

WOMEN WRITERS IN THE ROMANTIC AGE



JOHN CLAIBORNE ISBELL



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Cover image: the Brontë sisters (Anne, Emily and Charlotte) by Patrick Branwell Brontë, oil on canvas, ca. 1834. ©National Portrait Gallery, London

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10. Writers from the British Isles

The British Isles were and are a complex thing. This anthology follows 2024's national borders, giving the islands two national traditions, British and Irish; but Ireland beyond the Pale of Settlement was occupied by the English Crown from 1649 (or indeed 1541) until 1921, firmly bracketing this period marked by the United Irishmen's uprising in 1798 and the Act of Union in 1800. Scottish, Welsh, and Manx women writers are here listed with the English (though their nation is identified) under the heading British Writers, of whom I have identified 167, far more than any tradition outside the United States. But the fifty-eight Irish women writers here identified continue to outpace all continental traditions, including France, Germany, and all Latin America. I count thirty-three Scottish writers in the British tally.

Great Britain: The Eighteenth Century (67 writers)

Lady Christian Henrietta Caroline Acland [or **Lady Harriet Acland**], née **Fox-Strangways** (3 January 1750–21 July 1815), born in Kilmington, was a cousin of Charles James Fox. In 1770, she married John Dyke Acland, accompanying him to the Thirteen Colonies during the Revolutionary War. When he was captured and wounded at the Battle of Saratoga, the pregnant Acland crossed the Hudson River to nurse him back to health, as later celebrated in the British press. He died in 1778. Acland co-authored *The Acland Journal* (perhaps with the help of a chaplain or military valet), which narrates this expedition.¹

Anna Laetitia Barbauld, née **Aikin** (20 June 1743–9 March 1825), born in Kibworth Harcourt to a Dissenting family, learned Latin, Greek,

1 Lady Harriet Acland, *The Acland Journal: Lady Harriet Acland and the American Revolution* (Winchester: Hampshire County Council, 1993).

French, and Italian. In 1773, Barbauld published *Poems*, with four editions in a year. She married Rochemont Barbauld in 1774, teaching with him in Suffolk, 1774–1785, and publishing *Lessons for Children* in 1778–1779 and *Hymns in Prose for Children* in 1781. In London after 1787, Barbauld became close to Joanna Baillie. She published against the Test Act, the slave trade, and the French War in 1790–1793. The couple moved to Stoke Newington in 1802. Barbauld edited. Rochemont drowned himself in 1808. In 1812, Barbauld published her radical and anti-war poem, *Eighteen Hundred and Eleven*, her last publication, to very negative reviews. Also attacked by the older Wordsworth and Coleridge, Barbauld was remembered for a century only as a children's writer.²

Maria Barrell, née **Weylar** (?–1803), born in England or the West Indies, moved to Grenada in 1763, marrying Theodore Barrell in 1773. Accused of loyalism in revolutionary Boston, Barrell was allowed to depart without her husband. In London in 1782, she published in the press as 'Maria.' Barrell was imprisoned for debt in the 1780s, with two compensation claims for American losses both failing. From the King's Bench Prison in 1788, Barrell published *British Liberty Vindicated*, describing the futility of imprisonment for debt. Her play *The Captive* appeared in 1790, dedicated to the Prince of Wales and comparing her situation to the storming of the Bastille. Barrell briefly married James Makitterick Adair in 1791. In 1801, she was convicted of passing counterfeit coin; convicted again in 1803, she was spared death by a royal pardon. She died in Newgate Prison awaiting transportation to New South Wales.³

Frances Burney [or **Fanny Burney** or **Madame d'Arblay**] (13 June 1752–6 January 1840), born in Lynn Regis (now King's Lynn), married Alexandre d'Arblay in 1793. He died in 1818. Burney wrote four satirical novels, eight tragedies and comedies, one biography, and twenty-five volumes of journals and letters. After burning her first novel, Burney published *Evelina* anonymously in 1778, to immediate success; *Cecilia* followed in 1782, *Camilla* in 1796, and *The Wanderer* in 1814. Her one staged play, *Edwy and Elgiva*, did poorly in 1795. Jane Austen's title *Pride and Prejudice* is taken from *Cecilia*; Thackeray's *Vanity Fair* borrows from her first-hand description of the Battle of Waterloo. Burney's journal begins in

2 Betsy Rodgers, *Georgian Chronicle: Mrs. Barbauld and Her Family* (London: Methuen, 1958).

3 Janet M. Todd, ed. *British and American Women Writers* (1985).

1768 and extends over seventy-two years, describing acquaintances from Hester Thrale to Germaine de Staël. She survived breast cancer surgery, publishing a memoir of her father, Dr. Charles Burney, in 1832.⁴

Sophia, Lady Burrell (11 April 1753–20 June 1802), born in Valentines, Essex, married William Burrell, MP in 1773. From 1773–1784, Burrell wrote mostly *vers de société*, with an imitation of Ossian, *Comala*, in 1784. She published her collected poems in 1793, alongside Xenophon's *Thymriad* and a *Telemachus*. Burrell also wrote two tragedies, *Maximian* and *Theodora*, the latter republished in 1814 in *The New British Theatre*. In 1796, William died, and in 1797 Burrell remarried William Clay, retiring to the Isle of Wight.⁵

Rebekah Carmichael [or **Rebecca**], later, **Hay** (1766?–1823), a Scottish writer born in London (or Edinburgh, say some sources), was baptized at Saint Martin-in-the-Fields, London, on 24 May 1766. She lost both parents early and married John Hay in Edinburgh in 1793. In 1787, Robert Burns gave an inscribed book of Scottish poems to “Miss R. Carmichael, poetess.” In 1790, she published by subscription her *Poems* in Edinburgh, signed ‘Carmichael;’ Burns received a copy. In 1806, she published a broadsheet poem under her married name. Her poetry has been recently anthologized.⁶

Elizabeth Carter [or **Eliza**] (16 December 1717–19 February 1806), born in Deal, lost her mother aged ten; her father taught her Greek, Latin, and Hebrew. Carter later learned French, Italian, Spanish, German, Portuguese, and some Arabic. At sixteen, she published poems in *The Gentleman's Magazine*, meeting Samuel Johnson in 1737. In 1738, Carter published a volume of her poems anonymously, translating two works from French and Italian in 1739. In 1749, Carter began translating Epictetus; the work appeared in 1758. Johnson wrote “My old friend Mrs. Carter could make a pudding as well as translate Epictetus from the Greek.” Her correspondence followed, alongside religious tracts, poems in 1762, and *Essays and Poems* after 1770. An abolitionist and Bluestocking, Carter also edited some issues of Johnson's *The Rambler*.⁷

4 Margaret Anne Doody, *Frances Burney: The Life in The Works* (New Brunswick, NJ: Rutgers University Press, 1988).

5 *Dictionary of National Biography* [DNB].

6 Daniel Cook, ed. *Scottish Poetry, 1730–1830* (Oxford: Oxford University Press, 2023).

7 Elizabeth Eger, *Bluestockings Displayed: Portraiture, Performance and Patronage, 1730–1830* (Cambridge, UK: Cambridge University Press, 2013).

Mrs H. Cartwright (fl. 1777–1785) in her first known publication, *Letters on Female Education, Addressed to a Married Lady*, 1777, claims that Elizabeth Montagu encouraged her. Her 1785 novel *The Duped Guardian, or, The Amant Malade* earned some compliments from *The Monthly Review*, while her novel *The Platonic Marriage* in 1785 is mocked in Mary Wollstonecraft's own novel *Mary*. Cartwright also published *The Memoirs of Lady Eliza Audley*, 1779, *Letters Moral and Entertaining*, 1780, and *The Generous Sister*, 1780. *The Vale of Glendor, or, Memoirs of Emily Westbrook*, 1785, has been attributed to her, but the title page gives Emily Westbrook's name as author. A note from "the editor" follows.⁸

Emily Frederick Clark (fl. 1798–1833) was the daughter of a customs official; her title pages claim that she was the great-granddaughter of King Theodore of Corsica. Two of Clark's known novels are set in Wales. She received little press attention and faced lifelong financial hardship; twenty-four of her forty-two applications to the Royal Literary Fund were unsuccessful, the last being in 1833. Her novels include *Ianthé, or the Flower of Caernarvon*, 1798, *Ermina Montrose or The Cottage of the Vale*, 1800, *The Banks of the Douro, or, The Maid of Portugal*, 1805, *Tales at the Fireside*, 1817, and *The Esquimaux*, 1819. Clark also published *Poems* in 1810.⁹

Elizabeth Cobbold, née Knipe [or **Carolina Petty Pasty**] (1767–17 October 1824), born in London, married William Clarke in 1790. He died in 1791; Cobbold published her first novel that year, *The Sword, or Father Bertrand's History of his own Times*, influenced by her friend Clara Reeve. Her *Poems on Various Subjects* had appeared in 1783, further poems in 1787. In 1791, she married the Ipswich brewer John Cobbold and became stepmother to fifteen children, with seven of her own. The family settled in Ipswich, where Cobbold published *The Mince Pie, an Heroic Epistle* in 1800. From 1806, Cobbold was known for Valentine's Day verses; she published these on cards in 1813–1814. Cobbold was also an early geologist, with a fossil and a species of shellfish named after her. *Poems, with a Memoir of the Author* appeared posthumously in 1825.¹⁰

8 Peter Garside and Karen O'Brien, eds. *English and British Fiction 1750–1820* (Oxford: Oxford University Press, 2018).

9 *Dictionary of National Biography* [DNB].

10 *Ibid.*

Alison Cockburn [or **Alison Rutherford** or **Alicia Cockburn**] (8 October 1712–22 November 1794), a Scottish writer, was born at Fairnilee House in the Scottish Borders. In 1731, she married Patrick Cockburn; at his father's death, the couple moved to Edinburgh, where Cockburn mixed in society. During the Jacobite Rising in 1745, her Whig squib on Bonnie Prince Charlie almost got her arrested. Patrick died in 1753, their only son in infancy. In 1765, Cockburn published her lyrics to the Border Ballad, "The Flowers of the Forest." In 1777, she met the young Walter Scott; in 1786, Robert Burns. Cockburn composed letters, parodies, squibs, toasts, and character sketches, mostly forgotten. At her Edinburgh home, she received Henry Mackenzie, William Robertson, Lord Monboddo, and her great friend David Hume.¹¹

Janet Colquhoun, née **Sinclair** [or **Lady Colquhoun of Luss**] (17 April 1781–21 October 1846), born in London, was brought up at Thurso Castle. In 1799, she married Sir James Colquhoun of Luss. She founded a girls' school at their Edinburgh house and worked for several causes: the Scottish Gaelic Society, the local Bible society, the Irish Home mission, the local Free Church, education in India. After an illness in 1820, Colquhoun wrote anonymous books with religious themes: *Despair and Hope* in 1822, a conversation with a dying cottager; *Thoughts on the Religious Profession*, 1823; *Impressions of the Heart*, 1825; *The Kingdom of God*, 1836. She first used her name after her husband's death in 1836. Colquhoun believed in justification by faith but resisted antinomianism. The Colquhouns were perhaps the model for the Colwans in Hogg's *The Private Memoirs and Confessions of a Justified Sinner*.¹²

Helen Craik (c. 1751–11 June 1825), a Scottish writer born at Arbigland near Dumfries, was sister to James Craik, who became George Washington's personal physician. John Paul Jones, also born at Arbigland, may have been a second illegitimate brother. Robert Burns wrote to Craik praising her poetry, long thought lost but rediscovered and published in 2023. Thirty-nine poems feature. In 1792, Craik left Arbigland abruptly for Cumberland, perhaps as her father transferred

11 H.G. Graham, *The Social Life of Scotland in the Eighteenth Century* (London: A.& C. Black, 1899).

12 *Dictionary of National Biography* [DNB]; Elizabeth L. Ewan, Sue Innes, Sian Reynolds, Rose Pipes. *Biographical Dictionary of Scottish Women* (Edinburgh: Edinburgh University Press, 2007).

the estate to his grandson, who married that year. Craik now turned to fiction, publishing five anonymous novels from 1796–1805 with the Minerva Press. *Adelaide de Narbonne*, 1800, has received praise. The novels often involve contemporary French events, as in *Julia de Saint Pierre* in 1796. *Henry of Northumberland, or The Hermit's Cell*, also 1800, uniquely has a medieval setting.¹³

Elizabeth, Princess Berkeley [or unofficially **Margravine of Brandenburg-Ansbach**], née **Lady Elizabeth Berkeley**, previously **Elizabeth Craven, Baroness Craven** (17 December 1750–13 January 1828), born in Mayfair, married William Craven, 6th Baron Craven in 1767. The couple parted in 1780. After their spouses' deaths in 1791, Craven married Charles Alexander, Margrave of Brandenburg-Anspach; she did not share his German title but was granted the morganatic title 'Princess Berkeley' by the last Holy Roman Emperor in 1801. Charles Alexander died in 1806 and Craven settled in Naples. She wrote farces, pantomimes, and fables between 1778 and 1802, three of them produced on the London stage in 1780–1799. Craven knew Samuel Johnson and became a close friend of Horace Walpole, who published her early works. She also published travelogues and memoirs in 1789–1791, 1814, and 1826.¹⁴

Ann Batten Cristall (1769?–9 February 1848), whose date of birth is unknown, was baptized in Penzance in 1769. The family moved to London during her childhood. Cristall became a schoolteacher, publishing her *Poetical Sketches* in 1795 by a subscription featuring Mary Wollstonecraft, Anna Letitia Barbauld, Mary Hays, Ann Jebb, and others. In 1797, Cristall met Robert Southey, who praised her genius in a letter to the publisher Joseph Cottle that year. Little is known of her later life. Her grave bears her maiden name, and other publications are unknown.¹⁵

Margaret Sarah Croker (1773?–after 1820), whose date of birth is unknown, was baptized in Holbeton, Devon in 1773. In 1817, Croker published *A Monody on the Lamented Death of Princess Charlotte Augusta*, in hope of a female monarch after a disappointing series of male ones.

13 *Dictionary of National Biography* [DNB]; Elizabeth L. Ewan et al. *Scottish Women* (2007).

14 Julia Gasper, *Elizabeth Craven: Writer, Feminist and European* (Wilmington, DE: Vernon Press, 2017).

15 Frederick Burwick, ed. *Encyclopedia of Romantic Literature* (Oxford: Blackwell, 2012).

In 1818, she published her novel *The Question, Who Is Anna?* The main character is born to unmarried parents.¹⁶

Mary Deverell (4 February 1731–September 1805), born near Minchinhampton, was self-educated. She published a volume of sermons in 1774, her subscribers including aristocracy and clergy; a third edition was dedicated to Charlotte, Princess Royal. In 1781, Deverell published *Miscellanies in Prose and Verse*, speaking out against assigned gender roles and on behalf of poor authors. Samuel Johnson was a subscriber, though Hannah More was unimpressed. Deverell's 1792 play *Mary, Queen of Scots* seems never to have been staged; *The Critical Review* condemned it. A book of essays addressed to women appeared that same year. Deverell seems not to have published thereafter.¹⁷

Catherine Maria Fanshawe (6 July 1765–17 April 1834), born at Shabden in Surrey, wrote occasional verses; Joanna Baillie published some of them in 1823. Fanshawe's best-known poem is the "Riddle on the Letter H" which begins, "'Twas whispered in heaven, 'twas muttered in hell," often attributed to Byron; she also wrote a fragment in imitation of Wordsworth. Walter Scott thought her poetry "quite beautiful." In 1829, Fanshawe and her sister published the memoirs of Ann, Lady Fanshawe. Fanshawe's own diary has not been found.¹⁸

Ellenor Fenn, née Frere [or **Mrs. Teachwell**, or **Mrs. Lovechild**] (12 March 1743–1 November 1813), born in Westhorpe, was the aunt of John Hookham Frere. In 1766, she married John Fenn and moved with him to Dereham. Inspired by Anna Laetitia Barbauld's *Lessons for Children*, 1778–1779, Fenn wrote children's books for her nieces and nephews. In 1782, Fenn contacted John Marshall who published her works, mostly anonymously or pseudonymously. *Cobwebs to Catch Flies*, a 1783 reading primer, was republished into the 1870s; *The Child's Grammar*, 1798, saw sixty editions by the 1860s. In 1785, Fenn established a Sunday school in Dereham which by 1788 had over 100 pupils. In 1787, her husband was knighted, and she became Lady Fenn. He died in 1794. Fenn and Marshall fell out in 1795, and Fenn moved to Elizabeth Newbery. Fenn never received royalties for her work, only free copies.¹⁹

16 *Dictionary of National Biography* [DNB].

17 Virginia Blain et al. *The Feminist Companion to Literature in English* (1990).

18 *Dictionary of National Biography* [DNB].

19 *Ibid.*

Charlotte Forman [or **Probus**] (1715–1787), daughter of an Irish Jacobite who fled to France in 1715, was born that year in France or England. She lived most of her life in London in poverty, going briefly into debtors' prison in 1767. As 'Probus,' Forman wrote about 200 essays on European politics for the *Gazetteer* and *London Daily Advertiser* in 1756–1760, during the Seven Years' War, then carried in the *Public Ledger* in 1760; both newspapers were for London merchants and shopkeepers and focused on international trade. Forman exchanged letters with the radical politician John Wilkes but is not known to have published anything under her own name. She was one of the few women of the time to publish on politics, giving her essays additional interest.²⁰

Jane Arden Gardiner (26 August 1758–1840) was a childhood friend of Mary Wollstonecraft, whom her father taught. In her mid-teens, Gardiner took a position as governess in Norfolk; in 1780, she moved to Somerset, later opening a girls' school in Beverley in 1784, which she ran for thirteen years. Gardiner married a friend of her brother in 1797, and the couple moved with her pupils to Elsham Hall in Lincolnshire. Gardiner ran her school for another thirty years. In 1799, Gardiner published her *Young Ladies' Grammar*, using French as a model. *English Exercises* followed in 1801, then a travelogue to Dover in 1806 and *An Easy French Grammar* in 1808. Gardiner's daughter published a memoir by subscription drawing on letters and diary entries, mostly religious in tone.²¹

Jean Glover [or **Jennifer Glover**] (31 October 1758–1801), a Scottish writer and singer born in Kilmarnock, was a weaver's daughter. She eloped at an early age with a performer named Richard, performing at public houses given the dearth of theaters. Robert Burns, who admired her voice, copied down her song "O'er the moor among the heather" in 1792; he called her "not only a whore but also a thief," though another witness called her "the bravest woman I had ever seen step in leather shoon." She was spotted performing at Letterkenny in County Donegal, Ireland, shortly before her death.²²

20 Lorna Sage et al., eds. *The Cambridge Guide to Women's Writing in English* (1999).

21 Janet Todd, *Mary Wollstonecraft: A Revolutionary Life* (New York: Columbia University Press, 2002).

22 James Mackay, *A Biography of Robert Burns* (Edinburgh: Mainstream Publishing, 1992); *Dictionary of National Biography* [DNB].

Ann Gomersall, née **Richardson** (24 January 1750–17 June 1835), likely born in Portsmouth, lived for some years in Leeds. Gomersall began writing to raise money for her husband after a setback. Widowed after thirty-five years of marriage, she worked for eight years at manual labor; from 1818, she applied for relief to the Royal Literary Fund. With failing vision, she turned to writing again, publishing *Creation, A Poem* by subscription in 1824. All 500 copies were sold. She died a parish pauper in 1835. *Eleonora*, Gomersall's first novel, was published anonymously in 1789. It earned favorable notices from the press, and she signed her works thereafter. Gomersall writes about women's economic precarity. Her *The Disappointed Heir*, in 1796, has episodes in revolutionary America and in the West Indies. *The Citizen*, 1790, was republished in 2016.²³

Emma Jane Greenland [after marriage, **Hooker**] (1760/1761–9 September 1838), born in London, was baptized in 1761. From 1772–1782, she studied painting at the Incorporated Society of Artists, then in Rome and Florence in 1783–1785. In London after 1786, she published *Curious Discovery of the Ancient Grecian Method of Painting on Wax* (encaustic painting) in 1787. In 1801, Greenland opened a school for the aristocracy in Sussex with her husband. She may have been a pupil of Johann Christian Bach, who dedicated six sonatas to her.²⁴

Elizabeth Gunning (1769–20 July 1823), daughter of Susannah Gunning, married Major James Plunkett in 1803. She published four translations from the French in 1795–1810, including a Pixérécourt tragicomedy in 1803, Fontenelle's *Plurality of Worlds* in 1808, and Sophie Cottin's *Malvina* in 1810. Gunning also published several novels in 1794–1815, among them *The Packet* in 1794, *The Foresters* in 1796, *The Village Library* and *Family Stories* in 1802, and *The Exile of Erin* in 1808.²⁵

Susannah Gunning, née **Minifie** (c. 1740–28 August 1800) was the sister of Margaret Minifie, with whom she published her first novel in 1763. Gunning wrote thirteen novels in all, also a long poem and a defense of her daughter: *Family Pictures* in 1764, *Barford Abbey* in 1768, *The Cottage* in 1769, *The Hermit* in 1770 and so forth, often concerning

23 Edward Copeland, *Women Writing about Money: Women's Fiction in England, 1790–1820* (Cambridge, UK: Cambridge University Press, 1995).

24 John Ingamells, *A Dictionary of British and Irish Travellers in Italy 1701–1800* (New Haven, CT: Yale University Press, 1997).

25 *Dictionary of National Biography* [DNB].

young women marrying into aristocracy. In 1768, she married Captain John Gunning, who distinguished himself at the Battle of Bunker Hill, and her production slowed: *The Count de Poland* in 1780 may be her sister's. A scandal involving her daughter Elizabeth led mother and daughter to retreat to France in 1791; John meanwhile was fined for 'criminal conversation' with the wife of his tailor. He left for Naples, dying in 1797. Susannah Gunning, whose novels in 1783–1793 seem to reflect family events, is buried in Westminster Abbey.²⁶

Elizabeth Hamilton (25 July 1756 or 1758–23 July 1816), a Scottish writer born in Belfast, lost her father in 1759, her mother in 1767. In 1762, she was sent to live with her aunt near Stirling, then later near Bannockburn. She settled in Edinburgh. Hamilton began writing in support of her brother's orientalist studies, continuing after his death in 1792. She revisited Belfast in 1793. In 1796, her *Translation of the Letters of the Hindoo Rajah* followed the adventures of an Indian prince in England, meeting slave owners and philosophers and growing disillusioned. In 1800, she published her novel *Memoirs of Modern Philosophers*, a pointed response to the 1790s Revolution Controversy: Hamilton wanted women's education but focused on the domestic sphere. Works on education followed, in 1801, 1806, and 1815. In 1808, she published *The Cottagers of Glenburnie*, a novel focused on inequities in women's domestic life.²⁷

Lady Mary Hamilton, née Leslie [or Lady Mary Walker] (8 May 1736–29 February 1821), a Scottish writer born in Fife, married Dr. James Walker in 1762. James moved to Jamaica in the 1770s and Hamilton wrote to support her family. Her novel *Letters from the Duchesse de Crui* appeared in 1777. *Munster Village* in 1778 describes a utopian city for those escaping disastrous marriages. Jane Austen's names Bennet and Bingley echo Hamilton, whose utopianism may also have influenced Wollstonecraft. Hamilton had two children with George Musgrave MP, born in 1768–1769. She seems to have married George Robinson Hamilton, settling in Lille in 1782. He died in 1797; but his will suggests

26 *Dictionary of National Biography* [DNB]; Janet M. Todd, ed. *British and American Women Writers* (1985).

27 Matthew Grenby, *The Anti-Jacobin Novel: British Conservatism and the French Revolution* (Cambridge, UK: Cambridge University Press, 2001); *Dictionary of National Biography* [DNB].

they were unmarried, and Walker was still alive in 1786. Hamilton met Charles Nodier who translated *Munster Village* and helped with her French *Duc de Popoli* in 1810. Her daughter may have had a child by Ugo Foscolo.²⁸

Mary Ann Hanway (fl. 1798–1814) published three novels with the Minerva Press: *Ellinor, or, The World as It Is*, 1798, *Andrew Stuart, or the Northern Wanderer*, 1800, and *Falconbridge Abbey. A Devonshire Story*, 1809. Her *Christabelle, The Maid of Rouen. A Novel, Founded on Facts* appeared in 1814, in which Christabelle's father loses their fortune and she becomes a nun. It has been conjectured that Hanway wrote *A Journey to the Highlands of Scotland. With Occasional Remarks on Dr. Johnson's Tour: By a Lady*, published in London in 1776.²⁹

Martha Harley [later **Hugill**] (fl. 1786–1797) published two novels with the Minerva Press: a first novel “by a young lady,” printed privately and sold by subscription in 1786, *St. Bernard's Priory. An Old English Tale*, whose second edition was with Lane in 1789; then *The Countess of Hennebon, an Historical Novel*, 1789. Harley's four other Gothic novels appeared elsewhere: *The Castle of Mowbray, an English Romance*, 1788, and *Juliana Ormeston: or, the Fraternal Victim*, 1793, both with Irish editions, the second credited for the first time to Mrs. Harley; *The Prince of Leon. A Spanish Romance*, 1794; and *Isidora of Galicia: A Novel*, 1797, credited to Mrs. Hugill. She seems to have lived in London and married between 1794–1797. After Harley's first novel, she moved to professional publishers, with some success and some notice in the press. *Isidora of Galicia* was translated into French.³⁰

Mary Hays (4 May 1759–20 February 1843), born in London, was the daughter of Rational Dissenters. In 1777, she fell in love with John Eccles, who died in 1780. Her first novel was based on her letters to him; her first poem appeared in 1781, with more publications in 1785–1786. In 1791, she began a passionate correspondence with William Frend.

28 Alessa Johns, *Women's Utopias of the Eighteenth Century* (Champaign, IL: University of Illinois Press, 2003); *Dictionary of National Biography* [DNB].

29 Edward Copeland, *Women Writing about Money* (1995); Pamela Clemit, *The Cambridge Companion to British Literature of the French Revolution in the 1790s* (Cambridge, UK: Cambridge University Press, 2011).

30 *Orlando: Women's Writing in the British Isles from the Beginnings to the Present* (Cambridge: Cambridge University Press, <https://orlando.cambridge.org/>); Janet M. Todd, ed. *British and American Women Writers* (1985).

In 1792, she read Wollstonecraft's *Vindication of the Rights of Woman*, meeting the author and London's Jacobin circle. For her 1793 *Letters and Essays*, she invited Wollstonecraft to comment. William Godwin became a friend and mentor; Hays meanwhile moved out of her mother's home. In 1796, Hays published *Memoirs of Emma Courtney*, about Frennd and her own experiment in freedom; her use of actual letters from Frennd and Godwin shocked London and alienated Godwin. She published *Female Biography*, listing 294 women, in 1803. Her later years were difficult.³¹

Elizabeth Hervey, née **March** (1748–1820) lost her father early and her mother remarried the planter William Beckford; Hervey was thus the half-sister of William Beckford the writer, whose novel *Azemias* in 1797 satirized her writing. She married Alexander Harvie but was widowed at seventeen in 1765. In 1774, she married Colonel William Thomas Hervey, having two sons before his death (or divorce) in 1778. She was in Brussels in 1789 with the poet and radical Robert Merry. Hervey published her first five novels anonymously: *Melissa and Marcia; or the Sisters*, 1788, with the Minerva Press; *Louisa*, 1790; *The History of Ned Evans*, 1796; *The Church of St. Siffrid*, 1797; and *The Mourtray Family*, 1800. Her 1814 *Amabel; or, Memoirs of a Woman of Fashion* was signed. Her novels saw multiple editions and at least four were translated into French. A seventh novel exists in manuscript form.³²

Harriett Hesketh [or **Harriett Cowper**] (1733–5 January 1807), baptized in Hertingfordbury, was a cousin of William Cowper. The two had a long correspondence—despite a nineteen-year gap at her insistence—which served as a basis for his biography.³³

Fanny Margaretta Holcroft (21 February 1780–7 October 1844), daughter of the British Jacobin writer Thomas Holcroft, lost her mother shortly after birth. In 1797, Holcroft published three poems in the *Monthly Magazine*, including the abolitionist “The Negro.” In 1805–1806, she translated seven plays—Alfieri, Lessing, Calderón, Moratin—for her father's *Theatrical Recorder*, also providing the music for his 1805 *The Lady of the Rock* and writing her own unpublished melodrama. She lost

31 Gina Luria Walker, *Mary Hays, (1759–1843): The Growth of a Woman's Mind* (Aldershot: Ashgate, 2006).

32 Virginia Blain et al., *The Feminist Companion to Literature in English* (1990); Janet M. Todd, ed. *British and American Women Writers* (1985).

33 *Dictionary of National Biography* [DNB].

a position as governess due to reports her father was a French spy; as he aged, she became his amanuensis. Holcroft's writing was driven by economic necessity. She later published two novels dedicated to her late father and reflecting his reformist politics, *The Wife and the Lover*, 1813, and *Fortitude and Frailty*, 1817.³⁴

Margaret Holford [known as "**the elder**"] (1757–1834), born in Chester, married Allen Holford and died in Chester. Her daughter, also Margaret Holford and an author, is sometimes confused with her. Holford—a novelist, poet, and dramatist—published *Fanny: A Novel: In a Series of Letters* anonymously in 1785, then *Gresford Vale; and Other Poems* in 1798, and *The Way to Win Her* in *The New British Theatre*, 1814.³⁵

Anne Hunter, née **Home** (13 March 1742–7 January 1821), a Scottish writer born in Berwickshire, published her first poem in Edinburgh in 1765. She married John Hunter, creator of Glasgow's Hunterian Museum, in 1771; her salon hosted the Bluestockings Elizabeth Carter, Mary Delany, and Elizabeth Montagu. Hunter inspired the young Joanna Baillie. John died in 1793, leaving Hunter poorly provided for; she published a volume of poems in 1802 which was reprinted the following year. Haydn set nine of her songs to music, including "My Mother Bids Me Bind My Hair," "The Mermaid's Song," "Fidelity," "Pleasing Pain," and "The Spirit's Song." Hunter also wrote the libretto for *The Creation*. Their relationship is ambiguous, though she was a widow when he visited.³⁶

Elizabeth Inchbald, née **Simpson** (15 October 1753–1 August 1821), born at Stanningfield, overcame a stammer to act. In London in 1772, she married the older Joseph Inchbald; the couple appeared onstage that year in *King Lear*, then toured until 1776. In Liverpool, Inchbald met Sarah Siddons and John Philip Kemble; Joseph died in 1779. Inchbald acted for another decade but was better known as a playwright and author. From 1784–1805, nineteen of her comedies, sentimental dramas, and farces (many translated from French and German) were staged in London theaters; two more went unperformed and two are unpublished.

34 Virginia Blain et al., *The Feminist Companion to Literature in English* (1990); *Dictionary of National Biography* [DNB].

35 *Orlando: Women's Writing in the British Isles*.

36 Caroline Grigson, *The Life and Poems of Anne Hunter: Haydn's Tuneful Voice* (Liverpool: Liverpool University Press, 2009).

Inchbald published two novels, *A Simple Story*, 1791, and *Nature and Art*, 1796, to some acclaim; a friend of Godwin and Holcroft, her radicalism is clearer here than onstage. She wrote ample criticism and destroyed a four-volume autobiography. She did not remarry.³⁷

Ann Jebb, née **Torkington** (9 November 1735–20 January 1812), born in Ripton-Kings, grew up in Huntingdonshire, marrying the reformer John Jebb in 1764. He was lecturing at Cambridge, where Jebb held reformist gatherings. Anne Plumptre was a friend. Jebb often wrote in epistolary form, signed 'Priscilla;' thus, her 1772–1774 series on abolishing the required subscription to the Thirty-Nine Articles. John resigned his church living in 1775 and the couple moved to London, involved in reformist causes from the American and French Revolutions to the franchise and abolitionism. Widowed in 1786, Jebb remained in London and politically active. Her writing appeared in the *London Chronicle*, the *Whitehall Evening Post*, and the *Monthly Repository*, as well as in pamphlet form.³⁸

Susanna Keir, née **Harvey** (1747–20 November 1802), married the chemist and poet James Keir, a friend of Erasmus Darwin and Joseph Priestley. Keir published her two known novels while living in Edinburgh, both of them epistolary and anonymous: *Interesting Memoirs* in 1785 and *The History of Miss Greville* in 1787. She died in 1802.³⁹

Anne Ker, née **Phillips** (17 November 1766–c. 5 December 1821), born in London, married John Ker in 1788. Ker published six Gothic novels, to more commercial than critical success: *The Heiress di Montalde; or, the Castle of Bezanto*, 1799; *Adeline St Julian; or, the Midnight Hour*, 1800; *Emmeline; or, the Happy Discovery*, 1801; *The Mysterious Count; or, Montville Castle*, 1803; *Modern Faults, a Novel, Founded on Facts*, 1804; and *Edric, the Forester: Or, the Mysteries of the Haunted Chamber. An Historical Romance*, 1817. She had a good number of subscribers, including Caroline, Princess of Wales, a tribute perhaps to her moral ambiguity (promiscuity, prostitution), her debts to Radcliffe, or her portrayal of poorer characters. Ker later appealed six times to the Royal Literary Fund, receiving ten pounds total.⁴⁰

37 Roger Manvell, *Elizabeth Inchbald: England's Principal Woman Dramatist and Independent Woman of Letters in 18th Century London: A Biographical Study* (Lanham, MD: University of America, 1987).

38 Virginia Blain et al., *The Feminist Companion to Literature in English* (1990).

39 Janet M. Todd, ed. *British and American Women Writers* (1985).

40 Virginia Blain et al., *The Feminist Companion to Literature in English* (1990).

Mary Ann Kilner, née Maze (14 December 1753–1 December 1831), born in London to a Huguenot silk throwster, grew up bilingual in French and English. In 1774, she married her childhood friend Thomas Kilner. When Thomas's sister Dorothy published with John Marshall in 1780, Kilner proposed to him *Familiar Dialogues for the Instruction and Amusement of Children of Four and Five Years Old*, which he published in 1781. More children's books followed: *Memoirs of a Peg Top* and *Jemima Placid* in 1782, *The Adventures of a Whipping Top* and *William Sedley* in 1783 along with *A Course of Lectures, for Sunday Evenings*. In 1783 or 1784, *The Adventures of a Pincushion* appeared and was republished until the 1830s. When Dorothy abandoned anonymity for the initials 'M.P.' (referring to Maryland Point), Kilner adopted 'S.S.' (for Spital Square, London).⁴¹

Charlotte Lennox, née Ramsay (c. 1729–4 January 1804), a Scottish writer born in Gibraltar, lived in England until her father moved the family to Albany, New York in 1738. He died in 1742. Back in London by 1746, Lennox married Alexander Lennox and appeared onstage. *Poems on Several Occasions* followed in 1747, then in 1750, *The Life of Harriot Stuart*; her 1752 novel *The Female Quixote* was praised by Johnson, Richardson, and Fielding, though the Bluestockings faulted her. From 1756–1774, Lennox translated the Duke de Sully's memoirs, the Greek theater of Brumoy, and the meditations of the Duchesse de La Vallière. She published three plays, 1758–1775, *Philander*, *The Sister*, and *Old City Manners*, staged by Garrick; more poems; a magazine, *The Lady's Museum*; and five more novels, 1758–1791. Her *Shakespear Illustrated* (1753–1754) remains relevant. She died in penury.⁴²

Agnes Lyon (1762–14 September 1840), a Scottish comic poet born in Dundee, married Rev. Dr James Lyon in 1780. At her death, Lyon's poems filled four manuscript volumes; she directed that they remain unprinted unless her family needed the money. Subjects include "Glammiss Castle," 1821, about a drunken episode involving Sir Walter Scott, and the song beginning "You've surely heard of famous Neil," about Neil Gow and set to his air "Farewell to Whisky."⁴³

41 *Dictionary of National Biography* [DNB].

42 Susan Carlile, *Charlotte Lennox: An Independent Mind* (Toronto: University of Toronto Press, 2018).

43 *Dictionary of National Biography* [DNB].

Jean Marishall [or **Jane Marshall**] (fl. 1765–1788), a Scottish novelist and dramatist, published for children with John Newbery. Her novels were influenced by Samuel Richardson: *The History of Miss Clarinda Cathcart and Miss Fanny Kenton*, 1765, a sentimental epistolary novel; *The History of Alicia Montagu, by the Author of Clarinda Cathcart*, 1767; the play *Sir Harry Gaylove, or Comedy in Embryo*, 1772, with a prologue by Thomas Blacklock and an epilogue by Hugh Downman; and *A Series of Letters for the Improvement of Youth*, 1788.⁴⁴

Margaret Minifie (15 July 1734–11 May 1803), born in Staplegrove, was the sister of Susannah Gunning, to whom some of her own works have been attributed, notably *The Count de Poland*, 1780, and *Coombe Wood*, 1783. The two collaborated on at least two novels, *The Histories of Lady Frances S— and Lady Caroline S—*, 1763, which went into a second edition, and *The Picture*, 1766. Both ceased writing for a time, Minifie for twenty years from 1783 before her final novel, *The Union*, 1801. No extant portraits of Minifie are known, but there are several caricatures of her as a spinster (with cats) by Isaac Cruikshank and James Gilray, thanks to the 1791 scandal involving her niece, the novelist Elizabeth Gunning, dubbed the “Gunninghiad” by Horace Walpole. Minifie’s other novels include *Barford Abbey*, 1768, with the Minerva Press; *The Cottage*, 1769; and *The Hermit*, 1770.⁴⁵

Jane Elizabeth Moore (30 September 1738–1796?), born in London, lost her mother aged three and was raised by relatives. She began work in the leather trade in 1753; in 1761, she married a Thomas Moore, working in his and her father’s firms. She negotiated a dowry from her father, who then left her out of his will, resulting in a lawsuit. Moore moved to Ireland before 1795; in 1796, she wrote of her displeasure at being “obligated to any man breathing.” In 1786, she published her *Genuine Memoirs of Jane Elizabeth Moore*, volume three being a treatise on British industry. *Miscellaneous Poems* followed in 1796, with over 300 subscribers including Mary Tighe. It contains her challenge to the Dublin Freemasons to admit women, and it saw a second edition. As a loyalist Tory in Ireland, Moore has been neglected; she is now enjoying rediscovery.⁴⁶

44 *Dictionary of National Biography* [DNB].

45 Debbie McVitty, *Familiar Collaboration and Women Writers in Eighteenth-Century Britain: Elizabeth Griffith, Sarah Fielding and Susannah and Margaret Minifie* (D. Phil. University of Oxford, 2008).

46 Stephen C. Behrendt, *British Women Poets and the Romantic Writing Community* (Baltimore: The Johns Hopkins University Press, 2009).

Hannah More (2 February 1745–7 September 1833), born near Bristol, attended her father's girls' school and later taught there. In 1767, she became engaged to William Turner. In 1773, he broke off the engagement but created an annuity which enabled her independence. More's first play, *The Search after Happiness*, appeared in 1762. More met Samuel Johnson, Edmund Burke, Horace Walpole, and Elizabeth Montagu, at whose salon she met Elizabeth Carter and others. Her 1784 poem *The Bas Bleu, or, Conversation* celebrates that circle. More's tragedy *Percy*, with prologue by Garrick, was staged in 1777 and again in 1785. Mozart owned a copy. More gave up drama from 1779–1818, except for *Sacred Dramas*, 1782; an abolitionist and evangelical moralist, she attacked Thomas Paine in *Village Politics*, 1792, and in the *Cheap Repository Tracts*, 1795–1798, which sold over two million copies.⁴⁷

Amelia Opie, née **Alderson** (12 November 1769–2 December 1853), born in Norwich, lost her mother in 1784. She married John Opie in 1798, who died in 1807. Opie became close to Walter Scott, Richard Brinsley Sheridan, William Godwin, and Mary Wollstonecraft, among others. She published *Dangers of Coquetry* in 1790, *Father and Daughter* in 1801. *Adeline Mowbray* followed in 1804, and other novels, with a hiatus after 1828 until the twelve-volume *Miscellaneous Tales* in 1845–1847. Opie published two biographies, 1809–1814; travel memoirs in 1831 and 1840; and poetry from 1801 to 1834, including *The Black Man's Lament, Or, How to Make Sugar* in 1826. Her 1802 *Poems* went through six editions. Opie's was the first of 187,000 names on an abolitionist petition to Parliament. She joined the Society of Friends in 1825.⁴⁸

Eliza Parsons, née **Phelp** (1739?–5 February 1811), born in Plymouth, was baptized in 1739. She married James Parsons in 1760. The couple had eight children, moving to London in 1778–1779. In 1782, the Parsons lost their eldest in Jamaica and James's turpentine business in a fire. He died in 1790. Parsons then wrote to support the family, producing nineteen Gothic novels and one play from 1790–1807, in sixty volumes. *The Castle of Wolfenbach*, 1793, and *The Mysterious Warning*, 1796, are two of seven

47 Anne Stott, *Hannah More: The First Victorian* (Oxford: Oxford University Press, 2003).

48 Eleanor Ty, *Empowering the Feminine: The Narratives of Mary Robinson, Jane West, and Amelia Opie, 1796–1812* (Toronto: University of Toronto Press, 1998); Bradford K. Mudge, ed. *British Romantic Novelists, 1789–1832* (Detroit: Gale Research, 1992).

titles recommended as “horrid” novels in Jane Austen’s *Northanger Abbey*; Parsons believed good should be rewarded and evil punished, as seen in her work. Besides her play *The Intrigues of a Morning; or an Hour in Paris*, 1792, Parsons also wrote two undated novels, *The Wise Ones Bubbled; or Lovers Triumphant* and *Rosetta* [as ‘A Lady’]. She received forty-five guineas from the Royal Literary Fund, 1793–1803.⁴⁹

Lucy Peacock (fl. 1785–1816) published her first known work in London in 1785, anonymously and by subscription: *The Adventures of the Six Princesses of Babylon*, an adaptation for children of Edmund Spenser’s *Faerie Queene*. It saw five editions and a German translation. *The Rambles of Fancy*, 1786, which includes the tale “The Creole,” was also published “for the author.” From 1788, Peacock edited *The Juvenile Magazine*, contributors including herself and Dorothy and Mary Ann Kilner. *Martin & James or the Reward of Integrity*, 1791, also appeared in Dublin and Philadelphia; *The Visit for a Week*, 1794, had ten editions by 1823. Peacock may have been married, since ‘R. and L. Peacock’ published at the Juvenile Library from 1796–1810. She also translated Ducray-Duminil and La Croze from the French in 1796 and 1802–1807.⁵⁰

Anne Plumptre (22 February 1760–20 October 1818), born in Norwich, spoke French, Italian, Spanish, and German. Her first novel, *Antoinette*, appeared anonymously, though a second edition printed her name. In 1798–1799, Plumptre translated several plays by Kotzebue, then also a *Life and Literary Career of Kotzebue* in 1801. Living in France from 1802–1805, Plumptre published her experiences in 1810, stating that she would welcome Napoleon invading England to improve its government. In 1814–1815, she visited Ireland, recording her experiences in 1817—a work ridiculed in *The Quarterly Review*. Plumptre also published travel memoirs translated from French and German and some political enquiry, sometimes collaborating with her sister Annabella Plumptre. Helen Maria Williams and Amelia Opie were friends of hers.⁵¹

Agnes Porter (c. 18 June 1752–1814) was born in Edinburgh; the date is uncertain, but we know her birthday. She was fluent in French. Her diaries and correspondence survive for the period 1788–1814: in

49 Virginia Blain et al., *The Feminist Companion to Literature in English* (1990).

50 Janet M. Todd, ed. *British and American women writers* (1985); *Dictionary of National Biography* [DNB].

51 *Dictionary of National Biography* [DNB].

1788, Porter moved to Great Yarmouth as a governess for the children of Ambrose Goddard, M.P.; she later cared for the children of the 2nd Earl of Ilchester, retiring in 1806. Her manuscripts were discovered in Penrice Castle in the 1970s.⁵²

Elizabeth Purbeck and **Jane Purbeck** (fl. 1789–1802) were daughters of the Mayor of Southampton; Elizabeth was baptized in 1746. The two lived together and remained unmarried, publishing six anonymous novels between 1798–1802: *Honorina Sommerville*, 1789, *Raynsford Park*, 1790, *William Thornborough, the Benevolent Quixote*, 1791, *Matilda and Elizabeth*, 1796, *The History of Sir George Warrington; or the Political Quixote*, 1797, and *Neville Castle; or, The Generous Cambrians*, 1802. Three of the novels are epistolary and somewhat Richardsonian; in *Neville Castle*, a discussion of writers prefers Frances Burney and Sophia Lee to Richardson and Henry Fielding. *Neville Castle* may have appeared after Elizabeth's death; *Honorina Sommerville* in particular drew considerable press attention. *The Gentleman's Magazine* was still citing the sisters in 1822.⁵³

Ann Radcliffe, née **Ward** (9 July 1764–7 February 1823), born in London, was childhood friends with Josiah Wedgwood's daughter. In 1787, she married William Radcliffe, whose newspaper celebrated the French Revolution and freedom of the press. Radcliffe published her first novel anonymously in 1789, *The Castles of Athlin and Dunblayne; A Sicilian Romance* followed in 1790, *The Romance of the Forest* in 1791, *The Mysteries of Udolpho* in 1794, *The Italian* in 1797. In 1794, she visited the Netherlands and Germany, publishing a travelogue in 1795. Her payment for *The Italian* made her the highest-paid author in Britain in the 1790s. A final novel, *Gaston de Blondville*, appeared posthumously in 1826, with her essay on terror versus horror in fiction. Radcliffe's readers included Jane Austen, Sir Walter Scott, Edgar Allan Poe, the Brontë sisters, Honoré de Balzac, Victor Hugo, and Fyodor Dostoyevsky.⁵⁴

Eliza Roberts (fl. 1781–1788) may be the mother of the writer Emma Roberts. As 'Miss Roberts,' she published two poems, "Effusions of Melancholy" and "On a Supposed Slight from a Friend" in the *Lady's*

52 Joanna Martin, ed. *A Governess in the Age of Jane Austen. The Journals and Letters of Agnes Porter* (London: Hambledon Press, 1998).

53 Virginia Blain et al., *The Feminist Companion to Literature in English* (1990).

54 Robert Miles, *Ann Radcliffe: The Great Enchantress* (Manchester: Manchester University Press, 1995).

Poetical Magazine, London 1781. Both later appeared in the first known anthology of writing by women in English, *Poems by Eminent Ladies*, 1785. In London in 1788, she published *The Beauties of Rousseau. Selected by a Lady*, consisting of translations of excerpts from the works of Jean-Jacques Rousseau.⁵⁵

Mary Robinson, née **Darby** (27 November 1757–26 December 1800), born in Bristol, attended Hannah More's school there. During her childhood, her father abandoned her mother, who then opened a girls' school in London in which Robinson taught. At fifteen, David Garrick tutored her; she married Thomas Robinson in 1773, living with him when he was imprisoned for debt. A volume of her poems appeared in 1775; the Duchess of Devonshire sponsored her second volume, *Captivity*. Robinson returned to the theater in 1776, supported by Richard Brinsley Sheridan and becoming the mistress of the Prince of Wales. Robinson influenced fashion, launching the flowing Perdita gown. She wrote eight volumes of poetry, eight novels (notably *Vancenza* in 1792), three plays, essays, sketches, and feminist treatises, besides a manuscript autobiography. Robinson, an ardent admirer of the French Revolution, died in poverty in 1800.⁵⁶

Jane Marie Scott (1779–6 December 1839), baptized in 1779, founded the Sans Pareil Theatre in London with her father in 1806; he built the theater, and she wrote the texts for the opening. Scott wrote (and performed in) more than fifty stage pieces for the Sans Pareil: melodramas, pantomimes, farces, comic operettas, historical dramas, adaptations, from Maria Edgeworth and Walter Scott for instance, and translations. Most have not survived. The Sans Pareil played a role in the move away from theatrical monopoly at the time; it became the Adelphi Theatre in 1819, when Scott retired and married John Davies Middleton.⁵⁷

Mary Scott [after marriage, **Mary Taylor**] (19 July 1751/1752–10 June 1793), born in Milborne Port, Somerset, was the daughter of a linen draper. Her first known work is *The Female Advocate*, 1774, 522 lines of rhyming couplets dedicated to her friend Mary Steele. She praises

55 Janet M. Todd, ed. *British and American women writers* (1985).

56 Paula Byrne, *Perdita: The Life of Mary Robinson* (London: HarperCollins, 2004).

57 Catherine Burroughs, ed. *Women in British Romantic Theatre: Drama, Performance, and Society, 1790–1840* (Cambridge: Cambridge University Press, 2000).

Anna Laetitia Barbauld, Helen Maria Williams, Phillis Wheatley, and others. Scott corresponded with Anna Seward, whose father is also praised, publishing verses to her in 1783. She cared for her mother until the latter's death in 1787; her father died in 1788 and she married John Taylor after a decade of courtship. That year, Scott published *The Messiah*, for the General Hospital at Bath. She was a Protestant Dissenter and found her husband's embrace of Quakerism difficult. A son founded *The Manchester Guardian*. Scott died in her third pregnancy.⁵⁸

Anna Seward (12 December 1742–25 March 1809), born in Eyam in Derbyshire, moved to Lichfield in 1749. Her father, for whom she cared from 1780–1790, published *The Female Right to Literature* in 1748; their home in the Bishop's Palace welcomed Erasmus Darwin, Samuel Johnson, and James Boswell. Seward was outspoken against marriage and is cited, perhaps problematically, in the lesbian canon, which notes her attachment to Honora Sneyd. Seward wrote poetry after 1759, including elegies, sonnets, odes, and a verse novel, *Louisa*, 1784, which saw five editions; but she only published after 1780. Seward also wrote letters, six large volumes of them appearing in 1811. Samuel Johnson and Sir Walter Scott saw her as an authority, Scott somewhat freely editing her *Poetical Works* in 1810. Seward was a keen botanist, like her friend Erasmus Darwin.⁵⁹

Eleanor Sleath, née Carter (15 October 1770–5 May 1847), born in Loughborough, married Joseph Barnabus Sleath in 1792. He died in 1794, leaving her in debt, and she returned to Leicester to care for her elderly mother. Sleath published *The Orphan of the Rhine* in 1798, one of the seven "horrid" novels listed in Jane Austen's *Northanger Abbey*. *Who's the Murderer?* followed in 1802. After rumors in 1807 involving Ann Dudley's husband, and the Dudleys' departure, Sleath wrote several more novels: *The Bristol Heiress* in 1809, *The Nocturnal Minstrel* in 1810, *Pyrenean Banditti* in 1811, and *Glenowen; or The Fairy Palace* in 1812. In 1813, her mother died, and Sleath moved to Loughborough. Ann Dudley died in 1823 and that year, Sleath married John Dudley.⁶⁰

58 Roger Lonsdale, ed. *Eighteenth-Century Women Poets* (New York: Oxford University Press, 1989).

59 Teresa Barnard, *Anna Seward: A Constructed Life; a Critical Biography* (Farnham: Ashgate, 2009).

60 *Orlando: Women's Writing in the British Isles*.

Charlotte Smith (4 May 1749–28 October 1806), born in London, lost her mother early and was raised by an aunt—enrolled in girls' schools in Chichester, then London. In 1765, her father married her off to Benjamin Smith, a profligate, violent man. The couple had twelve children, to whom her planter father-in-law left a large inheritance in 1776; it was in chancery for forty years, Benjamin spending a third of it and going to debtor's prison in 1783. Smith there wrote her 1784 *Elegiac Sonnets*, launching that vogue. Their success paid for his release; he fled to France, where she joined him. She left Benjamin in 1787, though he maintained access to her finances. Smith published ten novels in ten years to dwindling critical and commercial success, condemning slavery and the exploitation of women, praising the French Revolution. She later wrote children's books and rural walks but died in poverty. Ann Radcliffe was a friend.⁶¹

Lady Louisa Stuart (12 August 1757–4 August 1851), born in London, was the daughter of the 3rd Earl of Bute, Tory prime minister 1762–1763 and thereafter retired. Stuart always published anonymously, though close to Sir Walter Scott from the 1790s to 1832. Manuscript memoirs and letters remain unpublished; selections appeared from 1895–1903. Stuart wrote a memoir of Lady Mary Coke in 1827, another in 1837 of her grandmother Lady Mary Wortley Montagu. She also wrote verses, including fables and a ballad.⁶²

Susanna Whatman, née Bosanquet (23 January 1753–29 November 1814), born in Hamburg, married James Whatman in 1776. The couple settled in Kent. As head of household, Whatman kept detailed records of their household management over twenty-four years, receiving no attention until 1952 when the records were published.⁶³

Helen Maria Williams (17 June 1759–15 December 1827), born in London, lost her father aged two, after which the family moved to Berwick-upon-Tweed. In 1781, the family returned to London; Williams published the novel *Edwin and Eltruda* in 1782, then the epic poem *Peru*, 1784, critiquing European colonialism. *Poems*, 1786, has an abolitionist poem; Williams published another in 1788. Williams's novel *Julia* in 1790

61 Bethan Roberts, *Charlotte Smith and the Sonnet: Form, Place and Tradition in the Late Eighteenth Century* (Liverpool: Liverpool University Press, 2019).

62 Devoney Looser, *British Women Writers and the Writing of History, 1670–1820* (Baltimore, MD: Johns Hopkins University Press, 2000).

63 *Dictionary of National Biography* [DNB].

favors the French Revolution; she then traveled to France, publishing the eight-volume *Letters Written in France*, 1790–1796, to record her experiences. In Paris, Williams hosted Mary Wollstonecraft and Thomas Paine. Imprisoned at the fall of the Girondins, Williams translated the novel *Paul et Virginie* and later Alexander von Humboldt. Her 1801 memoir of France opposes the First Consul. Williams acquired French citizenship in 1818.⁶⁴

Mary Wollstonecraft (27 April 1759–10 September 1797), born in London to a spendthrift and violent father, became a lady's companion until her mother's death in 1780. She founded a school with a friend who died in 1785, returning thereafter to London, writing for the *Analytical Review* and translating from French and German. In 1790, Wollstonecraft published a novel, *Mary*, and her popular *Vindication of the Rights of Men*, to answer Burke, followed by *A Vindication of the Rights of Women* in 1792. Talleyrand visited her. She left for Paris in 1792–1795, avoiding arrest with the Girondins and having a child with Gilbert Imlay. Her *Historical and Moral View of the French Revolution* appeared in 1794. Wollstonecraft married William Godwin in 1797, giving birth that year to Mary Shelley and dying ten days later. Godwin's 1798 memoir of her compromised her reputation for the next century.⁶⁵

Ann Yearsley, née Cromartie [or Lactilla] (8 July 1753–6 May 1806), born in Bristol, worked in childhood as a milkwoman and received no formal education. She married John Yearsley in 1774, being rescued from penury by Hannah More, who organized subscriptions for Yearsley's *Poems, on Several Occasions*, 1785. Its success led to a quarrel between the two about money and Yearsley's *Poems, on Various Subjects* in 1787 were instead supported by the 4th Earl of Bristol. An abolitionist poem followed in 1788, then *Earl Goodwin: an Historical Play* (performed in 1789; printed in 1791), and the novel *The Royal Captives: A Fragment of Secret History, Copied from an Old Manuscript*, 1795. Her last volume of poetry, *The Rural Lyre*, appeared in 1796. The poet Robert Southey published a memoir of Yearsley in 1831.⁶⁶

64 Deborah Kennedy, *Helen Maria Williams and the Age of Revolution* (Lewisburg, PA: Bucknell University Press, 2002).

65 Janet Todd, *Mary Wollstonecraft: A Revolutionary Life* (London: Weidenfeld & Nicolson, 2000).

66 Mary Waldron, *Lactilla, Milkwoman of Clifton: The Life and Writings of Ann Yearsley, 1753–1806* (Athens, GA: University of Georgia Press, 1996).

Mary Julia Young (fl. 1788–1810) was a poet, translator, biographer, and novelist, sometimes with the Minerva Press. What little is known of her life comes from her 1808 application to the Royal Literary Fund. Young published the poetry collection *Genius and Fancy* in 1791, with a third edition tripled in length, and *Poems* in 1801. She published three translations from French and German, two of these from women writers. Young also published eight or nine novels: *Rose-Mount Castle; or, False Report*, 1798; *The East Indian, or Clifford Priory*, 1799; *Moss Cliff Abbey; or, The Sepulchral Harmonist*, 1803; *Right and Wrong; or, The Kinsmen of Naples*, 1803; *Donalda, or The Witches of Glenshiel*, 1805; *A Summer at Brighton* and *A Summer at Weymouth*, 1807–1808; and *The Heir of Drumcondra*, 1810. Young published a biography of Anna Maria Crouch in 1806.⁶⁷

Great Britain: The Nineteenth Century (100 writers)

Jane Austen

Pride and Prejudice (1813)

It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife.

However little known the feelings or views of such a man may be on his first entering a neighbourhood, this truth is so well fixed in the minds of the surrounding families, that he is considered as the rightful property of some one or other of their daughters.

"My dear Mr. Bennet," said his lady to him one day, "have you heard that Netherfield Park is let at last?"

Mr. Bennet replied that he had not.

"But it is," returned she; "for Mrs. Long has just been here, and she told me all about it."

Mr. Bennet made no answer.

"Do not you want to know who has taken it?" cried his wife impatiently.

"You want to tell me, and I have no objection to hearing it."

This was invitation enough.⁶⁸

67 *Orlando: Women's Writing in the British Isles*.

68 In *The Cambridge Edition of Jane Austen*, ed. Janet Todd: *Pride and Prejudice*, ed. Pat Rogers (Cambridge: Cambridge University Press, 2006), p. 3.

Jane Austen, who never married, is writing about marriage here, and at two levels. First, about her legendary man “in want of a wife” and second, about a man who has one; and the second man, Mr. Bennet, might lead us to wonder why the first would be so in want.

Austen’s opening sentence is rightly famous. It begins grandly, like Jefferson’s “We hold these truths to be self-evident,” opening the *American Declaration of Independence* of 1776; and follows that claim to universal truth with an axiom tilted rather dramatically closer to the mind of Mrs. Bennet than to her husband’s. The wit here is again twofold: Austen may be ribbing Mrs. Bennet and her ilk, but she is also ribbing the moral philosophers who announce the truths they have arrived at by sentiment or deduction. From the *incipit*, we are thus informed that Austen’s narrator will be a slippery and partial creature, as are we all in the end, and rather like the narrator of Pushkin’s *Evgenii Onegin* (1825–1832)—another very witty author.

Throughout this passage, Austen’s pacing is superb. The second sentence, which is its own paragraph, contrasts the black box of the new neighbor’s mind with the certainty regarding it that characterizes the surrounding families. As Fénelon writes, “Il y a des folies de diverses espèces,” and this is folly, to believe we know another’s mind.⁶⁹ The entire novel will play on this theme, with Darcy in particular, but also with Lydia and Wickham. The folly distinguishes Mrs. Bennet, but it does not spare Austen’s heroine, the Bennets’ daughter Elizabeth, who also believes she can read people when their mystery remains intact. Elizabeth is, in short, a victim of prejudice as much as of pride.

Having established an important axiom to open, Austen’s narrator proceeds to pass to its practical application: a conversation between Mrs. Bennet and her husband. Mrs. Bennet launches what might be called a sneak attack, asking if he knows that a neighboring manor is let at last. The interest, of course, resides in who is letting it, but Mrs. Bennet prefers to beat around the bush. The argument may be made that with absolute power comes freedom from subterfuge and guile; one may simply proceed with one’s plans, much as Russia, Prussia, and Austria did in carving Poland up between them in 1772–1795. By the same token, it is natural for the weak to use guile to achieve their ends,

69 François de Salignac de La Mothe Fénelon, *Dialogues des morts; suivis de quelques dialogues de Boileau, Fontenelle et d'Alembert* (Paris: Hachette, 1862), p. 37.

since brute force cannot be relied on. Perhaps that is why Mrs. Bennet prefers to approach obliquely; in 1813, independently of any moral standing Mr. Bennet might have, he is also the *paterfamilias*, and more vested in rights than his spouse is. Or perhaps she simply wants more of a conversation than a bare announcement will get her: a question, for instance, solicits an answer.

Mr. Bennet now enters the scene. His speech is not given but reported—his mind is another black box—and it appears curt. One may again speculate. Perhaps he is distracted, or perhaps he has heard enough of Mrs. Bennet to know that she just requires the ball of conversation to clear the net in order to proceed. As the novel continues, one is often given the sense that they have been married many years and Mr. Bennet is, in his way, making the best of it, much as Mrs. Bennet is in hers. And Mrs. Bennet does return the ball—“returned she,” writes Austen—in providing the source of her new gossip. One may wonder how Mr. Bennet is to react to that provincial authority, and indeed, he remains silent. And thus, Mrs. Bennet returns to the interrogative mode—but she does so “impatiently,” she is seemingly unhappy with how her plan of attack has played out on the battlefield of marriage. Now Mr. Bennet, who as we will see is essentially a well-meaning person, at last somewhat condescendingly opens the door to his wife’s entreaties. One has the sense that Mrs. Bennet finds gossip of consuming importance whereas Mr. Bennet prefers to avoid it.

What does all this tell us about marriage? A good deal in a short space. It reminds us how much of marriage is conversation, and how easy it is for two well-intentioned partners to find themselves in conflict. It is, like much that is funny, in the end somewhat sad as we reflect on it. Austen, we have said, never married; and though various Bennet daughters are married off in the end, this opening scene lingers, and it is not alone. Marriage, that universal end to comedy, is here not the panacea one might think it. To believe so is a prejudice, and as Austen implies, the freer we are from prejudice, the happier we may be.

Finally, is this a Romantic text? It requires a broad definition of Romanticism to find the Romantic in Austen’s pages. One might see Darcy as somewhat Byronic, or a sort of proto-Heathcliff; but that reading may say more about the world Austen lived in than about her own priorities. What is true is that Austen’s work, like that of Keats, would not have

been possible a half-century earlier. She is in that sense reminiscent of George Crabbe, "Pope in worsted stockings," who represents a road not taken in nineteenth-century English verse.⁷⁰ Austen has her parallels, but she is not the immediate parent of Dickens, or Hardy, or Eliot, or the Brontës: she is in the end *sui generis*, which is perhaps just as well.

Mrs Meer Hassan Ali, née **Biddy Timms** (late 1700s–after 1832) married Meer Hassan Ali in London in 1817 and moved with him to Lucknow. Ali remained a Christian and wore Western clothing but spoke fluent Hindustani. After ten years, she returned to England, leaving her husband in India, for reasons unknown. Ali published her first-hand *Observations on the Mussulmauns of India* in 1832.⁷¹

Jane Austen (16 December 1775–18 July 1817), born in Steventon, was educated mostly at home. Austen gathered twenty-nine early works in three extant manuscript volumes, including *Love and Freindship* [sic] and *The History of England*, some of them reworked in later novels. Of her 3,000-odd letters, 160 have survived to be published. In 1800, the family moved to Bath, where her father died in 1805. In 1802, Harris Bigg-Wither proposed to her; Austen first accepted, then declined. The family moved to Chawton in 1809, where Austen published four anonymous novels: *Sense and Sensibility*, 1811, *Pride and Prejudice*, 1813, *Mansfield Park*, 1814, and *Emma*, published with John Murray in 1815. Her novels were pirated in France by Isabelle de Montolieu. In 1816, Austen repurchased *Northanger Abbey* from its dilatory publisher and completed *Persuasion* in manuscript, both appearing posthumously.⁷²

Sarah Austin, née **Taylor** (1793–8 August 1867), born in Norwich, learned Latin, French, German, and Italian. She married John Austin in 1819; their London guests included John Stuart Mill and Jeremy Bentham. Austin published early in *The Edinburgh Review*; in 1833, she published *Selections from the Old Testament* and *Characteristics of Goethe*. The following year, she translated Carové's *The Story without an End* and Victor Cousin's report on education in Prussia promoting national education. From 1836–1848, the couple were in Germany and France; in

70 James and Horace Smith, *Rejected Addresses* (London: Methuen, 1904), p. 112.

71 *Dictionary of National Biography* [DNB].

72 Deirdre Le Faye, *Jane Austen: The World of Her Novels* (New York: Harry N. Abrams, 2002); Janet Todd, *The Cambridge Introduction to Jane Austen* (Cambridge, UK: Cambridge University Press, 2015).

1840, Austin translated Ranke's *History of the Reformation in Germany* and *History of the Popes*; in 1854 appeared her study *Germany from 1760 to 1814*. John died in 1859 and Austin published his *Lectures on Jurisprudence*. She also translated Pückler and Guizot and edited Sydney Smith's letters.⁷³

Joanna Baillie (11 September 1762–23 February 1851), a Scottish writer born in Bothwell, saw no theater in childhood and learned to read aged ten. In 1802, the family moved to Hampstead. Through her aunt, Anne Hunter, Baillie met the Bluestocking circle; Anna Laetitia Barbauld was a friend, and she traded letters with Sir Walter Scott. In 1790, Baillie published *Poems* and completed an unpublished tragedy, *Arnold*. From 1798–1812, she published the three volumes of her *Plays on the Passions*, combining tragedy, comedy, and musical drama. Her name first appeared in 1800. That year, *De Montfort* was staged and did poorly, though revived in 1810 and 1821. Baillie wanted her plays staged. In 1804, Baillie published *Miscellaneous Plays*, with three further volumes in 1836. She also published poetry: *Metrical Legends* in 1821, *Dramatic Poetry* in 1836, and *Fugitive Verses* in 1840, with some Scots songs.⁷⁴

Clara Lucas Balfour, née **Lucas** (21 December 1808–3 July 1878), born in the New Forest, was raised by her father until his death in 1818, when she moved to London with her mother. Needlework supported them. In 1824, she married James Balfour; the two took temperance pledges in 1837, and Balfour became a Baptist in 1840. She published *Common Sense versus Socialism* in 1840, followed by *Moral Heroism*, 1846, *Women of Scripture*, 1847, which saw nine editions, *Women and the Temperance Movement*, 1849, *Working Women*, 1854, and so forth. Harriet Beecher Stowe prefaced Balfour's *Morning Dew Drops* in 1853; *A Whisper to the Newly Married*, 1850, saw twenty-three editions. Many of her shorter temperance tales first appeared in the press—*British Workman*, *The Fireside*, *Home Words*. Balfour also gave public lectures on temperance and on women's roles in history.⁷⁵

Anne Bannerman (31 October 1765–29 September 1829), a Scottish writer born in Edinburgh, published her early work often

⁷³ *Dictionary of National Biography* [DNB].

⁷⁴ *Ibid.*; Margaret S. Carhart, *The Life and Work of Joanna Baillie* (New Haven, CT: Yale University Press, 1923).

⁷⁵ *Dictionary of National Biography* [DNB].

pseudonymously in periodicals: the *Monthly Magazine*, the *Poetical Register*, the *Edinburgh Magazine*. Bannerman's signed *Poems*, 1800, published to more critical than commercial success, contains odes and sonnets, including a sonnet series translated from Petrarch and another sonnet in imitation of Goethe's *Werther*. Her anonymous *Tales of Superstition and Chivalry*, 1802, contains ten Gothic ballads; a rare admirer was Sir Walter Scott. Struggling financially in later years, Bannerman became a governess. The 1800 "Epistle from the Marquis de Lafayette to General Washington" may be hers.⁷⁶

Elizabeth "Eliza" Ann Ashurst Bardonneau, née **Ashurst** (8 July 1813–25 November 1850), born in London, attended the World Anti-Slavery Convention in London in 1840. After 1844, she became very close to the Italian revolutionary Giuseppe Mazzini, having already begun translating his friend George Sand with her friend Matilda Hays: *Spiridion*, 1842. Sand granted her blessing to this first English version of her work, despite misgivings on meeting Bardonneau. *The Mosaic Workers* and *The Orco* followed in 1844, *Letters of a Traveller*, *André*, and *The Works of George Sand* in 1847. Bardonneau married Jean Bardonneau Narcy in 1849 over family objections, dying in childbirth the next year.⁷⁷

Frances Catherine Barnard [or **Mrs. Alfred Barnard**] (7 May 1796–30 January 1869), born in Norwich, married Alfred Barnard in 1817; they had ten children. Barnard wrote mostly for children; her publications include the book of plays *Embroidered Facts*, 1836, *Doleful Death and the Flowery Funeral of Fancy*, 1837, *The Schoolfellows; Holidays at the Hall*, 1845, *The Cottage and the Hall*, 1840, and her adaptation of Charles Ball's 1837 memoir of American enslavement, *The Life of a Negro Slave*, 1846.⁷⁸

Louisa Grace Bartolini, née **Grace** (14 February 1818–3 May 1865), born in Bristol to an Irish Catholic family, moved to Sorèze with them in 1818, writing her first poems in French and Italian. In 1841, she moved to Pistoia, contributing to various Italian periodicals such as *La Gioventù* and *La Rivista di Firenze*. She also translated contemporary

76 Adriana Craciun, *Fatal Women of Romanticism* (Cambridge: Cambridge University Press, 2003); *Dictionary of National Biography* [DNB].

77 *Dictionary of National Biography* [DNB].

78 Ray Desmond, *Dictionary of British and Irish Botanists and Horticulturalists Including Plant Collectors, Flower Painters and Garden Designers* (London: Taylor & Francis, 1977).

English and American authors into Italian, and her salon saw such leading Italian intellectuals as Giosuè Carducci. In 1860, she married Francesco Bartolini. Her paintings and manuscripts are preserved in Florence.⁷⁹

Amelia Beauclerc (1 January 1790–1 March 1820) published eight Gothic novels, six with the Minerva Press. Little is known of her life and her works were for a long time attributed to the novelist Emma Parker. Her *Eva of Cambria; or, The Fugitive Daughter*, 1811, appeared under Emma Parker's pen name and other misattributions followed for *Ora and Juliet; or, Influence of First Principles*, 1811, *The Castle of Tariffa; or, The Self-Banished Man*, 1812, and *Alinda; or, The Child of Mystery*, 1812. *Montreithe; or, The Peer of Scotland*, 1814, and *Husband Hunters!!! A Novel*, 1816, appeared anonymously; only *The Deserter*, 1817, and *Disorder and Order*, 1820, credited her name (and listed her other works). All received mixed reviews. The tales are less thrilling than sentimental.⁸⁰

Elizabeth Beverley [or **Mrs. R. Beverley**] (1792–19 November 1832), whose life is little known, was traveling about the West Country as an entertainer by 1814. Her first known pamphlet is *Modern Times*, 1818, prompted by the death in childbirth of Princess Charlotte of Wales. *A Poetical Olio* and *The Monmouth Street Cap* followed in 1819, then *The Actress's Ways and Means* in 1820, which allegedly saw twelve editions. Then came *The Coronation*, 1821, *The Book of Variety*, 1823, *The Indefatigable* and *Odd Thoughts on a Variety of Odd Subjects*, 1825, and *Useful Subjects in Prose and Verse*, 1828. *Veluti in speculum*, 1827, consists of prose letters on various subjects. *Entertaining and Moral Poems on Various Subjects*, around 1820, was a longer work. All Beverley's pamphlets were self-published.⁸¹

Rachel Charlotte Biggs (1763–1827) was an English spy in France during multiple visits between 1802–1816, corresponding with the British government about French military strength, industry, agriculture, and politics. Biggs was also in France during the French Revolution in 1792–1795 and wrote a narrative about her stay. A biography of her appeared in 2017.⁸²

79 Jane Fortune and Linda Falcone, *Invisible Women: Forgotten Artists of Florence* (Florence: The Florentine Press, 2010).

80 *Dictionary of National Biography* [DNB]; Orlando: *Women's Writing in the British Isles*.

81 Orlando: *Women's Writing in the British Isles*.

82 Joanne Major and Sarah Murden, *A Georgian Heroine: The Intriguing Life of Rachel Charlotte William Biggs* (Barnsley: Pen and Sword, 2017).

Anne Brontë (17 January 1820–28 May 1849), born in Thornton, moved with her family to Haworth that same year. She lost her mother aged one and her two eldest sisters, Maria and Elizabeth, aged five. After Charlotte's departure for Roe Head School in 1831, Anne and Emily grew closer; in 1835, Anne went as pupil to Roe Head, where Charlotte now taught, and stayed two years. In 1839, she found work as a governess, a time retraced in her novel *Agnes Grey*, 1847. From 1840–1845, Anne found happier governess work near York, securing a position for her brother Branwell in 1843. In 1846, gathered at Haworth, the Brontë sisters published *Poems by Currer, Ellis, and Acton Bell*, keeping their initials, with twenty-one poems each from Anne and Emily and nineteen from Charlotte. *Agnes Grey* and Emily's *Wuthering Heights* appeared together in 1847; Anne's *The Tenant of Wildfell Hall*, on marriage law, in 1848.⁸³

Charlotte Brontë (21 April 1816–31 March 1855), born in Thornton, was the eldest Brontë sister to survive into adulthood; Lowood School in *Jane Eyre* echoes the school where in 1825 the two eldest Brontë sisters died of tuberculosis. Charlotte enrolled in Roe Head School in 1831, leaving in 1832 to teach Anne and Emily at home, then returning in 1835–1838 as a teacher. From 1839–1841, Charlotte took work as a governess in various homes; from 1842–1844, she was in Brussels. In 1846, Charlotte published nineteen poems with her sisters. Her first novel, *The Professor*, was rejected, but *Jane Eyre* in 1847 met with immediate success. *Shirley*, 1849, was completed as her three siblings died; *Villette* followed in 1853. Charlotte wrote more than 200 known poems, many 'published' in *Branwell's Blackwood's Magazine*. She married Arthur Bell Nichols in 1854 and died in pregnancy the following year.⁸⁴

Emily Jane Brontë (30 July 1818–19 December 1848), born in Thornton, wrote juvenilia with her siblings but withdrew with Anne from 'Angria' aged thirteen to create 'Gondal,' which still preoccupied her in her twenties. Emily joined the Roe Head Girls' School in 1835, leaving after a few months. In 1838, she became a teacher at Law Hill School in Halifax; she returned home in 1839, departing again with Charlotte to study French in Brussels in 1842–1844. Emily published twenty-one poems alongside her sisters in 1846 under gender-neutral

83 Edward Chitham, *A Life of Anne Brontë* (Oxford: Blackwell Publishers, 1991).

84 Rebecca Fraser, *Charlotte Brontë: A Writer's Life*, 2nd edition (New York: Pegasus Books, 2008).

names, then *Wuthering Heights* in 1847 with Anne's *Agnes Grey* completing the three-volume set. Emily's name was first attached in 1850. Some lost manuscript poems of Emily's were rediscovered in 2021; Emily's emergence from her myth (in which Charlotte played her part, as with Anne) has been a lengthy process.⁸⁵

Mary Brunton, née **Balfour** (1 November 1778–7 December 1818), a Scottish writer born on Burray in the Orkney Islands, eloped with Rev. Alexander Brunton in 1798, moving to Edinburgh after 1803. Brunton's first novel, *Self-Control*, appeared in 1811; it saw a third edition in 1812, and a French translation in 1829. *Discipline*, 1814, had a Highland setting, like Sir Walter Scott's *Waverley* the same year. The couple were in London in 1815, and Brunton began to learn Gaelic. She died in 1818, five days after giving birth to a stillborn son. Brunton's manuscript *Emmeline*, describing a divorced woman, appeared in her husband's posthumous memoir of her in 1819, along with extracts from her travel diary. Her *Works* appeared in 1820, with reeditions to 1852.⁸⁶

Hannah Dorothy Burdon [or later **Madame Wolfensberger** or **Lord B*******] (1800–1877) published her first historical novel *Seymour of Sudley; or, the Last of the Franciscans* in 1836, followed by *The Lost Evidence* in 1838, *The Thirst for Gold* in 1841, and so forth. In 1841, she married the Swiss painter Johan Jakob Wolfensberger, who died in 1850. After his death, Burdon turned to social problem novels, starting with *Masters and Workmen*, 1851, using the pen name 'Lord B*****.' These novels were for some time misattributed to the Earl of Belfast; others include *Wealth and Labour* and *The County Magistrate* in 1858, *The Fate of Folly* in 1859, and *Uncle Armstrong*, her final novel, in 1866. Burdon later married Jerome Schobinger in Switzerland, where she died in 1877.⁸⁷

Catherine Ball [or '**Baroness de Calabrella**'] (c. 1788–6 October 1856), born in Lambourne, married Rev. Francis Lee in 1804; Francis disclaimed their second son, while Ball moved in with Captain George de Blaquièrre. In 1814, Francis sued unsuccessfully for divorce; he committed suicide in 1826, and George de Blaquièrre died the same year. Ball may later have married Thomas Jenkins, whose name she used. She also acquired property in southern Italy and began using the title

85 Steven Vine, *Emily Brontë* (New York: Twayne Publishers, 1998).

86 *Dictionary of National Biography* [DNB].

87 *Dictionary of National Biography* [DNB], "Burdon, William."

'Baroness de Calabrella.' From the 1840s, she owned the *Court Journal*. Ball's novels include *The Tempter and the Tempted*, 1842, *The Cousins*, 1843, *The Land of Promise*, 1844, and *The Double Oath*, 1850. She published stories—*The Prism of Thought* and *The Prism of Imagination*, two 1843 collections, and "The Old Man of Haarlem," also 1843—and *The Ladies' Science of Etiquette* in 1844, which saw multiple editions.⁸⁸

Dorothea Primrose Campbell (4 May 1793–6 January 1863), a Scottish writer born in Lerwick on the Shetland Islands, lost her father at sixteen, becoming a teacher in 1812, then opening her own school. Campbell published her *Poems* in 1811 (reedited in London in 1816). She met Sir Walter Scott, who offered her financial support; but the school closed, and Campbell became a teacher again. She was in debt in 1822–1823 and 1835. Campbell published her one known novel, *Harley Radington: A Tale*, set in the Shetland Islands, with the Minerva Press in 1821. For some years (c. 1813–1853), she was also a member of the *Lady's Monthly Museum*, publishing fifty-three poems and tales under the name 'Ora from Thule.' In 1841, Campbell became a governess in England. That family went bankrupt. She applied to the Royal Literary Fund in 1844 and died in the London Aged Governesses' Asylum.⁸⁹

Harriette Campbell (August 1817–15 February 1841), a Scottish writer born in Stirling, published her first novel, *The Only Daughter: A Domestic Story* in 1839. Her second, *The Cardinal Virtues, or, Morals and Manners Connected*, 1841, published after her arrival in London, made her reputation. Campbell traveled abroad to regain her health but died of influenza in Switzerland in 1841. Her third novel, *Self-Devotion: or, The History of Katherine Randolph*, appeared posthumously in 1842. Campbell also toured the Highlands of Scotland, publishing a travel account in the periodical press.⁹⁰

Jane Baillie Carlyle, née Welsh (14 July 1801–21 April 1866), a Scottish writer born in Haddington, East Lothian, published nothing in her lifetime. She married Thomas Carlyle in 1826, moving to Edinburgh with him; in 1828, the couple moved to Craigenputtock, then London in 1834. Carlyle met Geraldine Jewsbury in 1841 and the two had a

88 William Bates, *The Maclise Portrait-Gallery of "Illustrious Literary Characters"* (London: Chatto & Windus, 1891).

89 *Dictionary of National Biography* [DNB]; *Orlando: Women's Writing in the British Isles*.

90 *Dictionary of National Biography* [DNB].

long correspondence, of which Jewsbury's letters survive, retracing a passionate friendship. Carlyle helped with two of Jewsbury's novels, *Zoe* and *The Half Sisters*. Carlyle's correspondence with her husband survives and has been published, along with other letters, on which her reputation rests. She may have inspired Leigh Hunt's poem "Jenny Kiss'd Me."⁹¹

Agnes Catlow (1806–10 May 1889), born in Mansfield, Nottinghamshire, found her greatest success with her first book, the illustrated *Popular Conchology*, in 1842. Her work as a popularizer of science continued in *The Conchologist's Nomenclator*, 1845, and *Popular Field Botany*, 1848. *Drops of Water: Their Marvellous and Beautiful Inhabitants Displayed by the Microscope* followed in 1851, reflecting a mid-century interest in microscopy, and two more botanical volumes, *Popular Garden Botany*, 1855, and *Popular Greenhouse Botany*, 1857. Catlow also wrote several books with her sister Maria, including *Sketching Rambles: Or, Nature in the Alps and Apennines*, 1861.⁹²

Margaret Chalmers (12 December 1758–12 March 1827), a Scottish writer born in Lerwick, faced a life of penury like her fellow Lerwegian poet, Dorothea Primrose Campbell. Chalmers arranged to publish her poems by subscription; the process took so long that many subscribers lost interest. Chalmers sent copies of her poems to Sir Walter Scott in 1814, seemingly without reply. Her lone volume of poems, published in Newcastle in 1813, sold poorly, but did sell copies from the Shetlands to North Carolina.⁹³

Catherine Davies (1773–after 1841), a Welsh writer born in Beaumaris, was brought up by a foster family in Liverpool until her sister in London took her in. In 1802, she left for Paris as a governess. Stranded there when hostilities resumed, Davies found work with Caroline Bonaparte, meeting Napoleon at least once. In 1808, the family moved to Naples as Queen and King; Davies raised Prince Achille Murat there, then Princess Louisa. When Queen Caroline of England visited in 1814, she befriended Davies. During the Hundred Days, the family evacuated to Gaeta, which was bombarded. Naples was captured and

91 Kathy Chamberlain, *Jane Welsh and Her Victorian World* (New York: Overlook Duckworth, 2017).

92 Jack Kramer, *Women of Flowers* (1996).

93 Elizabeth L. Ewan et al. *Scottish Women* (2007).

Queen Caroline exiled to Austria; Davies, in poor health, returned to England in 1816, then Wales two years later. In 1841, Davies published *Eleven Years' Residence in the Family of Murat, King of Naples*, with a foreword by Achille Murat. She was poor at the time and is thought to have died soon after.⁹⁴

Ann Doherty, née **Holmes** (c. 1786–c. 1831/1832), aged fifteen married Hugh Doherty, but left him and their baby in 1806. He published a book containing her love letters and the statement that they had eloped after her parents confined her in a madhouse. In 1818, Doherty was going by the name Anne Attersoll and apparently cohabiting with John Attersoll, a former Whig MP. By 1820, Doherty was using the name St Anne Holmes in France, where she remained. Doherty published anonymously or as 'St Anne.' Her novels included *Ronaldsha*, 1808, *The Castles of Wolfnorth and Mont Eagle*, 1812, and *The Knight of the Glen. An Irish Romance*, 1815. While with Attersoll, Doherty began corresponding with the poet Robert Southey; in 1818, she sent him a copy of her play *Peter the Cruel King of Castile and Leon*, and he sent her a signed copy of his *Roderick the Last of the Goths* in French translation.⁹⁵

Maria Edgeworth (1 January 1768–22 May 1849), born at Black Bourton, Oxfordshire, lost her mother aged five and moved with her father to his Irish estate. Edgeworth was schooled in Derby and London from 1775–1781, returning to care for the estate and for her many siblings. Edgeworth published *Letters for Literary Ladies* in 1795; *The Parent's Assistant* in 1796, a children's book; and *Practical Education* in 1798. She then published ten novels, from the Anglo-Irish *Castle Rackrent* in 1800 to *The Absentee* in 1812 and *Helen* in 1834, becoming the best-selling British novelist before Sir Walter Scott thanks to her *Tales of Fashionable Life* in 1809–1812. Edgeworth wrote the novel *Harrington* in 1817 to atone for anti-Semitism in *The Absentee*. She corresponded with Scott and with David Ricardo. During the Irish Famine, she provided her tenants with relief for the deserving poor.⁹⁶

94 Jane Aaron, *Nineteenth-Century Women's Writing in Wales: Nation, Gender and Identity* (Cardiff: University of Wales Press, 2010).

95 Virginia Blain et al. *The Feminist Companion to Literature in English* (1990).

96 Marilyn Butler, *Maria Edgeworth: A Literary Biography* (Oxford: Oxford University Press, 1972).

Mary Ann Evans [or George Eliot] (22 November 1819–22 December 1880), born in Nuneaton, had little formal education beyond age sixteen, when her mother died, and she returned home. Moving near Coventry in 1830, Eliot met Robert Owen, Herbert Spencer, and Ralph Waldo Emerson; she also published reviews in the local press. In 1846, she published her translation of Strauss's then-scandalous life of Jesus; her translation of Spinoza remained in manuscript. Eliot settled in London in 1850, becoming assistant editor of *The Westminster Review* from 1851–1854. That year, she moved in with the married George Henry Lewes. Eliot published *Scenes of Clerical Life* in 1858 and seven novels from 1859–1876: *Adam Bede*; *The Mill on the Floss*; *Silas Marner*; *Romola*; *Felix Holt, the Radical*; *Middlemarch*; and *Daniel Deronda*. She also wrote poetry and non-fiction.⁹⁷

Anne Elwood, née **Curteis** (1796–24 February 1873), born near Battle, married Major Charles William Elwood in 1824. The couple set off overland for India in 1825, she being perhaps the first British woman to make that journey. Elwood published her *Narrative of a Journey Overland from England to India* in 1830, which also describes their return by sea in 1828. Elwood's second book, *Memoirs of the Literary Ladies of England from the Commencement of the Last Century*, 1841, describes the lives of twenty-nine women, of whom Elwood knew several.⁹⁸

Eliza Fay (1755 or 1756–9 September 1816), born probably in Rotherhithe, married Anthony Fay in London in 1772. The couple set out for India in 1779, where he ran into debt and fathered an illegitimate child. They separated in 1781. Fay's letters begin in Paris; then the Alps, Egypt, and imprisonment in Calicut before reaching Calcutta (now Kolkata) in 1780. In Calcutta, Fay met Warren Hastings and observed society. She returned to England by way of St Helena in 1782, setting out again for India in 1784. Returning to England in 1794, Fay sailed to New York City in 1797, then again to Calcutta in 1804. She died insolvent in Calcutta, after two bankruptcies, on a final voyage there. A first edition of her letters—her remaining asset—appeared the next year.⁹⁹

97 Kathryn Hughes, *George Eliot: The Last Victorian* (New York: Farrar Straus Giroux, 1999).

98 *Dictionary of National Biography* [DNB].

99 Virginia Blain et al. *The Feminist Companion to Literature in English* (1990).

Isabella Fenwick (1783–1856), born in Lemmington Hall, met William Wordsworth in her late forties. The friendship blossomed after her move to Ambleside in 1838 and was echoed by the Wordsworth household. Fenwick is remembered for the *Fenwick Notes*, dictated to her by Wordsworth in 1843 and in which he recorded the biographical context for many of his earlier poems. Wordsworth also dedicated two poems to Fenwick, “On a Portrait of I.F....” and the sonnet “To I.F.”¹⁰⁰

Susan Edmonstone Ferrier (7 September 1782–5 November 1854), a Scottish writer probably born in Edinburgh, was privately educated. She visited Sir Walter Scott in 1811, in 1829, and in 1831. Ferrier wrote three novels: *Marriage*, published in 1818, with a French translation in 1825; *The Inheritance* in 1824; and *Destiny* in 1831, moving from William Blackwood to Robert Cadell, two Edinburgh publishers. Richard Bentley reissued the three in 1841, and they sold throughout the nineteenth century, though little thereafter.¹⁰¹

Elizabeth “Eliza” Field [or **Elizabeth Jones** or **Elizabeth Jones Carey**, or **Kecheahgahmequa**] (1 June 1804–17 August 1890), born in London, married the Ojibwe Methodist minister Peter Jones in New York City in 1833, despite opposition from friends and parents, settling in a cabin on the Credit River Indian Reserve. Field there suffered two miscarriages and two stillbirths. In 1838, she published *Memoir of Elizabeth Jones, a Little Indian Girl*, an account of the life of her niece. In 1858, after Peter’s death, she married John Carey, a New York farmer, separating from him some years later. Field arranged for the publication of Peter’s diaries in 1860 and his *History of the Ojebway Indians* in 1861. Her *Sketch of the Life of Captain Joseph Brant, Thayendaneagea* appeared in 1872. She lost her sight in 1880.¹⁰²

Caroline Fry, later **Mrs Caroline Wilson** (31 December 1787–17 September 1846), born in Tunbridge Wells, married William Wilson in 1831. After a conversion experience in 1822, Fry began publishing in 1823 in a monthly periodical, the *Assistant of Education, Religious and Literary*, intended for the instruction of children. Fry wrote church theology, devotional meditations, prayers, poetry, and moral lessons. Her travels

100 Jared Curtis, ed. *The Fenwick Notes of William Wordsworth* (Tirril: Humanities Ebooks, 2007).

101 Lorna Sage et al., eds. *The Cambridge Guide to Women’s Writing in English* (1999).

102 *Dictionary of Canadian Biography*.

through the English countryside she recorded in her book *The Listener*. *The Listener in Oxford* described the impact of John Henry Newman's Tractarian movement both on her and on the Anglican Church, a topic to which she returned in *The Table of the Lord*. Fry wrote numerous other Christian tracts.¹⁰³

Elizabeth Fry, née **Gurney** (21 May 1780–12 October 1845), born in Norwich, lost her mother aged twelve. In 1800, she married fellow Quaker Joseph Fry and moved to London; they had eleven children. Fry visited Newgate Prison in 1813, founding a school and women's association there and speaking to parliament on the subject. She also visited 106 transport ships, reforming conditions aboard, and other prisons in Britain and Ireland. Fry influenced Queen Victoria, Florence Nightingale, Frederick William IV of Prussia, and Tsar Alexander. Her other causes included homelessness, nursing, and abolition. Besides her useful diary, Fry wrote *Observations on the Visiting, Superintendence and Government of Female Prisoners*, 1827; *Texts for Every Day in the Year, Principally Practical & Devotional*, 1831; and *An Address of Christian Counsel and Caution to Emigrants to Newly-Settled Colonies*, 1841.¹⁰⁴

Catherine Grace Godwin, née **Garnett** (25 December 1798–May 1845), a Scottish writer born in Glasgow, lost her mother in childbirth and her father died in 1802. She was raised by a friend of her mother. Godwin began painting and writing poetry aged fifteen but first published in 1824: *The Night Before the Bridal and Other Poems*. She married Thomas Godwin in 1824. Her novel *Reine Canziani: A Tale of Modern Greece* followed in 1825, then *The Wanderer's Legacy and Other Poems*, dedicated to William Wordsworth, in 1828. Godwin was also an accomplished painter. Other poems of hers were published posthumously in 1854.¹⁰⁵

Beatrice Grant, née **Campbell** (2 September 1761–20 February 1845), a Scottish writer born in Argyll, spent most of her life in the Highlands of Scotland. She lost her mother aged eight but had fifteen siblings in total. In 1784, Grant married the Rev. Patrick Grant, who died in 1809. She then moved to Inverness, publishing her first book in 1812: *Sketches*

¹⁰³ *Dictionary of National Biography* [DNB].

¹⁰⁴ Jean Hatton, *Betsy, the Dramatic Biography of a Prison Reformer* (Oxford: Monarch Books, 2005).

¹⁰⁵ *Dictionary of National Biography* [DNB].

of *Intellectual Education, and Hints on Domestic Economy, Addressed to Inexperienced Mothers*. Grant dedicated her next three books to the Prince Regent, 1815–1816: *Popular Models and Impressive Warnings for the Sons and Daughters of Industry*, in three parts. She also published her moral tale, *The History of an Irish Family*, in 1822. Many of Grant's works are addressed to working-class readers; Grant used magazines as well as books to reach audiences, contributing often to *The Cheap Magazine* in Scotland and to more expensive London periodicals.¹⁰⁶

Elizabeth Smith, née **Elizabeth Grant of Rothiemurchus** (7 May 1797–16 November 1885), a Scottish writer born in Edinburgh, moved with her family to Bombay (now Mumbai) in 1827. In 1829, she married Colonel Henry Smith. In France by the 1840s, the couple moved thereafter to Henry's Irish estate, where Grant died. Grant published in magazines anonymously, but she is remembered today for her *Memoirs of a Highland Lady*, written over the years as a private memoir for her family, which describes managing the estate during the Irish Famine. The memoir appeared in 1898, with subsequent editions.¹⁰⁷

Mary Anne Everett Green, née **Wood** (19 July 1818–1 November 1895), born in Sheffield, moved to London with her family in 1841 and began research at the British Museum, private libraries, and archives, publishing her *Letters of Royal and Illustrious Ladies* in 1846 and *Lives of the Princesses of England: from the Norman Conquest* in 1849–1855. She married George Pycock Green in 1845 and they traveled to Paris and Antwerp. Sir Francis Palgrave had met Green; particularly impressed by her knowledge of languages, he recommended her to John Romilly, Master of the Rolls, who invited her to help edit Britain's external calendars of state papers in 1854. From 1857–1872, Green wrote 700 pages of prefaces for forty-one volumes, which amount to a history of seventeenth-century England. Her own volume *Elizabeth, Electress Palatine and Queen of Bohemia* appeared posthumously in 1909.¹⁰⁸

Mary Leman Grimstone, née **Rede** [or **Oscar**] (12 June 1796–4 November 1869), born in Beccles, moved to Hamburg with her family

106 Elizabeth Ewan, Rose Pipes, Jane Rendall, and Siân Reynolds, *The New Biographical Dictionary of Scottish Women* (Edinburgh: Edinburgh University Press, 2018).

107 *Dictionary of National Biography* [DNB].

108 Philippa Levine, *The Amateur and the Professional: Antiquarians, Historians and Archaeologists in Victorian England, 1838–1886* (Cambridge, UK: Cambridge University Press, 1986).

in 1798, escaping her father's creditors. After his death in 1810, they moved to London. Grimstone published in *La Belle Assemblée* from 1815, marrying Richard Grimstone the following year. In 1820, she published the poem *Zayda, a Spanish Tale* to some attention, then *Cleone* in 1821, then a novel in 1825, *The Beauty of the British Alps*. Richard died that year and Grimstone moved to Hobart in Van Diemen's Land (now Tasmania). She returned in 1829, publishing *Louisa Egerton* in 1830, the first known Australian novel. *Character, or, Jew and Gentile* followed, then *Woman's Love*. In the 1830s, she wrote for Robert Owen's *New Moral World* newspaper and other periodicals. She married William Gillies in 1836.¹⁰⁹

Maria Hack, née **Barton** (16 February 1777–4 January 1844), was born in Carlisle to a Quaker family, moving to London before her mother died. Her father married again, dying in 1789. Hack then lived with her stepmother, marrying Stephen Hack in 1800 and moving to Gloucester. From *First Lessons in English Grammar*, 1812, Hack published extensively for children: *Winter Evenings*, 1818, *Grecian Stories*, 1819, *English Stories*, 1820–1825. Hack also wrote on geology and optics. Her best-known work was *Harry Beaufoy, or, The Pupil of Nature*, 1821, arguing for God's hand in Nature. Reflecting Evangelical influence, Hack argued for Scripture, not Inner Light, as authority, and for the sacraments of baptism and communion, leaving the Society of Friends for the Anglican Church in 1837 and publishing on the question that year.¹¹⁰

Maria C. Hakewill, née **Browne** (?–1842), whose birth date is unknown, married James Hakewill, accompanying him to Italy for two years in 1816–1817. Her novel, *Coelebs Suited; or, The Stanley Letters*, appeared in 1812. Hakewill also painted portraits and scenes in oil, exhibiting at the Royal Academy and elsewhere between 1808 and 1838. She died in Calais in 1842.¹¹¹

Agnes C. Hall, née **Scott** [or **Rosalia St Clair**] (1777–1 December 1846), a Scottish writer born in Roxburghshire, married Dr. Robert Hall, who died in 1824. Hall wrote on literary and scientific topics for

109 *Dictionary of National Biography* [DNB]; *Australian Dictionary of Biography*, 19 vols (Canberra: Australian National University, 1966–2021).

110 *Dictionary of National Biography* [DNB].

111 Sara Gray, *Dictionary of British Women Artists* (Havertown, PA: Casemate Publishers, 2009).

the *British Encyclopedia*, Rees's *Cyclopædia*, the *Old Monthly*, and other periodicals; later, she wrote for the *Annual Biography*, the *Westminster Review*, and *Fraser's Magazine*. She wrote the notes to Anton Zacharias Helms's *Buenos Ayres* in 1806; in 1807, she translated the *Travels* of F.R.J. De Pons. Other translations included Madame de Genlis's *La Duchesse de la Vallière*, 1804, Vittorio Alfieri's *Autobiography*, 1810, and novels by August Heinrich Lafontaine. Her own publications include *Rural Recreations*, 1802, and the novels *Obstinacy*, 1826; *First and Last Years of Wedded Life*, a story of Irish life in the reign of George IV; and a historical novel based on the massacre of Glencoe. John Stuart Mill was an acquaintance.¹¹²

Anne Raikes Harding, née **Orchard** (5 March 1781–28 April 1858), born in Bath, married Thomas Harding, who died intestate in 1805. Harding ran a school and worked as a governess while writing her six novels, all published anonymously: *Correction*, 1818; *Decision*, 1819; *The Refugees*, 1822; *Realities*, 1825; *Dissipation*, 1827; and *Experience*, 1828. She later wrote non-fiction: *Sketches of the Highlands*, 1832, *Little Sermons*, 1840, and *An Epitome of Universal History*, 1848. Harding also contributed to reviews and periodicals.¹¹³

Felicia Dorothea Hemans, née **Browne** (25 September 1793–16 May 1835), born in Liverpool, grew up in Wales. She spoke Welsh, French, German, Italian, Spanish, and Portuguese. Hemans published *Poems* in 1808, aged fourteen. Percy Bysshe Shelley expressed interest. *England and Spain* and *The Domestic Affections* followed in 1808–1812; she published nineteen individual books during her lifetime, including *The Restoration of the Works of Art to Italy* in 1816, *Modern Greece* in 1817, *The Forest Sanctuary* in 1825, *Records of Woman* in 1828, and *Songs of the Affections* in 1830. In 1812, Hemans married Captain Alfred Hemans; they separated in 1819. From 1831, she lived in Dublin. Hemans's death brought tributes from the great, though she was later regarded as a children's author. The term 'stately home' is her coinage, as is "The boy stood on the burning deck."¹¹⁴

112 *Dictionary of National Biography* [DNB].

113 Rachel Howard, *Domesticating the Novel: Moral-Domestic Fiction, 1820–1834* (Ph.D. thesis, Cardiff University, 2007).

114 Gary Kelly, ed. *Felicia Hemans: Selected Poems, Prose, and Letters* (Peterborough: Broadview Press, 2002).

Rose Ellen Hendriks, later **Rose Ellen Temple** (fl. 1845–1856) is known only from her works, published between 1845–1856. In her prefaces, Hendricks calls herself young and ambitious, describing herself as Jewish by heritage but raised Christian. Hendricks published the historical novel *The Astrologer's Daughter* in 1845; *Charlotte Corday* and *The Idler Reformed* appeared the next year. In 1847's *The Young Authoress*, the heroine Rosalie reads the famous author Rose Ellen Hendricks. The same year saw her book of essays, *Political Fame*, and *The Wild Rose and other Poems*. In her 1849 book *Chit-Chat*, Hendriks says she will marry; her last novel in 1851, *Ella, the Ballet Girl*, and her last published work, *The Poet's Souvenir of Amateur Artists* in 1856, use the last name 'Temple.' That final volume contains her portrait.¹¹⁵

Mary Hennell (23 May 1802–16 March 1843), born in Manchester, may with her sisters Sara and Caroline be the basis for the Meyrick family in George Eliot's *Daniel Deronda*, 1876. In 1836, Caroline married the sceptic, Charles Bray; Hennell prefaced his *The Philosophy of Necessity* in 1841, later published independently in 1844. She also wrote the entry "Ribbons" in the *Penny Cyclopædia*.¹¹⁶

Sarah Hoare (7 July 1777–1856), born in London, published her first known botanical poem in 1826. Her illustrated *Poems on Conchology and Botany*, based on contemporary scientific knowledge, followed in 1831. She had also published *The Brother, or, A Few Poems Intended for the Instruction of Very Young Persons* in 1827, and co-wrote a memoir of her father which appeared posthumously in 1911. Hoare's portrait of her father is reproduced in the National Portrait Gallery.¹¹⁷

Mary Hughes [or Hughs], née **Mary Robson** (fl. 1811–1850), born in Newcastle, began publishing children's books in 1811: *Aunt Mary's Tales for the Entertainment and Improvement of Little Girls: Addressed to her Nieces*. A sequel addressed to her nephews followed in 1813, and *The Ornaments Discovered* in 1815—all popular and republished in the United States, as she later discovered. Hughes also wrote pamphlets for the Christian Tract Society, becoming a member for life in 1813. She married Thomas Hughes in 1817, emigrating to Philadelphia

¹¹⁵ *Dictionary of National Biography* [DNB].

¹¹⁶ *Ibid.*

¹¹⁷ Fabienne Moine, *Women Poets in the Victorian Era. Cultural Practices and Nature Poetry* (London: Routledge, 2015).

in 1818, where she founded a girls' school. She closed the school in 1839. Hughes published two texts in 1818, six in 1820 (including three Christian tracts), nine in 1849, two in 1850, and so forth. Her publications are extensive.¹¹⁸

Anna Maria Hussey, née Reed (5 June 1805–26 August 1853), born in Leckhampstead, married Rev. Dr. Thomas John Hussey in 1831, but found mycology more interesting. She maintained correspondence with her mycological mentor, Rev. Miles Joseph Berkeley, with Charles Badham, and with M.C. Cooke. In the 1840s, she wrote for her husband's magazine *The Surplice*, and a story called "Matrimony" for *Frazer's Magazine*, all anonymous. Hussey knew Charles Darwin, whose sons her brother tutored. Several of her watercolors of fungi appeared uncredited in Badham's 1847 treatise on the topic; she also published the ambitious *Illustrations of British Mycology* in her own name, in two volumes, 1847–1855. A fungal genus, *Husseia*, bears her name.¹¹⁹

Frances "Fanny" Erskine Inglis, later Marquesa of Calderón de la Barca (23 December 1804–6 February 1882), a Scottish writer born in Edinburgh, moved to Boston with her mother after her father's death in 1831. In 1838, she married Ángel Calderón de la Barca in New York; when Ángel became Spanish minister to Mexico, the couple moved there from 1839–1841. Inglis's influential *Life in Mexico, during a Residence Of Two Years In That Country* appeared in 1843, containing fifty-four letters she wrote during that tumultuous time. Inglis also wrote *El agregado en Madrid o Bocetos de la Corte de Isabel II*, 1856, published under a male German pseudonym. She converted to Catholicism in 1847. Following her husband's death in 1861, she served as governess of the Infanta Isabel for two decades, earning the title 'Marquesa' in 1873. Inglis died in Madrid.¹²⁰

Margaret Maxwell Inglis, née Murray (27 October 1774–21 December 1843), a Scottish writer born in Sanquhar, married a Mr. Finlay when young, who died in the West Indies. In 1803, she married John Inglis; on his death in 1826, the family depended on a small annuity he left. Inglis began writing, with her *Miscellaneous Collection of Poems, chiefly Scriptural Pieces* appearing in 1828. She was commended by Robert Burns for her

118 F.J. Harvey Darton and Brian Alderson, *Children's Books in England: Five Centuries of Social Life*, 3rd edition (New York: Cambridge University Press, 1982).

119 Ann B. Shteir, *Cultivating Women, Cultivating Science: Flora's Daughters and Botany in England, 1760–1860* (Baltimore, MD: Johns Hopkins University Press, 1996).

120 Adriana Méndez Rodenas, *Transatlantic Travels in Nineteenth-Century Latin America: European Women Pilgrims* (Lewisburg, PA: Bucknell University Press, 2014).

rendering of his songs.¹²¹

Maria Jane Jewsbury, later **Maria Jane Fletcher** (25 October 1800–4 October 1833), born in Measham, moved to Manchester in 1818 with her family when her father's cotton factory failed. Her mother died that year and Jewsbury took over the household for twelve years. She began publishing at this time, in the *Manchester Gazette* and in *The Literary Souvenir* alongside Coleridge, Southey, and William Wordsworth, with whom she corresponded. Her first book, *Phantasmagoria*, appeared in 1825; she also wrote for *The Poetical Album*, *The Literary Magnet*, *The Amulet*, and *The Athenæum*. Jewsbury visited Felicia Hemans in Wales in 1828. In 1830, she published *The Three Histories*, her best-known work. In 1832, Jewsbury married Rev. William K. Fletcher, traveling with him to India in 1832–1833, where she died that year. She left several manuscripts published after her death, including *Letters to the Young*, 1837.¹²²

Christian Isobel Johnstone (12 June 1781–1857), a Scottish writer who may be the Christian Todd born in Edinburgh on 12 June 1781, married Thomas McLeish at age sixteen; they divorced in 1814, and she remarried John Johnstone in 1815. Johnstone wrote popular novels: *The Saxon and the Gaël*, 1814, *Clan-Albin: A National Tale*, 1815; *Elizabeth de Bruce*, 1827. She also wrote non-fiction: *Scenes of Industry Displayed in the Beehive and the Anthill*, 1827; *Lives and Voyages of Drake, Cavendish, and Dampier*, 1831. Johnstone mostly published anonymously, though *The Cook and Housewife's Manual*, 1826, appeared under the pseudonym Margaret Dods, a Walter Scott heroine, and she signed *The Edinburgh Tales* in 1846. The Johnstones ran several periodicals: *The Schoolmaster*, *The Edinburgh Weekly Magazine*, *Johnstone's Edinburgh Magazine*, which joined with *Tait's* in 1834, keeping Johnstone as editor.¹²³

Hannah Maria Jones (1784?–1854) may have been born in 1784. She married a Mr. Jones. In the 1820s, she published *Gretna Green*, 1820; *The British Officer*, 1821; *The Wedding Ring* and *The Forged Note*, 1824, and *The Victim of Fashion*, 1825. About this time, she applied to the Royal Literary Fund, stating that her husband was ill. She later published a Romany trilogy, including *The Gypsy Mother*, 1835, and *The Gypsy Girl*, 1836. Jones lived at this time with a writer named John Lownes, using his last name although they

121 *Dictionary of National Biography* [DNB].

122 *Ibid.*

123 Douglas Gifford and Dorothy McMillan, eds. *A History of Scottish Women's Writing* (Edinburgh, Edinburgh University Press, 1997).

never married. The couple frequently applied to the Royal Literary Fund.¹²⁴

Frances Anne Kemble (1809–1893), born in London and educated in France, was the niece of the actors Sarah Siddons and John Philip Kemble. She wrote her first five-act play, *Francis the First*, in 1827. In 1829, Kemble appeared on stage as Juliet at Covent Garden Theatre. In 1832, she accompanied her father on a tour of the United States. Kemble retired from acting while married from 1834–1849, then resumed until 1868, giving readings from twenty-five Shakespeare plays. She published a second play, *The Star of Seville*, in 1837. Kemble married a Georgia plantation owner and visited the plantations as recorded in her abolitionist *Journal of a Residence on a Georgian Plantation in 1838–1839*, which her husband forbade her to publish. In 1845, she returned to England, publishing in 1863. That year, she also published a volume of plays including translations from Dumas and Schiller. Other memoirs followed, along with *Notes on Some of Shakespeare's Plays*, 1882. Her *Poems* appeared in 1844.

Grace Kennedy (1782–28 February 1825), a Scottish writer born in Pinmore, moved to Edinburgh at an early age. Her first known work is an unstaged play in 1821, *The Decision; or Religion Must be All, or is Nothing*; later works include *Profession is not Principle* and *Jessy Allan, or The Lane Girl* in 1822; *Father Clement* in 1823; *Anna Ross, Andrew Campbell's Visit to his Irish Cousins*, and *The Word of God and the Word of Man* in 1824; *Dunallan* in 1825; and *Philip Colville*, a Covenanters' story she was working on when she died. Most of her work is religious; her anti-Catholic novel *Father Clement* saw some dozen editions and was translated into several languages, though today she is perhaps neglected. A six-volume collection of her works appeared in Edinburgh in 1827, with German translations in 1838–1842.¹²⁵

Elizabeth "Bessy" Kent (1791–1861) was the younger sister of Marianne Kent, the future wife of the writer Leigh Hunt. Kent initially brought Leigh Hunt into the family circle; she acted as his agent and amanuensis, incurring some gossip until her breach with the household in 1822. Kent published mostly thereafter, including *New Tales for*

124 Hannah Maria Jones, *The Gypsy Mother or The Miseries of Enforced Marriage: A Tale of Mystery* (1833).

125 George Edwin Rines, ed. *The Encyclopedia Americana* [...], 16 vols (New York: Scientific American Compiling Dept., 1903–1905).

Young Readers in 1822 and *Sylvan Sketches* in 1825. Kent's best-known work appeared anonymously in 1823: *Flora Domestica*, which quotes extensively from Leigh Hunt and Keats. It was later incorrectly attributed to Henry Philips. Kent wrote for the *Magazine of Natural History*, taught botany and wrote books for children. She never married.¹²⁶

Anne Knight, née **Waspe** (28 October 1792–11 December 1860), born in Woodbridge, married a fellow Quaker, James Knight, who died in 1820. By 1826, she was keeping a school. Knight wrote several children's books, sometimes attributed in error to her Quaker namesake Anne Knight (1786–1862), a campaigner for women's rights. They include *Poetic Gleanings*, 1827; *Mornings in the Library*, around 1828; *Mary Gray. A Tale for Little Girls*, 1831; and *School-Room Lyrics*, 1846. Charles Lamb mentions her. Knight died in Woodbridge.¹²⁷

Letitia Elizabeth Landon [or 'L.E.L.'] (14 August 1802–15 October 1838), born in London, helped pay for her brother's studies at Oxford; he spread rumors about her marriage and death. Landon first published in 1820. In 1821, she published *The Fate of Adelaide* under her full name, and more poems in *The Literary Gazette*, signed 'L.E.L.:' she also became the *Gazette's* chief reviewer. In 1824, *The Improvisatrice; and Other Poems* appeared, then *The Troubadour* in 1825, and other volumes in 1827 and 1829. In 1831, Landon published her first novel, *Romance and Reality*, then more annual volumes of poetry in 1832–1836, alongside poetry and prose in *The New Monthly Magazine*. Her second novel appeared in 1834, the year she visited Paris. A third novel and a verse tragedy, *Castruccio Castracani*, followed in 1837. She married George Maclean on 7 June 1838, dying that October on the Gold Coast, where he was governor.¹²⁸

Harriet Leveson-Gower, Countess Granville, née **Lady Henrietta Elizabeth Cavendish** (29 August 1785–25 November 1862), born in London to Lady Georgiana Spencer, married Granville Leveson-Gower, her aunt's former lover, in 1809. He became an earl in 1833. In 1824, after a brief stint at The Hague, the couple moved to Paris where Granville was named ambassador; he served from 1824–1828, 1830–1834, and

126 Jeffrey N. Cox, *Poetry and Politics in the Cockney School. Keats, Shelley, Hunt and their Circle* (Cambridge, UK: Cambridge University Press, 1998).

127 *Dictionary of National Biography* [DNB].

128 Serena Baiesi, *Letitia Elizabeth Landon and Metrical Romance. The Adventures of a Literary 'Genius'* (Bern: Peter Lang, 2009).

1835–1841. The couple returned to England in 1843, Granville dying in 1846. From 1801 onwards, Leveson-Gower had written to her sister almost daily; these and other letters make up her lively correspondence, published four times since her death between 1894 and 1990.¹²⁹

Isabella Lickbarrow (5 November 1784–10 February 1847), born in Kendal, lost her mother aged five and her father at twenty, turning then to poetry to support the family, as she notes in her *Poetical Effusions*, 1814. Lickbarrow had begun publishing in the *Westmorland Advertiser* in 1811; that newspaper's publisher brought out her 1814 volume, funded by subscribers including William Wordsworth, Thomas De Quincey, and Robert Southey. It combines topography and politics. Lickbarrow followed it in 1818 with *A Lament upon the Death of Her Royal Highness the Princess Charlotte; and Alfred, a Vision*, reflecting some unease about Britain's future. She was first republished in 2004.¹³⁰

Anne Manning (17 February 1807–14 September 1879), born in London, wrote over fifty books. These include *A Sister's Gift* in 1826 and *Stories from the History of Italy* in 1831, both non-fiction, followed by novels: *Village Belles*, 1833; *The Maiden and Married Life of Mary Powell*, afterwards *Mistress Milton*, 1849; *The Household of Sir Thomas More* and *The Colloquies of Edward Osborne*, 1852; *Cherry & Violet*, 1853; *The Adventures of Caliph Haroun Alraschid* and *The Old Chelsea Bun-House*, 1855, and so forth. Manning's works were at first printed serialized in *Sharpe's Magazine*, then in volume form. She published *Mary Powell* anonymously and later works listed her simply as its author, leading to misattributions. It and *Sir Thomas More* were reprinted into the 1930s.¹³¹

Jane Marcet, née Haldimand (1 January 1769–28 June 1858), born in London, ran the household from age fifteen at her mother's death, studying with Joshua Reynolds and Thomas Lawrence. In 1799, she married the fellow-Genevan Alexander John Gaspard Marcet, a fellow of the Royal Society. Their circle included Mary Somerville, Henry Hallam, Harriet Martineau, and Maria Edgeworth. Marcet wrote a series of *Conversations* on current science: on chemistry, 1805, with sixteen

129 Betty Askwith, *Piety and Wit: A Biography of Harriet Countess Granville 1785–1862* (Glasgow: William Collins Sons & Co, 1982).

130 Jonathan Wordsworth, *The Bright Work Grows: Women Writers of the Romantic Age* (Poole: Woodstock Books, 1997).

131 Sally Mitchell, ed. *Victorian Britain: an Encyclopedia* (1988. London: Routledge, 2011).

editions by 1840; on political economy, 1816, with fourteen editions; on natural philosophy, 1820; on the evidence of Christianity, 1826; and on vegetable physiology, 1839. Michael Faraday, Mary Somerville, and Harriet Martineau noted Marcet's impact. The couple moved to Geneva in 1820, but Alexander died in 1822 and Marcet returned to London. Her books were much-pirated in America and translated into German, French, Dutch, and Spanish.¹³²

Elizabeth Penrose, née **Cartwright** [or **Mrs Markham**] (3 August 1780–24 January 1837), daughter of the inventor of the power loom, was born at Goadby Marwood in Leicestershire. Her mother died in 1785. In 1814, she married Rev. John Penrose. Penrose published two histories: *A History of England from the First Invasion by the Romans to the End of the Reign of George III* in 1823 and a *History of France* in 1828, both quite popular in America as in England. They are distinctive in removing all history's 'horrors' as unsuitable for children. Penrose published other children's books: *Amusements of Westernheath, or Moral Stories for Children* in 1824; *A Visit to the Zoological Gardens* in 1829; *The New Children's Friend* in 1832; *Historical Conversations for Young People* in 1836; and *Sermons for Children* in 1837.¹³³

Emma Martin, née **Bullock** (1811/1812–8 October 1851), born in Bristol, lost her father when very young. In 1830, Martin set up a ladies' seminary and later school. In 1831, she married Isaac Luther Martin. She became editor of the *Bristol Literary Magazine* in 1835, and a follower of Robert Owen after 1839; by 1840, she had left her husband. In the 1840s, Martin toured the country, speaking to thousands and publishing: *Religion Superseded* and *Baptism, A Pagan Rite* in 1844, *The Bible No Revelation* in 1845. Opponents threw stones. She faced a real chance of being imprisoned for blasphemy; taken to court, she was never convicted. Martin withdrew from public speaking in 1845, becoming a midwife and cohabiting with Joshua Hopkins, who died in 1852. Her atheism denied her hospital positions, so she worked from home. George Jacob Holyoake published a posthumous memoir in 1852.¹³⁴

Sarah Martin (June 1791–15 October 1843), born in Great Yarmouth,

132 Charles Coulston Gillispie, ed. *Dictionary of Scientific Biography*, 18 vols (New York: Charles Scribner's Sons, 1970–1990).

133 *Dictionary of National Biography* [DNB].

134 *Ibid.*

was orphaned young and raised by a grandmother. She earned her living by dressmaking. After a religious conversion at nineteen, Martin began teaching in the workhouse infirmary; she also took an interest in prisoners' welfare and began teaching in the Great Yarmouth jail in 1818. A collection of her poems, *Selections from the Poetical Remains of Miss S. Martin*, was published in 1845.¹³⁵

Harriet Martineau (12 June 1802–27 June 1876), born in Norwich, England, lost her hearing from the age of twelve. In 1821, Martineau began writing for the Unitarian *Monthly Repository*. She published two novels in 1827–1829: *Principle and Practice* and *Five Years of Youth*. That year, the family's textile business failed, and Martineau began writing to earn a living, publishing her very successful *Illustrations of Political Economy* in 1834. She traveled in the United States from 1834–1836, publishing *Society in America* in 1837, then in 1839, the novel *Deerbrook* and the abolitionist article "The Martyr Age of the United States." Whig, feminist, and atheist, Martineau's circle stretched from Thomas Malthus to Charles Darwin. In 1841, she published *The Hour and the Man*, a novel about Toussaint L'Ouverture, followed in 1844 by *Life in the Sickroom*, a translation of Auguste Comte in 1853, and an autobiography in 1877.¹³⁶

Mary Atkinson Maurice (1797–4 October 1858), born in Kirby Cane, Norfolk, moved with her family to Southampton in 1825, where Maurice opened a Pestalozzian school which ran until 1844. In 1829, Maurice anonymously published an educational manual, *Aids to Development*. *Conversations on the Human Frame, and the Five Senses* followed in 1837. In London after 1844, Maurice joined the Governesses' Benevolent Institution, publishing *Mothers and Governesses* in 1847 and *Governess Life: its Trials, Duties and Encouragements* in 1849. Maurice was an active patron of the Asylum for Aged Governesses, as of Queen's College, London, founded by her brother.¹³⁷

Eliza Meteyard [or **Silverpen**] (21 June 1816–4 April 1879), born in Liverpool, settled in London in 1842. Meteyard began writing in 1833, helping to prepare her tithe commissioner brother's county reports, then later contributing fiction and social commentary to *Eliza Cook's*

135 *Dictionary of National Biography* [DNB].

136 Caroline Roberts, *The Woman and the Hour: Harriet Martineau and Victorian Ideologies* (Toronto: University of Toronto Press, 2002).

137 *Dictionary of National Biography* [DNB].

Journal, the *People's Journal*, *Tait's Magazine*, *Household Words*, and other periodicals. Douglas Jerrold gave her the pen name 'Silverpen.' Her first novel appeared in 1840 in *Tait's Magazine*, then in 1845 as *Struggles for Fame*. Others include *Mainstone's Housekeeper*, 1860, and *Lady Herbert's Gentle-Woman*, 1862. She wrote several stories and novels for children between 1850–1878: for instance, *Dora and Her Papa* in 1869. Meanwhile in *Howitt's Journal*, she advocated for small-scale social reform. Her *Life of Josiah Wedgwood* appeared in 1865–1866, followed by other Wedgwood monographs from 1871–1879.¹³⁸

Lydia Mackenzie Falconer Miller [or **Mrs. Harriet Myrtle**] (1812–11 March 1876), a Scottish children's writer, was baptized in 1812 and schooled in Inverness and Edinburgh. After some time in England, she set up a school in Cromarty, marrying Hugh Miller in 1837 and writing pieces for her husband's periodical, *The Witness*. Miller also wrote about twenty stories for children: *Adventure of a Kite*, which is in print today; *The Water Lily*; *Two Dear Friends*; *The Duck House*, and so forth. In 1847, Miller anonymously published *Passages in the Life of an English Heiress: or, Recollections of Disruption Times in Scotland*, her one adult novel. Her husband, unwell and possibly fearing insanity, shot himself in 1856. Miller published her husband's unfinished works and assisted in his biography.¹³⁹

Judith, Lady Montefiore, née **Barent Cohen** (20 February 1784–24 September 1862), born in London, married Sir Moses Montefiore in 1812. The Portuguese Synagogue did not approve of marriages between Sephardim and Ashkenazim, but Moses (who was Sephardic) found this divisive. From 1812–1825, the couple lived next door to Nathan Mayer Rothschild in London, whom Montefiore's sister Hannah had married in 1806. A keen traveler, Montefiore accompanied her husband in all his foreign missions up to 1859, to the Holy Land, St Petersburg, and Rome, for instance; she was especially alert to Jewish conditions abroad, as her journals attest. Montefiore published the first English-language Jewish cookbook, *The Jewish Manual; or Practical Information in Jewish and Modern Cookery*, in 1846.¹⁴⁰

138 Laurel Brake and Marysa Demoor, *Dictionary of Nineteenth-Century Journalism in Great Britain and Ireland* (Ghent: Academia Press, 2009).

139 *Dictionary of National Biography* [DNB].

140 Isidore Singer et al., eds. *The Jewish Encyclopedia* (1901–1906).

Esther Nelson (1810–21 March 1843), a Manx poet born in Jurby and baptized there on 6 June 1810, lived in Douglas in 1838 but was back in Bride the following year to dedicate her book of poems, *Island Minstrelsy*. Nelson traveled to Paris in 1841, perhaps for health reasons; returning to the Isle of Man, she died of tuberculosis in Bride in 1843. Nelson wrote under the pen names ‘The Island Minstrel’ or ‘Hadassah.’ *Island Minstrelsy* ranges from long narrative poems to short lyrics. Death is very present, as is the island itself.¹⁴¹

Alicia Tindal Palmer (1763–1822), born in Bath, lost her father in 1768. Palmer’s first novel appeared in 1809: *The Husband and Lover*. Her next novel, *The Daughters of Isenberg: a Bavarian Romance*, appeared in 1810, to a negative review from John Gifford in the *Quarterly Review*, who alleged he had been given three pounds to write a good review. Palmer published another novel in 1811, then in 1815, a biography: *Authentic Memoirs of the Life of John Sobieski, King of Poland*.¹⁴²

Fanny Parkes [or **Parks**], née **Frances Susanna Archer** (8 December 1794–1875), born in Conwy, married Charles Crawford Parks in 1822. The couple lived in India between 1822–1846, with some years in England and Cape Town, 1839–1844. Initially in Calcutta (now Kolkata), they moved to Allahabad ten years later. Parkes learned Persian, Hindustani, and Urdu. Her memoirs include controversial topics, like a death in *sati* she witnessed; they appeared in 1850 as *Wanderings of a Pilgrim in Search of the Picturesque During Four and Twenty Years in the East with Revelations of Life in the Zenana*, her authorship indicated by a signature in Urdu script. In 1851, Parkes organized and wrote the catalogue of the *Grand Moving Diorama of Hindostan, from Fort William, Bengal, to Gangoutri in the Himalaya*, which showed in London and in Hull. Her memoir was at length republished in 1970; a biography followed in 2018.¹⁴³

Gertrude Parsons (19 March 1812–12 February 1891), born in Lanlivery in Cornwall, converted to Roman Catholicism in 1844 prior to marrying Daniel Parsons the following year; he had converted in 1843. The couple moved to Malvern Wells. Parsons wrote several novels with

141 John Belchem, ed. *A New History of the Isle of Man* (5 vols), Vol. V: *The Modern Period, 1830–1999* (Liverpool: Liverpool University Press, 2000).

142 *Dictionary of National Biography* [DNB]; *The Women’s Print History Project* (<https://womensprinthistoryproject.com/>).

143 William Dalrymple, ed. *Begums, Thugs & Englishmen, the Journals of Fanny Parkes* (London: Sickle Moon Books, 2002).

Catholic themes: for instance, in *Thornberry Abbey: a Tale of the Established Church* in 1846, a couple convert and find happiness; in *Edith Mortimer* in 1857, a girl turns down her Protestant suitor. Parsons also published *The Life of St. Ignatius of Loyola* in 1860, and *Rhymes Gay and Grave* in 1864. The next year, she edited and largely wrote a magazine for Catholics called *Workman, or, Life and Leisure* and later the *Literary Workman*, which ceased publication the same year. Her later novels are less overtly Catholic.¹⁴⁴

Jane Porter (3 December 1775–24 May 1850), born in Durham, moved with her family to Edinburgh after her father's death, where she met Sir Walter Scott. The Porters moved to London in the 1790s, meeting Hannah More, Elizabeth Inchbald, Anna Laetitia Barbauld, and others. Porter's best-selling historical novels precede Scott's 1814 *Waverley* and reflect the same nation-building exercise: *Thaddeus of Warsaw* in 1803, for which Porter saw barely a penny, and *The Scottish Chiefs* in 1810. Porter contributed to periodicals and wrote the play *Switzerland*, 1819, which seems to have been deliberately sabotaged by its lead, Edmund Kean. She also wrote *Tales Round a Winter Hearth*, 1826, and *Coming Out; and The Field of Forty Footsteps*, 1828, with her sister Anna Maria. Porter continued to write for periodicals in later years, often signing her work 'J.P.'¹⁴⁵

Mary Prince (c. 1 October 1788–after 1833), born enslaved at Brackish Pond, Bermuda, was sold aged twelve to Captain John Ingham; her two sisters were sold the same day to other slave traders. Prince worked in the Bermuda salt pans. Sold before 1803 to Robert Darrell, she was physically abused. In 1815, Prince was sold to John Adams Wood of Antigua. In Antigua, Prince joined the Moravian Church, marrying the free Black man Daniel James in 1826. In 1828, the Woods traveled with Prince to England. Prince left for shelter in a Moravian church, working for the abolitionist Thomas Pringle; Wood in 1829 refused either to manumit Prince or to allow her to be purchased. Bills in Parliament failed until 1833. Prince dictated her life story to Susanna Strickland, published in 1831 as *The History of Mary Prince*. It sold out three printings that year, the first such first-person female account in British history.¹⁴⁶

¹⁴⁴ *Dictionary of National Biography* [DNB].

¹⁴⁵ Devoney Looser, *Sister Novelists: the Trailblazing Porter Sisters, Who Paved the Way for Austen and the Brontës* (New York: Bloomsbury Publishing, 2022).

¹⁴⁶ Kimberly Drake, ed. *The Slave Narrative* (Ipswich, MA: Salem Press, 2014).

Isabella Frances Romer (1798–27 April 1852), born in London, married Major Hamerton in 1818 but separated from him in 1827, reverting to her maiden name. Romer began in 1840 to contribute sketches and short stories to periodicals, including *Bentley's Miscellany* and the *New Monthly Magazine*. Romer's first book was a fictionalized account of mesmerism: *Sturmer: a Tale of Mesmerism*, published in 1841. Romer became famous as a travel writer: *The Rhone, the Darro, and the Guadalquivir. A Summer Ramble* in 1842 appeared in 1843, *A Pilgrimage to the Temples and Tombs of Egypt, Nubia and Palestine* in 1845–6 in 1846; *The Bird of Passage, or, Flying Glimpses of Many Lands* appeared in 1849. Her biography of Marie Thérèse Charlotte, Duchess of Angoulême, was completed after her death and published in 1852 as *Filia Dolorosa*.¹⁴⁷

Margaret Roscoe, née Lace (c. 1786–1840), married Edward Roscoe in 1810. She illustrated her father-in-law William Roscoe's *Monandrian Plants of the Order Scitamineae: Chiefly Drawn from Living Specimens in the Botanical Gardens at Liverpool*, published in 1828, going on to write and illustrate her own *Floral Illustrations of the Seasons* in 1829–1831.¹⁴⁸

Margaret Sandbach (28 April 1812–23 June 1852), born in Liverpool, was the daughter of Margaret Roscoe. Sandbach married Henry Robertson Sandbach in 1832, moving to his estate at Hafodunos in Denbighshire; in 1855, he became High Sheriff. Sandbach's first book was *Poems* in 1841. *Aurora and Other Poems* followed in 1850, as well as her novel *Hearts in Mortmain*. A second novel, *Spiritual Alchemy*, followed in 1851. A book based on her life appeared in 2013.¹⁴⁹

Harriet Anne Scott, Lady Scott (24 March 1816–8 April 1894), born in Bombay (now Mumbai), married Sir James Sibbald David Scott in 1844. She had already published her first two novels, *The M.P.'s Wife and The Lady Geraldine*, 1838, and *The M.D.'s Daughter*, 1842. Seven more followed: *The Henpecked Husband*, 1847, *Percy, or the Old Love and the New*, 1848, *Hylton House and its Inmates*, 1850, *The Only Child: a Tale*, 1852, *The Pride of Life*, 1854, *The Skeleton in the Cupboard*, 1860, and *The Dream of a Life*, 1862. The first five were anonymous. Scott also contributed to the periodical press and published *Cottagers' Comforts, and other Recipes in Knitting and Crochet. By Grandmother*, 1887. She is sometimes confused

147 *Dictionary of National Biography* [DNB].

148 *Ibid.*

149 Linda H. Peterson, ed. *The Cambridge Companion to Victorian Women's Writing* (2015).

with her fellow novelist Caroline Lucy Scott, Lady Scott (1784–1857).¹⁵⁰

Mary Wollstonecraft Shelley, née **Godwin** (30 August 1797–1 February 1851), born in London, lost her mother, Mary Wollstonecraft, eleven days after her birth. Her father, William Godwin, raised her as an anarchist. She eloped briefly to France with Percy Shelley in 1814, returning pregnant; in 1816, the couple traveled to Geneva, joining Byron there, a journey Shelley described in 1817. Here, Shelley wrote *Frankenstein; or, The Modern Prometheus*, 1818. The couple married in England in 1816, leaving for Italy in 1818, where Shelley lost two more children. She also wrote *Mathilda*, 1859, and *Valperga*, 1823, and two plays, *Proserpine* and *Midas*. Percy drowned in 1822; Shelley returned to England with their son, writing *The Last Man*, 1826, then *The Fortunes of Perkin Warbeck*, 1830, *Lodore*, 1835, *Falkner*, 1837, and five volumes of *European Lives* for an encyclopedia, and editing Percy's *Poetical Works*.¹⁵¹

Emily Anne Eliza Shirreff (3 November 1814–20 March 1897) spent the 1820s in France, moving to Gibraltar in 1831 with her family then returning to England in 1834. In 1835, Shirreff published *Letters from Spain and Barbary* with her sister Maria; a novel followed in 1841, *Passion and Principle*, and in 1850, *Thoughts on Self-Culture Addressed to Women*. Shirreff alone published her feminist *Intellectual Education and its Influence on the Character and Happiness of Women* in 1858; she became the second mistress of Girton College, Cambridge, and presided the Froebel Society from 1876 until her death. Shirreff founded the Women's Education Union and co-edited its journal. She supported women's suffrage and condemned American slavery in *The Chivalry of the South*, 1864. She published extensively on education and women's rights.¹⁵²

Catherine Sinclair (17 April 1800–6 August 1864), a Scottish writer born in Edinburgh, was her father's secretary from the age of fourteen until his death in 1835. Her own first publication was *Modern Accomplishments, or the March of Intellect, a Study of Female Education*, in 1836, with a sequel in 1837. In 1838, she wrote *Hill and Valley; or, Hours in England and Wales*; she shone as a children's writer in 1839's anarchic

¹⁵⁰ *Dictionary of National Biography* [DNB].

¹⁵¹ Betty T. Bennett, ed. *Mary Shelley in her Times* (Baltimore, MD: Johns Hopkins University Press, 2003).

¹⁵² Edward W. Ellsworth (1979). *Liberators of the Female Mind: The Shirreff Sisters, Educational Reform and the Women's Movement* (Westport, CT: Greenwood Press, 1979).

Holiday House: A Book for the Young. Sinclair wrote three books on Scotland and the Shetlands, in 1840–1859, and one on Wales in 1860. Other works include novels and children's books: *Modern Flirtations*, 1841; *Scotch Courtiers and the Court*, 1842; *Jane Bouverie, or Prosperity and Adversity*, 1846; *The Journey of Life*, 1847, and so forth, from *The Business of Life*, 1848, to *Anecdotes of the Cæsars*, 1858. Sinclair was active in Edinburgh charities.¹⁵³

Jane Sinnett, née **Fry** (8 March 1804–14 November 1870), born in London, married Edward William Percy Sinnett in 1825. The couple moved to Hamburg, Germany, returning to England after 1835. Sinnett contributed to the *Dublin Review* and *The Athenæum*. Edward died in 1844, Sinnett then writing to support her family. Her translations and reviews appeared in the *Foreign and Quarterly Review*, *Bentley's Miscellany*, and *The Westminster Review*, where George Eliot described her as “tiresome,” for uncertain reasons. Sinnett translated several travel memoirs, including Ida Pfeiffer's *A Lady's Voyage around the World*.¹⁵⁴

Elizabeth Somerville, née **Helme** (1774–c. 1841), a Scottish writer born in Lanarkshire, began publishing in 1799 as ‘Elizabeth Helme.’ Being also her mother's name, this has caused confusion: *The Faithful Mirror*, 1799; *James Manners, Little John, and Their Dog Bluff*, 1799; *Flora: or the Deserted Child* and *Lessons for Children of Three Years Old*, 1800. After 1800, Somerville used her married name: *Lessons, or, Short Stories in Two and Three Syllables*, 1800; *The Village Maid, or, Dame Burton's Moral Stories*, 1801; *The Birth-Day, or, Moral Dialogues and Stories, Mabel Woodbine and her Sister Lydia*, and *The New Children in the Wood*, 1802; *Choice Tales, for the Improvement of Youth of Both Sexes, Sacred Lectures from the Holy Scriptures, and Preludes to Knowledge*, 1803; *The History of Little Charles, and his Friend Frank Wilful*, 1808; and so forth. Somerville appears in an 1841 census.¹⁵⁵

Mary Somerville, née **Fairfax** [formerly **Greig**] (26 December 1780–29 November 1872), a Scottish writer born in Jedburgh, had a desultory education, teaching herself Latin, Greek, and the sciences. She married Lieutenant Samuel Greig in 1804; he died in 1807 and Somerville returned from London to Scotland. In 1811, she published five solutions

¹⁵³ *Dictionary of National Biography* [DNB].

¹⁵⁴ Paul A. Olson, *The Kingdom of Science: Literary Utopianism and British Education, 1612–1870* (Lincoln, NE: University of Nebraska Press, 2002).

¹⁵⁵ Orlando: *Women's Writing in the British Isles; The Women's Print History Project*.

in the *Mathematical Repository*. She married Dr. William Somerville in 1812, meeting Charles Babbage and Maria Edgeworth after returning to London in 1819. Somerville wrote on optics in 1826, then on photography, and translated and expounded Laplace's *Mécanique céleste* in 1831. The Somervilles settled in Italy after 1833. *On the Connexion of the Physical Sciences* in 1834—which predicted Neptune—sold 15,000 copies. *Physical Geography* followed in 1848, then *Molecular and Microscopic Science* in 1869. Somerville College, Oxford bears her name.¹⁵⁶

Elizabeth Isabella Spence (12 January 1768–27 July 1832), a Scottish writer born in Dunkeld, was orphaned young and joined family in London. They also died and she began writing to subsist, both romances and British travel writing: *The Nobility of the Heart*, 1804; *The Wedding Day*, 1807; *Summer Excursions through Part of England and Wales*, 1809; *Sketches of the Present Manners, Custom, and Scenery of Scotland*, 1811; *Commemorative Feelings*, 1812; *The Curate and his Daughter: a Cornish Tale*, 1813; *The Spanish Guitar*, 1815; *A Traveller's Tale of the Last Century*, 1819; *Old Stories*, 1822; *How to Be Rid of a Wife*, 1823; *Dame Rebecca Berry* and *Tales of Welsh Society and Scenery*, 1827.¹⁵⁷

Alicia Ann, Lady John Scott, née **Spottiswoode** (24 June 1810–12 March 1900), a Scottish songwriter born in Spottiswoode, married Lord John Scott in 1836. He died in 1860 and she resumed her maiden name in 1866. Spottiswoode composed many songs, among them "Annie Laurie," "Douglas Tender and True," "Durisdeer," "Etterick," "Farewell to Thee," "Foul Fords," "Katherine Logie," "Lammermoor," "Loch Lomond," "Mother, Oh Sing Me to Rest," "Shame on Ye, Gallants," "Think on Me," "When We First Rode Down to Ettrick," "Within the Garden of My Heart," and "Your Voices Are Not Hush'd." She is remembered especially for the tune "Annie Laurie," set to the words of the seventeenth-century poet William Douglas.¹⁵⁸

Louisa Sidney Stanhope (fl. 1806–1827) is unknown outside her many historical and Gothic romances. She is sometimes identified with Louisa Grenville (1758–1829), wife of Charles Stanhope, 3rd Earl Stanhope. Stanhope's somewhat didactic novels include *Montbrasil*

156 Kathryn A. Neeley, *Mary Somerville: Science, Illumination, and the Female Mind* (Cambridge, UK: Cambridge University Press, 2001).

157 Orlando: *Women's Writing in the British Isles; Dictionary of National Biography* [DNB].

158 Aaron I. Cohen, *International Encyclopedia of Women Composers* (1987).

Abbey: or, Maternal Trials, 1806; *The Bandit's Bride: or, The Maid of Saxony*, 1807, translated into French in 1810; *Striking Likenesses; or, The Votaries of Fashion*, 1808; *The Age We Live In*, 1809; *Di Montranzo; or, The Novice of Corpus Domini*, 1810; *The Confessional of Valombre*, 1812; *Madelina. A Tale Founded on Facts*, 1814; *Treachery; or, The Grave of Antoinette. A Romance Interspersed with Poetry*, 1815; and so forth until *The Seer of Tiviotdale*, 1827. Sydney Beresford. *A Tale of the Day* is dated 1835.¹⁵⁹

Arabella Jane Sullivan, née **Wilmot** (1 May 1796–27 January 1839) married Rev. Frederick Sullivan. She wrote *Recollections of a Chaperon*, 1831, and *Tales of the Peerage and Peasantry*, 1835, two collections of stories credited to her mother, Barbarina Wilmot, later Barbarina Brand, Lady Dacre. Both were in fact written by Sullivan and only edited by her mother.¹⁶⁰

Anna Swanwick (22 June 1813–2 November 1899), born in Liverpool, went in 1839 to Berlin, where she studied German, Greek, and Hebrew. Swanwick returned to England in 1843, publishing *Selections from the Dramas of Goethe and Schiller* that year. A further volume appeared in 1850, including Goethe's *Faust I*; she published *Faust II* in 1878, to multiple reeditions. In 1865, Swanwick published Aeschylus's *Oresteia*, then his complete works in 1873, again often reedited. Swanwick was a council member for both Queen's College and Bedford College, London, serving as president of the latter; she assisted in founding Girton College, Cambridge, and Somerville College, Oxford. Her friends included Crabb Robinson, Tennyson, Browning, and Gladstone. In 1865, she signed John Stuart Mill's petition to parliament for women's enfranchisement.¹⁶¹

Ann Taylor [or **Ann Martin**] (20 June 1757–27 May 1830), born in London, lost her father as a child. In 1781, she married Isaac Taylor; they had eleven children, five surviving to become noted writers. Taylor's works include *Maternal Solicitude for a Daughter's Best Interests*, 1814; *Practical Hints to Young Females*, 1815; *The Present of a Mistress to a Young Servant*, 1816; *Reciprocal Duties of Parents and Children*, 1818;

159 Richard Maxwell and Katie Trumpener, eds. *The Cambridge Companion to Fiction in the Romantic Period* (Cambridge, UK: Cambridge University Press, 2008).

160 Lady Barbarina Charlotte Sullivan Grey, ed. Gertrude Lyster, *A Family Chronicle* (London: John Murray, 1908).

161 *Dictionary of National Biography* [DNB].

Correspondence between a Mother and her Daughter at School, 1817, written with her daughter Jane; *The Family Mansion*, 1819; *Retrospection: A Tale*, 1821; and *The Itinerary of a Traveller in the Wilderness*, 1825.¹⁶²

Laura Sophia Temple (1763–?) married Samuel B. Sweetman, publishing her first book, *Poems*, in 1805. The next year, Temple published the novel *Ferdinand Fitzmormond; or, The Fool of Nature*. She published a second volume of poetry in 1808, *Lyric and Other Poems*, and a third in 1812: *The Siege of Zaragosa, and Other Poems*, touching on the Peninsular War.¹⁶³

Jane Tonge Thompson (17 February 1786–15 July 1851), born in Boston, Lincolnshire, married Pishey Thompson in 1807. In 1818, Thompson traveled to Washington, D.C.; Pishey came the following year. Here, Pishey fathered an illegitimate son in 1824, and Thompson published a book of poems, *Solitary Musings*, in 1826. The couple returned to England in 1846. Thompson may have contributed a chapter to *Change for American Notes*, a response to Dickens's *American Notes*. She also left several diaries, which survive.¹⁶⁴

Katherine Thomson, née **Byerley** [or **Mrs. A.T. Thomson** or **Grace Wharton**] (1797–17 December 1862) married Anthony Todd Thomson in 1820; their friends included James Mackintosh, Francis Jeffrey, Thackeray, and Browning. Thomson published a *Life of Wolsey* in 1824; there followed memoirs of the court of Henry the Eighth, 1826; of Sir Walter Raleigh, 1830; of Sarah, Duchess of Marlborough, 1838; of the Jacobites of 1715 and 1745, 1845–1846; of Viscountess Sundon, 1847; and of George Villiers, Duke of Buckingham, 1860. Thomson also wrote *Constance*, a novel, in 1833; *Rosabel* in 1835; *Lady Annabella* in 1837; *Anne Boleyn* and *Widows and Widowers*, 1842, both seeing several editions; *Ragland Castle* in 1843; and so forth. With her son, Thomson wrote *The Queens of Society*, 1860, and other similar works. She pioneered anecdotal history. Thomson lived abroad for some years after 1849.¹⁶⁵

Sarah Windsor Tomlinson (28 December 1809–17 October 1872), born in Salisbury, worked five years as a governess from age twenty-

162 Ann Taylor, *Reciprocal Duties of Parents and Children* (Cambridge, UK: Cambridge University Press, 2015).

163 Diego Saglia, *Poetic Castles in Spain: British Romanticism and Figurations of Iberia* (Amsterdam: Rodopi, 2000).

164 *Dictionary of National Biography* [DNB], "Thompson, Pishey (1785–1862), antiquary."

165 *Dictionary of National Biography* [DNB].

two. She married Charles Tomlinson in 1839 and the couple moved to London, publishing articles on science and technology in the *Saturday Magazine*. Tomlinson wrote several books for the Society for Promoting Christian Knowledge, including *Lessons Derived from the Animal World*, 1845, *First Steps in General Knowledge*, 1846, and *Sketches of Rural Affairs*, 1851. In 1866, Tomlinson became superintendent of a parochial mission in London and published a volume of pertinent short stories: *Tales For Mission Rooms, By a Lady Superintendent*, 1866.¹⁶⁶

Mary Theresa Vidal, née Johnson (23 June 1815–19 November 1873), born in Devon, married Rev. Francis Vidal in 1840 and followed him to Penrith south of Sydney, Australia. In 1845, Vidal's first book, *Tales for the Bush*, was published in Sydney. Soon afterwards the couple returned to England, where Vidal published ten other volumes: *Winterton*, 1846; *Esther Merle and Other Tales*, 1847; *Cabramatta and Woodleigh Farm*, 1850; *Home Trials*, 1858; *Ellen Raymond*, 1859; *Bengala, or Some Time Ago*, 1860; *Florence Temple*, 1862; *Lucy Helmore*, 1863; *Trials of Rachel Charlcote*, 1864; and *Deb Clinton, The Smuggler's Daughter*, 1866. Vidal is sometimes called Australia's first woman novelist. *Bengala* returns to Australia in setting.¹⁶⁷

Charlotte Williams-Wynn (16 January 1807–26 April 1869) spent her childhood at Dropmore Park. She traveled to Germany with her father, meeting Karl August Varnhagen von Ense, and on to Switzerland and Italy. Williams-Wynn was in Paris at the time of the 1851 *coup d'État*, recording events in detail. Her London circle included the Prussian ambassador and Thomas Carlyle. In 1866, she moved to Arcachon, where she died. Her surviving sister published her memoirs in 1877.¹⁶⁸

Dorothy Mae Ann Wordsworth (25 December 1771–25 January 1855), born in Cockermouth, was the sister of William Wordsworth. She lost her mother early; her father died in 1781, and the children lived with relatives. Wordsworth did not publish; her 1803 *Recollections of a Tour Made in Scotland* found no publisher until 1874. Her 1818 description of climbing Scafell Pike appeared attributed to William; when he married in 1802, Wordsworth continued living with them. After an illness in 1829, she was an invalid. Wordsworth's *Grasmere Journal* appeared in

166 Sarah Tomlinson, *Tales for Mission Rooms, By a Lady Superintendent* (London: Society For Promoting Christian Knowledge, 1873).

167 *Australian Dictionary of Biography* (1966–2021).

168 *Dictionary of National Biography* [DNB].

1897, revealing how William borrowed from her texts—doing so in his poem “Daffodils” for instance, though he says he was “lonely as a cloud” at the time. Several other journals and collections of her letters have since appeared.¹⁶⁹

Marianne Ridgway, later **Mrs. Thomas Postans** or **Marianne Young** (4 January 1811–6 October 1897), born in London, married Thomas Postans and followed him to India, publishing two books in 1839 after five years there: *Cutch; or, Random Sketches* and *Western India in 1838*, the latter extending to Bombay (now Mumbai). Young was by then fluent in Hindustani, and she illustrated her own texts. That year, Thomas was posted in Sindh in modern Pakistan. After five years in Sindh, Young published *Facts and Fictions*; Thomas died that year and Young returned to England and remarried. In 1853, she published “Persecution in Tuscany: a call for the protection of religious liberty throughout the world [...],” addressed to William Gladstone.¹⁷⁰

Ireland (58 writers)

Sydney Lady Morgan

The Wild Irish Girl (1806)

LETTER I

TO J. D. ESQ., M. P.

Dublin, March, —, 17—

I remember, when I was a boy, meeting somewhere with the quaintly-written travels of *Moryson* through Ireland, and being particularly struck with his assertion, that so late as the days of Elizabeth, an Irish chieftain and his family were frequently seen round their domestic fire in a state of perfect nudity. This singular anecdote (so illustrative of the barbarity of the Irish at a period when civilization had made such a wonderful progress even in its sister countries,) fastened so strongly on my boyish imagination, that whenever the *Irish* were mentioned in my presence, an *Esquimaux* group circling round the fire blazing to dress a dinner or broil an enemy, was the image which presented itself to my mind; and

¹⁶⁹ Susan M. Levin, *Dorothy Wordsworth and Romanticism* (Jefferson, NC: McFarland & Co., 2009).

¹⁷⁰ *Dictionary of National Biography* [DNB].

in this trivial source, I believe, originated, that early-formed opinion of Irish ferocity, which has since been nurtured into a *confirmed prejudice*. So true it is, that almost all errors which influence our later life, are to be traced to some fatal and early association. But, whatever maybe the *cause*, I feel the strongest objection to becoming a resident in the remote part of a country, which, for ever shaken by the convulsions of an anarchical spirit,—where for a series of ages the olive of peace has not been suffered to shoot forth *one* sweet blossom of national concord, which the sword of civil dissension has not cropt almost in the germ; and the natural character of whose factious sons, as we are still taught to believe, is turbulent, faithless, intemperate, and cruel; formerly destitute of arts, with all their boasted learning, or civilization, and still but slowly submitting to their salutary and ennobling influence.¹⁷¹

One hears so much about Walter Scott's *Waverley*, 1814, as the creator of a certain type of regional British novel that it is good to be reminded of Lady Morgan's *The Wild Irish Girl*, which preceded it by eight years. That in itself might guarantee her text a place in history; as to the actual aesthetic quality of her work, let us look at this opening extract. This is an epistolary novel, opening (like *Waverley*) in the eighteenth century, after several prefatory letters: the conceit in such novels is almost without exception that we are reading a found correspondence. Here, the opening letter's seventh word—*boy*—tells us that our opening narrator and protagonist is not female like the author; and though the narrator writes his missive from Dublin, he was not born there, again unlike Lady Morgan. He (Horatio) is a male visitor to this island, much like the opening protagonist of Avellaneda's *Sab*.

Why does Lady Morgan not have an Irish lady, like herself, narrating? Various reasons suggest themselves; or put another way, on reflection various effects of this choice become evident. First, it offers male English readers—a substantial potential market, including critics—a familiar spokesperson, while female or Irish readers were in 1806 accustomed to reading narratives in another voice. In Great Britain in 1806, after the Act of Union of 1801, male and English was perhaps the default setting for readers. Second, it allows us passage into a strange and characteristic land; Scott again does just this in *Waverley* eight years later, as *Waverley* vanishes into the Highlands. Third, it allows the wild Irish girl of the

171 In Lady Morgan, *The Wild Irish Girl*, ed. Brigid Brophy (London: Pandora, 1986), p. 1.

title—the Prince of Inismore’s daughter, Glorvina—a stage on which to make her entrance. If we looked through her eyes, she would be invisible to us; instead, she is seen and presented by our young Englishman in her otherness and wildness.

The wildness of the Irish is in fact the opening topic of conversation. There was indeed a Fynes Moryson who traveled beyond the Pale of Ireland in the 1590s, some decades before the Cromwellian conquest in which the narrator’s English ancestors had their part. And Horatio’s mind is, as he relates at length, subject to a “*confirmed prejudice*” where Ireland is concerned. Just as the English tell Irish jokes to this day, so Horatio compares this people his ancestors conquered to “Esquimaux” and details his vision of them sitting naked around the household fire, a vision acquired in childhood and shaping his thinking into the novel’s present. Horatio has a long journey ahead to understanding the Irish, or at least to falling in love; and in that, he may well speak for a good fraction of the English public in 1806. The novel went through seven English editions in two years.

These are astute authorial choices, soon echoed as we have seen by Scott, and to massive success. That, the book’s contemporary sales, and its place in the history of the regional novel all speak for its continued recuperation. Is anything more to be said? Perhaps so. Lady Morgan after this publication was put under surveillance by Dublin Castle, and the book, from the outset, is quite remarkably political, just five years after the Act of Union and eight years after the Irish Rebellion. Her talk here of national concord cropped in the germ by “the sword of civil dissension,” her later talk of marriage between the old Irish nobility and the English heir, are reminiscent of Rostopchina’s 1845 poem “Forced Marriage,” on Russian-occupied Poland, which got Rostopchina banned from St Petersburg by the tsar. Indeed, this book has a constellation of Romantic themes, from national self-determination to ruined castles, which do a good deal to account for its immediate success, in England as in the United States.

Cecil Frances Alexander (April 1818–12 October 1895), born in Dublin, married Rev. William Alexander in 1850, later Archbishop of Armagh. Alexander was already known as a hymn writer, having published *Verses for Holy Seasons*, 1846, *The Lord of the Forest and His Vassals*, 1847, and *Hymns for Little Children*, 1848. By the century’s end, *Hymns for Little*

Children had reached its sixty-ninth edition, and some of her hymns are often heard: "All Things Bright and Beautiful," "There Is a Green Hill Far Away," "Once in Royal David's City." Alexander did charitable work throughout her life; her book profits went to the Diocesan Institution for the Deaf and Dumb in Strabane, and she worked with the Derry Home for Fallen Women. Her husband published *Poems of the Late Mrs Alexander* in 1896. Alexander also published prose and verse pseudonymously in the *Dublin University Magazine*.¹⁷²

Henrietta Battier, née **Fleming** (c.1751–1813), married William Battier in 1768. Visiting London in 1783–1784, she performed at the Drury Lane Theatre and met Samuel Johnson who encouraged her, though that book of her poems, *The Protected Fugitives*, waited until 1791 for publication, coming after her selected poems in 1789's *A Collection of Poems, Mostly Original, by Several Hands*. 1791 also saw Battier's gift for political lampoon emerge in *The Kirwanade*, signed 'Pat. Pindar.' Battier argued incisively for reform, religious tolerance, and Irish independence. In "Bitter Orange," she denounced the loyalist Orange Order; she protested the Act of Union in *An Address*, 1799, falling thereafter into poverty and oblivion. The writer Thomas Moore visited her in her final years.¹⁷³

Louisa Catherine Beaufort (1781–1863) was the sister of Frances Anne Edgeworth. She presented a paper to the Royal Irish Academy in 1827 on Irish antiquities, with lithographs by the author; the essay was then published. Beaufort was the first woman to present a paper to this body; her father, Rev. Daniel Augustus Beaufort, was one of the founders of that institution and served as its librarian from 1788–1791. She wrote several manuscript journals which are now in the Library of Trinity College, Dublin.¹⁷⁴

Marguerite Gardiner, Countess of Blessington, née **Power** (1 September 1789–4 June 1849), born near Clonmel in County Tipperary, married Captain Maurice St Leger Farmer at fifteen. He died in 1817. In 1818, she married Charles John Gardiner, 1st Earl of Blessington. In

172 *Orlando: Women's Writing in the British Isles*.

173 Ailbhe Darcy and David Wheatley, eds. *A History of Irish Women's Poetry* (Cambridge, UK: Cambridge University Press, 2021); Janet Todd, *Rebel Daughters: Ireland in Conflict 1798* (London: Viking, 2003).

174 Maria Edgeworth, *The Absentee*, ed. W.J. McCormack (Oxford: Oxford University Press, 1988).

1822, the couple began a continental tour; in Genoa, they frequented Byron, subject of Blessington's *Conversations of Lord Byron*, 1834. In 1827, Count d'Orsay married Blessington's stepdaughter Harriet, and the four proceeded to Paris, where the earl died of a stroke in 1829. D'Orsay and Harriet separated in England, d'Orsay then living with Blessington until her death. Disraeli stayed at their house; there, Hans Christian Andersen met Charles Dickens. Blessington wrote several novels, some poetry, the *Idler in Italy*, 1839–1840, and *Idler in France*, 1841, and edited *The Book of Beauty* and *The Keepsake*. She wrote a gossip column for Dickens.¹⁷⁵

Charlotte Brooke (c. 1740–29 March 1793), born in Rantavan in County Cavan, was one of twenty-two children, of whom two survived childhood. Her family moved to County Kildare in 1758. Brooke cared for her father after her mother's death in 1773, the family returning to Rantavan. He died in 1783 and Brooke thereafter relied on her writing. Brooke's pioneering *Reliques of Irish Poetry*, 1788, had English on the facing page; she also published *Dialogue between a Lady and her Pupils* and *The School for Christians* in 1791. *Emma, or the Foundling of the Wood* and *Belisarius* appeared posthumously in 1803.¹⁷⁶

Frances Browne (16 January 1816–21 August 1879), born at Stranorlar in County Donegal, lost her sight aged eighteen months. In 1841, Browne's first poems appeared in the *Irish Penny Journal* and the London *Athenæum*. A first volume of poems followed in 1844, a second in 1847. Her first contribution to *Chambers's Edinburgh Journal* appeared in 1845; she wrote for it for the next twenty-five years. Browne also contributed several stories to journals with female readers, for instance the *Ladies' Companion* in the 1850s. In 1847, Browne left Donegal for Edinburgh with a sister as reader and amanuensis. Here, she wrote essays, reviews, stories, and poems. In London in 1852, Browne published her first novel, *My Share of the World*. *Granny's Wonderful Chair*, a book of stories in print to this day, followed in 1856, along with a third volume of poetry, and later contributions to the Religious Tract Society.¹⁷⁷

175 Virginia Blain et al., *The Feminist Companion to Literature in English* (1990).

176 Lesa Ní Mhunghaile, *Charlotte Brooke's Reliques of Irish Poetry* (Dublin: Irish Manuscripts Commission, 2009).

177 James McGuire and James Quinn, eds. *Dictionary of Irish Biography: from the Earliest Times to 2002*, 9 vols (Dublin and Cambridge: Royal Irish Academy and Cambridge University Press, 2009).

Selina Bunbury (1802–1882), born near Castlebellingham, County Louth, moved with her family to Dublin in 1819 and Liverpool about 1830. Bunbury kept house for her twin brother until he married in 1845. She wrote nearly 100 volumes of both fiction and non-fiction, beginning with *A Visit to My Birthplace* in 1821. Bunbury traveled from Stockholm to Rome in 1847–1848, witnessing revolution in various parts of Europe. Her travel writing includes *My Early Adventures During the Peninsular Campaign of Napoleon*, 1834; *A Visit to the Catacombs [...]* and *a Midnight Visit to Mount Vesuvius*, 1849; *Evelyn, or, A Journey from Stockholm to Rome in 1847–48*, 1849; *Russia After the War*, 1857; and *My First Travels*, 1859. Bunbury also wrote somewhat didactic fiction, from *Cabin Conversations and Castle Scenes* in 1827 to *Lady Flora* in 1870.¹⁷⁸

Anne Burke (fl. 1787–1805) had been a governess and was widowed with a son. She took up writing to support her family, applying several times to the Royal Literary Fund, from which she received thirteen guineas in total. She wrote six known Gothic novels, to favorable reviews: *Ela; or, The Delusions of the Heart*, 1787, reprinted in Philadelphia and translated; *Emilia de St. Aubigne*, 1788; *Adela Northington*, 1796; *The Sorrows of Edith*, 1796; *Elliott; or, Vicissitudes of Early Life*, 1800; *The Secret of the Cavern*, 1805. *Ela* may have been an influence on Ann Radcliffe's *The Romance of the Forest*. It was reprinted several times.¹⁷⁹

Margaret Callan, née Hughes [or Thornton MacMahon] (c. 1817–c. 1883), born in Newry, County Down, lost her father, a flax buyer, early and set up a school in Dublin with her sisters in 1835. It was advertised in *The Nation*, for which she wrote at least two articles in 1843: “A Day at Versailles” and “A Day in Paris.” Callan had family connections to Charles Gavan Duffy and the Young Ireland movement. She married John B. Callan, a fellow contributor, editing *The Casket of Irish Pearls*, a collection of Irish prose and verse, in 1846 under the name ‘Thornton MacMahon.’ In 1848, Callan edited *The Nation* during Gavan Duffy's imprisonment in Newgate. The Callans emigrated to Australia in 1856, Callan dying in Melbourne.¹⁸⁰

178 Patricia Coughlan and Tina O'Toole, eds. *Irish Literature: Feminist Perspectives* (Lausanne: Peter Lang, 2008).

179 Foster, John Wilson, *The Cambridge Companion to the Irish Novel* (Cambridge: Cambridge University Press, 2006).

180 James McGuire et al., eds. *Dictionary of Irish biography* (2009).

Mary Birkett Card (28 December 1774–1817), born in Liverpool, moved to Dublin with her Quaker family in 1784. Her uncle was the abolitionist George Harrison. Card married Nathaniel Card in 1801. She is perhaps best known for her abolitionist work, *A Poem on the African Slave Trade*, published when she was seventeen and arguing to boycott sugar in tea; Card wrote often on abolitionism, pushing for votes against the slave trade, but not exclusively, with a good portion of her work devoted to issues faced by a Quaker woman living in Dublin. Over time, Card turned toward prose; she raised funds for several charitable causes and served on various committees. Her son collected her writings in 1834, including her journal, letters, and over 220 poems.¹⁸¹

Anna Maria Chetwode [or **Miss Chetwode**] (fl. 1827–1829), daughter of Rev. John Chetwode of Glanmire, County Cork, and Elizabeth Chetwode, has been identified as Anna Maria by eliminating the couple's other daughters. Her father died in 1814. Chetwode was still in Glanmire in 1821; she traveled to Russia in the early 1800s, staying near Moscow with Yekaterina Vorontsova-Dashkova. Chetwode wrote at least two novels: *Blue-Stocking Hall*, 1827, set in County Kerry and advocating for women's education, and *Tales of My Time*, 1829, were first correctly attributed in 1839. A book called *Snugborough* has also been ascribed to Chetwode but is set in England and does not refer to Ireland. Several of Chetwode's poems are amongst the Wilmot papers in the Royal Irish Academy.¹⁸²

Olivia, Lady Clarke, née Owenson (1785–24 April 1845), born in Dublin, was the sister of the novelist Lady Morgan. The two sisters lost their mother in 1789 and were sent away to school in Clontarf and Dublin. Clarke then became a governess. She wrote satirical verse for various periodicals: the *Metropolitan Magazine*, *The Comic Offering*, the *London Athenæum*. Clarke remained in touch with the theater—her father had been a professional actor—and in 1819 produced the comedy *The Irishwoman* at the Theatre Royal, Dublin. Her *Parodies on Popular Songs* appeared in 1836.¹⁸³

181 Fionnghuala Sweeney, Fionnuala Dillane; and Maria Stuart, *Ireland, Slavery, Anti-Slavery, and Empire* (London: Routledge, 2018).

182 James McGuire et al., eds. *Dictionary of Irish Biography* (2009).

183 David O'Shaughnessy, *Ireland, Enlightenment and the English Stage, 1740–1820* (Cambridge, UK: Cambridge University Press, 2019).

Mary Downing, née McCarthy (c. 1815–1881), born in Kilgarvan, County Kerry, contributed poetry under the pen names ‘Christabel’ and ‘Myrrha’ to the *Freeholder* and the *Cork Southern Reporter*. She also contributed poems to the *Dublin Citizen* under the monikers ‘M.F.D.’ and ‘C*I.’ In the 1830s, she married Washington Downing, moving to London with him. A committed nationalist, Downing helped several participants in the Young Irelander Rebellion of 1848 to escape to France. Her best-known work, *Scraps from the Mountains, and Other Poems*, appeared in Dublin in 1840. Her papers are in the National Library of Ireland.¹⁸⁴

Frances Anne “Fanny” Edgeworth, née Beaufort (1769–10 February 1865), born in Navan, County Meath, was the sister of Louisa Catherine Beaufort and the stepmother of Maria Edgeworth. Edgeworth studied art under Francis Robert West in Dublin and Raymond Deshouillères in London, where the family resided from 1789–1790. In 1788, Edgeworth joined her father for a tour of Ireland, illustrating his 1792 *A New Map of Ireland*. She married Richard Lovell Edgeworth in 1798, becoming his fourth wife. Maria was one year older, but the two became close. In 1813, James Hall attributed a novel to her: *What You Choose to Call It* or *The Good Wife*. But the family does not repeat this. Edgeworth did write a memoir of Maria, with selected letters; she also illustrated Maria’s *The Parent’s Assistant* for the third edition.¹⁸⁵

Sarah Mary [or Margaret] Fitton (c. 1796–30 March 1874), born in Dublin, spent some years with her family following her brother William to Edinburgh, Northampton, and London. Her 1817 *Conversations on Botany*, written with her sister Elizabeth and explaining the Linnaean system, went through nine illustrated editions by 1840. Fitton’s 1860 volume, *How I Became a Governess*, suggests she may have spent time as a governess in France; when she contributed short stories to Charles Dickens’s *Household Words*, she was described as “long resident in Paris.” Fitton’s Paris circle included Eugène Sue and Elizabeth Barrett Browning. She also wrote on music: *Conversations on Harmony* in 1855 appeared in French and English; *Little by Little* in 1857 contains lessons in reading music. Fitton’s *The Four Seasons: A Short Account of the Structure of Plants*,

184 James McGuire et al., eds. *Dictionary of Irish Biography* (2009).

185 Ray Desmond, *Dictionary of British and Irish Botanists and Horticulturalists* (1994).

in 1865, returns to botany. She died in Paris.¹⁸⁶

Anne Fuller (?–1790), whose parents were from Tralee, County Kerry, wrote three Gothic novels which were reprinted several times: *The Convent; or, The History of Sophia Nelson* in 1786; *Alan Fitz-Osborne, an Historical Tale* in 1787; and *The Son of Ethelwolf: An Historical Tale* in 1789. She died of consumption in 1790.¹⁸⁷

Catherine Rebecca Gray [or **Grey**], **Lady Manners**, later, **Lady Huntingtower** (1766–21 March 1852), born in Lehen, County Cork, married the Tory politician William Manners in 1790. The couple had twelve children. In 1821, the family name was changed from Manners to Tollemache. *Poems by Lady Manners* appeared in 1793; it was followed by *Review of Poetry, Ancient and Modern, A Poem, by Lady M***** in 1799.¹⁸⁸

Sarah Green (fl. 1790–1825) was likely born in Ireland and later moved to London; eight of her works appeared with the London-based Minerva Press. Green was one of the ten most prolific novelists of the early nineteenth century, writing novels, tales, romances, mock romances, religious work, and conduct literature; she also translated and edited. Green published anonymously until 1810, when she began to publish under her own name. Her 1808 *Private History of the Court of England* is a fiction based on the life of writer Mary Robinson; her *Scotch Novel Reading* in 1824 mentions Burney, Byron, Dacre, Lennox, Owenson, Radcliffe, and Scott. Green's novels stretch from *Charles Henley* in 1790 to *Parents and Wives* in 1825; she also wrote *Mental Improvement for a Young Lady*, 1793; *A Letter to the Publisher of Brothers's Prophecies*, 1795; and *Raphael*, 1812, translated from Lafontaine's German.¹⁸⁹

Frances Greville, née **Macartney** (c. 1724–1789), born in Longford, was in London by the 1740s with Sarah Lennox, Duchess of Richmond. She married Fulke Greville in 1748 after eloping, and may have contributed to his *Maxims, Characters, and Reflections* in 1756. Greville's poem "Prayer for Indifference," published in the *Edinburgh Chronicle* in 1759, attacks the cult of sensibility and was often reprinted in the

186 Ann B. Shteir, *Cultivating Women, Cultivating Science* (1996).

187 Jarlath Killeen, *The Emergence of Irish Gothic Fiction: History, Origins, Theories* (Edinburgh: Edinburgh University Press, 2014).

188 Backscheider, Paula R. *Eighteenth-Century Women Poets and Their Poetry: Inventing Agency, Inventing Genre* (Baltimore, MD: Johns Hopkins University Press, 2008)

189 Janet M. Todd, ed. *British and American Women Writers* (1985); *Dictionary of National Biography* [DNB].

next decades; otherwise, Greville wrote mostly *vers de société*. Her circle included Frances Burney and Richard Brinsley Sheridan, who dedicated *The Critic* to her. Greville is sometimes confused with her daughter, the Whig hostess Frances Anne Crewe (1748–1818).¹⁹⁰

Elizabeth Griffith (1727–5 January 1793), born in Glamorgan, Wales, soon settled in Dublin with her family, where her father, a theater manager, died in 1744. Griffith debuted onstage as Juliet in 1749; she specialized in tragic roles. In 1751, she married Richard Griffith. In 1757–1770, Griffith published her first work, *A Series of Genuine Letters Between Henry and Frances*, in six volumes, an immediate success. Between 1764–1769, Griffith wrote four plays, with *The Double Mistake* staged at Covent Garden in 1766; she approached David Garrick for help staging her next comedy, *The School for Rakes*, in 1769, while Richard Brinsley Sheridan helped with her comedy *The Times* in 1779. In the years 1760–1779, Griffith staged five comedies, edited female dramatists, and published epistolary novels (*The Delicate Distress*, 1769), translations from the French, a dramatic poem, and a 500-page book on Shakespeare.¹⁹¹

Anna Maria Hall, née **Fielding** [or **Mrs S.C. Hall**] (6 January 1800–30 January 1881), born in Dublin, came to England with her mother in 1815. She married Samuel Carter Hall in 1824. Hall published *Sketches of Irish Character* in 1829, followed the next year by *Chronicles of a School-Room*. She published more Irish sketches in 1831, then nine novels, starting with *The Buccaneer*, 1832, which is set during the Protectorate. Her *Lights and Shadows of Irish Life* appeared in her husband's *New Monthly Magazine*, then in volume form in 1838. Hall's plays *The French Refugee*, 1836, and *Mabel's Curse*, 1837, were both staged at St James's Theatre. Her novel *Marian, or a Young Maid's Fortunes* appeared in 1840, followed by *Midsummer Eve, a Fairy Tale of Love* in 1848, then *Stories of the Irish Peasantry* in 1851. Hall edited the *St James's Magazine* in 1862–1863. She was also active in charity work.¹⁹²

Marianne-Caroline Hamilton, née **Tighe** (1777–29 July 1861), cousin of Mary Tighe, born at Rossana, County Wicklow, spent much of her

190 Roger Lonsdale, *Eighteenth Century Women Poets* (1989).

191 Melinda C. Finberg, *Eighteenth-Century Women Dramatists* (Oxford: Oxford University Press, 2001).

192 Catherine Jane Hamilton, *Notable Irishwomen* (Dublin: Sealy, Bryers & Walker, 1900); *Dictionary of National Biography* [DNB].

youth in England and time on the continent before returning to Ireland in 1795. She married Charles Hamilton in 1801, Hamilton educating their six children. Hamilton in her writings satirized the Anglo-Irish ascendancy; these include *Domestic Happiness as Acted in the City: a Tragic Comic Farce*; *The Kingston to Holyhead Packet*; and *Society*. She wrote a family memoir later purchased by the National Library of Ireland and published in 2010: *Reminiscences of Marianne-Caroline Hamilton (1777–1861)*. Hamilton also drew and painted. Thomas Campbell wrote a poem about her, the “Stanzas to Painting.”¹⁹³

Elizabeth Hardy (16 December 1794–9 May 1854) published three known novels, all anonymous: *Michael Cassidy, or the Cottage Gardener* in 1845, *Owen Glendower or The Prince of Wales: A Historical Romance* in 1849 (republished with a modified title in 1851), and *The Confessor: a Jesuit Tale of the Times, Founded on Fact* in 1854. The latter two at least appeared in London, where Hardy died while imprisoned for debt in Queen’s Bench Prison.¹⁹⁴

Dorothea Herbert (c.1767–1829), born in Carrick-on-Suir, County Tipperary to Rev. Nicholas Herbert, withdrew from society after two unhappy amours and was barred from attending church because of her “profane conduct.” Herbert suffered a nervous breakdown, followed by the deaths of her father and brother. She nevertheless wrote plays, novels, and an opera, all believed lost. Her *Poetical Eccentricities Written by an Oddity*, 1793, however, has survived, along with her *Retrospections of an Outcast, or the Reflections of Dorothea Herbert Written in Retirement*, first published in 1929–1930. These and her *Journal Notes*, which continue her retrospections, have been republished.¹⁹⁵

Jane Emily Herbert (1821–26 May 1882) resided in Arklow, County Wicklow, in 1839, as *The Freeman’s Journal* makes clear that year. Herbert’s earliest known publication, *Poetical Recollections of Irish History* in 1842, earned warm reviews in the press, her long poem *The Bride of Imael; or Irish Love and Saxon Beauty* in 1847 likewise, as did *Ione’s Dream, and Other Poems* in 1853. Herbert married Thomas

193 James McGuire et al., eds. *Dictionary of Irish Biography* (2009).

194 *Dictionary of National Biography* [DNB].

195 Barbara Hughes, *Between Literature and History: the Diaries and Memoirs of Mary Leadbeater and Dorothea Herbert* (Oxford: Peter Lang, 2010).

Mills in 1858 in Monkstown, and her production seems then to have diminished; *A Short History of Ireland from the Earliest Periods to the Year 1798*, attributed to Herbert, evidently first appeared posthumously in 1886.¹⁹⁶

Mary Anne Holmes, née **Emmet** (10 October 1773–10 March 1805), born in Dublin, was the sister of the United Irishmen Thomas Addis and Robert Emmet. She married Robert Holmes in 1799. When Thomas was sent to Fort George in Scotland for his involvement, Holmes helped raise his children. In 1802, her father died; in 1803, her husband was arrested, and her brother Robert was executed. Holmes died soon after her husband's 1804 release. Holmes contributed prose and verse to the *Press*, a journal associated with the Society of United Irishmen. In 1799, she was active with her family in opposing the Act of Union; the pamphlet *An Address to the People of Ireland* was once attributed to her, though it is now thought Roger O'Connor's work. Her daughter's 1833 collection *The Dream and Other Poems* includes her poetry.¹⁹⁷

Anna Brownell Jameson, née **Murphy** (17 May 1794–17 March 1860), born in Dublin, moved with the family to London in 1798. Aged sixteen, Jameson became a governess; in 1821, visiting Italy, she wrote *The Diary of an Ennuyée*, which appeared in 1826. She married Robert Jameson in 1825. In 1829, Robert went to Dominica and Jameson to Europe, publishing *Loves of the Poets*. Her Shakespeare volume, *Characteristics of Women: Moral, Poetical, and Historical*, in 1832, was reissued twenty-eight times by 1900; her German *Visits and Sketches at Home and Abroad* followed in 1834, then in 1838, *Winter Studies and Summer Rambles in Canada*. Several works on art, 1842–1846, culminated in her much-reissued six-volume *Sacred and Legendary Art*, published in 1845–1852 with two posthumous volumes in 1864. *Sisters of Charity* and *The Communion of Labour* in 1855–1856 retrace her philanthropy.¹⁹⁸

Julia Kavanagh (7 January 1824–28 October 1877), born in Thurles, County Tipperary, moved aged one to London, then Paris. Kavanagh lived with her almost blind mother from the age of twenty, writing

196 *The Christmas Bookseller* (1887), p. 202 (<https://books.google.com/books?id=yBADAAAYAAJ&printsec=frontcover#v=onepage&q&f=false>), "Just published: *A Short History of Ireland*."

197 James McGuire et al., eds. *Dictionary of Irish biography* (2009).

198 Judith Johnston, *Anna Jameson: Victorian, Feminist, Woman of Letters* (Aldershot: Scholar Press, 1997).

essays and short stories for various periodicals from 1846–1878: *Chambers Edinburgh Journal*, *Household Words*, *All the Year Round*, *The Month*, *People's Journal*, *Popular Record*, *Temple Bar*, and *Argosy*. Her children's book, *Three Paths* in 1847, was followed in 1848 by *Madeleine, a Tale of Auvergne*, and a string of novels set in France. Kavanagh returned to France with her mother in the early 1860s, where she died. Her *Women in France during the Eighteenth Century* and *Women of Christianity* in 1850–1852 remain pertinent, like her *French Women of Letters* and *English Women of Letters* in 1862. Kavanagh also wrote fairy tales and a *Queen Mab* in 1863. She was much translated.¹⁹⁹

Margaret King [or **Margaret King Moore** or **Lady Mount Cashell** or **Mrs Mason**] (1773–January 1835), born in Mitchelstown, County Cork, was educated in 1787–1788 by Mary Wollstonecraft, appearing in Wollstonecraft's 1788 writings. In 1791, King married Stephen Moore, 2nd Earl Mount Cashell. She attended the Thelwall—Horne Tooke treason trials of 1794 and took the United Irish test, writing pamphlets opposing the Act of Union. In 1801, the Cashells began a Grand Tour, meeting Napoleon, Thomas Paine, and Pope Pius VII. In 1805, King left Stephen for George William Tighe. She contributed to Godwin's 1813–1820 *Stories of Old Daniel* and wrote *Advice to Young Mothers on the Physical Education of Children* in 1823 as well as two novels, one unpublished. In Pisa in 1820, the Shelleys visited them almost daily; Leopardi was a later guest. Widowed in 1822, King married Tighe in 1826.²⁰⁰

Elish Lamont [or **La Mont(e)**] (1800 or 1816–28 July 1870), born in Belfast, trained in London as a miniaturist, returning then to Belfast and working as a professional artist by 1837. Lamont opened a girls' school in 1851, leaving it by 1856. In 1857, she moved to Dublin, then England in later life, where her circle included John Ruskin and Charles Dickens. Lamont exhibited at the Royal Hibernian Academy in 1842–1858 and the Royal Academy of Arts in 1856–1859. She published various works in 1843: *The Northern Whig; Impressions, Thoughts and Sketches During Two Years in Switzerland; The Gladiators*; and *The Mission of the Educator*. In 1846, Lamont cowrote the volume *Christmas Rhymes, or Three Nights' Revelry*; she also published a novel

¹⁹⁹ *Dictionary of National Biography* [DNB].

²⁰⁰ Edward C. McAleer, *The Sensitive Plant: A Life of Lady Mount Cashell* (Chapel Hill, NC: University of North Carolina Press, 1958).

in 1855, *Love Versus Money*.²⁰¹

Mary Leadbeater, née **Shackleton** (December 1758–27 June 1826), born in Ballitore, County Kildare, kept a fifty-five-volume diary beginning at age eleven; she also corresponded with Edmund Burke, George Crabbe, and Maria Edgeworth. Extracts appeared as *The Leadbeater Papers* in 1862. In 1784, Leadbeater visited London, meeting Crabbe and Sir Joshua Reynolds. She married fellow Quaker William Leadbeater in 1791. In her diary, Leadbeater describes in detail the effects of the 1798 Rebellion in Ballitore: the town was occupied by yeomanry, who ransacked and looted the houses and tortured and flogged the inhabitants; then by rebels, with reprisals; then by soldiers, with new reprisals and killings. Leadbeater published *Extracts and Original Anecdotes for the Improvement of Youth* in 1794. In 1808, she published *Poems*; in 1811 came *Cottage Dialogues among the Irish Peasantry*, with sequels in 1813–1814 and 1822.²⁰²

Sarah Leech (1809–1830), born in Ballylennan, County Donegal, lost her father aged three. At age six, Leech attended school for three months, learning how to read; she learned to write aged twelve, and began to spin yarn. Leech began composing poems in English and Ulster Scots in 1822; they were discovered and sent to the *Londonderry Journal*. She and her mother moved to near Lettergull that year. Leech's only volume, *Poems on Various Subjects*, appeared in 1828, with her at her spinning wheel as frontispiece and a preface describing her poverty. Leech became lame and, worried that she was losing her sight, ceased to supervise children. In her English poems, but not her Ulster Scots ones, Leech voices support for the Protestant Brunswick Clubs and distrust for priests. She is the only known Irish weaver poetess.²⁰³

Alicia Le Fanu (1791–29 January 1867), born in Dublin, moved to Devon and later Bath with her family in the 1790s. She was the niece of the writer Alicia Sheridan Le Fanu. Le Fanu began publishing in 1809, with *The Flowers; or, The Sylphid Queen: A Fairy Tale in Verse*. *Rosara's Chain; or, The Choice of Life: a Poem* followed in 1812; then the novels *Strathallan* in 1816, *Helen Monteagle* in 1818, *Leolin Abbey* in 1819, *Don Juan De Las*

201 James McGuire et al., eds. *Dictionary of Irish Biography* (2009).

202 Barbara Hughes, *Between Literature and History* (2010).

203 James McGuire et al., eds. *Dictionary of Irish Biography* (2009).

Sierras in 1823, and *Henry the Fourth of France* in 1826. In 1824, Le Fanu published a story collection and a volume on her grandmother: *Tales of a Tourist* and *Memoirs of the Life and Writings of Mrs Frances Sheridan*. Her death date has been recently determined.²⁰⁴

Alicia Sheridan Le Fanu (1753–1817), daughter of Thomas and Frances Chamberlaine Sheridan, was the sister of Richard Brinsley Sheridan and aunt of Alicia Le Fanu. She published the comedy *The Sons of Erin; Or, Modern Sentiment* in 1812.²⁰⁵

Elizabeth Emmet Lenox-Conyngham [or **Mrs. George Lenox Conyngham**], née **Holmes** (1800–c. 1889), born in Dublin, was the niece of Robert Emmet and daughter of the writer Mary Anne Holmes. She married George Lenox Conyngham in 1827. In 1833, Lenox-Conyngham published *The Dream, and Other Poems*, including some poems from her mother and translations from the German of Friedrich von Matthisson. Three more volumes followed: *Hella and Other Poems* in 1836, *Horae poeticae: Lyrical and Other Poems* in 1859, and *Eiler and Helvig: a Danish Legend in Verse* in 1863. She also published a *List of Italian Authors on Military Science*.²⁰⁶

Jane Susannah Anna Liddiard, née **Wilkinson** (29 April 1773–October 1819), born in County Meath, married Rev. William Liddiard in 1798. He was vicar of Culmullen, County Meath from 1807–1810 and then of Knockmark from 1810–1831. Liddiard published *Poems* in 1809; the couple moved to Bath from 1811–1813, where Liddiard published *The Sgelaighe or A Tale of Old* in 1811, purportedly from an old Irish manuscript. She describes her return to Ireland in *Kenilworth and Farley Castle*, 1813. In 1816, Liddiard published a volume in verse about Waterloo, *Evening after the Battle*. The anonymous volume *Mount Leinster* in 1819, which blames the 1798 Rebellion on the Penal Laws, is often attributed to Liddiard, but could be her husband's work.²⁰⁷

Catherine "Kate" Charlotte Maberly, née **Pritty** (1805–7 February 1875), born in Corville, County Tipperary, married William Leader Maberly in 1830. Maberly wrote predominantly historical fiction. Her

204 Fitzer, Anna M. "Fashionable Connections: Alicia LeFanu and Writing from the Edge." *Romanticism* (2018), 24.2: pp. 179–190.

205 Alicia Sheridan Le Fanu, *The Sons of Erin; Or, Modern Sentiment: A Comedy in Five Acts* (1812), http://irish-literature.english.dal.ca/texts/sons_of_erin.htm

206 James McGuire et al., eds. *Dictionary of Irish Biography* (2009).

207 Ibid.; Orlando: *Women's Writing in the British Isles*.

novels include *Display; The Locket; or, the History of Mr. Singleton; Emily, or the Countess of Rosendale; The Lady and the Priest. An Historical Romance*, about Henry II of England; *Leonora; Leontine, or the Court of Louis the Fifteenth; The Grand Vizier's Daughter. An Historical Romance of the Fifteenth Century; Melanthe; Or the Days of the Medici*; and *The Love-Match*. Maberly also published three non-fiction volumes—*Fashion and Its Votaries, The Present State of Ireland and Its Remedy*, and *The Art of Conversation with Remarks on Fashion and Address*—and an opera: *A Day Near Turin: An Opera in Two Acts*.²⁰⁸

Alicia Catherine Mant (15 July 1788–26 February 1869), born in Southampton, produced several novels and at least one game before marrying Rev. James Russell Phillott in 1835. She died in Ballymoney, County Antrim. Her publications include *Ellen; or, The Young Godmother*, 1812; *Caroline Lismore; or, The Errors of Fashion*, 1815; *The Canary Bird*, 1817; *Montague Newburgh; or, The Mother and Son*, 1817; *Margaret Melville, and The Soldier's Daughter; or, Juvenile Memoirs*, 1818; *The Cottage in the Chalk Pit*, 1822; *The Young Naturalist*, 1824; and the posthumous *Christmas, a Happy Time*, 1932.²⁰⁹

Harriet Evans Martin (?–1846) married Captain Robert Hesketh circa 1788, then Richard Martin MP in 1794. Their daughter was the writer Harriet Letitia Martin. In 1802, Martin published her *Remarks [...]*, a study of the performances of the actor John Philip Kemble in *Hamlet* and *King Lear*. She also published *Historic Tales* in 1788 and a second novel, *Helen of Glenross*, in 1802.²¹⁰

Harriet Letitia Martin (1801–1891), born in London, was the daughter of Harriet Evans Martin and aunt of Mary Letitia Martin. Martin spent her childhood in London, Galway, and Dublin. After her father's dismissal from the House of Commons for illegal election in 1826, the family followed him into exile in France until his death in 1834. Martin is said to have traveled in Europe and North America. In 1835, she published *Canvassing in London; The Changeling, a Tale of the Year '47* followed in 1848. She died in Dublin, where she lived with her sister in

208 *Dictionary of National Biography* [DNB].

209 Jan Mark, *The Oxford Book of Children's Stories* (Oxford: Oxford University Press, 1993).

210 Rolf Loeber, Magda Loeber, and Anne M. Burnham, *A Guide to Irish Fiction 1650–1900* (Dublin: Four Courts Press, 2006).

later years.²¹¹

Mary Letitia Martin (28 August 1815–7 November 1850), born in Connemara, was the niece of Harriet Letitia Martin and granddaughter of Harriet Evans Martin. She was fluent in Irish, English, French, and several other languages. In 1845, Martin published her first novel, *St. Etienne, a Tale of the Vendean War*. She married a cousin in 1847, Colonel Arthur Gonne Bell, who took the name Martin by Royal Licence. Martin's father died that year, and she inherited a large and heavily encumbered Connemara estate. In the next two years, her remaining fortune was destroyed in the famine as she attempted to provide for her tenants. Martin emigrated to Belgium, where she contributed to various periodicals. In 1850, her autobiographical novel *Julia Howard* appeared, and the Martins sailed for America. Martin gave birth on board the ship and died ten days after arrival. Her husband published her novel *Deeds, not Words* in 1857.²¹²

Mary McDermott (fl. 1832) was living in Killyleagh, County Down, when her first known volume of poems appeared in 1832: *My Early Dreams*. McDermott also composed music to accompany her verses. A second volume appeared in 1859: *Lays of Love*.²¹³

Anna Millikin (19 January 1764—at least 1849) was born at Castlemartyr, County Cork, the family leaving the Society of Friends for the established church. Millikin published early Gothic novels: *Corfe Castle, or, Historic Tracts*, 1793; *Eva, an Old Irish Story*, 1795; *Plantagenet; or Secrets of the House of Anjou: A Tale of the Twelfth Century*, 1802. Subscribers include Lord Boyle and the Freke family. Millikin also published *An Epitome of Ancient History* for children in 1808, and founded and contributed to the *Casket or Hesperian Magazine* (Cork, 1797–1798) with her brother Richard. Millikin was still alive in 1849, when she applied successfully to the Royal Literary Fund.²¹⁴

Sydney, Lady Morgan, née Owenson (25 December 1781?–14 April

211 Rolf Loeber et al., *A Guide to Irish Fiction* (2006).

212 Helen Maher, *Galway Authors: a Contribution towards a Biographical and Bibliographical Index, with an Essay on the History and Literature in Galway* (Galway: Galway County Libraries, 1976).

213 Ann Ulry Colman, *Dictionary of Nineteenth-Century Irish Women Poets* (Galway: Kenny's Bookshop, 1996).

214 Claire Connolly, *A Cultural History of the Irish Novel, 1790–1829* (Cambridge: Cambridge University Press, 2012); James McGuire et al., eds. *Dictionary of Irish Biography* (2009).

1859), born either in Dublin or on the Irish Sea, lost her mother in 1789 and was sent away to school. In 1798, she became a governess, publishing her first volume of *Poems* in 1801, then a novel, *St. Clair; or, First Love* in 1802; and words set to Irish tunes, Thomas Moore's method: *Twelve Original Hibernian Melodies*, 1805 and *The Lay of the Irish Harp; or, Metrical Fragments*, 1807. And the novels continued: *The Novice of St. Dominick* and *The Wild Irish Girl*, 1806; *Woman; or, Ida of Athens*, 1809; *The Missionary*, 1811. Morgan tried drama in 1807: *First Attempt; or, the Whim of the Moment*, the year she published *Patriotic Sketches of Ireland*. She married Sir Thomas Charles Morgan in 1812. 1814 saw the novel *O'Donnel*, with more national and Irish tales in 1818–1827; 1817 saw *France*, 1821 *Italy*, then memoirs in 1859. Shelley and Byron admired her.²¹⁵

Eibhlín Dubh Ní Chonaill [or **Eileen O'Connell**] (c. 1743–c. 1800), born in Derrynane, County Kerry, was an aunt of Daniel O'Connell. First married at fifteen, her husband died after six months. In 1767, she eloped with Captain Art Ó Laoghaire of the Hungarian Hussars, marrying that year. Abraham Morris, Sherrieff of Cork, managed to have Art outlawed via the Penal Laws in 1773; a price was put on his head, and he was shot dead that same year. O'Connell's lament, the *Caoineadh Airt Uí Laoghaire*, has been described as the greatest poem composed in the British Isles in the eighteenth century. It was preserved for decades orally before being written down. A Coroner's Inquest found Morris guilty of murder, but the local magistracy found him not guilty. Green, who fired the fatal shot, was later decorated for valor.²¹⁶

Máire Bhuí Ní Laoghaire (1774–c. 1848), born near Ballingearry, County Cork, married Séamus de Búrca in 1792. By 1847 the couple were unable to pay their landlord's rent increases; two sons were arrested, and they were evicted. Ní Laoghaire died in 1848. She was illiterate in both English and Irish, her songs preserved orally, the best-known being *Cath Chéim an Fhia* [The Battle of Keimaneigh], about a fight between the yeomanry and the Whiteboys. Father Donagh O'Donoghue published a book of her Irish poetry in 1931.²¹⁷

Mary O'Brien (fl. 1785–1790), whose life is known only through her

215 Jacqueline E. Belanger, *Critical Reception: Sydney Owenson, Lady Morgan* (London: Academica Press, 2007).

216 Robert Welch, *Concise Oxford Companion to Irish Literature* (Oxford: Oxford University Press, 2000).

217 James McGuire et al., eds. *Dictionary of Irish Biography* (2009).

writings, was the wife of Patrick O'Brien. She favored an independent Irish parliament and supported Charles James Fox and Richard Brinsley Sheridan, hoping for a regency and the fall of Pitt. Her works include the poems *The Pious Incendiaries*, 1785, and *The Political Monitor; or Regent's Friend*, 1790; the comedy *The Fallen Patriot*, 1794; and *Charles Henley*, published before 1790.²¹⁸

Ellen Fitzsimon, née **Ellen Bridget O'Connell** (1805–27 January 1883), born in Derrynane, County Kerry, was the third child of Daniel and Mary O'Connell. She spoke several languages and was a close political ally of her father. Her poems appeared in *Irish Monthly*, *The Nation*, *Duffy's Fireside Magazine*, and the *Dublin Review*. She married Christopher Fitzsimon MP in 1825, and the couple had thirteen children. Fitzsimon published a volume of poems in 1863: *Derrynane Abbey in 1832, and Other Poems*.²¹⁹

Adelaide O'Keefe (5 November 1776–4 September 1865), born in Dublin, was sent by her father to a French convent aged seven, returning in 1789 to serve as her father's amanuensis for almost forty-five years. O'Keefe's first published work was the historical novel *Llewellyn* in 1799, a form she returned to thereafter, from her *Zenobia, Queen of Palmyra*, 1814, to *The Broken Sword, or, A Soldier's Honour: A Tale of the Allied Armies of 1757* in 1854. O'Keefe's third novel, *Dudley*, in 1819, reworks Mme de Genlis's *Adèle et Théodore*, while her best-known prose work retells the Pentateuch: *Patriarchal Times; or, The Land of Canaan* in 1811. With Ann and Jane Taylor, O'Keefe also published *Original Poems for Infant Minds* in 1804–1805, and more verse followed: *Original Poems Calculated to Improve the Mind of Youth* in 1808; *The Old Grand-Papa, and Other Poems* in 1812; and several more volumes of children's verse.²²⁰

Regina Maria Roche, née **Dalton** (1764–1845), born in Waterford, moved to Dublin with her family as a child. Her first two Gothic novels appeared under her maiden name: *The Vicar of Lansdowne; or, Country Quarters*, 1789, and *The Maid of the Hamlet*, 1793. She married Ambrose Roche in 1794 and moved to England, publishing the much-reissued and

218 Gregory A. Schirmer, *Out of What Began: A History of Irish Poetry in English* (Ithaca, NY: Cornell University Press, 1998).

219 Ann Ulry Colman, *Dictionary of Nineteenth-Century Irish Women Poets* (1996).

220 Donelle Ruwe, *British Children's Poetry of the Romantic Era: Verse, Riddle, and Rhyme* (New York: Palgrave MacMillan, 2014).

translated tales *The Children of the Abbey*, 1796, and *Clermont*, 1798, one of Jane Austen's seven "horrid" novels in *Northanger Abbey*. Roche had financial problems after 1800's *Nocturnal Visit*, not writing again until help came from the Royal Literary Fund. She then wrote eleven more novels, most set in rural Ireland, to less popular acclaim: *Alvandown Vicarage* and *The Discarded Son*, 1807; *The Houses of Osma and Almeria*, 1810; *The Monastery of St. Columb*, 1814; and so forth. Her husband died in 1829 and Roche returned to Waterford.²²¹

Elizabeth "Eliza" Ryves (1750–29 April 1797) lost her inheritance at her father's death and traveled to London in 1775 to petition the government. Unsuccessful, she began writing to support herself: *Poems on Several Occasions*, by subscription, 1777; *Ode to the Rev. Mr. Mason*, 1780; *Dialogue in the Elysian Fields, between Caesar and Cato*, 1784; *An Epistle to the Right Honourable Lord John Cavendish, Late Chancellor of the Exchequer*, 1784. Ryves wrote a novel, *The Hermit of Snowden*, 1789; she learned French to translate Rousseau's *The Social Contract*, Raynal's *Letter to the National Assembly*, and other pieces. Her two plays were unstaged: *The Debt of Honour* and *The Prude*, 1777. Her *The Hastiniad*, 1785, is Whig in politics. For some time, she wrote the historical and political sections of *The Annual Register*. She died in poverty.²²²

Mary Anne Sadlier (31 December 1820–5 April 1903), born in Cootehill, County Cavan, emigrated to Sainte-Marthe, Quebec on her father's death in 1844, marrying James Sadlier in 1846. In Canada, Sadlier published eighteen books: five novels, one volume of short stories, a catechism, and nine translations from the French, besides several articles provided free of charge to the *Pilot* and *American Celt*, very likely out of Irish sentiment. Two novels are set in Ireland: *Alice Riordan*, 1851, and *New Lights*, 1853, which deals with the Irish Famine. In total, Sadlier wrote twenty-three novels, translated seventeen books from the French, and wrote short stories and plays. In the early 1860s, the couple moved to New York City, and their home became a hub for the Catholic community there. Thomas D'Arcy McGee was a close friend. In later years, Sadlier lost the copyright to all her earlier works.

221 Seamus Deane, Andrew Carpenter, Angela Bourke, and Jonathan Williams, *The Field Day Anthology of Irish Writing*, 5 vols (New York: New York University Press, 1991–2002).

222 *Dictionary of National Biography* [DNB].

She died in Canada.²²³

Catharine Selden (fl. 1797–1817) is unknown outside her seven Gothic novels for London's Minerva Press, for whom she was a best-seller. The first is an imitation of Diderot's *La Religieuse*, 1792. They are: *The English Nun: a Novel*, 1797; *The Count de Santerre*, 1797; *Lindor; or Early Engagements*, 1798; *Serena*, 1800; *The Sailors*, 1800; *German Letters*, published in Cork, 1804; *Villa Nova: or, The Ruined Castle*, 1805; and *Villasantelle, or The Curious Impertinent*, 1817.²²⁴

Ann Elizabeth "Betsy" Sheridan Le Fanu (1758–4 January 1837) was the sister of Richard Brinsley Sheridan and of Alicia Sheridan Le Fanu. In 1791, she married Captain Henry Le Fanu, their daughter being Alicia Le Fanu, also a writer. Sheridan's works include *The Triumph of Prudence Over Passion*, 1781, published by 'the authoress of *Emmeline*,' and *The India Voyage*, 1804. Her extant journal and letters have been published.²²⁵

Mary Tighe (9 October 1772–24 March 1810), born in Dublin, married her first cousin Henry Tighe MP at 21, moving to London soon after 1800, where she met Thomas Moore. Her first publication, *Psyche, or the Legend of Love*, in Spenserian stanzas, appeared in fifty copies in 1805; she almost died that year of tuberculosis. In 1811, a posthumous edition of *Psyche* with other poems established Tighe's reputation. John Keats admired her work, and he, Moore, and Felicia Hemans wrote tributes. Tighe also wrote an unpublished novel, *Selena*, held in the National Library of Ireland and now available online. *Mary: a Series of Reflections during 20 Years*, edited by Tighe's brother-in-law William Tighe, appeared posthumously in 1811.²²⁶

Melesina Trench, née Chenevix [formerly **St George**] (22 March 1768–27 May 1827), born in Dublin, was orphaned aged three and raised by her grandfather, the Anglican Bishop of Waterford. He died in 1779 and her other grandfather took her in. She married Colonel Richard St George in 1786; he died in 1790. From 1799–1800, Trench traveled in Europe, meeting Lord Nelson, Antoine de Rivarol, Lucien

223 Ann Ulry Colman, *Dictionary of Nineteenth-Century Irish Women Poets* (1996).

224 *The Women's Print History Project*.

225 William R. Le Fanu, ed. *Betsy Sheridan's Journal: Letters from Sheridan's Sister, 1784–1786 and 1788–1790* (Oxford: Oxford University Press, 1986).

226 Harriet Linkin, ed. *The Collected Poems and Journals of Mary Tighe* (Lexington, KY: The University Press of Kentucky, 2005).

Bonaparte, and John Quincy Adams, as her journal and memoirs record. In 1800, Trench published *Mary, Queen of Scots, an Historical Ballad*; then *Campaspe, an Historical Tale* in 1815, each with other poems, and *Laura's Dream* in 1816. She married Richard Trench in Paris in 1803; he was detained after the end of the Peace of Amiens, and Trench petitioned Napoleon in person. Their son Richard Chenevix Trench published her diaries and letters posthumously: *The Remains of the Late Mrs. Richard Trench*, 1861.²²⁷

Eliza Dorothea Cobbe, Lady Tuite (c. 1764–1850), born in Dublin, married Sir Henry Tuite, 8th Baronet Tuite in 1784. He died in 1805; Tuite evidently retired to Bath in later years. Her poetical works include *To a Friend* in 1782; the patriotic and reformist *Poems. By Lady Tuite* in 1796; and *Miscellaneous Poetry* in 1841. Tuite also published a children's book: *Edwina and Mary*, 1838. Her first book includes five poems written "as a sylph."²²⁸

Katherine [or Catherine] Wilmot (c. 1773–28 March 1824) was born in Drogheda, County Louth, the family settling in Glanmire. Wilmot was friendly with Margaret King, Lady Mount Cashell, and joined the Mount Cashells for their Grand Tour in 1801–1803; her letters record meeting Napoleon Bonaparte, Angelica Kauffman, Talleyrand, Pope Pius VII, and others. Wilmot returned to Ireland via Germany and Denmark after Anglo-French hostilities resumed, leaving for Russia in 1805–1807 to fetch her sister Martha, living near Moscow. Wilmot later moved to France for a drier climate, where she died. Her detailed letters and diaries were published posthumously: *An Irish Peer on the Continent*, 1801–03, 1920; *The Russian Journals of Martha and Catherine Wilmot*, 1934; *More letters from Martha Wilmot; Vienna 1819–29*, 1935; and *The Grand Tours of Katherine Wilmot, France 1801–1803, and Russia 1805–07*, 1992.²²⁹

227 *Dictionary of National Biography* [DNB].

228 Stephen C. Behrendt, ed. *Irish Women Poets of the Romantic Period* (Alexandria, VA: Alexander Street Press, 2007) (<https://edesiderata.crl.edu/resources/irish-women-poets-romantic-period>).

229 James McGuire et al., eds. *Dictionary of Irish Biography* (2009); *Dictionary of National Biography* [DNB].

