CAMBRIDGE
Cambridge University Press & Assessment
978-0-521-76880-1 — Bluestockings Displayed
Edited by Elizabeth Eger
Frontmatter
More Information

Bluestockings Displayed

The conversation parties of the bluestockings, held to debate contemporary ideas in eighteenth-century Britain, were vital in encouraging female artistic achievement. The bluestockings promoted links between learning and virtue in the public imagination, inventing a new kind of informal sociability that combined the life of the senses with that of the mind. This collection of essays, by leading scholars in the fields of literature, history and art history, provides an interdisciplinary treatment of bluestocking culture in eighteenth-century Britain. It is the first academic volume to concentrate on the rich visual and material culture that surrounded and supported the bluestocking project, from formal portraits and sculptures to commercially reproduced prints. By the early twentieth century, the term 'bluestocking' came to signify a dull and dowdy intellectual woman, but the original bluestockings inhabited a world in which brilliance was valued at every level and women were encouraged to shine and even dazzle.

ELIZABETH EGER is Reader in Eighteenth-Century Literature at King's College London.

© in this web service Cambridge University Press & Assessment www.cambridge.org

CAMBRIDGE
Cambridge University Press & Assessment
978-0-521-76880-1 — Bluestockings Displayed
Edited by Elizabeth Eger
Frontmatter
More Information

Bluestockings Displayed

Portraiture, Performance and Patronage, 1730–1830

Edited by ELIZABETH EGER

CAMBRIDGE
UNIVERSITY PRESS

© in this web service Cambridge University Press & Assessment www.cambridge.org

CAMBRIDGE

Cambridge University Press & Assessment
978-0-521-76880-1 — Bluestockings Displayed
Edited by Elizabeth Eger
Frontmatter
More Information

Shaftesbury Road, Cambridge CB2 8EA, United Kingdom

One Liberty Plaza, 20th Floor, New York, NY 10006, USA

477 Williamstown Road, Port Melbourne, VIC 3207, Australia

314–321, 3rd Floor, Plot 3, Splendor Forum, Jasola District Centre, New Delhi – 110025, India

103 Penang Road, #05–06/07, Visioncrest Commercial, Singapore 238467

Cambridge University Press is part of Cambridge University Press & Assessment, a department of the University of Cambridge.

We share the University's mission to contribute to society through the pursuit of education, learning and research at the highest international levels of excellence.

www.cambridge.org
Information on this title: www.cambridge.org/9780521768801

© Cambridge University Press & Assessment 2013

This publication is in copyright. Subject to statutory exception and to the provisions of relevant collective licensing agreements, no reproduction of any part may take place without the written permission of Cambridge University Press & Assessment.

First published 2013
First paperback edition 2016

A catalogue record for this publication is available from the British Library

Library of Congress Cataloging-in-Publication data
Bluestockings displayed : portraiture, performance and patronage, 1730–1830 / edited by Elizabeth Eger.
pages cm
Includes bibliographical references.
ISBN 978-0-521-76880-1 (Hardback)
1. English literature–Women authors–History and criticism. 2. English literature–18th century–History and criticism. 3. English literature–19th century–History and criticism. 4. Women intellectuals–Great Britain. 5. Literary patrons–Great Britain. I. Eger, Elizabeth, editor of compilation.
PR113.B55 2013
820.9′928709033–dc23 2013014282

ISBN 978-0-521-76880-1 Hardback
ISBN 978-1-316-61972-8 Paperback

Cambridge University Press & Assessment has no responsibility for the persistence or accuracy of URLs for external or third-party internet websites referred to in this publication and does not guarantee that any content on such websites is, or will remain, accurate or appropriate.

© in this web service Cambridge University Press & Assessment www.cambridge.org

CAMBRIDGE
Cambridge University Press & Assessment
978-0-521-76880-1 — Bluestockings Displayed
Edited by Elizabeth Eger
Frontmatter
More Information

Contents

List of figures [*page* vii]
List of tables [x]
List of contributors [xi]
Acknowledgements [xv]

Introduction [1]
ELIZABETH EGER

PART I PORTRAITS [13]

1 Romantic bluestockings: from muses to matrons [15]
ANNE MELLOR

2 'To Dazzle let the Vain design': Alexander Pope's portrait gallery; or, the impossibility of brilliant women [39]
E. J. CLERY

3 Virtue, patriotism and female scholarship in bluestocking portraiture [60]
CLARE BARLOW

4 Anne Seymour Damer: a sculptor of 'republican perfection' [81]
ALISON YARRINGTON

5 The blues gone grey: portraits of bluestocking women in old age [100]
DEVONEY LOOSER

PART II PERFORMANCE [121]

6 'Mistaking Earth for Heaven': Eliza Linley's voice [123]
JOSEPH ROACH

7 The learned female soprano [141]
SUSAN STAVES

8 Roles and role models: Montagu, Siddons, Lady Macbeth [164]
SHEARER WEST

© in this web service Cambridge University Press & Assessment www.cambridge.org

CAMBRIDGE
Cambridge University Press & Assessment
978-0-521-76880-1 — Bluestockings Displayed
Edited by Elizabeth Eger
Frontmatter
More Information

9 Hester Thrale: 'What Trace of the Wit?' [187]
FELICITY A. NUSSBAUM

PART III PATRONAGE AND NETWORKS [211]

10 Reading practices in Elizabeth Montagu's epistolary network of the 1750s [213]
MARKMAN ELLIS

11 The queen of the blues, the bluestocking queen and bluestocking masculinity [233]
CLARISSA CAMPBELL ORR

12 Luck be a lady: patronage and professionalism for women writers in the 1790s [254]
HARRIET GUEST

Bibliography [277]
Index [302]

© in this web service Cambridge University Press & Assessment www.cambridge.org

CAMBRIDGE
Cambridge University Press & Assessment
978-0-521-76880-1 — Bluestockings Displayed
Edited by Elizabeth Eger
Frontmatter
More Information

Figures

1.1 *The Nine Living Muses of Great Britain*. 109 × 140 mm. © The Trustees of the British Museum. [16]
1.2 *Portraits in the Characters of the Muses in the Temple of Apollo*. © National Portrait Gallery, London. [17]
1.3 *Serena Reading*. © The Trustees of the British Museum. [19]
1.4 *The Circulating Library*. © The Trustees of the British Museum. [20]
1.5 *Progress of the Toilet – The Wig*. 285 × 225 mm. © The Trustees of the British Museum. [22]
1.6 *Luxury, or the Comforts of a Rumpford*. © The Trustees of the British Museum. [23]
1.7 *Breaking up of the Blue Stocking Club*. © The Trustees of the British Museum. [25]
1.8 *Britannia Correcting an Unruly Boy*. © The Trustees of the British Museum. [29]
1.9 *The Countess of Blessington*. © National Portrait Gallery, London. [31]
1.10 *Jane Porter*. © National Portrait Gallery, London. [32]
1.11 *Mrs [Felicia] Hemans*. © National Portrait Gallery, London. [33]
1.12 *Regina's Maids of Honour*. © National Portrait Gallery, London. [34]
1.13 *Women in Politics: Lady Blessington's Salon at Gore House, Kensington*. Image courtesy of National Portrait Gallery, London. [36]
2.1 *Elizabeth Carter*. Owned by Deal Town Council on behalf of the People of Deal. [40]
2.2 *Mrs Eliza Haywood*. © National Portrait Gallery, London. [44]
2.3 *Alexander Pope*. © National Portrait Gallery, London. [46]
2.4 *Alexander Pope*. © The Trustees of the British Museum. [50]
2.5 *Elizabeth Carter as Minerva*. © National Portrait Gallery, London (lent by Miss Paddy Barrett). [53]
2.6 *Frances Boscawen*. Private collection. [55]

© in this web service Cambridge University Press & Assessment www.cambridge.org

CAMBRIDGE
Cambridge University Press & Assessment
978-0-521-76880-1 — Bluestockings Displayed
Edited by Elizabeth Eger
Frontmatter
More Information

3.1 *Barbara [Villiers] Duchess of Cleveland*. © The Trustees of the British Museum. [64]
3.2 *Elizabeth Carter*. Dr Johnson's House Trust. [72]
4.1 *The Three Witches from Macbeth*. © National Portrait Gallery, London. [83]
4.2 *The Damerian Apollo*. © The Trustees of the British Museum. [84]
4.3 *The Way to Keep Him*. © The Trustees of the British Museum. [85]
5.1 *Hannah More*. © National Portrait Gallery, London. [105]
5.2 *Sarah Trimmer*. © The Trustees of the British Museum. [107]
5.3 *Sarah Trimmer*. © National Portrait Gallery London. [108]
5.4 *Hester Lynch Piozzi [née Salusbury; Mrs Thrale]*. © National Portrait Gallery, London. [109]
5.5 *Elizabeth Carter*. National Portrait Gallery, London. [114]
5.6 *Eliz[abeth] Carter*, 1807. © National Portrait Gallery, London. [115]
6.1 *Elizabeth Sheridan as St Cecilia*. © The Trustees of the British Museum. [125]
6.2 *Richard Brinsley Sheridan and Family*. Courtesy of National Museums Liverpool, Walker Art Gallery. [126]
6.3 *Elizabeth and Thomas Linley*. Sterling and Francine Clark Art Institute, Williamstown, USA/The Bridgeman Art Library. [135]
7.1 *Die Sängerin Faustina Bordoni (1700–81) mit einem Notenblatt*. Old Masters Gallery, State Museum of Dresden. [142]
7.2 *A Sunday Concert at Dr. Burney's*. © The Trustees of the British Museum. [146]
7.3 *Madam Mara as Armida*. © The Trustees of the British Museum. [152]
8.1 *Catharine Macaulay as 'History'*. Livewire Libraries. [168]
8.2 *Mrs. Siddons, in the Character of the Tragic Muse*. © The Trustees of the British Museum. [169]
8.3 *Mr Garrick and Mrs Pritchard in the Tragedy of Macbeth*. © The Trustees of the British Museum. [172]
8.4 *Lady Macbeth Seizing the Daggers*. © Tate Gallery London. [173]
8.5 *Abelard and Eloisa*. © The Trustees of the British Museum. [174]
8.6 *The Weird Sisters*. © The Trustees of the British Museum. [175]
8.7 *Sidonian Recollections*. Art Museum, Princeton University, museum purchase, Surdna Fund. [176]
8.8 *Mrs Siddons*. © Tate Gallery London. [179]

© in this web service Cambridge University Press & Assessment www.cambridge.org

CAMBRIDGE
Cambridge University Press & Assessment
978-0-521-76880-1 — Bluestockings Displayed
Edited by Elizabeth Eger
Frontmatter
More Information

9.1 *Mrs. Thrale and her Daughter Hester [Queeney]*. Gift of Lord Beaverbrook, The Beaverbrook Art Gallery, Fredericton, NB, Canada. [190]
9.2 *Hester Lynch Piozzi (née Salusbury; Mrs Thrale)*. © National Portrait Gallery, London. [203]
11.1 Genealogical table of the Montagu family. [235]
11.2 *George III*. © Her Majesty Queen Elizabeth II, 2013. [244]
11.3 *Queen Charlotte and her Two Elder Children*. © Her Majesty Queen Elizabeth II, 2013. [245]
11.4 *Lady Charlotte Finch*. © National Portrait Gallery, London. [246]
11.5 *Frances Burney*. © National Portrait Gallery, London. [247]
11.6 *Queen Charlotte and her Two Eldest Sons*. © Her Majesty Queen Elizabeth II, 2013. [248]
12.1 *Modern Hospitality, . . . or . . . A Friendly Party in High Life*. © The Trustees of the British Museum. [259]
12.2 *Hints Towards a Change of Ministry*. © The Trustees of the British Museum. [260]
12.3 *The Triumph of Bacchus or a Consultation on the Additional Wine Duty!!!* © The Trustees of the British Museum. [261]
12.4 *Discipline à la Kenyon*. © The Trustees of the British Museum. [263]
12.5 *A Visit to the Farm-House*. © The Trustees of the British Museum. [264]
12.6 *Getting the Leng[t]h of the Duchess's foot*. © The Trustees of the British Museum. [265]
12.7 *The Soldier's Return; – or – Rare News for Old England*. © The Trustees of the British Museum. [266]
12.8 *The Introduction*. © The Trustees of the British Museum. [267]
12.9 *The First Interview or the Presentation of the Prus[s]ian Pearl*. © The Trustees of the British Museum. [268]

© in this web service Cambridge University Press & Assessment www.cambridge.org

CAMBRIDGE
Cambridge University Press & Assessment
978-0-521-76880-1 — Bluestockings Displayed
Edited by Elizabeth Eger
Frontmatter
More Information

Tables

10.1 Letters on books to and from Montagu's correspondents [216]
10.2 Topics of books discussed in Montagu correspondence, 1750–9 [218]

© in this web service Cambridge University Press & Assessment www.cambridge.org

CAMBRIDGE
Cambridge University Press & Assessment
978-0-521-76880-1 — Bluestockings Displayed
Edited by Elizabeth Eger
Frontmatter
More Information

Contributors

CLARE BARLOW is an assistant curator at the National Portrait Gallery. She has previously curated a display at Dr Johnson's house on the topic of Elizabeth Carter's life and works. Her Ph.D., entitled 'Virtue, Patriotism and Publication: Eighteenth-Century Women Writers in the Public Eye, 1730–1806', was awarded in 2010. This was funded by the Arts and Humanities Research Council (AHRC) Collaborative Doctoral Award programme and based at King's College London and the National Portrait Gallery, where she was Curatorial Associate on the exhibition *Brilliant Women: 18th-Century Bluestockings*.

CLARISSA CAMPBELL ORR is Reader in Enlightenment, Gender and Court Studies at Anglia Ruskin University. She has edited and contributed to *Queenship in Britain 1660–1837: Royal Patronage, Dynastic Politics and Court Culture* (2002) and *Queenship in Europe 1660–1815: The Role of the Consort* (2004). Her essays include 'The Late Hanoverian Monarchy and the Christian Enlightenment' in *Monarchy and Religion*, M. Schaich, ed. (2007), and 'The Feminisation of the Monarchy 1780–2000' in *The Monarchy and the British People*, A. Olechnowicz, ed. (2007). She has also edited *Mary Shelley's French Lives* for Pickering Press, 2004, and contributed essays to the books accompanying exhibitions on Mrs Delany (2008–9) and Johan Zoffany (2012), both published by Yale University Press.

E. J. CLERY is Professor of Eighteenth-Century Literature at the University of Southampton. She is author of *The Rise of Supernatural Fiction* (1995), *Women's Gothic* (2000), *The Feminization Debate in Eighteenth-Century England: Literature, Commerce and Luxury* (2004) and a wide range of articles on eighteenth-century literature and culture, treating topics including luxury, Jane Austen and masculinity, and the history of the novel.

ELIZABETH EGER is Reader in English Literature at King's College London. Her previous publications include critical editions of Elizabeth Montagu's *Essay on Shakespeare* and Maria Edgeworth's children's literature; and as co-editor, *Women, Writing and the Public Sphere, 1700–1830* (2000) and *Luxury in the Eighteenth Century: Debates, Desires and*

© in this web service Cambridge University Press & Assessment www.cambridge.org

CAMBRIDGE
Cambridge University Press & Assessment
978-0-521-76880-1 — Bluestockings Displayed
Edited by Elizabeth Eger
Frontmatter
More Information

Delectable Goods (2003). Her book *Bluestockings: Women of Reason from Enlightenment to Romanticism* was published in 2010.

MARKMAN ELLIS is Professor of Eighteenth-Century Studies at Queen Mary College, University of London. His first book was a study of political controversy in sentimental novels, entitled *The Politics of Sensibility* (1996), which developed an argument about the feminisation of culture in eighteenth-century Britain. He has also published *The History of Gothic Fiction* (2000) and *The Coffee-House: A Cultural History* (2004). His current research is a project on what it means to be a critic in the early eighteenth century, entitled *The Social Space of Criticism*.

HARRIET GUEST is Professor in the Centre for Eighteenth-century Studies and Department of English and Related Literature at the University of York. Her books include *Small Change: Women, Learning, Patriotism, 1750–1810* (2000) and *Empire, Barbarism and Civilisation: James Cook, William Hodges and the Return to the Pacific* (2007). Her current research focuses on the changing roles available to British women, and particularly women writers, in the 1790s.

DEVONEY LOOSER is Professor of English at the University of Missouri. She is the author of *British Women Writers and the Writing of History, 1670–1820* (2000), the editor of *Jane Austen and Discourses of Feminism* (1995) and the co-editor of *Generations: Academic Feminists in Dialogue* (1997). She also serves as co-editor of the *Journal for Early Modern Cultural Studies*. Her book *Women Writers and Old Age in Great Britain, 1750–1850*, was published in 2008 by Johns Hopkins University Press. She is a member of the flat track roller derby team, the CoMo Derby Dames, with whom she skates as Stone Cold Jane Austen.

ANNE MELLOR is Distinguished Professor of English at the University of California, Los Angeles. She is the author of numerous books, editions and scholarly articles, notably *Blake's Human Form Divine* (1974), *English Romantic Irony* (1980), *Mary Shelley: Her Life, Her Fiction, Her Monsters; Romanticism and Gender* (1988), and *Mothers of the Nation: Women's Political Writing in England, 1780–1830* (2000). She has held two Guggenheim Foundation Fellowships, as well as Fellowships from the National Endowment for the Humanities, the American Council of Learned Societies and the Australian National University. She received Distinguished Teaching Awards from both Stanford University and the University of California, Los Angeles (UCLA). Her edition of Lucy Aikin's feminist re-writing of western history, *Epistles on Women*, appeared in 2010.

© in this web service Cambridge University Press & Assessment www.cambridge.org

CAMBRIDGE
Cambridge University Press & Assessment
978-0-521-76880-1 — Bluestockings Displayed
Edited by Elizabeth Eger
Frontmatter
More Information

FELICITY A. NUSSBAUM is Distinguished Professor of English at the University of California, Los Angeles. She is the author of *The Limits of the Human: Fictions of Anomaly, Race, and Gender in the Long Eighteenth Century* (2003), and the editor of *The Global Eighteenth Century* (2003). Among her other publications are *The Autobiographical Subject: Gender and Ideology in Eighteenth-Century England* (1989), which was co-winner of the Louis Gottschalk Prize, and *Torrid Zones: Maternity, Sexuality, and Empire* (1995). Her co-edited collection of essays, *The Arabian Nights in Historical Context: Between East and West*, was published by Oxford University Press in 2008. Her most recent work is *Rival Queens: Actresses, Performance, and the Eighteenth-Century British Theater* (2010).

JOSEPH ROACH is Sterling Professor of Theater and English at Yale University. His most recent book is *It* (2007), a study of charismatic celebrity. His other books and articles include *Cities of the Dead: Circum-Atlantic Performance* (1996), which won the James Russell Lowell Prize from the Modern Languages Association (MLA) and the Calloway Prize from New York University (NYU), *The Player's Passion: Studies in the Science of Acting* (1993), which won the Barnard Hewitt Award in Theatre History and essays in *Theatre Journal*; *Theatre Survey*; *The Drama Review*; *Theatre History Studies*; *Discourse*, *Theater*, *Text*; and *Performance Quarterly*, among others. He has served as Director of Graduate Studies in English and Chair of the Theater Studies Advisory Committee at Yale.

SUSAN STAVES is Paul Proswimmer Professor of the Humanities Emerita at Brandeis University. Her most recent book is *A Literary History of Women's Writing in Britain, 1660–1789* (2006). Her earlier work on women's history includes *Married Women's Separate Property in England, 1660–1833* (1990). Currently she is working on a book on the theory and rhetoric of rights.

SHEARER WEST is Head of the Humanities Research Division at the University of Oxford. She is the author of a number of books and articles on eighteenth-century portraiture, including *The Image of the Actor* (1991), and *Portraiture* (2004), as well as recent essays on portraits of Sarah Siddons.

ALISON YARRINGTON is Dean of the Faculty of Arts and Sciences at the University of Hull. She has published widely on eighteenth- and nineteenth-century sculpture. Her books include her monograph *The Commemoration of the Hero 1800–64* (1988). She co-edited *Reflections of*

© in this web service Cambridge University Press & Assessment www.cambridge.org

CAMBRIDGE
Cambridge University Press & Assessment
978-0-521-76880-1 — Bluestockings Displayed
Edited by Elizabeth Eger
Frontmatter
More Information

Revolution: Images of Romanticism (1993), a study of the Anglo-Italian marble trade entitled *The Lustrous Trade: Material Culture and the History of Sculpture in England and Italy c. 1700–c. 1860* (2000) and the Walpole Society edition of the Ledger of Sir Francis Chantrey. She has recently completed writing a monograph on women and sculpture in Europe 1730–1918.

© in this web service Cambridge University Press & Assessment www.cambridge.org

CAMBRIDGE
Cambridge University Press & Assessment
978-0-521-76880-1 — Bluestockings Displayed
Edited by Elizabeth Eger
Frontmatter
More Information

Acknowledgements

This volume has involved the collaboration of many individuals and institutions and I would like to thank all who have contributed. Several of the essays included here were first aired at an academic conference held at the National Portrait Gallery in 2008, to accompany the public exhibition *Brilliant Women: 18th-Century Bluestockings*. This exhibition was co-curated by Elizabeth Eger (King's College London) and Lucy Peltz (Curator of eighteenth-century collections at the National Portrait Gallery), assisted by Clare Barlow, who held an Arts and Humanities Research Council (AHRC) collaborative doctoral award associated with the project. The conference received the generous support of the British Academy, the Paul Mellon Centre for Studies in British Art, the AHRC, the National Portrait Gallery and King's College London. I am extremely grateful to Lucy Peltz, Clare Barlow and all at the National Portrait Gallery for much support and advice, and to the National Portrait Gallery's Picture Library for assistance with images. The Paul Mellon Centre for Studies in British Art awarded a generous publication grant to finance the book's illustrations. I am also grateful to the staff of the following libraries: The British Library, The London Library, The Huntington Library and the National Portrait Gallery's Drue Heinz Archive.

I would like to thank the anonymous readers of the manuscript at Cambridge University Press for their helpful suggestions, and Linda Bree for her patience and editorial insight. Thanks, finally, to my colleagues at King's College London English Department for providing a supportive research environment and to Nick Harrison, my favourite critic.

This book is dedicated to the memory of Angela Rosenthal. Her book, *Angelica Kauffman: Art and Sensibility* (2006), continues to be an inspiration.

© in this web service Cambridge University Press & Assessment www.cambridge.org