



2013

Women, Gender, and Print Culture in Eighteenth-Century Britain

Temma F. Berg
Gettysburg College

Sonia Kane

Roles

Editor: Temma F. Berg, Gettysburg College

Editor: Sonia Kane

Follow this and additional works at: <https://cupola.gettysburg.edu/engfac>

 Part of the [English Language and Literature Commons](#)

Share feedback about the accessibility of this item.

Berg, Temma and Sonia Kane, Eds. *Women, Gender, and Print Culture in Eighteenth-Century Britain: Essays in Memory of Betty Rizzo*. Eds. Temma Berg and Sonia Kane. Bethlehem, PA: Lehigh University Press, 2013.

This is the publisher's version of the work. This publication appears in Gettysburg College's institutional repository by permission of the copyright owner for personal use, not for redistribution. Cupola permanent link: <https://cupola.gettysburg.edu/engfac/29>

This open access book is brought to you by The Cupola: Scholarship at Gettysburg College. It has been accepted for inclusion by an authorized administrator of The Cupola. For more information, please contact cupola@gettysburg.edu.

Women, Gender, and Print Culture in Eighteenth-Century Britain

Abstract

Women, Gender, and Print Culture in Eighteenth-Century Britain is a festschrift in honor of noted eighteenth-century scholar Betty Rizzo.

Keywords

Betty Rizzo

Disciplines

English Language and Literature

Comments

This is the introduction of Dr. Temma Berg's full book, *Women, Gender, and Print Culture in Eighteenth-Century Britain*.

Introduction

Temma Berg

Betty Rizzo was an indefatigable and tenacious scholar. I should not, when researching Richard Samuel's portrait of *The Nine Living Muses of Great Britain* (fig. I.1) in the summer of 2007, have been surprised to find a letter from her in the Heinz Archive's Registered Packet NPG 4905, but I was. Surprised and delighted.

Anticipating that Samuel's painting honoring intellectual women and Betty's interest in it might serve as an excellent entry into a festschrift dedicated to



Figure I.1. *Portraits in the Characters of the Muses in the Temple of Apollo (The Nine Living Muses of Great Britain)*. Richard Samuel, 1778. © National Portrait Gallery, London (NPG 4905).

her memory, I emailed the National Portrait Gallery in 2011 to see if someone could send me the exact wording of Betty's letter (which I had not transcribed) and of any replies to it, thereby setting off the following email chain, perhaps our most common form of twenty-first-century epistolary discourse.¹

From: Temma Berg
Sent: 31 March 2011 22:29
To: Archive Enquiry
Subject: "The Nine Living Muses" by Richard Samuel

Dear Archivist,

In 2007, I visited The Heinz Archive and Library to learn as much as I could from you about *The Nine Living Muses* for a project on bluestockings. That project is still simmering, but I am presently engaged in preparing a festschrift in honor of Betty Rizzo. I would like to write about her interest in that painting as part of my introduction to that book and you have documents that would help me do this.

When I perused the documents in the archive box for *The Nine Living Muses* I came across a 1983 letter from Betty asking about Elizabeth Griffith and which muse she represented (if I remember correctly). Unfortunately I did not write down the contents of the letter. Would you be able to send me a copy of it? Also, I believe that an archivist responded to Betty. If possible I would also like to have a copy of that letter and of any correspondence relating to Professor Rizzo. If there is a charge involved please let me know the amount.

I also have a question about the copy of the engraving [fig. I.2] that was in the box. However, if answering this question would delay your sending me copies of all the documents relating to Betty's letter, please defer answering it. I am most interested in Betty's letter and in any responses to it.

My question about the engraving is: Who was the engraver of the print? On the bottom right-hand corner the words "Page sculpt." appear, so it would seem that the engraver is Page. And, according to the British Museum's *Catalogue of Engraved British Portraits (Groups)* Vol. V by O'Donoghue and Hake, the engraver is Page (p. 56). However, according to *The Bluestocking Circle: Women, Friendship, and the Life of the Mind in Eighteenth-Century England*, "Samuel made a print of his work for a preparatory drawing and that print was distributed in Johnson's *Ladies New and Polite Pocket Memorandum for 1778*, published for John Johnson as advertised in the *London Chronicle* for 8 to 11 November 1777" (p. 278). To further muddy the waters, a copy of the engraving is on a website maintained by the University of Saskatchewan in Canada; on that website Walker is identified as the engraver. So, I am wondering if you have any additional information that would clarify this issue. Is there more than one engraving of the painting?

However, as I have already indicated I am most interested in obtaining a copy of Betty Rizzo's letter and any letters written in response to it.

Thank you in advance for your help and any information you can give me,

Temma Berg



Figure 1.2. *The Ladies new and polite pocket memorandum-book, for the year of our Lord 1778 (1777) embellished with a fold-out plate "the 9 living Muses of Great Britain."* By permission of the Folger Shakespeare Library.

From: Corinne Harrison
 Sent: Friday, April 15, 2011 6:22 AM
 To: Temma Berg
 Subject: RE: "The Nine Living Muses" by Richard Samuel

Dear Temma Berg,

Thank you for your enquiry. Looking in the Registered Packet for NPG 4905, I found a letter from Betty Rizzo and the reply from the Assistant to the Registrar. I am afraid that I cannot supply a copy, but I have transcribed them below:

From Betty Rizzo (Associate Professor of English, The City of New York)
 40 Earle Place, New Rochelle, NY 10801
 April 10, 1983

A few years ago I procured from you a copy of the 'Nine Living Muses,' c. 1779, by R. Samuel, Reg. No. 4905. I am working on Elizabeth Griffith, an 18th-century novelist, included in the portrait. I have done some looking-up of this portrait, but haven't yet found anything which describes it or explains who the nine muses are—and which is Elizabeth Griffith!

It finally occurred to me that you probably have a key to the painting. Can you let me know what you know about it? I would be very happy to have a reading of the Muses from left to right, both in their classical and modern names.

From Carol Blackett-Ord (Assistant to the Registrar) to Betty Rizzo, April 21, 1983.

Thank you for your letter enquiring about the identities of the figures in our painting of the "Nine Living Muses," NPG 4905.

I have checked through the file, and discovered the enclosed list of identifications, based as you see on the engraving by Page after Samuel. Elizabeth Griffith is the seated figure on the far right of the painting; judging by her attribute of a "tablet," she would be Calliope, though this is mere conjecture, as all the figures do not appear to hold the standard attributes of the nine Muses.

So far we have only done some preliminary work on the painting ourselves, but I hope this information gets you a little further in your work on Elizabeth Griffith.

I could not find any other correspondence from Betty Rizzo.

With regards to the engraving, looking in our catalogue *Mid-Georgian Portraits 1760-1790*, John Ingamells writes that, "the concept of this picture is rather more interesting than its substance . . . it was presumably the painting exhibited by Samuel at the RA in 1779 [No. 282 *Portraits in the Characters of the Muses in the Temple of Apollo*]. The portraits were not named, but the intended identities may be deduced from a related but crude engraving by Page, *The Nine Living Muses of Great Britain*, made from an earlier drawing by Samuel (it is lettered Samuel delin. Page Sculp.), published in November 1777 and printed in *The Lady's Magazine* in 1778." Ingamells does not mention another engraving other than that by Page and if you could send me a link to the University of Saskatchewan's print, that may clarify things. I cannot suggest who the engraver Page may be. Our website and the British Museum's website note two engravers called Page and R. Page, but very little is known about them and it is possible their works have been confused or they may be the same person. I hope this is of use.

Yours sincerely,

Corinne Harrison

From: Temma Berg
Sent: 19 April 2011 18:02
To: Corinne Harrison
Subject: RE: "The Nine Living Muses" by Richard Samuel

Dear Corrine Harrison,

Thank you very much for the information you sent me. It will be very helpful as I move forward with my project, a festschrift in honor of Betty Rizzo.

The link to the engraving that identifies Walker as the engraver is
http://www.usask.ca/english/barbould/illustrations/muses_engraving.html

What is also interesting is that in this engraving the pedestal supports a female figure (Britannia?) receiving a crown from a male (Apollo?), while in Samuel's painting the figure of Apollo stands alone on the pedestal. The Saskatchewan caption also identifies the engraving as coming from Johnson's *Ladies New and Polite Pocket Memorandum* for 1778, not from *The Lady's Magazine* in 1778.

If you find any proof that there are indeed two different publications of the same engraving or two different publications of two different engravings (one by Walker and one by Page), please let me know.

Again thank you for all your help, Temma

From: Corinne Harrison
Sent: Thursday, April 21, 2011 11:13 AM
To: Temma Berg
Subject: RE: "The Nine Living Muses" by Richard Samuel

Dear Temma Berg,

I think that the University of Saskatchewan's print has been attributed wrongly to Walker as it looks almost identical to Page's print, except that the inscriptions have been trimmed from the bottom. Lucy Peltz describes Page's print in *Brilliant Women: 18th Century Bluestockings*, 2008, p. 62, "Commissioned by the publisher Joseph Johnson and energetically promoted as a 'capital' and 'masterly' engraving, the print became the main attraction in the *Ladies New and Polite Pocket Memorandum-Book* for 1778". A footnote says that the Pocket Book was printed 8–11 November 1777. I think that Ingamells and Peltz are certainly talking about the same print in the same publication as Ingamells cites Elizabeth Carter's letter and the "Ladies' Pocket Book" in footnotes, but it looks as if he referred to *The Lady's Magazine* when he meant *Ladies Memorandum-Book*. Samuel's final painting differs from the engraving because the engraving was based on an earlier preparatory drawing. I hope this helps.

Yours sincerely,

Corinne Harrison

LIVING IN THE EIGHTEENTH CENTURY

When Betty wrote to the National Portrait Gallery in 1983, she wanted to know which figure in Samuel's painting represented Elizabeth Griffith and which muse she represented. In her quest to be accurate and complete, she also wanted to know the identities of all nine women in the painting and which figure represented which real woman. Hoping the archivist would be

able to provide her with a key, she also wondered which real woman represented which mythical muse.

When I wrote to the National Portrait Gallery in 2011 to ask for a copy of Betty's letter and any responses to it, I also wanted to clarify ambiguities in the engraving's attribution and to learn if there were two different engravings. Although O'Donoghue and Hake identified Page as the engraver, Sylvia Harcstark Myers, author of *The Bluestocking Circle: Women, Friendship and the Life of the Mind in Eighteenth-Century England*, believed that Samuel prepared the engraving of the painting.² Ms. Harrison responded that according to John Ingamells (*Mid-Georgian Portraits 1760–1790*), the engraving was made by Page from an earlier drawing by Samuel. In a return email I pointed out that while in the painting the figure of Apollo stands alone on the pedestal, in the engraving the pedestal supports a female figure (Britannia?) receiving a crown from a male (Apollo?). I wondered whether Samuel or Page made the change and why. In her response, Ms. Harrison pointed me toward *Brilliant Women: 18th-Century Bluestockings*, where I found the following pertinent comment in Lucy Peltz's essay "Living Muses: Constructing and Celebrating the Professional Woman in Literature and the Arts": "The importance of contemporary women and their collective contribution to the cultural and economic vitality of the nation was also asserted in Samuel's print by Apollo crowning Britannia—and thus by extension all British women."³ Peltz also anticipated questions like Betty's about the identity of a particular sitter or muse when she noted that "Samuel did not care to represent each Muse with iconographic exactitude, any more than he studied their likenesses."⁴ The women did not sit for the portrait; he was idealizing them and he did not distribute the various appurtenances of the muses with any attempt at accuracy. I later learned, from Elizabeth Eger, that the popularity of the engraving may have spurred Samuel to exhibit the painting.⁵

And thus research proceeds, painstakingly slowly, as researchers ask questions and find answers but, in the process, unearth more questions. Depending on the hard work of skilled archivists, building on one another, filling in and correcting one another, researchers add to the archive. Now we have the Internet to help us and further confound us.

When Carol Blackett-Ord surmised that the figure with the tablet was Elizabeth Griffith and that she represented Calliope, the Muse of eloquence and epic or heroic poetry, who is often depicted as holding a tablet, she was probably drawing on the list of muses identified in the *British Museum Catalogue of Engraved British Portraits (Groups)*.⁶ A copy of this list⁷ was in the registered packet for the painting along with Betty's letter, Blackett-Ord's response, and other papers. It would seem that Blackett-Ord sent this list to Betty. Was she satisfied with the answer she received and the accompanying

list? Probably not. The attribution was, as the sender admitted, merely conjectural. Betty would undoubtedly have preferred a key from Samuel himself.

Since 1983, the year of Betty's query, the National Portrait Gallery has produced at least two different online keys to the painting. Significantly, the two which I accessed in 2010 and 2012 contradict one another, so the new information might have increased rather than reduced Betty's uncertainty about which figure represented Elizabeth Griffith and which muse she symbolized.

In 2010, the anonymous NPG webpage writer confidently identified four of the figures: Elizabeth Ann Sheridan was the singer, Angelica Kauffmann the artist behind the easel, Catharine Macaulay held the parchment, and Elizabeth Griffith the tablet. Perhaps the writer was drawing on the same iconography as Blackett-Ord, since she too linked Griffith with the tablet-holding figure. When, on July 18, 2012, I revisited the NPG webpage for this painting, only two figures were specifically identified: the singer Elizabeth Ann Sheridan and the artist Angelica Kauffmann. So, over the course of two years, the number of identifications decreased rather than increased; and Elizabeth Griffith's name dropped from the roll of the identified altogether. As Derrida avers, "By incorporating the knowledge deployed in reference to it, the archive augments itself, engrosses itself, it gains in *authoritas*. But in the same stroke it loses the absolute and metatextual authority it might claim to have. One will never be able to objectivize it with no remainder. The archivist produces more archive, and that is why the archive is never closed."⁸ Although Betty would not have delighted in Derrida's paradox, she never underestimated either the pleasures or the perplexities of archival research. Tireless in her own searches to find answers and to craft perfect footnotes, she exemplified Derrida's image of the restless researcher: "It is to burn with a passion. It is never to rest, interminably, from searching for the archive right where it slips away."⁹ Patient and meticulous in her endless quest for the truths that could only be wrested with difficulty from dusty documents, Betty was most at home when living in the eighteenth century.

HONORING BETTY RIZZO

Because Betty's research focused on eighteenth-century British literature and life, and particularly on English women, so too do the essays in our festschrift. Part one focuses on living in the eighteenth-century novel; part two on living in the eighteenth-century world; and part three on afterlives, the ways in which eighteenth-century literature and life continue to fascinate us and to reflect and anticipate our preoccupations.

Betty loved the eighteenth-century novel. Her work on the novels of Frances Burney, Elizabeth Griffith, Charlotte Lennox, Sarah Scott, and others remains an essential contribution to the scholarship of the last forty years on women who had been for too long overlooked. The essays in the first part build on that work and look at women's (and men's) fictional lives. Although three of the essays focus on women writers, the first—Toni Bowers's "*Clarissa's* Darkness"—focuses on Richardson. Touching on the novel's canny use of epistolary structure, Bowers emphasizes the novel's bleak tone. Though some affirm that Christian stories cannot be tragic, Bowers argues (following Terry Eagleton) that the paradoxical crucifixion and resurrection story is itself an example of Christian Tragedy and suggests that Richardson's project was "to create a specifically Christian Tragedy . . . in novel form." *Clarissa* questions not only patriarchal authority but the omnipotence and benevolence of God. In paying attention to Richardson's darkness, Bowers concludes, we can trace his belief as well as his doubt and can better understand the novel's powerful effect on readers from the eighteenth century to the present.

The next two essays focus on Jane Austen. In "Brotherly Love in Eighteenth-Century Literature," Ruth Perry perceives a "dramatic shift in the meaning of kinship and family" during the course of the eighteenth century. She argues that the importance of blood kin gave way to marital ties, changing women's roles and affecting relationships between brothers and sisters. Finding expressions of the tensions produced by this change in earlier eighteenth-century novels by Eliza Haywood, Sarah Fielding, Samuel Richardson, Elizabeth Hamilton, and others, and in Austen's life, Perry uses the fraternal behaviors represented in *Northanger Abbey* and *Mansfield Park* to elaborate the ways in which brotherly behavior served as a touchstone for a man's character. Sometimes brothers failed: "Thus the relation of brothers to their sisters became, in the fiction of the eighteenth century, another measure of the toll that individualism paid to modernity, another test of love's weight in the scale of self-interest, another casualty of capitalism."

Like Perry, George E. Haggerty is fascinated by fraternal feeling, especially when it morphs into and queers heterosexual relationships. In "'Queernesses' Remembered: Male-Female Friendship in *Emma*," he explores secrecy in Austen's novel and the sometimes uncomfortable familiarity that permeates all the relations in it, whether among friends, family, or community members. While few commentators have noted that most of Emma's friends are male, or examined the "queernesses" of these relationships, Haggerty focuses on them and on the ways that her friendships with men "slip into (and out of) the erotic," the parental, and the fraternal. Not only does the ease with which friends can become lovers contribute to our understanding of the rise of companionate marriage, but the awkward

rhythms of these relationships, Haggerty argues, change our perceptions of the seemingly placid community of Highbury, helping us see it as one plagued by "queernesses" and "perplexing mood[s]" induced by the slippage between the "almost erotic and the insistently fraternal."

Sylvia Kasey Marks's essay "Sarah Fielding's *The Governess*: A Gloss on Her 'Books upon Education'" concludes part one. A study of Fielding's works, Marks's essay demonstrates the central importance of *The Governess* to Fielding's corpus and to eighteenth-century literary history. Arguing that the novel reflects as well as embodies a living tradition of educating for virtue, Marks traces the conduct book from the Hebrew Bible to Mary Wollstonecraft. Inculcating virtue through education and example and emphasizing fulfillment of one's duty, Fielding's novel and indeed all of her longer works from the *David Simple* trilogy to *Xenophon's Memoirs of Socrates* both instruct and entertain and thus form a series of "Books upon Education."

Stephanie Oppenheim's essay on women travelers opens part two. Adroitly crossing and recrossing the border between the novelistic and the epistolary, "I have travelled so little": Jane Austen's *Women on the Road* takes up the question of women's mobility in the eighteenth century. In her letters to relatives and in her novels Austen insisted that the well-stocked mind did not need to travel, that imagination could expand small spaces into large prospects. However, Oppenheim argues, Austen's stance was more paradoxical than is commonly perceived. Yes, the active, resilient, and ingenious mind will not be held back. Indeed, the evidence of a woman's genius will rest in her ability to make do with nothing. Only small minds require large canvases. Nevertheless, in subtle but compelling ways Austen calls into question the limitations placed on women's movements and insists that women deserve to enjoy the same freedoms as men.

Stimulated by a hint from Betty Rizzo, Elizabeth Lambert dug into archives in England and Scotland to unearth the secrets of the lives of "Lady Minto and Her Lord." In her painstakingly researched essay, we learn of the conjugal fidelity and possible infidelity of Gilbert Elliot, Lord Minto. Married to his Lady, Maria Amyand, after a long courtship and often separated from her due to the obligations of his political career, Gilbert may have enjoyed a liaison with Ann Hayman, an intimate of Princess Caroline. Lambert also considers the concerns of the Mintos' descendant, Emma Eleanor Elizabeth, countess of Minto, as she gathered together and published her ancestors' letters and deliberated what to include and what to omit. Both the countess of Minto and Lambert have cause to echo Robert South's plaintive question "What are most histories of the world, but lies?"

Nicole Pohl and Betty A. Schellenberg thoroughly examine the complex practices of a fifty-five-year epistolary relationship in "Sarah Scott, Elizabeth

Montagu, and the Familiar Letter in Dialogue.” Drawing on poststructuralist theory, the authors demonstrate the process of subject formation and reformation in the sisters’ many letters. Combining imitation, variation, rejection, and commentary, the conventional and the idiosyncratic, the sisters negotiated boundaries and situations and between them constructed a lasting literary artifact. While Elizabeth became Queen of the Blues and her nephew Matthew published an edition of her letters soon after her death, thus assuring her place in literary history, Sarah Scott ordered that her personal letters be burned. Fortunately some of her letters survived to become a testament of the mutual interplay of epistolary friendship and sisterhood; “successful epistolary performance,” Pohl and Schellenberg affirm, “depends on the interplay of two mutually created, and continually performed, personae.”

The focus widens in Lorna J. Clark’s “Hidden Talents: Women Writers in the Burney Family.” Intrigued by the number of creative intellectual women in the Burney family, Clark looks for the source of their creativity in the supportive community of women within the family and in the sometimes nurturing—but sometimes demanding—*paterfamilias* Dr. Charles Burney. The versatility of the Burney women’s work, which includes letter writing, reviewing, translating, editing, children’s and didactic fiction, travel writing, and drama, is indeed remarkable. Clark points out that while many of the first generation of Burney writing women served apprenticeships under Dr. Burney, succeeding generations gained confidence as they helped Charlotte Barrett prepare her aunt’s diary and letters for publication. Clark’s essay helps us contextualize the work of the Burney women as part of a multigenerational talented family and as part of the rise of the professional woman in the eighteenth century.

“Moving upon Glass’: The Madness of Lady Frances Coningsby” delves into the lives of Lady Frances Coningsby and Mary Trevor, two extraordinary women whose relationship was both long and intimate. Meticulously culling from Mary Trevor’s letters to Lady Frances’s daughter Charlotte during the period of Lady Frances’s madness and alerted by Betty Rizzo to newspaper attacks on Mary Trevor, Mary Margaret Stewart carefully crafts a complex narrative of afflicted patient, conscientious caregiver, and angry relatives. Accused by Lady Frances’s Essex family of self-interest, hypocrisy, and preventing family visits, Mary Trevor felt as if she were “moving upon Glass” as she negotiated the sometimes competing interests of her friend and the Coningsby family. Lady Frances’s madness lasted from 1773 until she died in 1781, at which time she was buried in the same vault as her friend Mary Trevor, who had died the year before.

The essays in part three look at the afterlives—textual, ideological, commercial—of eighteenth-century phenomena. Barbara M. Benedict’s “Ad-

miring Pope no more than is proper': Romanticizing Alexander Pope in Late-Eighteenth-Century Booksellers' Beauties" explores the repackaging of Pope to suit emerging Romantic tastes. Linked in his own day to satire, rationality, and subordination to duty, Pope was posthumously transformed into a nostalgic nature poet. As Benedict points out, Pope had always been a shrewd shaper of his own reputation so the work of such booksellers as Kearsley and Roach, who adroitly included his works in their anthologies, only continued a process already begun. Over three hundred fifty books published in the eighteenth century used the phrase "Literary Beauties" in their title; these compilations, Benedict argues, "thawed classic texts out of their chilling remoteness" and gave birth to a new, short-lived "intimate, private, and suffering" Pope.

"Afterlife" takes on a different connotation in Hester Lynch Piozzi's *British Synonymy* and the 'notion of a sex in words.'" Lisa Berglund suggests that by daring to enter the masculine preserve of philology, Piozzi challenged prevailing attitudes toward women and language. In the process of domesticating the English language, Piozzi ultimately illustrated "how the British nation can profit from applying the lessons of female synonymy to its politics, its commerce, and its diplomacy." In Piozzi's deceptively demure work, synonymy becomes a metaphor for social and political transformation. Although Piozzi agreed with her fellow lexicographers that there is sex in words, she proved that this difference was more complicated than at first conceived. Anticipating twentieth- and twenty-first-century feminist concerns with the suppression and marginalization of the feminine in all sorts of discursive practices, Piozzi's insistence on "the power of female speech" found many afterlives.

Temma Berg's "Taking the *Baltic Merchant*: At Sea through the Archives" suggests that the perils of contemporary archival research parallel the perils of eighteenth-century travel on the high seas. Separating fact from fiction becomes a difficult procedure as we explore the archival documents of any event, especially one as melodramatic and compelling as the capture of a merchant ship by a privateer. Rhetorical strategies shape all texts, whether public or private or a mixture of the two. There is no objective account. No text, whether a public newspaper article or a private letter, is transparent. "Not even letters from the ill-fated vessel's captain, who was closest to the event and therefore might be assumed to occupy a privileged interpretive position, can remain free of subjectivity." Indeed, given that he failed to protect his vessel, he is perhaps most interested in shaping the story. In tracing the afterlife of the capture, Berg learned that the ship itself also underwent a surprising sea change.

Frances B. Singh's "The Girl Who Raged and Her Virago of a Grandmother: A Co-Biography of Jane Cumming and Dame Helen Cumming Gordon" uses

the proliferation of new digital archival resources now available to go beyond the many earlier narratives about the famous Scottish libel trial involving two schoolmistresses and the child who accused them of indecent acts. Surfing the internet and traipsing to realtime archives, Singh gleaned much new information about Jane's life before and after the trial. While most commentators see the young girl as malicious, Singh offers a more nuanced picture of a girl whose heart was broken. First losing her Indian mother, then her ayah, and finally entering an English family headed by a strong woman with mixed feelings about her granddaughter, Jane erupted on November 14, 1810, into a rage that ultimately destroyed the livelihood of two young women and changed her own life. Emphasizing the intersections among sexuality, gender, race, and class that help explain this singular incident, Singh concludes her narrative by asking us to see Jane Cumming as a "resilient woman, a woman whose spirit would not be tamed."

"Remediating Interpretation: Sophie Calle Rewrites Epistolarity" extends the eighteenth century even further, to 2007, the year of *Take Care of Yourself*, Sophie Calle's Venice Biennale multimedia photo installation and its accompanying catalogue. Interested in the juxtaposition of the different media in Calle's work, Elizabeth Heckendorn Cook argues that Calle's installation, which begins with a breakup email from a lover, rewrites the eighteenth-century plot of seduction and abandonment. In the process of her analysis, Cook draws on the new concept of *remediation*, which looks at how contemporary media pays homage to and refashions earlier media, and stresses the ways in which Calle reflects on the act of interpretation itself and revises our understanding of eighteenth-century epistolarity. "The woman as victim, the figure of eroticized pathos, is granted a form of agency if limited and hybridized: she becomes the commissioner, art director, and co-creator of her own multimedia performance piece."

Beverly Schneller closes our tribute with her warm, deeply felt, and evocative remembrance of Betty as woman, friend, teacher, scholar. Giving us an overview of Betty's career and scholarly interests, Schneller, Betty's literary executor, uses Betty's posthumously published essay, "The Other Elizabeth Griffith," to provide insight into Betty's research methods and to demonstrate once again her importance to eighteenth-century studies.

The essays in this volume celebrate both the communities of women that thrived in the eighteenth century and the contemporary communities of women who dedicate themselves to tracing the lives of their forerunners. Betty, always generous to others who sought problematic details, exemplified the ways in which feminist research depends on an open sharing of knowledge. Whether we live in the eighteenth century via novels or via the archive or dwell on the ways the eighteenth century lives on in present-day people and texts, and especially if we delight in all three, we owe much to Betty Rizzo. Her work and her memory live on.

NOTES

1. This e-mail exchange has been lightly edited to eliminate gratuitous and repetitive email boiler plate; also misspellings have been silently corrected.
2. Sylvia Harcstark Myers, *The Bluestocking Circle: Women, Friendship, and the Life of the Mind in Eighteenth-Century England* (Oxford: Clarendon Press, 1990), 278.
3. Lucy Peltz, "Living Muses: Constructing and Celebrating the Professional Woman in Literature and the Arts," in *Brilliant Women: 18th-Century Bluestockings*, ed. Elizabeth Eger and Lucy Peltz (New Haven: Yale University Press, 2008), 63.
4. *Ibid.*, 61–62.
5. Elizabeth Eger, "Representing Culture: *The Nine Living Muses of Great Britain*," in *Women, Writing, and the Public Sphere*, ed. Elizabeth Eger, Charlotte Grant, Cliona Ó Gallchoir, and Penny Warburton (Cambridge: Cambridge University Press, 2001), 108.
6. *British Museum Catalogue of Engraved British Portraits (Groups)*, ed. Freeman O'Donoghue and Henry M. Hake (London: Printed by Order of the Trustees, 1922), 5:56.
7. The list identifies the following muses with the following appurtenances: Calliope, Heroic epic, with tablet and pencil; Clio, History, with scroll; Erato, Lyric poetry, hymns, with small lyre; Euterpe, Music/flutes, with double lyre; Melpomene, Tragedy; Polyhumnia, Mimic art, with veil; Terpsichore, Dance, lyric poetry, with lyre; Thalia, Comedy, with mask, ivy wreath; and Urania, Astronomy, with celestial globe. National Portrait Gallery, Heinz Archive, Registered Packet NPG 4905.
8. Jacques Derrida, *Archive Fever: A Freudian Impression*, trans. Eric Prenowitz (Chicago: The University of Chicago Press, 1995), 68.
9. *Ibid.*, 91.

WORKS CITED

- British Museum Catalogue of Engraved British Portraits (Groups)*. Edited by Freeman O'Donoghue and Henry M. Hake. vol. 5. London: Printed by Order of the Trustees, 1922.
- Derrida, Jacques. *Archive Fever: A Freudian Impression*. Translated by Eric Prenowitz. Chicago: The University of Chicago Press, 1995.
- Eger, Elizabeth. "Representing Culture: *The Nine Living Muses of Great Britain*." In *Women, Writing, and the Public Sphere*. Edited by Elizabeth Eger, Charlotte Grant, Cliona Ó Gallchoir, and Penny Warburton. Cambridge: Cambridge University Press, 2001. 104–32.
- Myers, Sylvia Harcstark. *The Bluestocking Circle: Women, Friendship, and the Life of the Mind in Eighteenth-Century England*. Oxford: Clarendon Press, 1990.
- Peltz, Lucy. "Living Muses: Constructing and Celebrating the Professional Woman in Literature and the Arts." In *Brilliant Women: 18th-Century Bluestockings*. Edited by Elizabeth Eger and Lucy Peltz. New Haven: Yale University Press, 2008. 56–93.