In the last days of the Scandinavian journey that would become the basis of her great post-Revolutionary travel book, Mary Wollstonecraft wrote, “I am weary of travelling – yet seem to have no home – no resting place to look to. – I am strangely cast off.” From this starting point, Ingrid Horrocks reveals the significance of representations of women wanderers in the late eighteenth and early nineteenth centuries, particularly in the work of women writers. She follows gendered, frequently reluctant wanderers beyond travel narratives into poetry, gothic romances, and sentimental novels, and places them within a long history of uses of the more traditional literary figure of the male wanderer. Drawing out the relationship between mobility and affect, and illuminating textual forms of wandering, Horrocks shows how paying attention to the figure of the woman wanderer sheds new light on women and travel and alters assumptions about mobility’s connection with freedom.

Ingrid Horrocks completed a doctorate at Princeton University before taking up a job in her native New Zealand. She has been a Commonwealth Scholar, and in 2009 she was awarded a prestigious Marsden Fast-Start Award by the Royal Society of New Zealand. She is the author of a travel book as well as of articles published in journals including Studies in Travel Writing, Studies in Romanticism, and ELH. She is also the editor of an edition of Mary Wollstonecraft’s only travel book, co-editor of an edition of Charlotte Smith’s poems, and author of the pre-1840 chapter of a new History of New Zealand Literature (2016).
This series aims to foster the best new work in one of the most challenging fields within English literary studies. From the early 1780s to the early 1830s a formidable array of talented men and women took to literary composition, not just in poetry, which some of them famously transformed, but in many modes of writing. The expansion of publishing created new opportunities for writers, and the political stakes of what they wrote were raised again by what Wordsworth called those “great national events” that were “almost daily taking place”: the French Revolution, the Napoleonic and American wars, urbanization, industrialization, religious revival, an expanded empire abroad, and the reform movement at home. This was an enormous ambition, even when it pretended otherwise. The relations between science, philosophy, religion, and literature were reworked in texts such as *Frankenstein* and *Biographia Literaria*; gender relations in *A Vindication of the Rights of Woman* and *Don Juan*; journalism by Cobbett and Hazlitt; poetic form, content, and style by the Lake School and the Cockney School. Outside Shakespeare studies, probably no body of writing has produced such a wealth of comment or done so much to shape the responses of modern criticism. This indeed is the period that saw the emergence of those notions of “literature” and of literary history, especially national literary history, on which modern scholarship in English has been founded.

The categories produced by Romanticism have also been challenged by recent historicist arguments. The task of the series is to engage both with a challenging corpus of Romantic writings and with the changing field of criticism they have helped to shape. As with other literary series published by Cambridge, this one will represent the work of both younger and more established scholars, on either side of the Atlantic and elsewhere.

*For a complete list of titles published, see end of book.*
WOMEN WANDERERS AND THE WRITING OF MOBILITY, 1784–1814

INGRID HORROCKS

Massey University, Wellington
For my parents
## Contents

<table>
<thead>
<tr>
<th>List of Illustrations</th>
<th>List of Abbreviations</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>page viii</em></td>
<td><em>xi</em></td>
</tr>
</tbody>
</table>

### Introduction: Reluctant Wanderers

1. “Circling Eye” to “Houseless Stranger”: The Shifting Landscape in the Long Poem _39_

2. The Desolations of Wandering: Charlotte Smith’s _Elegiac Sonnets, 1784–1800_ _79_

3. “The Irresistible Force of Circumstances”: The Poetics of Wandering in Radcliffean Gothic _110_

4. “Take, O World! Thy Much Indebted Tear!”: Mary Wollstonecraft Travels _140_

5. “No Motive of Choice”: Frances Burney and the Wandering Novel _169_

   **Coda: “He Could Afford to Suffer”: Losses and Gains** _201_

### Notes

_212_

### Bibliography

_267_

### Index

_284_
Illustrations

All illustrations are from Charlotte Smith, *Elegiac Sonnets and Other Poems* (London: Printed for T. Cadell, Junior, and W. Davies, 1797), Rare Book Division, Department of Rare Books and Special Collections, Princeton University Library. Figures 2.1–2.4 first appeared in the 1789 edition of the work. Figures 2.5–2.6 first appeared in the two-volume edition of 1797.


Acknowledgments

I am immensely grateful to all those who have helped me in the rather long journey involved in the writing of this book.

This project had its genesis long ago in a master’s dissertation on women travel writers written at the University of York under the supervision of Harriet Guest and Jane Rendall, and a doctoral dissertation written at Princeton University under the supervision of Claudia Johnson, Sophie Gee, and James Richardson. I am incredibly grateful for the time and insights they each dedicated to my work and the various inspiring models they provided of what it means to be a scholar and writer.

I received a number of grants that made the initial research possible and I would in particular like to thank the British Council for the award of the Commonwealth Scholarship that began this journey and Princeton University for a doctoral grant to continue it. A Marsden Fast-Start Award from the Royal Society of New Zealand then encouraged and enabled its reconceptualization into this new project and its completion as it now stands. I am very grateful for this. I also owe a debt of gratitude to Massey University, and in particular the School of English and Media Studies, for providing me with an academic home on my return to New Zealand, and for a number of years of financial, departmental, and collegial support. I have also been supported by a number of Massey University Research Fund Awards.

For generous assistance over the years I would like to thank the library staff and curators at the following institutions: the British Library; Bodleian Libraries, University of Oxford; the Carl H. Pforzheimer Collection of Shelley and his Circle, New York Public Library; the Alexander Turnbull Library, National Library of New Zealand Te Puna Mātauranga o Aotearoa; Princeton University Library; and Massey University Libraries in Wellington and Palmerston North.

For insights, stimulating conversations, thoughtful readings, encouragement, advice, and friendships that have contributed to the making of this book, I thank Abby Bender, John Barrell, Linda Bree, Kerry Bystrom,
x

Acknowledgments

Deirdre Coleman, Thom Conroy, Nadia Ellis, Hannah Gerrard, Ian Goodwin, Joe Grixti, Abigail Heald, Evan Horowitz, Jocelyn Harris, Hannah Johnson, Suvir Kaul, Claire Knowles, Jonathan Lamb, Sinead MacNamara, Barry McCrea, Tina Makereti, John Muirhead, Alexandra Neel, Michael Newton, Bridget Orr, Peter Otto, Sean Phelan, Laura Sayre, Kim Stern, Esther Schor, Bethan Stevens, Philip Steer, Natasha Tessone, Heidi Thomson, Bryan Walpert, Deborah Weiss, Susan Wolfson, Miriama Young, and Wesley Yu. I thank in particular those who have read and commented on parts of this manuscript in its various iterations and also the two exceptionally helpful peer reviewers for Cambridge University Press. At various points I was also helped by three excellent research assistants, Pip Adam, Alexandra Paterson, and Tessa Pratt, as well as an indexer, Damian Love.

Special mention needs to be made of my academic writing group in Wellington: Elizabeth Gray, Nikki Hessell, and Sarah Ross. This book wouldn’t have been written without you. Finally, my partner, Tim Corballis, deserves thanks for his unstinting support of all aspects of my life and work, as do my twin daughters, Lena and Natasha, for disrupting my life in all the right ways.

This book is dedicated with love to my parents, John and Virginia Horrocks, who taught me to love literature and to think about what it contributes to the world – to the original wanderers in my life, who have, nonetheless, always given me a great sense of home.

* I would also like to thank the Rare Book Division, Department of Rare Books and Special Collections, Princeton University Library, for permission to use the images from their copy of Charlotte Smith’s Elégic Sonnets. An earlier version of the sections of Chapter 1 focused on James Thomson and Oliver Goldsmith was previously published as Ingrid Horrocks, “‘Circling Eye’ and ‘Houseless Stranger’: The New Eighteenth-Century Wanderer,” ELH (English Literary History) 77.3 (Fall 2010): 665–87. It is reprinted with the permission of Johns Hopkins University Press. An earlier version of parts of Chapter 3 appeared previously in, Ingrid Horrocks, “Her Ideas Arranged Themselves: Re-membering Poetry in Radcliffe,” Studies in Romanticism (Winter 2008): 507–25. It is reprinted with permission. Small parts of Chapter 4 are adapted from the Introduction to Letters Written during a Short Residence in Sweden, Norway, and Denmark, by Mary Wollstonecraft, edited by Ingrid Horrocks (Peterborough, ON; Broadview, 2013). These are reprinted with the permission of Broadview Press.
Abbreviations


