

SOCIABLE PLACES

Ranging across literature, theater, history, and the visual arts, this collection of essays by leading scholars in the field explores the range of places where British Romantic-period sociability transpired. The book considers how sociability was shaped by place, by the rooms, buildings, landscapes, and seascapes where people gathered to converse, to eat and drink, to work, and to find entertainment. At the same time, it is clear that sociability shaped place, both in the deliberate construction and configuration of venues for people to gather and in the way such gatherings transformed how place was experienced and understood. The essays highlight literary and aesthetic experience but also range through popular entertainment and ordinary forms of labor and leisure.

KEVIN GILMARTIN is Professor of English at the California Institute of Technology and has been a regular visiting professor of English at the Centre for Eighteenth Century Studies, University of York. He works on late eighteenth- and early nineteenth-century British literature, with a particular interest in the politics of print culture and the history of print media. His most recent book is *William Hazlitt: Political Essayist* (2015).

SOCIABLE PLACES

Locating Culture in Romantic-Period Britain

EDITED BY

KEVIN GILMARTIN

California Institute of Technology



CAMBRIDGE
UNIVERSITY PRESS

Cambridge University Press
978-1-107-06478-2 — Sociable Places
Edited by Kevin Gilmartin
Frontmatter
[More Information](#)

CAMBRIDGE UNIVERSITY PRESS

University Printing House, Cambridge CB2 8BS, United Kingdom
One Liberty Plaza, 20th Floor, New York, NY 10006, USA
477 Williamstown Road, Port Melbourne, VIC 3207, Australia
4843/24, 2nd Floor, Ansari Road, Daryaganj, Delhi – 110002, India
79 Anson Road, #06-04/06, Singapore 079906

Cambridge University Press is part of the University of Cambridge.
It furthers the University's mission by disseminating knowledge in the pursuit of
education, learning, and research at the highest international levels of excellence.

www.cambridge.org
Information on this title: www.cambridge.org/9781107064782
DOI: 10.1017/9781107587779

© Cambridge University Press 2017

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.

First published 2017

Printed in the United Kingdom by Clays, St Ives plc

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

ISBN 978-1-107-06478-2 Hardback

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

Contents

<i>List of Illustrations</i>	<i>page</i> vii
<i>Notes on Contributors</i>	ix
<i>Acknowledgments</i>	xii
 Introduction: Locating Romantic-Period Sociability <i>Kevin Gilmartin</i>	 I
 PART I PRINT RELATIONS	 31
1 Recovering the Country Book Club <i>Ina Ferris</i>	33
2 “Bread & cheese & porter only being allowed”: Radical Spaces in London, 1792–1795 <i>Jon Mee</i>	51
3 Piccadilly Booksellers and Conservative Sociability <i>David Fallon</i>	70
 PART II SOCIABLE SPECTACLE	 95
4 Proxy Israelites: Staging Ethnic Violence in the Ring and the Pit <i>Daniel O’Quinn</i>	97
5 Fashionable Subjects: Exhibition Culture and the Limits of Sociability <i>Paul Keen</i>	122

vi	<i>Contents</i>	
PART III	INTERIOR PLACES	141
6	“The place is not free to you”: The Georgian Assembly Room and the Ends of Sociability <i>Gillian Russell</i>	143
7	Unconventional Calling: Godwin, Women and Visiting in the 1790s <i>Mark Philp</i>	163
PART IV	TRAVELING SOCIABILITY	183
8	Sociability among the Ruins: The Colosseum by Moonlight, circa 1820 <i>Christopher Rovee</i>	185
9	Sociability by the Sea Side: Margate before 1815 <i>Harriet Guest</i>	205
10	Lower Deck Narratives and Sociability in the British Navy, 1750–1815 <i>Nicholas Rogers</i>	224
	<i>Select Bibliography</i>	247
	<i>Index</i>	259

Illustrations

1 James Gillray, <i>London Corresponding Society Alarm'd. – vide Guilty Consciences</i> (1798). Courtesy of The Lewis Walpole Library.	page 52
2 Johann Heinrich Ramberg, <i>The Triumph</i> (London, 1788). © Trustees of the British Museum.	104
3 George Cruikshank, <i>Killing No Murder</i> (London, 1809). © Trustees of the British Museum.	114
4 The Lisburn Market House and Assembly Room, as it most likely appeared, after additions of the early nineteenth century. Drawing, Lisburn Museum, 1981. Courtesy of the Irish Linen Centre & Lisburn Museum Collection.	149
5 The eighteenth-century door case of the Assembly Room, as restored in 1980. Photo, Lisburn Museum. Courtesy of the Irish Linen Centre & Lisburn Museum Collection.	158
6 Joseph Mallord William Turner, <i>The Colosseum, Rome, by Moonlight</i> , from <i>Rome: Colour Studies Sketchbook</i> , 1819. © Tate, London 2016.	188
7 Robert Cruikshank, <i>A Meeting at Margate, or a Little Mistake</i> (London: Laurie & Whittle, January 1, 1803). Courtesy of The Lewis Walpole Library, Yale University.	207
8 Charles Catton, <i>The Margate Hoy</i> (London: William Hinton, August 19, 1785). Courtesy of the Yale Center for British Art, Paul Mellon Collection.	210
9 Thomas Rowlandson, <i>Salt Water</i> (London: R. Ackermann, March 25, 1800). Courtesy of the Auchincloss Rowlandson Collection, Beinecke Rare Book and Manuscript Library, Yale University.	212
10 Isaac Cruikshank, <i>Voyage to Margate</i> (London: William Hinton, January, 1786). Courtesy of The Lewis Walpole Library, Yale University.	214

viii	<i>Illustrations</i>	
11	Thomas Rowlandson, <i>The Pleasures of Margate</i> (London: R. Ackermann, 1800). Courtesy of The Lewis Walpole Library, Yale University.	215
12	Thomas Malton after Georgiana Keate, <i>Hall's Library at Margate</i> (London: J. Hall, 1789). Courtesy of The Lewis Walpole Library, Yale University.	217

Contributors

DAVID FALLON is Senior Lecturer in English at the University of Sunderland. From 2009 to 2012 he was a British Academy Postdoctoral Fellow at the University of Oxford. He has published on eighteenth-century and Romantic literature and culture and is the author of *Blake, Myth, and Enlightenment: The Politics of Apotheosis* (2017).

INA FERRIS is Professor of English Emeritus at the University of Ottawa. Her books include *Book-Men, Book Clubs, and the Romantic Literary Sphere* (2015), *The Romantic National Tale and the Question of Ireland* (2002), *The Achievement of Literary Authority: Gender, History, and the Waverley Novels* (1991), and *Bookish Histories: Books, Literature, and Commercial Modernity, 1700–1900* (coedited with Paul Keen, 2009). Her current research is on authorship and the printing trades.

KEVIN GILMARTIN is Professor of English at the California Institute of Technology and writes on late eighteenth- and early nineteenth-century British literature, with a particular interest in the politics of print culture and the history of print media. His most recent book is *William Hazlitt: Political Essayist* (2015), and he is currently working on representations of rural poverty in the long eighteenth century.

HARRIET GUEST is Professor Emerita at the Centre for Eighteenth Century Studies, University of York, United Kingdom. She continues to research in eighteenth-century British culture and is currently working on seaside resorts and on portraits of women writers from the late century. Her most recent book is *Unbounded Attachment: Sentiment and Politics in the Age of the French Revolution* (2013).

PAUL KEEN is Professor of English at Carleton University. He is the author of *Literature, Commerce, and the Spectacle of Modernity, 1750–1800* (2012) and *The Crisis of Literature in the 1790s: Print Culture and the Public Sphere* (1999). His edited books include *The Age of Authors: An Anthology of Eighteenth-Century Print Culture* (2014), *Bookish Histories: Books, Literature, and Commercial Modernity, 1700–1900* (with Ina Ferris, 2009), *Revolutions in Romantic Literature: An Anthology of Print Culture, 1780–1832* (2004), and *The Popular Radical Press in Britain, 1817–1821* (2003).

JON MEE is Professor of Eighteenth Century Studies at the University of York. He has written many articles and books on print and politics in the Romantic period, most recently *Print, Publicity, and Radicalism in the 1790s: The Laurel of Liberty* (2016). He is currently working on a book about the circulation of knowledge in the period under the title *Networks of Improvement*, supported by the Leverhulme Trust.

DANIEL O'QUINN is a professor in the School of English and Theatre Studies at the University of Guelph. He is the author of *Entertaining Crisis in the Atlantic Imperium, 1770–1790* (2011) and *Staging Governance: Theatrical Imperialism in London, 1770–1800* (2005) and the coeditor with Jane Moody of *The Cambridge Companion to British Theatre, 1730–1830* (2007). A new collection of essays entitled “Georgian Theatre in an Information Age,” coedited with Gillian Russell, was published in a special double issue of *Eighteenth-Century Fiction* in August 2015. He is working on a new book entitled *After Peace and beside War: Engaging the Ottoman Empire*.

MARK PHILP is Professor of History and Politics at the University of Warwick and an Emeritus Fellow of Oriel College. He ran a recent Leverhulme-funded project digitizing and editing Godwin's Diary with David O'Shaughnessy and Victoria Myers (<http://godwindiary.bodleian.ox.ac.uk>) and a project on Napoleon's Hundred Days with Kate Astbury (www.100days.eu/). He cofounded “Re-imagining Democracy c. 1750–1850” with Joanna Innes (<http://re-imaginingdemocracy.com/>). Recent publications include *Re-imagining Democracy in the Age of Revolutions: America, France, Britain, Ireland 1750–1850* (coedited with Joanna Innes, 2013) and *Reforming Political Ideas in Britain: Politics and Language in the Shadow of the French Revolution* (2013).

Contributors

xi

NICHOLAS ROGERS is Distinguished Research Professor in the Department of History, York University, Toronto. A former editor of the *Journal of British Studies*, he is the author of five books on the eighteenth century. The last, entitled *Mayhem: Post-War Crime and Violence in Britain, 1749–1753* (2012), won the John Ben Snow Prize in British history, awarded by the North American Conference on British Studies.

CHRISTOPHER ROVEE is Associate Professor of English at Louisiana State University. He is the author of *Imagining the Gallery: The Social Body of British Romanticism* (2006) and has published widely on the materiality and reception of nineteenth-century literature and culture, including several essays on early photography. He is currently completing a book on romanticism and “close reading” in the interwar years.

GILLIAN RUSSELL is an Honorary Fellow in the School of Historical and Philosophical Studies and School of Culture and Communication at the University of Melbourne. She is the author of *The Theatres of War: Performance, Politics and Society, 1793–1815* (1995), *Romantic Sociability: Social Networks and Literary Culture in Britain, 1770–1840* (coedited with Clara Tuite, 2002), and most recently, *Tracing War in British and Romantic Period Culture* (coedited with Neil Ramsey, 2015). She is currently completing a project on the history of printed ephemera, sociability, and collecting in the long eighteenth century.

Acknowledgments

This collection of essays originated as a conference at the Huntington Library in San Marino, California, in January 2012. The editor is grateful to the participants in that event, and particularly to Robert C. Ritchie, W. M. Keck Foundation Director of Research at the Huntington, when the conference was conceived and planned, and Steve Hindle, W. M. Keck Foundation Director of Research at the Huntington, when the conference took place. The current and former directors of research were generous hosts and stimulating participants in the conference. The Division of Humanities and Social Sciences at the California Institute of Technology cosponsored the event, which would not have been possible without the commitment of Jonathan Katz, Humanities and Social Sciences Division Chair, and Susan Davis, Humanities and Social Sciences Division Administrator. Staff at both institutions contributed to this project at several stages, from conference to publication, particularly Juan Gomez and Carolyn Powell at the Huntington and Sini Elvington and Candace Younger at the California Institute of Technology. Linda Bree, Senior Executive Publisher and Head of Humanities at Cambridge University Press, has been committed to this volume since its inception as a conference. The editor and contributors are thankful to her and to the staff at Cambridge University Press, particularly Anna Bond, Chloé Harries, and Isobel Cowper-Coles. Finally, the editor is grateful to the contributors for their efforts and for their patience at every stage in the development and production of this volume.