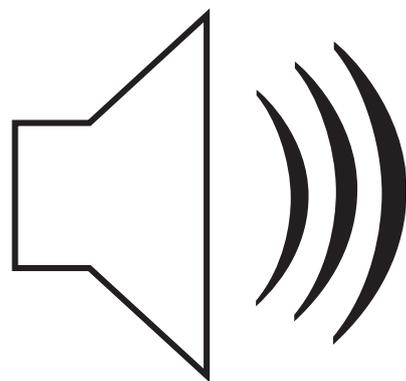


BRILLIANT
WOMEN
18TH-CENTURY
BLUESTOCKINGS



TRANSCRIPT OF EXHIBITION AUDIO

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Bluestocking Conversation Parties

NARRATION:

When the young writer Hannah More first came to London in 1775, she wrote excitedly to her sister after attending Elizabeth Montagu's salon:

I had yesterday the pleasure of dining in Hill Street, Berkeley Square, at a certain Mrs. Montagu's, a name not totally obscure. The party consisted of herself, Mrs. Carter, Dr. Johnson ... Mrs. Boscawen, Miss Reynolds, and Sir Joshua (the idol of every company); some other persons of high rank and less wit, and your humble servant ... Mrs Montagu received me with the most encouraging kindness; she is not only the finest genius, but the finest lady I ever saw: she lives in the highest style of magnificence; her apartments and table are in the most splendid taste; but what baubles are these when speaking of a Montagu! Her form (for she has no body) is delicate even to fragility; her countenance the most animated in the world ...

Hannah More, *Selected Writings*, ed. Robert Hole (London, 1996), pp.5–6

NARRATION:

Hannah More wrote a poem called 'Bas Bleu: or Conversation', that provides a rare document of bluestocking life – the title uses the French for 'blue stocking'. Her poem suggests that women played a vital role in Enlightenment society by cultivating conversation as a means of education:

Our intellectual ore must shine,
Not slumber, idly in the mine.
Let Education's moral mint
The noblest images imprint;
Let taste her curious touchstone hold,
To try if standard be the gold;
But 'tis thy commerce, Conversation,
Must give it use by circulation;
That noblest commerce of mankind,
Whose precious merchandise is MIND!

Hannah More, *Florio: A Tale, For Fine Gentlemen and Fine Ladies* and, *The Bas Bleu; or Conversation: Two Poems* (London, 1786), pp.82–3

NARRATION:

In a letter to Elizabeth Carter, Elizabeth Montagu praised the original genius of their mutual friend, Elizabeth Vesey, another bluestocking hostess, known as the 'sylph' because of her seductive social powers. The 'blue box' to which Montagu refers is Vesey's drawing room, in which she gathered a remarkable range of visitors:

I delight already in the prospect of the blue box in which our Sylph assembles all the heterogeneous natures in the World: and indeed in many respects resembles Paradise, for there the Lion sits down by the Lamb, the Tyger dandles the Kid ... all gather together under the downy wing of the Sylph, & are soothed into good humour.

**Letter from Elizabeth Montagu to Elizabeth Carter,
4 September 1772. MO 3304, Huntington Library,
San Marino, CA**

NARRATION:

Elizabeth Vesey favoured a random arrangement of small groups of chairs, in contrast to Elizabeth Montagu's more formal semi-circle that unified all the guests into one group. The novelist Fanny Burney vividly described Vesey's parties:

Her fears were so great of the horror, as it was styled, of a circle, from the ceremony and awe which it produced, that she pushed all the small sofas, as well as chairs, pell-mell about the apartments, so as not to leave even a zig-zag path of communication free from impediment: and her greatest delight was to place the seats back to back, so that those who occupied them could perceive no more of their nearest neighbour than if the parties had been sent into different rooms: an arrangement that could only be eluded by such a twisting of the neck as to threaten the interlocutors with a spasmodic affection.

Frances Burney, *Memoirs of Dr Burney*, 3 Vols. (London, 1832), Vol. II, p.264

NARRATION:

Fanny Burney also contrasted Vesey's scattered groups with the more regulated atmosphere of Elizabeth Montagu's salon.

At Mrs Montagu's the semi-circle that faced the fire retained during the whole evening its unbroken form. The lady of the castle commonly placed herself at the upper end of the room, near the commencement of the curve, so as to be courteously visible to all her guests; having the person of the highest rank, or consequence, properly on one side, and the person the most eminent for talents, sagaciously on the other ... Her conversational powers were of a truly superior order: strong, just, clear, and often eloquent.

Frances Burney, *Memoirs of Dr Burney*, 3 Vols. (London, 1832), Vol. II, pp.270–1

Women, Virtue and Learning

NARRATION:

Clever women, particularly writers, were frequently accused of having loose morals, unkempt appearance and of neglecting domestic duty.

The bluestockings were brave in defying traditional prejudices against female learning. As Elizabeth Montagu wrote to her friend William Pulteney, Earl of Bath, in 1762:

Distinguished talents expose women to a great deal of envy, and seldom assist them in making their fortunes. It is hard to say whether women remarkable for their understanding suffer most from the envy of their own sex or the malice of the other, but their life is one continual warfare.

Elizabeth Montagu (née Robinson) to William Pulteney, Earl of Bath, 21 October 1762. MO 4547, Huntington Library, San Marino, CA

NARRATION:

If women were to explore new possibilities for self-improvement and education, they had to remain virtuous in order to escape criticism. Mary Wollstonecraft commented on the constraints placed upon female behaviour as they were reflected in contemporary fiction.

... the hero is allowed to be mortal, and to become wise and virtuous as well as happy, by a train of events and circumstances. The heroines, on the contrary, are to be born immaculate, and to act like goddesses of wisdom.

Mary Wollstonecraft, *Posthumous Works of the Author of A Vindication of the Rights of Woman*, 4 Vols. (London, 1798), Vol. I, pp.11–12

NARRATION:

Wollstonecraft may have been thinking of Samuel Richardson's runaway bestseller *Pamela: or Virtue Rewarded* that tells the story of a beautiful young servant girl. The key moral message of Richardson's novel lies in the fact that Pamela converts her master's lustful desire for her into admiration through the power of her writing.

The story opens at the moment when Pamela's elderly mistress, who had encouraged Pamela's education, has died and left Pamela uncertain about her future. Pamela is surprised in the act of composing a letter home by her new master, Mr B. He praises her duty towards her parents:

'You are a good Girl, Pamela, to be kind to your aged Father and Mother. I am not angry with you for writing such innocent matters as these; tho' you ought to be wary what tales you send out of a Family. – Be faithful and diligent; and do as you should do, and I like you the better for this.' And then he said, 'Why, Pamela, you write a very pretty Hand, and spell tolerably too. I see my Mother's care in your Learning has not been thrown away

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upon you. She used to say, you lov'd Reading; you may look into any of her Books to improve herself, so you take care of them.'

**Samuel Richardson, *Pamela; or, Virtue Rewarded*
(4th edition, London, 1741), p.4**

NARRATION:

Pamela's writing, however, was carried out in the privacy of her own home. When women published their writings they often faced prejudice and criticism.

In her pastoral drama, *The Search after Happiness*, Hannah More presents a dialogue between two ladies on the topic of whether writing can be considered a suitable pursuit for women. One argues that the pursuit of literary life is hopeless and should be abandoned because it will only lead to isolation:

Verse is a folly – we must get above it,
And yet I know not how it is – I love it.
Though we should still the rhyming trade pursue,
The men will shun us – and the women too:
The men, poor souls! of scholars are afraid,
We should not, did they govern, learn to read,

The ladies too their well-meant censure give:
'What! – does she write? A slattern, as I live.
I wish she'd leave her books, and mend her clothes.
I thank my stars I know not verse from prose ...

Hannah More, from *Epilogue to The Search after Happiness: A Pastoral Drama* (1774), in Roger Lonsdale, ed., *The Oxford Anthology of Eighteenth-Century Women Poets* (Oxford, 1989), pp.325–6

NARRATION:

Her companion, however, argues that while this might have been true in former times, contemporary literary life provides virtuous models of behaviour and achievement:

But in our chaster times 'tis no offence,
When female virtue joins with female sense;
When moral Carter breathes the strain divine,
And Aikin's life flows faultless as her line;
When all-accomplished Montagu can spread
Fresh-gathered laurels round her Shakespeare's
head;

Hannah More, from *Epilogue to The Search after Happiness: A Pastoral Drama* (1774), in Roger Lonsdale, ed., *The Oxford Anthology of Eighteenth-Century Women Poets* (Oxford, 1989), pp.325–6

NARRATION:

The educational writer and novelist, Maria Edgeworth, published a fictional dialogue between two male friends on the topic of female education as part of a polemical argument for the improved status of women in general. Here, an enlightened father defends his decision to educate his daughter to the same level as a man, arguing that education will improve relationships between women, as well as communication between the sexes:

You allow, however, that women of literature are much more numerous of late than they were a few years ago; that they make a class in society, and have acquired a considerable degree of consequence, and an appropriate character; how can you then fear that a woman of cultivated understanding should be driven from the society of her own sex in search of dangerous companions among ours? In the female world she will be neither without an equal nor without a judge; she will not have much to fear from envy, because its malignant eye will not fix upon one object exclusively, when there are numbers to distract its attention, and share the stroke.

Maria Edgeworth, 'Letter from a Gentleman to his friend, on the birth of a daughter, with the answer', in *Letters for Literary Ladies* (2nd edition, London, 1799), pp.47–8

Female Friendship

NARRATION:

Intellectual and emotional friendship between women formed the foundation of bluestocking culture. Women communicated through intimate letters which were often viewed as an extension of – or substitute for – conversation, as described by Elizabeth Montagu, in a letter to Elizabeth Carter:

You left London only this morning and I am writing to you tonight, does it not seem unreasonable? I hope not, as you must know there are habits which it is hard to break, and alas I was in the habitude of conversing with you every day. This faint & distant conversation by letter keeps up an intercourse, and I fancy I am not quite separated from my Dear friend while I am thus corresponding with her ...

Letter from Elizabeth Montagu (née Robinson), to Elizabeth Carter, 15 May 1761. MO 3042, Huntington Library, San Marino, CA

NARRATION:

In a later letter Montagu describes her friendship with Carter as something inspiring and uplifting:

My imagination without wing or broomstick oft mounts aloft, rises into the Regions of pure space, & without lett or impediment bears me to your fireside, where you set me in your easy chair, & we talk & reason.

**Letter from Elizabeth Montagu to Elizabeth Carter,
10 October, 1769. MO 3258, Huntington Library,
San Marino, CA**

NARRATION:

Elizabeth Carter's poem, 'To Mrs Montagu' describes the pleasure they took in walking together and associates their friendship with liberty from everyday constraints. Her description owes something to both the classical ideal of noble, philosophical friendship, which had been revived by eighteenth-century thinkers, and to a more feminine kind of sensibility:

How smil'd each object, when by friendship led,
Thro' flow'ry paths we wander'd unconfin'd;
Enjoy'd each airy hill, or solemn shade,
And left the bustling empty world behind.

With philosophic, social sense survey'd
The noon-day sky in brighter colours shone:
And softer o'er the dewy landscape play'd
The peaceful radiance of the silent moon.

Elizabeth Carter, 'To Mrs Montagu', in *Memoirs of the Life of Mrs. Elizabeth Carter with a New Edition of her Poems*, 2 Vols. (London, 1816), Vol. II, pp.100–1

NARRATION:

Hannah More's poem, 'Sensibility, An Epistle to the Honourable Mrs Boscawen' of 1782, was dedicated to the bluestocking hostess, a woman famous for her sensitive soul. The poem connects the friendship between two individuals to a much broader sense of the community of women writers:

Yes, still for you your gentle stars dispense
The charm of friendship and the feast of sense:
Yours is the bliss, and Heav'n no dearer sends,
To call the wisest, brightest, best, your friends.
And while to thee I raise the votive line,
O let me grateful own these friends are mine;
With CARTER trace the wit to Athens known,
Or view in MONTAGU that wit our own;
Or mark, well pleas'd, CHAPONE'S instructive page,
Intent to raise the morals of the age:
[...]
DELANEY, too, is ours; serenely bright;
Wisdom's strong ray, and virtue's milder light:

(Continues overleaf)

Nor BARBAULD, shall my glowing heart refuse
Its tribute to thy virtues, or thy Muse:
This humble merit shall at least be mine,
The Poet's chaplet for thy brow to twine;
My verse thy talents to the world shall teach,
And praise the genius it despairs to reach.

Hannah More, 'Sensibility, An Epistle to the Honourable
Mrs. Boscawen', in *The Works of Hannah More*, 11 Vols.
(London, 1830-4), Vol. V, pp.329-40, pp.331-2

The Living Muses of Great Britain

NARRATION:

In 1776, the *Westminster Magazine* published an engraving celebrating the literary critic Elizabeth Montagu and the poet Anna Letitia Barbauld. This illustrated a triumphant article titled ‘Observations on Female Literature’ which begins...

Happily we do not live in those days when prejudice condemned our women to ignorance to be deplored ... there have been always, however, some Fair-ones, who, detaching themselves from the slavery of custom, have ventured to think, to speak, and to write with propriety; and there are many Ladies at this time in England who do not blush – who have no reason to be ashamed to discover that they are better instructed than the majority of the smart fellows of the age.

**‘Observations on Female Literature in General’,
Westminster Magazine (June, 1776), pp.283–5**

NARRATION:

In the final months of 1777 the publisher Joseph Johnson issued a ladies' pocket diary for the coming year. This contained an engraving titled *The Nine Living Muses of Great Britain* which was accompanied by the following text:

Among the many distinguishing excellencies which this age and country boast, the great figure which many women make in the polite arts, as well as in different branches of learning, may be considered as one of the choicest acquisitions.

In order to pay a just tribute of praise to such truly estimable characters, we have engaged a very able artist to execute a masterly drawing, in which the most eminent of the female sex are represented as, **THE NINE LIVING MUSES OF GREAT BRITAIN.** In this temple of contemporary worthies Apollo is represented on a pedestal crowning Britannia with a wreath of laurel. The ladies who compose this group are as follows ... Miss Carter, Mrs. Barbauld, Mrs Montagu, Mrs Angelica Kauffman, Mrs Macaulay, Miss More, Mrs Lenox, Mrs Griffiths, and Mrs Sheridan.

The Ladies New and Polite Pocket Memorandum-Book,
(London, 1778), pp. iv–v

NARRATION:

On seeing a copy of Johnson's *Ladies New and Polite Pocket Memorandum-Book* with the print of the *Nine Living Muses of Great Britain*, the salon hostess, Elizabeth Montagu, wrote to her friend, the classical scholar Elizabeth Carter:

... Pray do you know, that Mr Johnson, the editor of a most useful pocket book, has done my head the honour to put it into a print with yours, and seven other celebrated heads, and to call us the nine Muses. He also says some very handsome things, and it is charming to think how our praises will ride about the World in every bodies pocket ... I do not see how we could become more universally celebrated. We might have lived in an age in which we should never have had ye pleasure of seeing our features ... in Pocket books, Magazines ... literary & monthly reviews, Annual Registers ... etc. etc ... for a poor ... Commentator, who only aspired to brush off a little dust & some Cobwebs with which time and filthy spiders had disgraced the Bays of a great Poet, I think it extraordinary felicity even to enjoy a little brief celebrity, & contracted fame.

**Letter from Elizabeth Montagu to Elizabeth Carter,
24 November 1777. MO 3435, Huntington Library,
San Marino, CA**

NARRATION:

In what appears to be the reply to Montagu's letter, Elizabeth Carter, wrote enthusiastically, but joked about her confusion about who was who:

O Dear, O dear, how pretty we look, and what brave things has Mr. Johnson said of us! indeed, my dear friend, I am just as sensible to present fame as you can be. Your Virgils and your Horaces may talk what they will of posterity, but I think it is much better to be celebrated by the men, women, and children, among whom one is actually living. One thing is particularly agreeable to my vanity, to say nothing about my heart, that it seems to be a decided point, that you and I are always to figure in the literary world together. I am mortified, however, that we do not in this last display of our persons and talents stand in the same corner. As I am told we do not, for to say truth, by the mere testimony of my own eyes, I cannot very exactly tell which is you, and which is I, and which is any body else.

Letter from Elizabeth Carter to Elizabeth Montagu, c.23 November 1777, in *Letters from Mrs. Elizabeth Carter to Mrs Montagu, between the years 1755 and 1800, Chiefly Upon Literary and Moral Subjects*, ed. Montagu Pennington, 3 vols. (London, 1817), Vol.III, pp.47–8

Celebrating Intellectual Women

NARRATION

George Ballard's *Memoirs of Several Ladies of Great Britain* of 1752 was the first of a new genre of collective biographies of illustrious intellectual women. In his preface, he explains his patriotic motivations for the work:

The present age ... hath produced a greater number of excellent biographers than any preceding times: and yet, I know not how it hath happened, that very many of the ingenious women of this nation, who were really possess'd of a great share of learning, and have, no doubt, in their time been famous for it, are not only unknown to the publick in general but have been passed by in silence by our greatest biographers.

When it is considered how much has been done on this subject by several learned foreigners, we may justly be surprised at the neglect among the writers of this nation; more especially, as it is pretty

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certain, that England hath produced more women famous for literary accomplishments, than any other nation in Europe.

George Ballard, *Memoirs of Several Ladies of Great Britain Who Have Been Celebrated for their Writings or Skill in the Learned Languages, Arts and Sciences* (London, 1752), p.vi

NARRATION:

In 1754 John Duncombe, a friend of Elizabeth Carter, published *The Femiuiad*. This poem was a rallying call for the improvement of women's education within a traditional domestic framework. It begins ...

Shall lordly man, the theme of ev'ry lay
Usurp the muse's tributary bay;
In kingly state on Pindus' summit sit,
Tyrant of verse, and arbiter of wit?
By Salic law the female right deny,
And view their genius with regardless eye?
Justice forbid! and every muse inspire
To sing the glories of a sister-quire!

John Duncombe, *The Femiuiad, A Poem* (London, 1754), pp.5–6

NARRATION:

From her days writing for the *Gentleman's Magazine*, the young scholar and poet Elizabeth Carter was presented as a moral role model for intellectual and professional women. This poem in the *Gentleman's Magazine* for 1741 celebrates her portrait by John Fayram and was part of the public promotion her career.

Say, *Fayram*! say, whose is th'enliv'ning face?
What *British* charmer shines with *Attick* grace
Whence that calm air? that philosophic smile?
And is a *Pallas* left to bless our isle?
Have we a nymph, who midst the bloom of youth,
Can think with *Plato*? – and can relish truth?
One who can leave her sex's joys behind,
To taste the nobler pleasures of the mind?
Well, *Carter*, suits thy mien this apt disguise,
This mystic form to please our ravish'd eyes;
Well chose thy friend this emblematic way,
To the beholders strongly to convey
Th' instructive moral, and important thought
Thy works have publish'd, and thy life has taught,
That all the trophies vanity can raise
Are mean, compar'd to heaven'ly *Wisdom's* praise!

Alcaeus [Samuel Boyse], 'On Miss CARTER's Being Drawn in the Habit of Minerva, with Plato in her Hand', *Gentleman's Magazine*, 1741, vol. xi, May, p.271

NARRATION:

Germaine de Staël's *Corinne, or Italy* was an international bestseller and an inspiration to women across Europe. Its heroine Corinne – poet, and beauty – rejects the submissive role convention set out for women. In the following passage she is introduced to the reader as the ‘most celebrated woman of Italy’, about to be crowned for her genius on the Capitol in Rome.

Beautiful, striking music preceded the arrival of the triumphal procession ... Many of the Roman nobility and a few foreigners walked in front of the chariot bearing Corinne. *That's the string of her admirers*, said one Roman. *Yes*, replied another, *she receives homage from everyone ... She is rich and independent; they even think ... that she is a woman of noble birth who wants to remain incognito. Whatever the truth may be, continued a third, she is a goddess surrounded by clouds ...*

At last the four white horses drawing Corinne's chariot made their way into the midst of the crowd. Corinne was sitting on the chariot, built in the style of ancient Rome, and white-robed girls

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walked alongside her. Everywhere she went people lavishly threw perfumes into the air; everyone looked out of their windows to see her and ... everyone shouted, *Long live Corinne! Long live genius! Long live beauty!*

Germaine de Staël, *Corinne, or Italy* (1807), transl., Sylvia Raphael (Oxford, 1998), pp.22–3

NARRATION:

Vigée-LeBrun's daring portrait of Germaine de Staël combines the author with her fictional heroine Corinne. When the painting was delivered, de Staël was uneasy about living up to the fabled genius and beauty of Corinne

At last I have received your painting, Madame, and regardless of the fact that it is my portrait, I stand in admiration before a magnificent work of art. All your talent shines through it, and I hope that my own will be encouraged by your example, although I fear that it lies more in the eyes you have given me. Allow me to send you a cheque, payable on the first of September. Accept my true esteem Madame, your most faithful servant.

Letter from Germaine de Staël to Elisabeth Vigée-LeBrun, 14 July 1809, cited in *Mary Sherriff, The Exceptional Woman: Elisabeth Vigée-Lebrun and the Cultural Politics of Art* (Chicago, 1996), p.260

Revolution, Representation and Reputation

NARRATION:

Mary Wollstonecraft made a strong case for empowering women through education. Despite the negative response to her radical opinions and life-style, she reassured her fellow feminist critic, Mary Hays in 1797 that:

Those who are bold enough to advance before the age they live in, and to throw off, by the force of their own minds, the prejudices which the maturing reason of the world will in time disavow, must learn to brave censure. We ought not to be too anxious respecting the opinion of others.

Letter from Mary Wollstonecraft to Mary Hays, n.d. c.1797, cited in Barbara Taylor, *Mary Wollstonecraft and the Feminist Imagination* (Cambridge, 2003), p.246

NARRATION:

Despite the success of Catharine Macaulay's *History of England*, criticism of her increased after the American Declaration of Independence in 1776. But instead of focussing on her republican politics, most satirised Macaulay's disregard for traditional feminine decorum in her professional and personal life. The following text was published with a print titled 'The Political Platonic Lovers', which suggested that Macaulay was having an affair with the Reverend Thomas Wilson, her elderly patron.

After producing four volumes of her history she resorts to Bath to rest ... the compliments she here met with upon the uncommon merits of her book, it is thought, rather inflated her vanity, and made her imagine that so great a genius as herself should be entirely eccentric, and different from the rest of her sex. Accordingly we find, she, upon most occasions, affected an absence that would have been ridiculous in any other female. One night in particular, she was at the rooms, with only one part of her face decorated. The men stared, the women tittered; but the Platonic Lover, having engaged in a deep political argument with a learned civilian,

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she remained unconcerned at the remarks and sneers that were passed upon her.

'The Political Platonic Lovers', *Town & Country Magazine* (London, 1776), pp.675–8

NARRATION:

In 1790, the still comparatively unknown Mary Wollstonecraft sent this unsolicited letter to the historian Catharine Macaulay. Both women had just published pro-revolutionary responses to Edmund Burke's conservative and reactionary *Reflections on the Revolution in France*. Wollstonecraft sent Macaulay a copy of her *Vindication of the Rights of Men* with this letter.

Madam

Now I venture to send you with a name utterly unknown to you in the title page, it is necessary to apologise for thus intruding on you – but instead of an apology shall I tell you the truth? You are the only female writer who I consider ... respecting the rank our sex ought to endeavour to attain in the world. I respect Mrs Macaulay Graham because she contends for laurels whilst most of her sex only seek for flowers.

Letter from Mary Wollstonecraft to Catharine Macaulay, 16 or 23 December 1790 and copy of reply dated 30 December 1790. MS MW 47, Pforzheimer Collection, New York Public Library

NARRATION:

A few days later, Catharine Macaulay replied:

Dear Madam

The receipt of your letters with one of the copies of the second edition of your excellent pamphlet in vindication of the rights of men gave me a pleasure derived from a variety of causes. I am pleased at the attention of the public to your animated observations, pleased with the flattering compliment you paid me ... and still more highly pleased that this publication which I have so greatly admired from its pathos & sentiment should have been written by a woman and thus to see my opinion of the flowers and talents of the sex in your person so early verified ...

Letter from Mary Wollstonecraft to Catharine Macaulay, 16 or 23 December 1790 and copy of reply dated 30 December 1790. MS MW 47, Pforzheimer Collection, New York Public Library

NARRATION:

Wollstonecraft's *A Vindication of the Rights of Woman*, published in 1792, argued that English women had been forced into narrow roles within society, denied access to education and treated as frivolous creatures whose purpose was only to please men. Advocating serious study to lift women from sensation to intellect, Wollstonecraft's rallying cry was aimed at the radical reform of Britain as a whole:

It is time to effect a revolution in female manners – time to restore them their lost dignity – and make them, as part of the human species, labour by reforming themselves to reform the world.

Mary Wollstonecraft, *A Vindication of the Rights of Woman* (London, 1792), pp.92–3

NARRATION:

Richard Polwhele's poem *The Unsex'd Females*, is an anti-revolutionary tirade against independent-minded feminist writers. For Polwhele these women were 'unsex'd' by the masculine behaviour of publishing political and seditious opinion. Chief among his 'unsex'd women' was:

... Wollstonecraft, whom no decorum checks,
Arise, the intrepid champion of her sex;
O'er humbled man assert the sovereign claim,
And Slight the timid blush of virgin fame.

Richard Polwhele, *The Unsex'd Females. A Poem Addressed to the Author of the Pursuits of Literature* (London, 1798), p.13