

The Female Spectator.

VOL.3 No.3, 2017



New and improved series



New Austen £10 Launched

I am sorry to tell you that I am getting very extravagant, and spending all my money, and, what is worse for you, I have been spending yours too.'

Jane Austen, letter to Cassandra (April, 1811)

On 14 September 2017, four years after it was first announced, a new ten-pound note went into circulation in Britain, featuring Jane Austen's image. Austen joins Charles Dickens and William Shakespeare, the only other writers to have circulated in such a way, and Elizabeth Fry and Florence Nightingale, the only other women aside from the Queen.

A few weeks earlier, Chawton House Library's Executive Director Gillian Dow joined Bank of England Governor Mark Carney at the unveiling of the banknote at Winchester Cathedral. She gave a speech to commemorate Austen's enduring legacy. Winston Churchill, she noted, amongst many other commentators, suggested that Austen's fiction is quiet, understated, and concerned with trivial, domestic matters. In reality, however, Austen tackled broad and important political issues that continue to be relevant and vital today – none more so than money. 'Single women', Austen wrote in a letter to her niece, 'have a dreadful propensity for being poor – which is one very strong argument in favour of matrimony.'

In closing her speech, Gillian had the following words:

'200 years after her death, Jane Austen has a textual presence across the Globe. But there is something wonderful, I think, in imagining the further places she will go, printed on the ten pound note. I like to think of her in a smart leather wallet on a business trip to Washington DC; tucked inside a handbag en route to the beach in Mauritius; or indeed on a shopping trip to London – an activity that we know Austen enjoyed greatly. But most of all, I like to think of all the people who will look at this new ten pound note and say Jane Austen. I've always meant to read her'. The people who will then return to the texts, to those timeless works of art that led us here in the first place. She wrote herself into comparatively little money in life; she has written herself onto millions of pounds in death. England's Jane; the World's Jane; the ten pound note Jane – I feel certain she would relish the honour.'

The full text of Gillian's speech is available to read on our website. •

INSIDE THIS ISSUE

Farewell

To Visiting Fellows and Heavy Horses



Introducing Susan Smythies

A Stage-Coach Journey



Jane Austen and Germaine de Staël

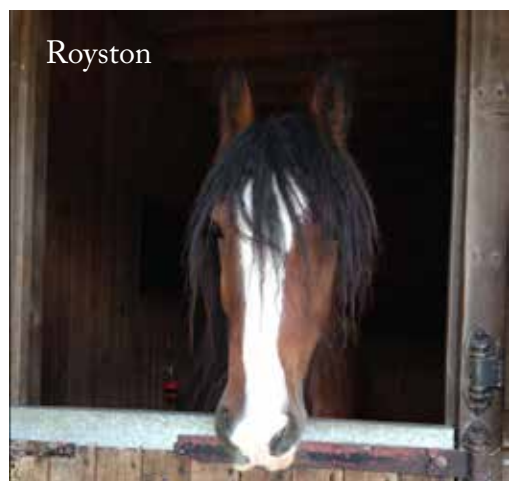
A report from our July conference



Celebrating Mary Wollstonecraft

(April 1759 – September 1797)





Farewell to Old Friends

Autumn is moving in, and the last few months have seen many changes at Chawton House Library, as we plan for the future.



It was with sadness this September that we bid a fond farewell to our four heavy horses, Royston, Speedy, Isaac and Summer, and to our Head Horseman Angela McLaren and Assistant Horseman Michael Harris. The decision to re-home the horses was made after careful consideration and with great sorrow because everyone – staff, Trustees and visitors alike – loved seeing the horses around the estate. However, given our current financial situation, securing the organisation's survival in the short term means cutting back on any activities that are not absolutely critical to its identity, and there were considerable costs involved in the upkeep of the horses.

The four horses came to us between 2010 and 2013. Since their arrival, they have played a big part in the life of the village and of the Chawton estate, participating in village events, national shows and parades, and annual fun rides. They have also worked on the



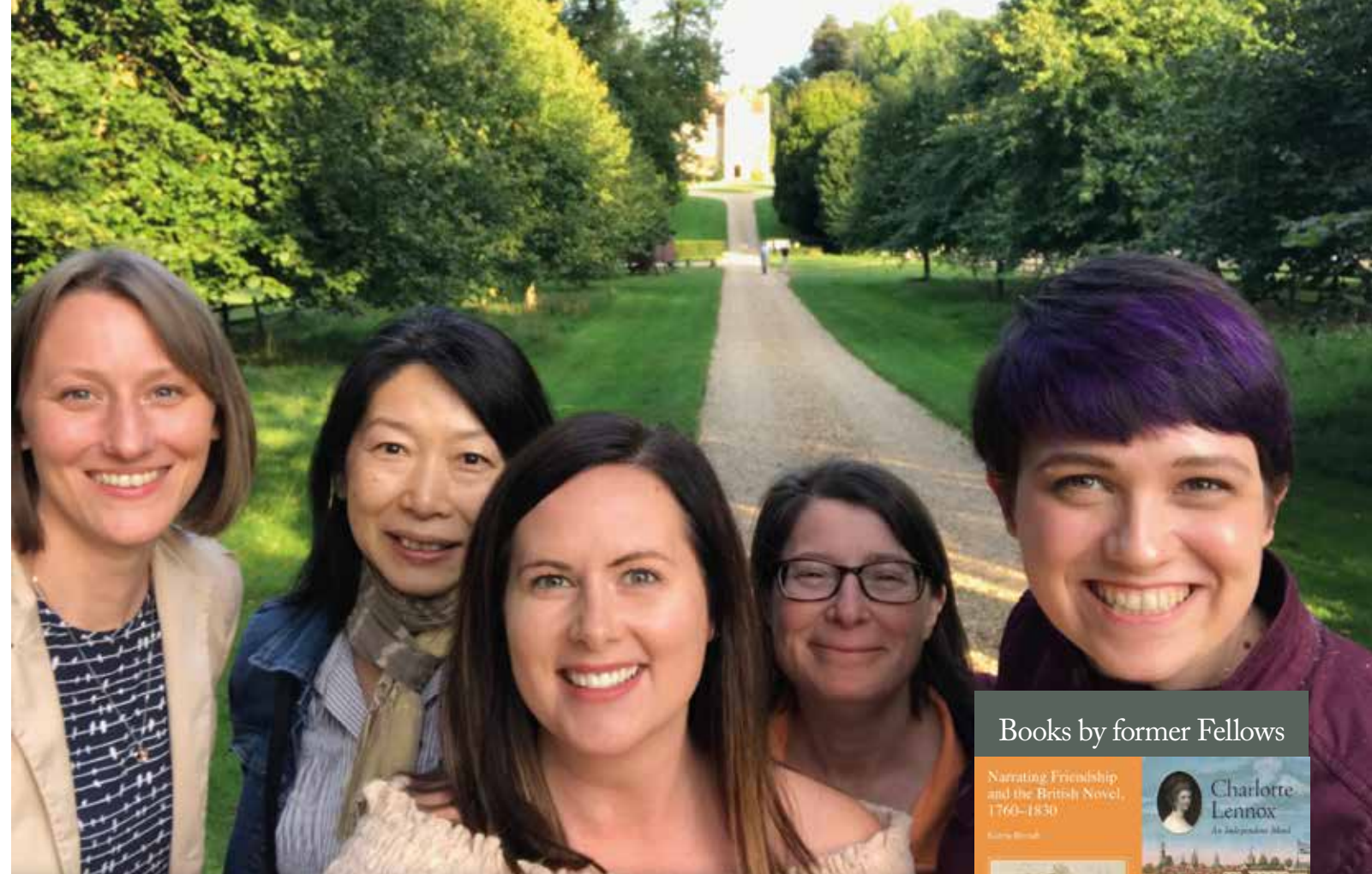
estate, helping to maintain it in an environmentally-friendly way.

The horses have all gone to excellent new homes in the South of England. We are delighted to confirm that they have all settled in well with their new owners and their new field mates. We have had a lovely update from the new owner of Speedy, which mentions that Speedy has befriended fellow horses Boxer, Leona and Little Jack, explains his new owner's experience (which includes membership of the Southern Counties Heavy Horse Association, British Heavy Horse Driving Trials Club and the British Driving Society among others), and talks about some of Speedy's current and future activities, including logging and harrowing, and participating in equine therapy to help those with disabilities and stress conditions. The full update is available to read on our website.



We wish all the horses the best of luck in their new homes, and

thank our Horsemen for taking such good care of them during their time with us. •



From left to right: Victoria Joule, visitor Mika Suzuki, Lindsay Seatter, Karen Gevirtz, and Emily Friedman.

In August we also hosted our final Visiting Fellows. Emily Friedman, an Associate Professor of English at Auburn University, was one of the first Fellows back in 2009. For her 2017 Fellowship, she was continuing work begun eight years earlier, and exploring the manuscript collection at Chawton House Library. This research is part of a wider project she is working on: a digital resource that compiles unpublished manuscript fiction from 1750-1900. Karen Gevirtz, an Associate Professor of English at Seton Hall University in South Orange, New Jersey, was completing research for part of her project entitled 'Mary Davys and the Popularization of Science, 1660-1732', which involved thinking about the way that domestic 'female' practices influenced public 'male' sciences. Independent scholar Victoria Joule, who was also one of the first 2009 Fellows, was researching fictional journeys for a project called 'Up Close and Personal in Fictional Stage Coaches on Novelistic

Journeys, 1690-1800', and she writes about her findings later in this issue. Lindsey Seatter is a PhD candidate at the University of Victoria, and spent her Fellowship examining Jane Austen's writing style and unpicking her literary influences, focusing particularly on Mary Brunton.

Although the library will remain open to the public, the Fellowship programme, run in partnership with the Faculty of Humanities at the University of Southampton, has now been suspended, in hopes of restoring it in the future. In our next issue, we will look back on the last ten years of Fellowships, celebrating our global academic community and the diverse scholarly research that the programme has facilitated into early women's writing. In the meantime, please visit our Facebook page to see a video made by the final fellows about their time at Chawton House Library. •

Our campaign to secure the future of Chawton House Library as an improved and extended cultural and literary destination continues. We are asking our supporters to help keep our house and library going during a development phase, whilst progress is made on our major capital project, Reimagining Jane Austen's 'Great House'. To keep up to date with the campaign or to donate, please visit www.janesgreathouse.org

Books by former Fellows





William Hogarth, 'The Stage Coach' (1747)

A Stage-Coach Journey

Dr. Victoria Joule is an independent scholar based in Wales, and has twice held a Visiting Fellowship at Chawton House Library. Here, she shares what she found in the library during her most recent stay.

My return to Chawton House Library as a Visiting Fellow this year brought about many return journeys, from being one of the first intake of Fellows in 2009 to being one of the 'last', and even, to my delight, being shown into the very same bedroom I stayed in back in 2009: the 'yellow room'. The reason for returning to the Library was in many ways the same too: to follow another of the seemingly endless critical trails that are prompted by the innovative work of Delarivier Manley (1663–1724). During my first Fellowship, I was examining her work in relation to female literary collaboration and exploring how she unsettles our contemporary feminist critical ideals with her ambitious and self-serving

approaches. This time, I was at Chawton to research further the literary uses of the stagecoach in the early to mid eighteenth century. Manley's short epistolary work, *Letters Written by Manley* (1696), repackaged as *A Stagecoach Journey to Exeter* (1725), used the stagecoach as a means to convey a brief selection of narratives and anecdotes. The stagecoach is perhaps best known as a feature of Henry Fielding's *Joseph Andrews* (1742) and *Tom Jones* (1749), but I was interested in how women used it, as, in many cases, the woman writer's involvement in literary history is underplayed or even unacknowledged.

Chawton House Library holds a first edition of Susan Smythies' mid-century novel, *The STAGE-COACH: CONTAINING THE Character of Mr. Manly, AND THE History of his Fellow-Travellers* (1753). It was this text that was my main starting point. This novel exceeded all my expectations: it is an intricately plotted two-volume work with the first volume almost entirely dedicated to the stagecoach journey. The stagecoach was integral to the plot as it brought together the main characters, and their 'histories' continued to unfold and ultimately be concluded in the second volume. It certainly differed from my other

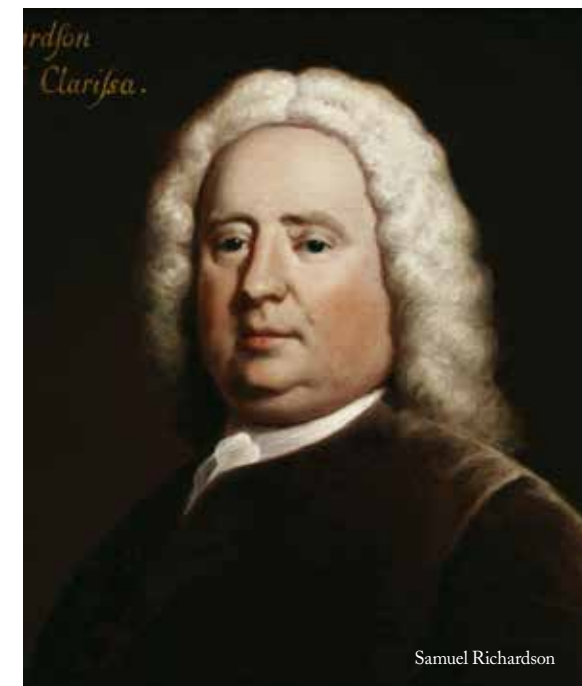
readings of the stagecoach in fiction in the period as it is the fullest, longest and most sustained usage I have found. Smythies' novel was also clearly quite popular as it ran into further editions and was used as an identification device in her later novel, *The Brothers. By the Author of the Stage-Coach and Lucy Wellers* (1758). My reading of *The Stage-Coach* made me more convinced that the novel is significant to literary history, particularly in the way it utilises the stagecoach as a device. We could situate Smythies' work in a history of the stagecoach in literature, as arguably the 'high point' of its usage, but her novel also demonstrates and engages in the mid-century shifts in fiction writing.

Smythies uses the stagecoach device to resist the division often established between Samuel Richardson and Henry Fielding. Broadly speaking, the psychological, interiority-driven, first-person approach of Richardson with its integral didactic intent was set against the satiric, comic-epic, third-person narrated novels of Fielding. *The Stage-Coach* amalgamates these features with a moralistic impetus—the inset character's tales of virtue rewarded are punctuated by other characters who are jovially tripped up for their faults and pretensions. For example, the arrogant 'Captain Cannon', posing as a gentleman, is exposed when a fellow traveller recognises him—'as I'm alive, 'tis Bob Cannon!'—his working class Essex background is revealed in comedic fashion. Mr Moody, who we discover lives at the appropriately named residence, 'The Sullens', is a character right out of Fielding—always providing a grunting, opinionated remark and many humorous scenarios for the reader's enjoyment, from knocking over tables in his sleep to skidding along a polished floor.

The novel's relationship with these prominent male writers is clear from the content, but also from the explicit gestures Smythies makes towards them. During a debate about the novel between her characters, Fielding and Richardson are grouped together as literature favoured by the respectable travellers. The only female author to be mentioned—Eliza Haywood—is done so derogatorily, which was (unfortunately) commonly how Haywood's name was treated at the time. Smythies chose not to associate explicitly with a female tradition or group. The potential ways we can interpret this are manifold: a possible fear of association; an ambition to be part of the 'male canon' or to engage in current debates albeit at a distance; personal preferences. However, Smythies' work shows a broader engagement with literary history beyond those most notable figures who she singles out for specific mention, as she also gestures towards the theatre and theatrical texts, and to earlier texts like Daniel Defoe's.

Smythies' novel is also primarily about a changing world that was being brought closer together by the stagecoach. The potentially more democratic space that enabled a mix of people from different classes and sexes to meet offered a chance to share life stories, help one another, and build networks that cut through social rank. Smythies demonstrates an optimistic view of the way the stagecoach could facilitate the development of a community with a variety of views. Sharing stories can enlighten as they open the mind. In the only explicitly proto-feminist section, Mr Moody's sister remarks that the mental effects on women being controlled by men are worse than the physical: 'an unreasonable constraint upon the mind and inclinations, is a slavery more hard to be indured'. Bound up in the literary device but also the material reality of the stagecoach is the promise of movement, of the journeys that are made physically and mentally.

My conclusions about Smythies' novel: in addition to contributing to my larger research project on stagecoach fiction, my research at Chawton has led me to decide Smythies' work merits an article solely on her. But further than that, *The Stage-Coach's* positivity towards movement and what it says about community seem particularly fitting for Chawton House Library as it moves into its next phase. I have benefitted greatly from the Library itself, but also the community that is part of it and that I will continue to be involved with. ●



Samuel Richardson



Henry Fielding



Reputations, Legacies, Futures: Jane Austen, Germaine de Staël and their Contemporaries

In mid-July, Chawton House Library hosted an international conference to consider the legacies of two literary giants who died four days apart in 1817: Jane Austen and Germaine de Staël. Organised in a collaboration between Gillian Dow (University of Southampton), Catriona Seth (University of Oxford), and Nicola Watson (Open University), it was attended by nearly one hundred scholars, who came from 15 different countries.

During a packed three days, delegates were treated to three wide-ranging keynotes. Benjamin Colbert (University of Wolverhampton) opened the conference by speaking about Lady Morgan's *France 1817*—'the book, which one must run to read'. Alison Finch (University of Cambridge) discussed the politics of the bildungsroman in her second-day keynote. Deidre Lynch (University of Harvard) closed the conference with a talk on the unwritten woman of genius. The array and diversity of papers was impressive; there were panels on Austen and Staël's reception in Spain, screenplays and adaptation, publishing networks, biography, pedagogy, politics and travel, and melancholy, to name but a few. Writers such as Isabelle de Charrière, George Sand, Charlotte Lennox, Ann Radcliffe, and Frances Burney all made appearances.

The first evening saw the organisers launch European Romanticisms in Association, a pan-European organization that provides a forum for individual researchers, scholarly associations and heritage institutions. Project Rêve (Romantic Europe: the Virtual Exhibition) is an online research project stemming from this new Association, which provides a virtual exhibition of objects from the Romantic period. If you would like to find out more, please visit: www.euromanticism.org.

On the second evening, Chawton House Library's fundraising campaign 'Reimagining Jane's 'Great House'' was launched, and then delegates enjoyed a concert in St. Nicholas Church. This concert marked the death of Nancy Storace, London-born soprano and muse of Mozart. Like Austen and Staël, Storace died in 1817. In addition to pieces by Michael Kelly, Thomas Billington, and Stephen Storace, the concert included an exciting British premiere of a recently-discovered piece jointly composed in Vienna in 1785 by Mozart and Salieri to celebrate Storace's return to health.

In a year in which Jane Austen's name has been ubiquitous, the conference opened up a vital space in which academics could reflect on the connections, continuities, and contrasts in the careers of Austen, Staël, and their contemporaries, both during and after their lifetimes. The papers and roundtables also enabled participants to think about the waxing and waning of literary reputations more widely, and how this affected women writers during the eighteenth century and the Romantic era across Europe.

We were particularly sad to bid farewell to Sandy White during the conference. Sandy had been the Chawton Administrator at the University of Southampton since 2004, and her help and support have been invaluable during her 13 years with us. We thank her for her dedication and wish her the very best for the future. ●

Top row, right to left: Organiser Nicola Watson introduces keynote speaker Deidre Lynch; Cecily O'Neill and her daughter explore adapting Austen for stage; Catriona Seth introduces keynote speaker Ben Colbert.

Second row, right to left: Speakers Patricia Hamilton, Susan Carlile and Norbert Schürer after their panel on Charlotte Lennox; Organiser Gillian Dow introduces keynote speaker Alison Finch; Emma Clery talks about biographical criticism.

Third row, right to left: Chawton Administrator Sandy White and Gillian Dow; Mozart Premiere performers Alexandra Lowe, Nicola Roberts, Elliott Titcombe and David Owen Norris.

Bottom row, right to left: Fundraising Manager Jane Lillystone and Trustee Linda Bree; speakers Jennie Batchelor and Susan Carlile.

Celebrating Mary Wollstonecraft

220 years ago, on 10 September, 1797, Mary Wollstonecraft died from childbirth-related complications, 11 days after giving birth to a daughter, who was to become Mary Shelley. One of the grandmothers of modern feminism, Wollstonecraft is best-known for her *Vindication of the Rights of Woman* (1792), but she also wrote reviews, conduct literature, children's books, travel narratives, and novels.

'I am not born to tread in the beaten track.'
Mary Wollstonecraft, letter to her sister
Everina (1787)

Wollstonecraft was born in 1759 into a middle-class family. Her father was a violent and abusive man, and Mary—the oldest daughter—grew up witnessing bouts of domestic violence. At 19, she took a position as a companion to an upper-class widow in Bath—her first taste of society life—but left to nurse her dying mother. In 1784, her sister Eliza had a breakdown following the birth of her child, and came to live with Mary. Eliza's husband kept custody of their daughter, who died shortly afterwards. Mary, Eliza, her other sister Everina, and childhood friend Fanny Blood, went on to set up a girl's school in Newington Green. It was here that Mary met some of the radical circle

who helped, along with her first-hand experience of the injustices that women across social classes faced, to shape her political ideas. Fanny tragically died of tuberculosis in Wollstonecraft's arms, and the school failed financially, so Wollstonecraft took a governess position within an aristocratic Anglo-Irish family. In 1786, she published her first book *Thoughts on the Education of Daughters*, which gave advice on all facets of female life, from dress, reading, and playing cards, to love, boarding schools, and the treatment of servants.

'The colour of every person's hair generally suits the complexion, and is calculated to set it off. What absurdity then do they run into, who use red, blue, and yellow powder!—And what a false taste does it exhibit!'

'It is an old, but a very true observation, that the human mind must ever be employed. A relish for reading, or any of the fine arts, should be cultivated very early in life; and those who reflect can tell, of what importance it is for the mind to have some resource in itself, and not to be entirely dependant [sic] on the senses for employment and amusement.'

—*Thoughts of the Education of Daughters*

Having lost her position as a governess, she returned to London, and in 1788, published *Mary, a Fiction*, and also a children's book containing didactic tales, *Original Stories from Real Life*.

'In delineating the Heroine of this Fiction, the Author attempts to develop a character different from those generally portrayed. [...] the mind of a woman, who has thinking powers is displayed'

—Mary

Wollstonecraft developed friendships with the radical circle of publisher Joseph Johnson, and in the late 1780s supported her sisters by working as a translator (she taught herself French and German), and as a reviewer for the *Analytical Review*. She was the first writer to respond to Edmund Burke's *Reflections on the Revolution in France* (1790), writing and publishing her *Vindication of the Rights of Men* in under a month.

'I perceive, from the whole tenor of your Reflections, that you have a mortal antipathy to reason.'
—Addressed to Edmund Burke, *A Vindication of the Rights of Men*

A Vindication of the Rights of Woman is also a response piece, addressed to French politicians who, despite claiming universal human rights in the Revolution, failed to extend citizenship to French women. Her *Vindication* analyses the social condition of women at the time, and explores some of the effects that women's degradation—their poor education and position as financial bargaining chips—had on wider society.

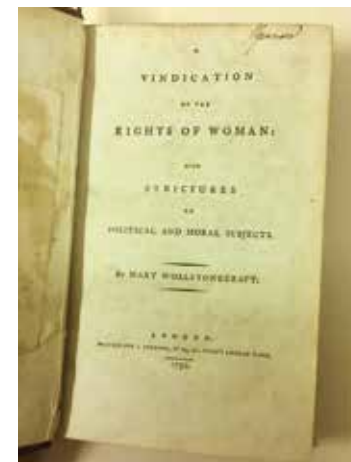
'[Women] spend many of the first years of their lives in acquiring a smattering of accomplishments; meanwhile strength of body and mind are sacrificed to libertine notions of beauty, to the desire of establishing themselves, – the only way women can rise in the world, – by marriage. This desire [makes] mere animals of them.'
—*A Vindication of the Rights of Woman*

In late 1792, Wollstonecraft moved to Revolutionary France, and published *An Historical and Moral View of the Origin and Progress of the French Revolution* in 1794.

'the revolution was neither produced by the abilities or intrigues of a few individuals; nor was the effect of sudden and short-lived enthusiasm; but the natural consequence of intellectual improvement, gradually proceeding to perfection in the advancement of communities, from a state of barbarism to that of polished society.'
—*An Historical and Moral View of the Origin and Progress of the French Revolution*

In Paris, she met and fell in love with American explorer, writer and financial speculator Gilbert Imlay, and their daughter Fanny was born out of wedlock in May 1794. Gilbert left for London, and Mary followed when he failed to return. Fearing abandonment, she attempted suicide in May 1795 but was rescued. On Imlay's suggestion, she then went on a tour of the Scandinavian countries, accompanied only by her daughter and a nursemaid. She published an account of her travels, *Letters Written during a Short Residence in Sweden, Norway and Denmark*, in 1796.

'It appears to me impossible that I should cease to exist, or that this active, restless spirit, equally alive to joy and sorrow, should only be organised dust—ready to fly abroad the moment the spring snaps, or the spark goes out, which kept it together. Surely something resides in this heart that is not perishable— and life is more than a dream.'
—*Letters Written during a Short Residence in Sweden, Norway and Denmark*



On her return to London in October, she found Imlay living with his actress-mistress, and threw herself off Putney Bridge into the Thames, but was once again rescued.

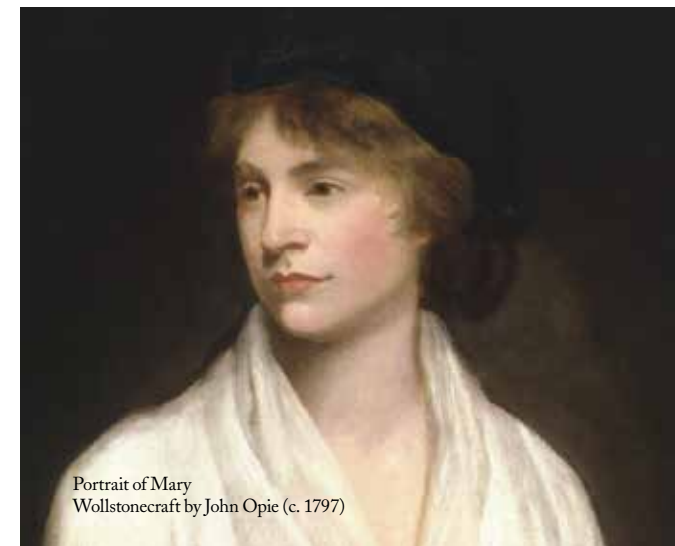
After she recovered, she met and fell in love with the philosopher William Godwin. Despite having argued against the institution of marriage, Godwin married Wollstonecraft when she became pregnant to protect her from social disgrace. She began writing *Maria: or, The Wrongs of Woman*, which considers the wrongs faced by middle and working class women, and deals with themes of spousal abuse, imprisonment, and forbidden passion. It was to be her final, unfinished novel.

'I have since read in novels of the blandishments of seduction, but I had not even the pleasure of being enticed into vice. [...] Fate dragged me through the very kennels of society: I was still a slave, a bastard, a common property.'
—Jemima's narrative in *Maria: or, the Wrongs of Woman*

On August 30, 1797, she gave birth to Mary Wollstonecraft Godwin, but contracted an infection and died of septicaemia ten days later.

Godwin soon published a memoir alongside her unfinished novel, and his overly candid documentation of her affair with Imlay, her illegitimate child, and her suicide attempts unfortunately ruined her reputation for subsequent generations of women writers. He noted in his memoir of her that 'at the commencement of her literary career [she] conceived a vehement aversion of the being regarded, by her ordinary acquaintance, in the character of an author, and [...] employed some precautions to prevent its occurrence', so it was especially ironic that through this action, she became infamous. However, her ideas remained persistent, and she is now recognised as a crucial and influential voice in Enlightenment thought and in the history of feminism.

Her grave in St Pancras churchyard is a site of pilgrimage for students and feminists, and the London-based charity Mary on the Green are campaigning for a monument in Newington Green to commemorate her life and legacy. You can find out more at www.maryonthegreen.org ●



Portrait of Mary Wollstonecraft by John Opie (c. 1797)

Patron Joanna Trollope visits the Library

In early August, we were delighted to welcome our Patron Joanna Trollope OBE. The bestselling novelist was given a curator's tour of the 'Fickle Fortunes' exhibition, which includes first editions of the work of Jane Austen and her female contemporaries, reviews and early biographies, subsequent modern editions, adaptations and merchandise, and an original letter from Austen to her sister Cassandra. Joanna is pictured here with Chief Operating Officer James MacBain, and our new campaign banner. Speaking about our campaign, Joanna has said: 'It would be wonderful if you could support the fundraising campaign to secure and enhance this remarkable place, for today, tomorrow and long into the future.'



Evening Talks

Few are aware that the 2017 ten-pound note is not the first Austen banknote. Jane's favourite brother Henry founded a bank business, which enabled him to support his sister in her literary endeavours, at least before he went bankrupt in 1816. Our first Autumn evening lecture was given by E. J. Clery, Professor of English at the University of Southampton, who gave a very enjoyable account of Henry's banking career, and the research

behind her dual biography *Jane Austen: The Banker's Sister* (Biteback), which was published earlier this year.

In October, an evening concert, 'Jane Austen in Words and Music', brought the Austen family music books to life in the Great Hall, with pieces by Joseph Haydn and Ignaz Pleyel performed alongside readings from Austen's own novels. Later that month, we were joined by writers Emily Midorikawa and Emma Claire Sweeney, whose research—recently published—reconstructs a 'secret sisterhood', uncovering the friendships of Jane Austen, Charlotte Brontë, George Eliot and Virginia Woolf. In November, we will hear from scholar Diane Lovell, who tells the real-life *Pride and Prejudice* story she discovered in a stash of Regency-era love letters between a vicar and an aristocratic heiress. And then in December, as an early celebration of Austen's birthday (which was on 16 December), we welcome author Phyllis Richardson, who will talk about Jane Austen's 'house obsession'.

Chawton at Painshill



On Sunday 16 July, Chawton House Library was represented at the award-winning eighteenth-century landscape garden Painshill, in Surrey, as part of a bicentenary Jane Austen day held in the grounds. Created by Charles Hamilton M.P. (1704–86), the grounds contain several eighteenth-century follies, including a ruined abbey and a Gothic temple, as well as a crystal grotto, a nineteenth-century waterwheel and a vineyard. The day featured a host of Regency-related, family-oriented activities, which took full advantage of the beautiful setting and warm weather. Carriage rides, Regency dancing, talks by authors, performances of scenes from Austen's novels, and a living history camp made for a fun-filled and interactive day. An exhibition introducing Austen, designed in a collaboration between Painshill and Chawton Postdoc Kim Simpson, was situated at the entrance to the park. A steady flow of visitors could explore Austen's life, novels, legacy and influences, and items from the 'Fickle Fortunes' exhibition, including a replica Regency wedding dress, and the 1833 Richard Bentley set of Austen's novels, were on display. We look forward to collaborating with Painshill again in the future.



A New Exhibition

'She had amused her solitary hours by drawing, in chalks, a portrait of features indelibly engraven on her recollection.'
—Mary Brunton, *Self Control* (1811)

The pages of Chawton House Library's 10,000 works by women are full of memorable pen portraits of their female characters: Frances Burney's Evelina admires her newly-'frizzled' hair as she prepares for a fashionable evening's entertainment in London. Jane Austen's Elizabeth Bennet traipses across a field, getting her petticoats dirty, whilst Mary Crawford sits posed, near a window, with a harp as elegant as herself. Mary Shelley's spectral Caroline Frankenstein appears to her deranged son, grave worms crawling in the folds of her shroud,

whilst Maria Edgeworth's Harriet Freke rests her bold, masculine arms on a coach door and laughs loudly.

But Chawton House itself is also home to a number of painted portraits of women, including examples by famed artists George Romney, Joshua Reynolds, and Francis Cotes. Charlotte Gunning, Maid of Honour to Queen Charlotte, the Knight family women including Austen's niece Fanny Knight, and Frances Burney's fainting heroine Camilla all reside in the 'great house', side by side with a number of prominent eighteenth-century women writers.

Our new exhibition, 'Pens, Paintbrushes & Pioneers: Portrait of a Woman Writer', draws together portraits held in Chawton House Library—paintings, frontispiece engravings, and written pictures—creating its own composite portraits of four influential and pioneering women writers: Lady Mary Wortley Montagu, Maria Graham, Mary Robinson, and Jane Austen.

The exhibition opened on 25 September, and will remain in place over the Winter, although the Library closes to the public on 27 October.

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

Discover the fascinating global history of feminism across the long nineteenth century through primary and secondary sources and images. History of Feminism is a carefully curated online resource of materials collated from the Taylor and Francis archives with the help of academic editor Ann Heilmann.

Created with the student and researcher in mind, this interdisciplinary resource features more than 1,000 chapters of primary source materials available in electronic format for the first time, including content from the Chawton House Library collection. This is accompanied by over 100 journal articles and 1,000 chapters of secondary content. 16 newly commissioned essays from experts in the field provide thematic overviews that help to provide context to the sources, whilst an image gallery helps to bring this resource to life.



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

The resource includes features to make research as easy as possible. These include the ability to search by notable figure, period, region or subject to help users find exactly what they want. Each article can also be cited or shared at the click of a button making the research process as simple as possible. •

Explore *History of Feminism* – sign up for a free trial today!

Discover more about the history of feminism today with
a free trial for your institution.

www.routledgehistoricalresources.com/feminism

A Note to Readers

Starting in 2018, *The Female Spectator* will become a yearly rather than quarterly publication. We are in the process of reconceptualising the magazine, but will of course ensure that our friends and followers are regularly kept up to date in electronic newsletters, and via our website. If you are not on our mailing list, please subscribe at www.chawtonhousethlibrary.org



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.

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. •

ISSN 1746-8604

Registered Charity Number 1026921
Registered Company Number 2851718

Chawton House Library
Chawton, Alton
Hampshire
GU34 1SJ

T: 01420 541010
E: info@chawtonhousethlibrary.org
W: www.chawtonhousethlibrary.org

Chawton House Library

Home to early English women's writing

North American Friends of Chawton House Library
7230 N San Blas Dr, Tucson,
AZ 85704-3135, USA

North American Friends of Chawton House Library is a public non-profit, registered in Massachusetts and recognised by the Internal Revenue Service for the purposes of Section 501(c)(3) of the Internal Revenue Code.