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Writing the Self: the journal of Sarah Stoddart Hazlitt, 1774–1843

Gillian Beattie-Smith

This paper is concerned with Sarah Stoddart Hazlitt and her text, Journal of My Trip to Scotland, written in 1822 and first published by Le Gallienne in 1893. The journal was written during a three-month trip to Scotland and Ireland as Sarah awaited the progress of divorce proceedings from her husband, the essayist, William Hazlitt. The article looks at the journal in its context as travel writing of the Romantic period and examines Sarah's identities performed in the text.

On 14 April 1822, Sarah Stoddart Hazlitt sailed from London to Scotland. She had been sent to Edinburgh by her husband, William Hazlitt, to secure a divorce to free him to carry out his plans to marry the daughter of his landlady. The journey, the affair, the reasons for the divorce and its proceedings were the source of William's *Liber Amoris* and Sarah's *Journal* of a trip to Scotland. This essay considers the *Journal* as a text which gives an insight into the life of Sarah Stoddart Hazlitt and discusses the self which is created and performed in that text.¹ Written as a personal diary, the *Journal* first appeared in full as an appendix in the 1894 Le Gallienne text of William Hazlitt's *Liber Amoris* as 'Mrs Hazlitt's Diary.' In 1959, it was republished in Bonner's edition of *The Journals of Sarah and William Hazlitt*.² Stoddart's *Journal* has received little attention as an independent work, but rather has been used in discussions of William's life and character.³ The

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Journal is Sarah's only published work. It records her time spent in Scotland and Ireland between April and July 1822 while seeking and awaiting the divorce from William.

Sarah Stoddart's travel writing was produced as she walked and as she travelled. It is a record of her days, of her thoughts and reflections. Stoddart's text as a journal is of the Romantic confessional literary genre, a genre which encompasses travel literature, memoirs, diaries and journals. Confessional writing was a genre which grew in popularity from the end of the eighteenth century, following Rousseau's *Confessions*, and was adopted by many writers of the Romantic period.⁴ At the time of Stoddart's writing, there were many similar texts, for example, Mary Wollstonecraft's *Letters Written during a Short Residence in Sweden, Norway, and Denmark* (1796), which moves between descriptions of people and landscapes and her affair with Gordon Imlay. Confessional genre writing may be said to be produced in response to change and to encounters with difference. In his biography of William Hazlitt, Grayling observes, '*Liber Amoris* was . . . intended to be a psychological study, and a cautionary tale.'⁵ Together the two texts, William's *Liber Amoris* and Sarah's *Journal of My Trip to Scotland* form 'a cautionary tale' of the affairs of the heart of Sarah and William Hazlitt. However, as independent texts, they are 'psychological studies' of self.

The location of Stoddart's journal as an appendix to *Liber Amoris* has meant that Sarah's life and writing have only been discussed in the context of William's. Sarah's journal has not been valued as autonomous Romantic writing, but rather as a supplementary text whose purpose was to offer justification for *Liber Amoris*. Sonia Hofkosh calls into question traditions of judgement which position a woman's writing and 'the status of the woman and her conversation . . . [as] the husband's private possession.'⁶ Stoddart was the subject of her own narrative. The *Journal* is Romantic and conforms to the 'paradigms of romanticism'.⁷ For example, it has a walking tour as an organising framework and, through it, the journal reproduced Stoddart's engagement with the landscape, the social conditions of those she encountered and highlighted her concern for social reform. René Wellek suggests three criteria for Romantic literature: 'imagination for the view of poetry, nature for the view of the world, and symbol and myth for poetic style.'⁸ Stoddart's journal engages the reader's imagination in her view of the world and her performance in it. She created landscapes with the language of poetics, of verbal and visual imagery, and the symbol and myth of Scotland.

Eagleton contends that from a Romantic perspective, the purpose of creative writing was 'gloriously useless, an end in itself, loftily removed from any sordid social purpose.'⁹ He argues that any text can have an aesthetic function if the reader's purpose is its aesthetic use.¹⁰ However, it could equally be argued that the *Journal* does have a 'sordid social purpose': the journal is a record of where Stoddart travelled. It is a record of her journeys, literal and metaphorical. Furthermore, the details of her financial situation, of her income and her expenditure, the records of conversations with lawyers and others connected with the divorce have the air of being recorded as evidence, which might be drawn upon should she have difficulties securing the divorce and a financial settlement. Such entries were not

aesthetically distanced from the subject, nor literary in their function, and may be seen to have a 'social purpose'. On the other hand, they also have a creative function in their establishment of Stoddart's identity in the subjective and contrasting locations in which she tours. Stoddart's journal is her performance as a Romantic writer; as an independent traveller; as a woman. This article considers the selves she performs in her text.

Sarah Stoddart Hazlitt

Sarah Stoddart Hazlitt was part of a circle which included Romantic writers such as Wordsworth, Coleridge and Southey, and essayists and radical philosophers like William Godwin. The lives of many of the circle were recorded by the unconventional writers, brother and sister, Charles and Mary Lamb, in their correspondence with their friends.¹¹ The circle encompassed many of the great professional writers and thinkers of the nineteenth century. Mary Lamb describes Sarah's letters as those which are 'very, very precious ... the kindest, best, most natural ones I ever received'.¹² Sarah was a close and old friend of Mary; Hazlitt met Charles Lamb through Godwin. Mary's letters show Sarah to be frank and open in the information she shared with her and give an insight into her life which, like that of many in her social circle, did not conform to the social norms for women of the period. Before her marriage, Sarah had several lovers in England and in Malta, where she lived with her brother, Sir John Stoddart, the Chief Justice of Malta. Her 'Lovers' were remarked upon by Mary: 'You surprise and please me with the frank and generous way in which you deal with your Lovers, taking a refusal from their so prudential hearts with a better grace and more good humour than other women accept a suitor's service'.¹³ Sarah and William were introduced by the Lambs and they had known each other for several years before he proposed to her.

Sarah was 'unconventional, a well-read, intelligent, independent woman' and in her journal, she created the persona of a self which illustrated that unconventional nature and which corresponded with how she behaved and was viewed by her circle.¹⁴ Her expenditure, for example, indicates that within two days of arriving in Edinburgh she had 'subscribed to Sutherland's Library for one month, 4s 6d', highlighting her need to read and to have intellectual stimulation.¹⁵ Sarah recorded that Alexander Henderson, who accompanied William on excursions to visit collections of paintings in Scotland, had taken her for an artist because of her knowledge of and ability to discuss the paintings at Dalkeith House.¹⁶ Sarah actively presented herself as a frank and open character. In describing a conversation with Hazlitt at Dalkeith House, Stoddart commented that Hazlitt used to admire 'plump' women, but that Hazlitt's amour, Sarah Walker, was 'as thin and bony as the scrag-end of a neck of mutton'.¹⁷ She considered that the woman in the portrait was 'more to his taste'. Sarah recorded, 'he fancied it was like her. I said it was much nearer my form in the thighs, the fall of the back, and the contour of the whole figure; he said, I was very well made.' In her contrast of her own body with that of her husband's paramour, Stoddart used conversational forms as a

performance of her unconventional and direct character. It also illustrated the intimacy that remained between Hazlitt and Stoddart, in spite of the divorce proceedings.¹⁸

Sarah conformed to few of the social expectations of a woman of the period and was renowned for her outspokenness. In her journal, she referred to the judge at her divorce hearing as 'a prodigious grave Ass' for example,¹⁹ and Grayling remarks that she 'to the distress of her stiff brother . . . enjoyed fun and paid little heed to etiquette'.²⁰ She had extra-marital affairs and Stoddart herself provided us with evidence of them in the journal. She reported Hazlitt's remarks that she 'had [her] intrigues too, and was quite as bad [as William for having affairs], and that [she] was no maid when he married [her]'.²¹ She cited an affair with a Mr Thomas and commented on Hazlitt's jealousies of her affairs. Her non-conformity, her frankness, and her intellectual qualities were attractive to Hazlitt. Nonetheless, Charles Lamb recognised that there was 'love o' both sides'.²² They married on 12 May 1808.

Marriage and Separation

By 1817, Hazlitt had achieved fame as a writer, but William and Sarah were living apart.²³ In August 1820, at his London lodgings, he saw and became infatuated with Sarah Walker, the daughter of his landlady. Hazlitt's infatuation was regarded by those who knew him as an 'insane passion' with which he 'fatigued every person whom he met by expressions of his love'.²⁴ When Hazlitt asked Sarah for a divorce, she was pragmatic and agreed.²⁵

In England, until the Divorce Act of 1857, divorce was only available by a prohibitively expensive act of parliament.²⁶ In Scotland, however, the laws of marriage and divorce, influenced by Calvin, incorporated equality of sexual fidelity in marriage, which meant a woman could divorce an adulterous husband through the civil courts.²⁷ For a divorce to be heard in the Scottish courts, a forty-day residency qualification was required. Hazlitt and Stoddart travelled separately to Scotland to take up the required residency and Sarah sued for divorce. On 4 February 1822, Hazlitt arrived in Edinburgh and began arrangements for a divorce. It was as he embarked on his journey to Scotland that he began to write *Liber Amoris*.²⁸ Sarah Stoddart arrived in Edinburgh on Sunday 21 April 1822 and began her journal. The divorce was granted in June 1822.²⁹

In order for Sarah Stoddart to have grounds for divorce, it had to be established that Hazlitt had committed adultery and it was agreed he would meet with a prostitute. William and Sarah colluded in the arrangements, which were made in secret. Sarah had been advised by friends that if she and Hazlitt were found to have colluded in the evidence for the divorce, the penalty would be imprisonment or penal transportation. Sarah was deeply concerned and recorded in the *Journal* her fears about signing an oath of calumny which she discussed with Cranstoun, the barrister, on Monday 22 April, the first business day after she arrived in Edinburgh. She compared two versions of the oath: one she obtained herself from a law stationers and another she was given by Gray, her solicitor.³⁰ Stoddart

copied out both versions in her journal as if to understand them more fully. She 'certainly had scruples about taking the oath', which she aired to William Ritchie, the editor of the *Scotsman*, and to Adam Bell, the go-between and witness for Stoddart and Hazlitt.³¹ Stoddart's frankness about her finances in her journal and her grave concerns about signing the oath are confessional in nature, but are private and personal, not obviously intended for another reader.

The personal reflections were pragmatic. The self she performed in private in her journal reaffirmed those concerns she discussed with the barrister, the solicitor, the agent and the editor of the *Scotsman*. The repetition to herself in writing of her concerns emphasised the gravity of her situation and the weight placed on her thoughts by the oath of calumny and the contrived actions required for the divorce. The written performance affirmed her fears and served as a self in text with which to rationalise them.

Performance and the Travel Writer

Stoddart's text is also a travel journal. Travel writing is an idealist and ideological discourse whose essential theme is the nature of self representation in places of difference. The writer's gaze is not only a record of what is observed, but is also a performance of values, of class, gender and the human condition.³² As a travel writer, Stoddart observed, reflected and recorded from a preconceived position of herself and from that position, she performed the subjective selves which emerged in the physical and social locations in which she travelled. She established difference between herself and the other in those locations and that difference created and performed a self which she idealised in those locations. For example, she emphasised the social differences she observed between the English and the Scottish rural poor. Such comparisons not only performed her social and national identity, they also suggested ideologies of social reform which connoted the 'paradigms of romanticism'.³³ For example:

An old highlander whom I met near the town, seeing me fatigued, carried my basket for me and went out of his way through the town, to show me the inn I had been recommended to. Indeed I found them much more civil and attentive than people in the same station in England, though they are much worse fed, and the cottages or huts in which they live are wretched in the extreme, mostly composed of loose stones without any cement or mortar, and a hole in the roof instead of a chimney to let the smoke out.³⁴

The use of these paradigms served to create a self as a Romantic writer. Her use of figurative language is particularly notable. She used hyperbole and the comparative—'much more civil', 'much worse fed', 'a hole . . . instead of a chimney'. This technique exaggerated her observations to emphasise the extent and original nature of her experience.

In her discussion of the travel writer's anxiety not to repeat what other travel writers have written, Chard argues that 'intense responses endorse the traveller's status as an eye-witness; expressions of "private sentiments" emphasise very

strongly that the traveller has actually gone in person to observe the object described'.³⁵ In the example above, Stoddart gave her own opinion with 'I found' and emphasised it with 'Indeed'. She asserted her experience and her writing as personal and original and in this way performed herself as travel writer. However, hyperbole in travel writing exaggerates not only the personal experience, but also the sublime.³⁶ The sublime and the beautiful operate in hierarchical opposition: the sublime is associated with ruggedness, vast scale and fear and the beautiful is associated with the small, smooth, and gently rounded. The use of landscapes contrasting the sublime and the beautiful emphasise the travel writer's establishment of self through difference and subjectivity. Stoddart used the sublime to perform a self subjected and diminished by the scale of the landscape, but equally a self which was strengthened by it. For example, on 1 June on the Carse of Gowry:

you enter by degrees on the Highlands; at first merely naked hills and downs, they rise slowly into importance, and after a time assume a very picturesque and variegated form, though never the grandeur of Loch Katrine; but the road winds for miles through woods of lofty trees, with detached parcels of cultivated grounds, interspersed with gentlemen's houses and cottages beneath you, which, as the evening began to close in, had an awful and somewhat terrific effect.³⁷

In this example, Stoddart built from diminished descriptions of 'at first', 'merely', 'naked' and the female binary oppositional position of softness of 'downs', to the masculine sublime. She used the adverbial forms of 'rise slowly' and 'after a time assume' to increase the sublime height to 'lofty'. She placed both herself and the reader in the highest and most sublime position in the landscape and performed herself above and looking down on the social and the familiar of 'cultivated' and the 'gentlemen's houses and cottages', which are 'beneath' her and the reader 'you'. Thus Stoddart performed herself in an hierarchical position in the landscape, distanced from the signs of society. She performed herself located in the sublime, masculine, location which she rose to by her progress through the landscape. She expressed fear of this location in 'awful' and 'terrific' and, moreover, introduced a sense of the uncanny in making the cultivated and the familiar the objects of her fear.³⁸ However, the emotion is hedged by 'somewhat' and is limited by only occurring 'as the evening began'. Fear was therefore reduced and restricted and her performance was one of an assured and assertive self. Furthermore, the familiar, the social and the everyday were given connotations of oppression in the writing by their rising 'importance' and Stoddart's need to have the 'cultivated' described as 'detached'. Chard argues that travel offers an escape from the familiar and that travel writing displays the writer's 'sense of liberation from the oppressive limitations of the familiar'.³⁹ Stoddart's 'sense of liberation' was evident in her treatment of the familiar and the social, over which she asserted her hierarchical position.

Gender expectations and place

Stoddart performed different selves in the city and the countryside. The city was a place of people, where she was not alone, and, although this should suggest a place

of familiarity, of safety in society, the city is rather a place of social relations which are built on power and exclusion.⁴⁰ For Stoddart, the power is vested in the courts dealing with her divorce, in Hazlitt who controls her financial position, and in their agents in the divorce, who take their instructions from Hazlitt. There is for Stoddart, therefore, greater isolation in the city than there is in the country. The city is not a familiar place to her, but one which imposes an authority to which, as can be seen from her unconventional character, she would not have wished to conform. McDowell argues:

Places are made through power relations which construct the rules which define boundaries. These boundaries are both social and spatial—they define who belongs to a place and who may be excluded, as well as the location or the site of the experience.⁴¹

But, as Judith Okely asserts, 'different groups inhabiting the same spaces can create and shift boundaries by subtle means'.⁴²

The boundaries were not shifted by subtle means for Stoddart, however. The city was the space of divorce. She was confined to private and discreet conversations, with Hazlitt and his agents, in the internal spaces of their private homes where she was regarded, not as an independent person, but as a possession of a man who no longer wanted her. There was no shifting of boundaries; in fact boundaries to which Stoddart was unaccustomed were enforced. The space and the people with whom she shared it, enforced her exclusion from public space, not only by means of the social mores and binary distinctions of the nineteenth century, but also by excluding her from contact with Hazlitt during the divorce proceedings. In the city, she was confined to private, internal spaces, to dependence, and to powerlessness. Judith Butler proposes that 'the body is not a "being" but a variable boundary, a surface whose permeability is politically regulated, a signifying practice within a cultural field of gender hierarchy and compulsory heterosexuality'.⁴³ There are several examples recorded by Stoddart in the journal which highlight the gender hierarchy and her subjectivity to the gender performance imposed on her in the city where she was known to be awaiting divorce. Her dealings with the agent, Adam Bell, for example, illustrate his disregard for her as a woman and act as a signifier of his hierarchy. Her encounters with him reveal her justifiable dislike and mistrust of the man, but also display a notable tolerance and patience when he first cursed her, then entered her bedroom and demanded a kiss: behaviour, which by any standards of time or place, is gender hierarchical.⁴⁴ Bell's actions can be seen to be reflecting a sexual double standard where Stoddart's role as a divorcing woman was seen to diminish her moral character and left her vulnerable to sexual assault.⁴⁵ Furthermore, following this incident, Bell's actions and contempt for Stoddart were not contradicted by either his wife or his son, which indicated a wider disregard for her social position. The attitude toward Stoddart of William Ritchie, the editor of the *Scotsman*, also illustrated the gender hierarchy. He considered that she should 'marry again' and that she could not remain a single woman and that she 'must needs marry'.⁴⁶ Stoddart's recording of the attitudes, however, asserted her opinion and contrasts it with the prevalent views of

women's status and value. Indeed, she recorded her opinions of such ideologies, thus performing her difference and her contrasting radical thinking.⁴⁷

In the countryside, Stoddart was not known. She was travelling at the time of year when the Scottish rural practice of exchanging servants and of hiring female itinerant labour was ongoing.⁴⁸ This allowed her to move freely in the countryside. She was outside; she was in a public space usually associated with the masculine. It offered independence, power and authority—manly qualities during the era.⁴⁹ The city was a closed social space and, in this way, may be read not only as a safer place for a woman, but also as an internal space, a confined space, and therefore a space associated with the feminine and with female authority. Yet, it held less authority for Stoddart than the external, public, masculine space of the countryside—a space which connotes neither the feminine nor the familiar. The masculine, public space of the countryside became the location of self autonomy for Stoddart. The feminine, internal space of the city diminished her authority. Her performance of self in the countryside was the performance of an independent woman. Her performance in the city was one of dependence on the courts and her husband; a space in which her husband's character and performance of identity subjugated her. It was a subjective position from which she sought distance—both cognitive and physical, but the divorce was to be secured by Hazlitt's adultery and so Stoddart was required to accept her subjective position. For example, the solicitor, Mr Gray, sought witness statements about Hazlitt and commented the people were 'the lowest, abandoned blackguards'. Stoddart replied that 'many people had been surprised that he preferred such society to mine; but so it was'.⁵⁰ Her concluding statement indicated her pragmatic acceptance of her role. The city might also be said to have been a dangerous and masculine place for Stoddart due to its association with prostitution. Her establishment of distance, achieved by travelling to the countryside, may be seen therefore to have held a liberation from the subjectivity that the city enforced.⁵¹

The Language of Self and Other

Stoddart's assertion of independent self in the country and subjugated self in the city can also be seen in her performance of herself as either subject or agent in discourse. Stoddart asserted herself as the agent of discourse in the country, but as its subject in the city. This is evidenced by her use of different methods of reporting speech and conversations in the city and in the country. In the city, her conversations are all reported, indirect speech whereas, in the country, most of her conversations are recorded in direct speech. She used inverted commas and reproduced the dialect speech quite accurately. For example, she reproduced conversations in which she was referred to by her conversant as English and therefore different:

'I walked 170 miles three weeks ago.' 'Gude sauf us! Ye're no a Crieff woman?'
'No, I am English.' 'Aye, an what part o' England?' 'London.' 'Ou aye, I thocht ye
war no a Scotswoman. That's a lang way aff.'⁵²

The native or local language, the distinctiveness of individual speech, and the patterns of language which might indicate culture, social order, and geographic location, functioned to perform signs of otherness and to establish Stoddart's identity in the text.

Although English was the language of Stoddart's text and was her native language, on her travels it was variants of English that she heard and recorded and she was able to reproduce the language she heard very accurately. Her recordings of what she heard acted as her evidence of close interaction with the other, not in an emotional, hyperbolic, sense, as Chard might argue, but as a linguistic encounter and a linguistic performance of her engagement.⁵³ Whereas Chard argues that it was the language of the writer which was used by the traveller to prove their experience, Stoddart proved her experience by importing into her text the words and language of the local people she encountered. She reproduced their words in her writing, producing palimpsestic layers of language and perception which created a performance of engagement—not merely a hyperbolic description of encounter. Stoddart's direct engagement with the language performed a self outside of the city who took personal risk and who asserted herself through those risks. At the same time, the rendition of Scots in its colloquial form also reinforced difference through demarcating class and regional variations, that within the context of the period, reinforced her social and class position as a member of the elite.

The incorporation of the language of the other into a travel text is a performance of another self in another place. It is an accommodation with the other and is evidence of shifting identity.⁵⁴ Stoddart's own performance of her variable identities in different locations is indicated by use of indirect and direct speech. When she used direct speech to record the voices of those in the countryside, the inverted commas separated the language of the other from the language of her self, reinforcing difference and separation; whereas, when she repeated Hazlitt's words, for example, they were incorporated into her own text and thus became her own. Richard Sha's discussion of verbal sketching is useful here.⁵⁵ He argues that nineteenth-century women sketched and copied the visual and the verbal to subvert the gender boundaries of artful expression which imposed limitations on the extent and depth of women's expression. By sketching, that is producing or copying, their visual and verbal observations in part and not in whole, they were able to explore masculine gendered spaces.

This was a technique, it may be argued, which Stoddart employed when she repeated the curses of others and of Hazlitt. She took parts of what others said and reproduced them as her own work, but yet kept them incomplete, fragmented. They were also framed in a context which made them permissible.⁵⁶ Stoddart placed Hazlitt's curses in the field or framework of a discussion of Hazlitt's friend, W. G. Patmore, and their agent, Adam Bell, for example, but introduced the topic of Hazlitt's paramour, Walker, in juxtaposition and in such close proximity to their names that she was able to curse Walker as a 'lying son of a bitch', through repeating Hazlitt's curse of Bell. By situating the cursing in the context of the speech of another and in the context of a discussion with another, it

becomes permissible as if it were a performance of the other and not a shifting into the language of the other. Another example, again in reference to Sarah Walker, was her repetition of Hazlitt's words to which she then added her own remark for which Hazlitt's provided justification and contextualization. She reported, 'he thinks Patmore has had her . . . I myself think it by no means unlikely'.⁵⁷ Stoddart's uses of 'flaming' illustrate the pragmatics of linguistic proximity, the contextualizing importance of intertextuality and the non-linear nature of journal writing.⁵⁸

Conclusion

Stoddart was not submissive; evidence of her character suggests she was intelligent, independent and assertive.⁵⁹ It is likely that Stoddart would have sworn obedience to her husband in her nineteenth-century marriage vows and the laws governing the status of women in marriage would also have meant the she became the legal property of her husband. Stoddart was, therefore, subject to the coercions of nineteenth-century law in her performance as wife. However, like many women of her social class, her legal position was counterbalanced by her property ownership and some financial independence.

She did not have to grant Hazlitt a divorce. Yet, she showed few regrets; indeed she commented to Ritchie that she and Hazlitt 'had certainly been in a very uncomfortable state for a long time' and, furthermore, in a conversation with Hazlitt about Sarah Walker following the divorce, she explained that she had suspected his infidelity with Walker, but she had only ever asked for what she wanted.⁶⁰ There was feminine subordination in granting Hazlitt's request for a divorce. However, there was also a performance of pragmatism, perhaps reflecting her own non-conformity within marriage and her social location in a group which actively questioned traditional forms of marriage.

Stoddart performed her identity by means of her self determination in the landscape. She established liminal positions in which she was able to perform her self of difference. In her encounter at Crieff, for example, she was able to perform herself as an English woman, different from the working Scots men and women and thus performed her cultural and social position. By creating physical distance between her business in the city and her pleasure in the countryside she was able to perform her different selves in those locations: a subjective self, encountering change from married to divorced woman, and a reflective self engaged in her observations of the land and its people. In her records of expenditure and of her discussions with Ritchie, Bell and Hazlitt, she recorded the difference in attitudes of the men she encountered and herself towards her right to financial support. Ritchie urged her to remarry, Bell considered her undeserving and Hazlitt directed her to her brother for loans. The difference in attitudes she showed in the conversations enabled a performance of her as assertive and determined and not to be coerced. Her language choices in describing people, such as the judge at her divorce, show her to have been outspoken in her opinions and blunt and yet she showed a different woman, a woman with respect for the law, in her concerns

about the oath of calumny. The positions of difference that Stoddart created enabled her performance of an independent, unconventional woman to be established and identified clearly in contrast with places of culture, gender and ideology.

Sarah Stoddart Hazlitt produced a travel journal which conformed to the paradigms of Romantic literature, combining the exploration of the external space of the landscapes and the internal space of self in the process of change of identity from a married to a divorced woman. Her *Journal* was a private record of experience in public spaces. She recorded the verbal and the visual of the scenes and the people she encountered and she commented unreservedly. In her walking, she imprinted her physical self through her footprint placed on the landscapes of town and country and performed and discovered her different selves in the changing locations. She illustrated the boundaries of social, geographic and gendered space through her language, her observations and her journey. Stoddart's *Journal*, by its published location as an appendix to Hazlitt's text, has diminished the text and the woman to a performance of William Hazlitt's masculine identity. A recontextualization of the text as her story establishes the *Journal* as an autonomous Romantic text, which created a performance of the independent self of a woman of strength and determination.

Notes

- [1] All references to the *Journal* are to 'Journal of My Trip to Scotland', published in the Le Gallienne edition of William Hazlitt (1894) *Liber Amoris or the new pygmalion with additional matter now printed for the first time from the original manuscript*, Richard Le Gallienne (Ed.) (London: Elkin Matthews). 500 copies of the edition were privately printed by subscription: 400 for British and 100 copies for American subscribers. The journal is introduced by Le Gallienne as 'Mrs Hazlitt's diary', but is identified as, 'Journal of My Trip to Scotland'. To distinguish her from her husband, Sarah, who was known as Sarah Hazlitt after her marriage, is identified here by her maiden and married names, Stoddart Hazlitt, which is abbreviated to Stoddart.
- [2] Willard Hallam Bonner (Ed.) (1959) *The Journals of Sarah and William Hazlitt 1822–1831*, *University of Buffalo Studies*, 24(3) (Buffalo: University of Buffalo), pp. 171–252.
- [3] A notable exception is Betty Hagglund (2010) *Tourists and Travellers: women's non-fictional writing about Scotland* (Bristol: Channel View Publications).
- [4] Jean Jacques Rousseau (1782) *The Confessions*, trans. W. Conyngham Mallory, available at <http://philosophy.eserver.org/rousseau-confessions.txt> [last accessed 9 July 2011]. Another example of the genre is Thomas De Quincey (1886) *Confessions of an English Opium-Eater* (London: George Routledge and Sons; first published 1821). Available at Project Gutenberg: <http://www.gutenberg.org/files/2040/2040-h/2040-h.htm> [last accessed 9 July 2011]. Recommended reading: Susan M. Levin (1998) *The Romantic Art of Confession: De Quincey, Musset, Sand, Lamb, Hogg, Frémy, Soulié, Janin* (London: Camden House).
- [5] A. C. Grayling (2000) *The Quarrel of the Age: the life and times of William Hazlitt* (London: Weidenfeld & Nicolson), p. 293.
- [6] Sonia Hofkosh (1998) *Sexual Politics and the Romantic Author* (Cambridge: Cambridge University Press), p. 115.
- [7] *Ibid.*, p.116.

- [8] René Wellek (1963) *Concepts of Criticism*, ed. S. G. Nichols Jr. (New Haven: Yale University Press), p. 326.
- [9] Terry Eagleton (1983) *Literary Theory: an introduction* (Oxford: Blackwell), p. 28.
- [10] *Ibid.*, p. 11.
- [11] E. V. Lucas (Ed.) (1935) *The Complete Letters of Charles and Mary Lamb* (London: Dent and Methuen), 3 Vols.
- [12] Lucas, *Letters*, vol. 1, p. 372.
- [13] *Ibid.*, pp. 374–375.
- [14] Grayling, *The Quarrel of the Age*, p. 117.
- [15] *Journal*, p. 243.
- [16] *Journal*, pp. 318–319
- [17] *Journal*, p. 328.
- [18] For further discussion of intimacy after marital separation, see Katie Barclay (2011) Intimacy and the Life Cycle in the Marital Relationships of the Scottish Elite during the Long Eighteenth Century, *Women's History Review*, 20(2), pp. 189–206.
- [19] *Journal*, p. 299.
- [20] Grayling, *The Quarrel of the Age*, p. 117.
- [21] *Journal*, p. 326.
- [22] Lucas, *Letters*, vol. 2, p. 39, quoted in Grayling, *The Quarrel of the Age*, p. 118.
- [23] Grayling, *The Quarrel of the Age*, pp. 242–243.
- [24] Bryan Waller Proctor (1877) *An Autobiographical Fragment* (London: George Bell), p. 180.
- [25] During their marriage, Hazlitt had had several affairs. Patmore commented that 'he was always in love with somebody or other' (Grayling, *The Quarrel of the Age*, p. 261). Sarah and William remained friends after the divorce. Their closeness and frankness with each other is evident in their exchanges recorded by Stoddart in the journal. Sarah read everything he wrote and kept cuttings of his essays. It was she who wrote his death notice for *The Times* and there is evidence (Grayling, *The Quarrel of the Age*, p. 344) to suggest that it was Sarah who had his tombstone raised and wrote the encomium, which closes with the words, 'This stone is raised by one whose heart is with him, in his grave.'
- [26] Mary Lyndon Shanley (1993) *Feminism, Marriage and the Law in Victorian England* (Princeton: Princeton University Press), p. 22.
- [27] Alan Soble (Ed.) (2006) *Sex from Plato to Paglia: a philosophical encyclopedia* (Westport: Greenwood Publishing), vol. 1, p. 862. The Study Panel of the Free Church of Scotland (1988) *Marriage and Divorce: a report of the study panel of the Free Church of Scotland* (Edinburgh: The Free Church of Scotland), p. 11.
- [28] Hazlitt stayed at Renton in the Borders of Scotland, where he worked on a second volume of *Table Talk*. Grayling, *The Quarrel of the Age*, p. 275.
- [29] Stoddart secured a settlement and an income. Under the terms of the divorce, Hazlitt agreed to pay all his son's expenses but it was to be paid to Sarah. £150 per annum was agreed (*Journal*, p. 255). Custody of children under English law was always granted to the father (See Shanley, *Feminism*); however, the agreement records that Sarah was to have 'free access to him at all times' (*Journal*, p. 255). Stoddart retained her property and her original independent income both after the marriage and after the divorce (See Grayling, *The Quarrel of the Age*, pp. 117, 121, 139).
- [30] *Journal*, pp. 243–244.
- [31] *Journal*, p. 245.
- [32] For further discussion, see T. Young (1994) *Travellers in Africa: British travelogues, 1850–1900* (Manchester: Manchester University Press) and S. Morgan (1996) *Place Matters: gendered geography in Victorian women's travel books about South East Asia* (New Brunswick: Princeton University Press).

- [33] Hofkosh, *Sexual Politics*, p. 116.
- [34] *Journal*, p. 282.
- [35] Chloe Chard (1999) *Pleasure and Guilt on the Grand Tour: travel writing and imaginative geography 1600–1830* (Manchester: Manchester University Press), p. 108.
- [36] Further reading: E. Burke (1987) *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and the Beautiful*, ed. J. T. Boulton (Oxford: Basil Blackwell; first published 1757–59); I. Kant (2003) *Observations on the Feeling of the Beautiful and the Sublime*, trans. John T. Goldthwaite (Berkeley: University of California Press; first published in 1799); F. Ferguson (1992) *Solitude and the Sublime: romanticism and the aesthetics of individuation* (London: Routledge)
- [37] *Journal*, p. 282.
- [38] J. Strachey (trans) (1955) *The Complete Psychological Works of Sigmund Freud, Vol XVII (1917–1919): an infantile neurosis and other works* (London: Hogarth Press). The idea of the uncanny is raised by Freud in a discussion of the devices used by writers and story-tellers to create uncertainty in the reader about whether something real or familiar has sinister properties. The function is to raise a sense of fear of what might be hidden in something known.
- [39] Chard, *Pleasure and Guilt*, p. 186.
- [40] D. Massey (1991) A Global Sense of Place, *Marxism Today*, 24–29 June; N. Smith (1993) Homeless/Global: scaling places, in J. Bird, B. Curtis, T. Putnam, G. Robertson & L. Tickner (Eds) *Mapping the Futures: local cultures, global change* (London: Routledge), pp. 87–119.
- [41] L. McDowell (1999) *Gender, Identity, and Place: understanding feminist geographies* (Cambridge: Polity Press), p. 5.
- [42] Judith Okely (1996) *Own or Other Culture* (London: Routledge), p. 3.
- [43] Judith Butler (1999) *Gender Trouble*, 2nd edn (London: Routledge), p. 177.
- [44] *Journal*, pp. 294–295.
- [45] See K. Barclay (2011) Sex and the Scottish Self in the Long-Eighteenth Century, in Jodi Campbell, Elizabeth Ewan & Heather Parker (Eds), *Shaping Scottish Identity: Family, Nation and the World Beyond* (Guelph: Guelph Centre for Scottish Studies).
- [46] *Journal*, pp. 245, 334.
- [47] See, for example, *Journal*, p. 334, for her response to Ritchie and her response to Bell's suggestion of how she might live in Edinburgh and earn a living as a tutor.
- [48] *Journal*, p. 284.
- [49] See A. Clark (1995) *The Struggle for the Breeches: gender and the making of the British working class* (London: Rivers Owen); M. McCormack (2005) *The Independent Man: citizenship and gender politics in Georgian England* (Manchester: Manchester University Press).
- [50] *Journal*, p. 258.
- [51] For further reading, see for example: Laura Gowing (2000) 'The Freedom of the Streets': women and social place, 1560–1640, in Paul Griffiths & Mark Jenner (Eds) *Londonopolis: essays in the cultural and social history of early modern London* (Manchester: Manchester University Press), pp. 130–153; Anu Korhonen (2008) To See and To Be Seen: beauty in the early modern London street, *Journal of Early Modern History*, 12, pp. 335–360; Brian Cowan (2001) What was Masculine about the Public Sphere? Gender and the coffeehouse milieu in post-restoration England, *History Workshop Journal*, 51, pp. 127–158.
- [52] *Journal*, p. 283.
- [53] Chard, *Pleasure and Guilt*.
- [54] For a discussion on Accommodation Theory see Howard Giles, Justine Coupland & Nikolas Coupland (1992) *Contexts of Accommodation: developments in applied sociolinguistics* (Cambridge: Cambridge University Press).

- [55] Richard C. Sha (1998) *The Visual and Verbal Sketch in British Romanticism* (Philadelphia: University of Pennsylvania Press).
- [56] Erving Goffman (1974) *Frame Analysis: an essay on the organization of experience* (New York: Harper & Row).
- [57] *Journal*, p. 302.
- [58] Flaming is a term used in discourse analysis to refer to the use of adjectival phrases or words, which raise the emotional impact of language. Swearing and cursing are examples. As a feature of language it functions to insult, but its purpose is to provoke response.
- [59] See, for example, letters from Mary Lamb to Sarah Stoddart in Lucas, *Letters*, vol. 2, pp. 359–360, and Stoddart’s conversation with Ritchie in *Journal*, p. 334, in which she asserts her intention not to remarry.
- [60] *Journal*, p. 330.