by Jacobs, mezzo soprano Janet Oates sang 13 of the 26 songs in the cycles, with Dolan providing a lecture.

On Sunday, many delegates participated in an optional excursion to three important places in Smith's life. The tour travelled first to Bignor Park, Sussex, Smith's childhood home. The group progressed to the grandeur of Petworth House (where Smith enjoyed/endured a somewhat troubled relationship with the third Earl of Egremont, George Wyndham), and concluded with a visit to St John's Church, Stoke-next-Guildford, where Smith is buried. Local historian Carol Brown explained that Smith's family vault is currently inaccessible, likely located under a nineteenth-century church addition. However, her memorial plaque is visible within the church.

Within just one weekend, delegates covered an enormous amount of ground. In the closing lines of 'To My Lyre', Smith appeals to her readers thus:

*And as the time ere long must come
When I lie silent in the tomb,
Thou wilt preserve these mournful pages;
For gentle minds will love my verse,
And Pity shall my strains rehearse,
And tell my name to distant ages.'*²

This conference achieved what was arguably Smith's dying wish, and told her 'name to distant ages', in addition to discovering new ways to continue telling her name to future ages to come.

The conference organisers, Jackie, Beth, and Val, would like to thank BARS and Lehigh University Press for their generous support, and Chawton House Library for all of their work in making this event possible. ●



George Romney, portrait of Charlotte Smith (1792).

Why not get to know Charlotte Smith in the reading room at Chawton House Library? We hold early editions of many of her works. Please contact our Librarian for more details, or to make an appointment.

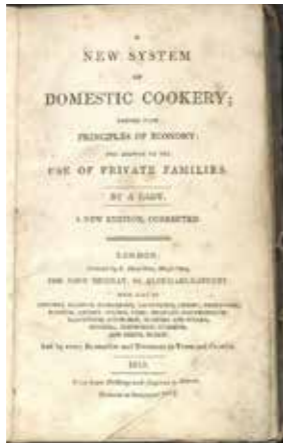
Austen & Beyond: John Murray's Women Writers

John Murray (1778-1843) was one of the most prolific publishers of the late eighteenth century, and he also provides a key to understanding eighteenth-century networks of women writers. As well as publishing Austen's *Emma*, a second edition of *Mansfield Park*, and her two posthumous novels, *Northanger Abbey* and *Persuasion*, John Murray II also published a number of other prominent women writers. In our last issue, we introduced readers to Madame de Genlis. Here are a selection of some of the other women writers that he published:

Maria Rundell (1745?-1828)

In 1806, Murray published Maria Rundell's *New System of Domestic Cookery*, which remained in print throughout the nineteenth century. The book played a big part in making Murray rich, enabling him to buy 50 Albemarle Street, where his publishing business was then based. The profit led to a breakdown of the relationship between publisher and author, however, with Rundell eventually suing Murray. Today, in addition to providing insight into women's roles within the home, the book is also a rich resource for food historians, and some rather dubious recipes for us to try out:

'To collar Calf's Head. Scald the skin off a fine head, clean it nicely, and take out the brains. Boil it tender enough to remove the bones, then have ready a good quantity of chopped parsley, mace, nutmeg, salt, and white pepper, mixed well.'



Helen Maria Williams (1759-1827)

Helen Maria Williams was a poet, translator, and polemicist, who saw and documented the effects of the French revolution. She was well-connected in London literary and political circles. She was admired by Mary Wollstonecraft and was good friends with Anna Letitia Barbauld. William Wordsworth even wrote a poem about her. She was also an outspoken abolitionist, and she initially supported the French Revolution. She was living in Paris in 1793, during the Reign of Terror, when she was arrested for her pro-Girondin (moderate) sympathies and imprisoned in the Luxembourg in Paris. Many of her friends were guillotined but in July 1794, she fled to Switzerland, not returning to Paris until the death of Robespierre. Many years later, in 1815, her *Narrative of the Events which have taken place in France* was published by Murray.



Felicia Hemans (1793-1835)

Felicia Hemans published 19 volumes of poetry and two plays and coined the phrase 'stately home'. Her collections included *England and Spain; or, Valour and Patriotism* (1808) and *The Domestic Affections* (1812). She started publishing with John Murray in 1816. He paid £70 for the copyright to a second revised edition of *The Restoration of the Works of Art to Italy, A Poem*, and in 1817, he published her *Modern Greece, A Poem* anonymously. Along with five sons, Hemans was deserted by her husband in 1818, but she continued to balance family life and literary ambitions, publishing at an impressive rate and growing in popularity among her Romantic contemporaries. After her death, her poetry - enjoyed for its promotion of 'domestic affection' which was so crucial to Victorian ideals of family and femininity, and also for its evocation of English national pride - was widely used for educational purposes, both in England and the colonies.



Susan Ferrier (1782-1854)

Susan Ferrier was a Scottish novelist, who wrote three novels: *Marriage* (1818), *The Inheritance* (1824) and *Destiny* (1831). Ferrier's popular debut novel *Marriage* was published by William Blackwood (Edinburgh) and John Murray (London) in 1818. Ferrier was adamant that she must remain anonymous, claiming 'I never will avow myself [...] I could not bear the fuss of authorism!' She did not allow her name to be attached to her work until three years before her death. Both didactic and satirical, *Marriage* warns young women against marrying down, and is similar to fiction written by Maria Edgeworth and by Jane Austen in its shrewd observation. Ferrier definitely admired Austen. Her second book, *The Inheritance*, begins as follows: 'It is a truth, universally acknowledged, that there is no passion so deeply rooted in human nature as that of pride.' •



Murray also published Germaine de Staël (1766-1817), the star of our Summer exhibition. You can find out more about Staël in our next issue.

Did you know?

Mary Collier

'The Poetical Washerwoman'

Local historian and regular *Female Spectator* reader Jane Hurst responds to a previous *Did You Know* article on the poet Mary Collier:

On the end page of vol. 2, no.2, of *The Female Spectator* was a 'Did You Know' about Mary Collier who came to be known as the 'The Poetical Washerwoman'. She is of particular interest to Chawton House Library as she was buried in nearby Alton on 20 October 1762. Luckily Mary wrote an autobiographical sketch as a preface to her *Poems, on Several Occasions* which was published the year that she died. Hence some details of her life are known although it is possible that some artistic license was used.

The Encyclopaedia of British Literature 1660-1789 has an entry for Mary Collyer/Collier where it is suggested that Mary was baptised in Lodsworth near Midhurst in Sussex on 9 October 1688 having been born, as she herself wrote, to 'poor, but honest parents'. After they died, she moved to Petersfield and worked as a washerwoman until the age of 63 when she decided to 'go and take care of a farmhouse, near Alton, and there I staid till turned of Seventy, and then the infirmities of age, rendered me incapable of the labour of that place'. Mary continued: 'Now I have retired to a Garret (the Poor Poets fate) in Alton, where I am endeavouring to pass the relict of my days in Piety, Purity, Peace, and an Old Maid'.

It seems that she may have written at least one poem after moving to Alton - 'On the Marriage of George the Third. Wrote in the Seventy-Second Year of her Age'. This suggests that Mary was about 71 in 1761 when George III married Queen Charlotte, and 72 when she died the next year.

There seems to be no mention of Mary being a brewer in Alton. In fact, the town's brewery lay behind the Swan Inn and would probably have had an all-male work force. However, at the end of her poem 'The Woman's Labour', addressed to Stephen Duck, there is a reference to 'our Mistress' who 'wants our Help, because the Beer runs low: Then in much haste for



Jean-Baptiste Siméon Chardin, 'The Washerwoman', c. 1730s (Nationalmuseum, Stockholm)

Brewing we prepare, ...' This suggests that she was a housekeeper who brewed beer for the household among other tasks when in the Alton area rather than in the brewery trade itself.

The advertisement to the first edition of Mary's poems was reprinted in W Minchin's New Edition of 1820. Among those who signed a document certifying that Mary was 'the Real Author of an epistle to Stephen Duck, called the Woman's Labour' on 21 September 1739 were three men whose families later had connections to the Austens: John Clement, Esq., W. Clement and Thomas Bradley, who were from Petersfield as would be expected for 1739, although they did have property interests around Alton.

It seems quite likely that W. Clement was related to the Thomas Clement who came to Alton from Petersfield after marrying Jane White, niece of Rev Gilbert White of Selborne, in 1780. Thomas was an attorney and involved with the bankruptcy meetings relating to Henry Austen's bank. One of the Clement daughters married Frederick Gray, brother of Henry Austen's partner in the Alton

bank, and another became Mrs. Benjamin Prowting of Chawton, who is mentioned in Jane Austen's letters. Bridger Bradley, a descendent of the family of the same name of Petersfield, also came to Alton and leased property from Jane Austen's brother Edward. With possible family connections, had Jane read any of Mary's poems? •

WE, whose names are hereunto subscribed, being Inhabitants of the Borough of Petersfield, in the County of Southampton, do hereby certify, that we know Mary Collier, the Washerwoman of Petersfield, and that she is the real Author of an epistle to Stephen Duck, called the Woman's Labour; and also of (a paraphrase on the third and fourth Chapters of Esdras, called) the Three Wise Sentences, therewith published. Signed by us at Petersfield, September 21st, 1739.

**A. MATTHEW JOHN CLEMENT, ESQ.
EDWARD ROOKES, ESQ.
JOHN SHACKLEFORD, ESQ.
CHARLES EADES.
THOMAS SWANNACK.
THOMAS STILLWELL.
W. CLEMENT.
THOMAS BRADLY
THOMAS PEACE**

This issue of *The Female Spectator* is sponsored by Routledge Historical Resources: *History of Feminism*

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Mary Wollstonecraft (1759-1797).
Portrait by John Opie.



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* founded in 1711 by Joseph Addison and Richard Steele – 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.

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ISSN 1746-8604

Registered Charity Number 1026921
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