

Elizabeth Craven

Writer, Feminist and European

Julia Gasper

Vernon Series on the History of Art



VERNON PRESS



Elizabeth Craven painted by Thomas Beach 1777. By permission of Sotheby's London Ltd.

Copyright © 2017 Vernon Press, an imprint of Vernon Art and Science Inc, on behalf of the author.

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior permission of Vernon Art and Science Inc.

www.vernonpress.com

In the Americas:
Vernon Press
1000 N West Street,
Suite 1200, Wilmington,
Delaware 19801
United States

In the rest of the world:
Vernon Press
C/Sancti Espiritu 17,
Malaga, 29006
Spain

Vernon Series on the History of Art

Library of Congress Control Number: 2017946594

ISBN: 978-1-62273-275-3

Cover: Portrait of Elizabeth Craven Margravine of Ansbach by Ozias Humphrey, By permission of National Portrait Gallery, London and Tate Gallery

Product and company names mentioned in this work are the trademarks of their respective owners. While every care has been taken in preparing this work, neither the authors nor Vernon Art and Science Inc. may be held responsible for any loss or damage caused or alleged to be caused directly or indirectly by the information contained in it.

To
My Mother

Table of Contents

<i>Preface</i>		<i>xi</i>
<i>Introduction</i>		<i>xv</i>
Chapter 1	Surviving Childhood	1
Chapter 2	Surviving Marriage	35
Chapter 3	Freedom and Independence	83
Chapter 4	Travelling the World	117
Chapter 5	Germany	161
Chapter 6	A Little European Court in England	193
Chapter 7	Naples	251
<i>Bibliography</i>		<i>271</i>
<i>Index</i>		<i>287</i>

Preface

This is the third book to be written by Julia Gasper on a champion of the Enlightenment. Her first publication on this theme, *Theodore von Neuhoff, King of Corsica: The Man Behind the Legend* (2012), told the story of a man of action, who attempted repeatedly, though ultimately unsuccessfully, to make the island of Corsica an independent kingdom, free from what he perceived as the tyranny of foreign rule. The second, *The Marquis d'Argens, A Philosophical Life* (2014), has cleared away layers of gossip, myth, and misappropriation to provide a clear and comprehensive account of the life and works of an original, imaginative and influential writer. *Elizabeth Craven, Writer, Feminist and European* shows how Craven (1750-1828) added a woman's perspective, in her life and writings, some of which have been published, translated into English, or correctly attributed, for the first time. The emerging body of work is not only enjoyable as literature but an inspiring landmark in feminist history.

Since 'Enlightenment' is a vigorously contested term, it is necessary to propose a definition: in this context, it is understood to imply honest efforts to distinguish between rationality and prejudice, willingness to adopt a critical attitude to one's own assumptions, refusal to judge people's moral or intellectual potential on the evidence of their ethnicity, sex, or culture, and the conviction that change for the better is not only possible but necessary. Above all, it should provide a sense of continuity with the more liberal and forward-looking aspects of present-day thought. With his dedication to religious toleration and the abolition of slavery, Von Neuhoff (1694-1756) clearly has something to contribute to the unfinished business of the twenty-first century; so, too, does d'Argens, whose *Lettres Juives* [Jewish Letters] (1736), inspired by his acquaintance with a Jewish physician who had taken refuge in Constantinople from the Spanish Inquisition, take a wittily critical look at some of the vagaries of European Christendom. Craven, in her comedy *Le Philosophe Moderne* (1790), sets an exceptionally trenchant exposition of the aims of the French Revolution in the mouth of her main character, but allows the events of the plot to show that he is not only misguided but treacherous. In any case, she presents his cause as doomed to failure, since his revolutionary principles do not offer equality to women: in Craven's view, this excludes any claim to be properly enlightened. D'Argens, it should be noted, went some way to meeting Craven's standards in his personal life, by bestowing on his wife and daughter classical educations, including Greek as well as Latin, that would normally have been considered suitable only for the male of the species.

Craven's eventful life could have been seen as a triumph or a tragedy: ultimately, her survival and achievements depended on her ability to combat her sorrows, the chief of which was the loss of her children, with courage, energy, and artistic creativity, as a writer, director, and amateur actress. She was also an eager traveller and a keen gardener. She was clear-sighted enough to understand how many of her problems arose from the sexual discrimination which often led to girls in upper-class families being pressured into marriage at an early age. She was sixteen when she married, and the age difference between herself and her husband, though only twelve years, contributed to their unhappiness. The incompatibility of their tastes and temperament made matters even worse. Moralists and novelists at the time deplored such marriages, which they saw as the cause of marital disharmony and subsequent adultery, but their preferred solution was marriage for love rather than female equality. The heroine's desperate attempts to avoid marriage to Mr Solmes (who is, of course, not only physically but morally repulsive) trigger the tragic events of Samuel Richardson's *Clarissa, or, the History of a Young Lady* (1748). The correct real-life solution was to proceed with the marriage like a dutiful daughter and wait patiently, and virtuously, until demography took its toll. This strategy was deployed by the redoubtably respectable Mary Granville Pendarves Delany (1700-1788), who married her first husband at 17, was widowed in 1724, and whose happy second marriage to Mr Delany lasted twenty-five years. Sadly, Craven lacked the necessary patience: her indiscretions transformed her from the victim of a forced marriage to an adulterous wife and, eventually, a distressed mother.

In *Letters from a Peeress of England to her Eldest Son* (1784) Craven, barred from contact with all but one of her children after separation from her husband, protests against the English legal system's treatment of women, especially wives. She combines rational argument with emotional appeals to argue that, if husband and wife separate, mothers should have custody of their own children, and especially of the daughters. Her tone varies, as the argument requires, from acerbic wit to pathos and even humility: she states that even if the wife is a fool, she should still be entitled to custody, because the husband (who, presumably, is not a fool) will be able to keep her under control by his visits. She does not actually argue that custody should be granted to wives who have committed adultery, but since she refers to the possibility that the husband may be living with another woman (her own husband had installed a mistress in his house, and she must have dreaded the effect of her influence on her daughters), there is an unspoken implication that sexual infidelity is equally blameworthy for men and women, so should not enter this debate. Of all Craven's works, this appeals most directly to the future: it deals with an issue so complex that some aspects still await satisfactory resolution. Real progress was not made until the nineteenth century, and even then the argu-

ment turned on the rights of mothers who had not committed adultery. Their most powerful advocate was Caroline Norton, née Sheridan (1808-1877), whose own chastity had been vindicated in court: her struggles to gain married women custody of their children, as well as their right to keep their own money, have been cogently set out by Diane Atkinson in *The Criminal Conversation of Mrs Norton* (2012). Norton's cause has formidable literary support: not only is the struggle for maternal custody a major element in Anne Brontë's *The Tenant of Wildfell Hall* (1849), but Isabella Heathcliff's determination to keep her son away from his father plays an important part in Emily Brontë's *Wuthering Heights*. Mothers still had a long way to go, but the race for justice was on, and Elizabeth Craven had fired the starting gun.

Enlightenment, however, was not just a matter of struggle, reason, and energetic reform of the world outside the self. For Craven, it was also a matter of emotions, and of internal sensation. The most appropriate way to end this introduction is at the point where Dr Gasper begins: with the poem "On Dreaming That She Saw her Heart at Her Feet." Her heart is the point where feelings meet thought and inspire further intellectual effort. She realizes this as she asks,

*Why, if keen Wit, and learned Sense draw nigh,
Does thou with emulation beat so high? (39-40)*

The heart describes its role as a substitute for thought:

*My genius has with watchful care supplied
What Education to thy sex denied;
Made Sentiment and Nature all combine,
To melt the reader in each flowing line. (77-80)*

It is, however, behaving suspiciously like a brain. In fact, what Craven is describing here, in skilfully manipulated heroic couplets, is a synthesis of thought and feeling that allows a new freedom of emotional range to her poetic generation: the Enlightenment has become Romantic.

Carolyn D. Williams (MLitt, Oxon),
Associate Professor Emerita,
Department of English Literature,
University of Reading

Introduction

When Elizabeth Craven was little more than twenty, she wrote this beautiful poem, revealing a dazzling talent.

On Dreaming That She Saw her Heart at Her Feet.

When Nature, tir'd with thought, was sunk to rest,
And all my senses were by sleep possess'd,
Sweet sleep, that soft and balmy comfort brings
Alike to beggars and despotic kings,
I dreamt of peace I never felt before.
I dreamt my heart was lying on the floor.
I view'd it, strange to tell, with joyful eyes!
And stranger still, without the least surprize!
Elated with the sight, I smiling sat,
Exulting o'er the victim at my feet;
But soon with words of anguish thus address'd
This painful, sweet, disturber of my breast:
"Say, busy, lively, trembling, hopping thing,
What new disaster hast thou now to bring,
To torture with thy fears my tender frame,
Who must for all her ills thee only blame?
Speak now, and tell me why, ungrateful guest,
For ten years past, hast thou denied me rest?
That in my bosom thou wast nurs'd, 'tis true,
And with my life and with my stature grew,
At first so small were all thy wants, that I
Vainly imagin'd I could ne'r deny
Whate'er thy fancy ask'd. Alas! But now
I find thy wants my every sense outgrow,
And ever having, ever wanting more,
A power to please, to give or to adore.
Say why, like other hearts, thou dost not bear,
With callous apathy each worldly care?
Why dost thou shrink at Envy's horrid cries?
In thee Compassion Hatred's place supplies.
Why not with malice treat malicious men?
Why ever pity, where thou should's't condemn?"

Why, at the hearing of a dismal tale,
 Dost thou with sorrow turn my beauty pale?
 Why, when distress in any shape appears,
 Dost thou dissolve my very soul in tears?
 Why in thy secret folds is Friendship bred?
 In other hearts, its very name is dead.
 Why, if keen Wit, and learned Sense draw nigh,
 Dost thou with emulation beat so high?
 And while approving, wish to be approv'd,
 And when you love, wish more to be belov'd?
 Why not, in cold indifference ever clad,
 Alike unmov'd, regard the good and bad?
 Why dost thou waste my youthful bloom with care,
 And sacrifice myself, that I may share
 Distress in others? Why wilt thou adorn
 Their days with roses, and leave me a thorn?"

But here I saw it heave a heavy sigh,
 And thus in sweetest sounds it did reply,
 "Ah! Cease, Eliza, cease thy speech unjust;
 Thy heart has e'er fulfill'd its sacred trust,
 And ever will its tender mansion serve,
 Nor can it from thee this reproach deserve:
 Against my dictates murm'ring have I found,
 Which thus has laid me bleeding on the ground.
 Compare thyself in this same hour depriv'd
 Of this soft heart, from whence are all deriv'd,
 The same bewitching graces which adorn,
 And make thy face appear like beauteous morn,
 With me its brilliant ornaments are fled,
 And all thy features, like thy soul, are dead.
 'Tis I that make thee others' pleasures share,
 And in a sister's joy forget thy care;
 'Tis by my dictates thou art taught to find
 A godlike pleasure in a godlike mind;
 That makes thee oft relieve a stranger's woes,
 And often fix those friends that would be foes.
 'Tis I that tremblingly have taught thine ear,
 To cherish music; and 'tis I appear,
 In all its softest dress; when to the hearts
 Of all beholders, thy dear voice imparts
 Harmonic strains: 'tis not because 'tis fine,
 For every note that's felt is surely mine.

In smoothest numbers all that I indite,
For 'tis I taught the fearful hand to write;
My genius has with watchful care supplied
What Education to thy sex denied;
Made Sentiment and Nature all combine,
To melt the reader in each flowing line.
Till they in words this feeling truth impart:
She needs no more who will consult the heart;
And own, in reading, what is writ by thee,
No study ever could improve like me.
And when thy bloom is gone, thy beauty flown,
And laughing Youth to wrinkled Age is grown,
Thy actions, writing, friendship, which I gave,
Shall still remain, an age beyond the grave.
Then do not thus, displac'd, let me remain,
But take me to thy tender breast again."

"Yes, soft persuader, (I return'd), I will,
"And if I am deceiv'd, deceive me still.
"Seduced I was in haste;" then, stooping low,
Soon re-instated my sweet, pleasing foe;
And waking found it had nor less, nor more,
Than all the joys, the pangs, it had before.¹

So why didn't she go on to become a major poet like Byron? Obviously, because she was a woman. When she wrote the poem, she was already married and would go on to have seven children by the age of twenty-eight. She did continue to write, and her output is very miscellaneous, but her name was surrounded by scandal, and her life is better known than her writings. She separated from her husband, had a series of indiscreet love affairs and lived with her second husband before they were married. The biographical essay written about her in 1914 does not even mention the poem above. It is

¹ John Almon ed. *The New Foundling Hospital for Wit: Being a Collection of Fugitive Pieces in Verse and Prose* (London: J. Debrett, 1784), 6 50-55. It appears that the words "Seduced I was in haste," are part of the preceding speech, but they have no speech marks in the original text. Other small corrections have been made.

dominated by moral disapproval, and in more recent times, when that disapproval waned, critics have taken a dim view of her for other reasons.²

Meanwhile, her works are overlooked. If they were read more widely, she would surely be recognized as one of the most significant early feminist writers in English, belonging to the generation of Mary Wollstonecraft. When she wrote *Letters from a Peeress of England to her Eldest Son* in 1784, it was published anonymously, but is certainly hers, as the French translation that appeared four years later names her in its title.³ The book is a treatise on marriage, advising her son on how a husband should treat a wife, and deploring the laws of marriage as they then existed in England. At the outset, she protests that “Marriage is the source of all the misery of that part of human kind which most deserves to be happy, I mean the softer sex, whose education and nature makes it bear in patient and dumb regret the arbitrary power an English husband has over his wife.” She writes, memorably,

Do not imagine, because the law has put your wife intirely in your power, that it is just or right she should be so. I have heard men boast of that power, as if it was constituted by their merit. Trace that power to its source, and you will find it proceed from the natural propensity Englishmen ever had for tyranny. It was men who made the laws, and those give man an unlimited power over his wife. Jack Ketch might, with the same propriety and delicacy, boast of his hanging his fellow-creatures with impunity, as a husband to say he may lock up his wife, not give her any money, or suffer her to enjoy the amusements and societies she likes, as I have heard some observe... Some husbands boast of these barbarous privileges.

Everything in the book confirms that it is hers, and there are plenty of hints about the authorship, not least the preface that claims the letters were found on a pathway between Fulham and Hammersmith - the exact location of her hideaway, Craven Cottage.⁴

² Broadley, Alexander Meyrick, & L. Melville., eds. *The Beautiful Lady Craven, the Original Memoirs of Elizabeth, Baroness Craven*. 2 vols. (London: John Lane, 1914).

³ E. Craven, *Letters from a Peeress of England to her Eldest Son* (London: Debrett, 1784). *Lettres de Mylady Craven à son fils / traduites de l'anglais*. Trans P. N. Durand. Paris: Durand fils, 1788.

⁴ E. Craven, *Letters from a Peeress of England to her Eldest Son* (London: Debrett, 1784), A3.

The first thing that strikes woman's mind upon the first disagreeable thing her husband does, are the words she pronounced at the ceremony of her marriage; she has promised to love, to honour, and obey. The first is not in her own power; the second is impossible, if her husband is a despicable object; and the third, let him be what he may, she must fulfil to the utmost extent of the word, and therefore detests the sound of it from natural consciousness, that no human being has a right to control our actions, when we are arrived at the age of reason.⁵

She observes, "It is innumerable the persons who have in this and past ages addressed women on every subject and in every situation in life. This general address has been a general error, particularly in this country, where, from the laws and dispositions of men, women are almost in every respect made a second sort of beings, depending on (and deriving their only consequence from) the approbation of men". All these volumes of instruction have achieved nothing, she says, "Because all those who have given us rules to follow have not considered that our state of dependence makes it impossible for us to act for ourselves: the men we belong to are the first causes of every action, good or bad, that we commit; to them, therefore, we ought to address our eloquence and reason, if we mean to make the world in general more rational or happy than it has hitherto been." It is a very bold suggestion that women need to tell men how to be more rational. Even the fact that a woman is presuming to advise a man is distinctly uppity.⁶

Craven's ideas on marriage were the product of the Enlightenment. She frequently uses the word "rights" and stresses that women are rational beings, not to be regarded as a property of another.

Craven has a threefold claim to notice for historians and readers of literature. Firstly, as an author in her own right, who wrote the important treatise above, as well as poems, plays, stories, and cheerful political skits; she contributed to the nascent Feminist and Romantic movements. Secondly, she was a translator, who translated works from French, Italian and German into English, and was one of the first to introduce Schiller to an English audience. Thirdly, she inspired other writers, including Anne Damer in whose novel *Belmour*, she features as the thinly-disguised heroine. She was

⁵ E. Craven, *Letters from a Peeress of England to her Eldest Son* (London: Debrett, 1784), 21.

⁶ E. Craven, *Letters from a Peeress of England to her Eldest Son* (London: Debrett, 1784), 9-11.

personally connected with the great public drama of the Regency period, the trial of Queen Caroline, which highlighted the injustice of women's status in marriage.

It is a mistake to judge Craven on the *Memoirs* written at the end of her life. Nobody should be judged on what they are at seventy-six. It makes much more sense to judge her on what she wrote when she was twenty-six or thirty-six. There are many oddities about the text of the *Memoirs*, such as the adulation of Sir William Gell, close friend of her son Keppel, and claim that he became like a "second son" to her. In fact Craven disliked Gell thoroughly, and knew he loathed her. Such passages suggest that Keppel Craven had a hand in editing and revising this book.⁷ She certainly took care to forget all her love affairs and her money problems when she wrote the *Memoirs*. They offer as many anecdotes of royalty and the great and powerful as could entice the general public to buy her book. Writing memoirs is usually a game of name-dropping. She gives little hint of her real opinions and feelings about these people, referring in a neutral way to the Prince of Wales, whom she privately execrated, and who was by the time of the *Memoirs*, King George IV.

The *Memoirs* are full of conventional opinions that are inconsistent with her entire life. It says in one place that she told Charles James Fox that politics was "out of the province of a woman." What a strange remark from the woman who wrote a comedy *Le Philosophe Moderne* (The Modern Philosopher) entirely concerned with the most revolutionary political ideas of the time. This is one of her most significant works. It has been neglected because she wrote it in French and it has never been translated into English. Written shortly after she visited Paris in 1789, it concerns the learned Longinius, who is devoted to studying the newest philosophy and political ideas. He gets all the latest books off the press from Paris, including a treatise on religion written by a financier and a treatise on finance written by an ecclesiastic - this is a joke about Necker, the French king's finance minister, who wrote a book *Of the Importance of Religious Opinions* in 1788. Believing that education is a blessing, Longinius reads all this philosophy to his servants, and is then surprised when they rebel and take over the household. In one scene Longinius reads to his niece and his valet from a *Treatise on Nature and the Rights of Man*. It is full of Rousseau-esque arguments for liberty, equality and fraternity.

⁷ E. Craven, *Memoirs of the Margravine of Anspach, Written by Herself* (London: Henry Colburn, 1826), 2:394.

The nature of man is active and spontaneous – thus, free! In childhood he jumps, he runs, he rolls on the ground - so, active - and it is his own instinct, without reason, that makes him move, for he cries, makes grimaces and scratches his nurse when his limbs are constrained - thus, acting freely! Scientific proof that he is born to be free, which is to say, he is not meant to obey others.⁸

It goes on to argue that all men, kings or peasants, are equal,

In respect of behaviour, the peasant laughs, the king laughs, The master thinks, the lackey thinks, the gentleman and the servant both weep in the same way. So then, heaven has formed us all out of the same material. Physical matter! Innate instinct!⁹

The valet, Blaise, takes the lesson to heart and refuses to be a servant any longer. He and the maid Babet announce that from now on they are the bosses, and give orders to Longinius, leading to some very amusing comic scenes. Longinius has to serve dinner to Blaise, who dresses up in his clothes. Longinius's niece Hortense wants to marry Duval, a young lieutenant, but her uncle does not like or approve of soldiers, so she advises him to talk of mathematics, science, philosophy and politics in order to impress him. Duval's interview with Longinius does not go well. After attempting to discuss current affairs, he says that he is a patriot. Longinius asks him what he would do if the populace rebelled against the decree of their sovereign and tried to seize the king's person, in order to force him to grant their demands. This was exactly what had taken place at Versailles in 1789. Duval replies that no one with any sense of honour could hesitate for a moment in such a situation! For a second,

⁸ “La nature de l’homme est d’être agissant, volontaire – libre, enfin! En enfance il saute, il court, il se roule par terre – vidé agissant - et c’est sa volonté non raisonné encore qui le fait mouvoir, car il pleure, il fait des grimaces, il égratigne sa nourrice quand ses membres sont contraints - vidé, volontaire. Preuve physique qu’il est né pour être libre. C’est-à-dire qu’il ne doit point obéir aux autres. - Entends -tu?” Craven, *Le Philosophe Moderne* Ansbach, 1790.

⁹ “La Nature en physique n’a donné à chaque homme qu’un estomac, deux bras, deux jambes, deux pieds - ainsi, quel avantage un Roi peut-il prétendre physiquement sur un paysan?” “Dans le moral aussi, le paysan rit, le Roi rit. Le Maître pense, le lacquais pense. Le Monsieur pleure, le valet pleure de même. Or donc, le Ciel nous a formé tous d’une même pâte! Pâte physique! Essence morale!” Craven, *Le Philosophe Moderne*, *ibid.*

Longinius is pleased, but it transpires that Duval means he would defend the sovereign. Their differences are irreconcilable.

At the end of the play, the arrival of the Duke of Ursol restores the status quo, and Longinius is dismissed; the mutinous servants are not punished or harshly reprovéd, just let down very gently. When Blaise says to him “Are not all brothers?” the Duke merely replies, “No, my friend,” and the servants return to their previous roles without any visible discontent. There is never any attempt to refute the logic of Longinius’s book: the comedy simply turns on his naiveté in failing to realise that it is not in his own interests to teach it to his servants. The play is remarkably honest about the threat to the existing order of things posed by such subversive ideas. Few women writers of her time dared to take the bull by the horns and handle such major ideas, even in a comic fashion. When we recall what Craven had written only a few years earlier in *Letters to Her Son*, about marriage, she could not really object to the Rousseau-esque arguments, since she herself had used a similar argument about women and men. The idea of a “*natural consciousness, that no human being has a right to control our actions, when we are arrived at the age of reason*” is libertarian and egalitarian, and by challenging the idea that wives must obey husbands, Craven was showing the influence on her own mind of these Enlightenment ideas.

Craven was always interested in politics. She was brought up a Whig, believing in government by the aristocracy, upholding immemorial laws and customs arrived at by consent; not autocratic rule by an all-powerful monarch. When she travelled around France in the 1780s, she observed the signs that it was not thriving. The rural areas were full of dilapidated, abandoned chateaux, the homes of nobles who were all at Versailles clustered around the monarch as the only centre of power, while peasants lived in almost unbelievably primitive conditions, in miserable huts or caves. No wonder they caught “agues and fevers frequently, by returning home warm, and resting in these damp cells.” She was far from blaming Marie-Antoinette, who had come to France as a bride of fourteen for an arranged marriage and been executed because of bad harvests and rigid institutions that were not of her making. Of course Craven writes of the bloody Terror with repugnance. She also, in her comical verses, ridicules the British government for fighting the American rebels, and the Pitt government for being so “servile” and “submissive” to the monarch, George III.

She interfered blatantly in the election of an MP for Coventry in 1782, and wrote a long letter to a journal in 1791, “*Of the Defects of the English Constitution - and on the difficulty of characterizing the English Nation.*”

My Dear Sir,

Your literary Journal for the month of March contains matters upon which I must have something to say to you. I mean your Letters on England. In one of the first you appear to have seen everything concerning the dress and behaviour of our ladies at the theatre in a light so very opposite to the truth that I had written to you on the subject in a strain of pleasantry; but I have since burnt the letter, because I considered it of no consequence to the honour of my country that you found us awkward and that we were wearing dyed heads of hair, or that we did not carry ourselves in so graceful a manner as did two or three French women, whom you distinguished in the midst of us, by their peculiar gracefulness. But as what you have said on our legislature may be eagerly read by the present modish philosophers and patriots, and may be credited by them, as implicitly, as Pethion, Robespierre, &c believe they are framing a constitution, I must tell you, as a friend, that you are mistaken when you say the greatest part of the elections rest in the hands of the King. The King may create a Peer whenever he pleases, and consequently confer a right of voting in the Upper House to any one who is attached to him, but the King can do nothing in an election.

Do not suppose that I should be mortified if you were to tell all Europe that abuses have crept into our noble constitution; but you have as yet too slight an acquaintance with the beauties and defects, the good and evil, of my country. You were in England only three weeks; you were astonished with what you saw; you were not sufficiently acquainted with the country to describe it, unless you supposed you could amuse and instruct your readers by giving them a description of the world in the moon, or any other world you have only seen in a telescope, and that a telescope after the French fashion: for you have lived so long in Paris that, notwithstanding your wit, your good humour and your urbanity, you reason and you form systems entirely in the French manner.

You do not, perhaps, know, that one of the greatest defects of our Lower House is, that there are members belonging to it chosen by boroughs, and not by the country at large; that all these boroughs are more or less venal, and consequently are corrupted; and that there are some of them which consist of no more than from twenty to ten voters. You may judge what weight of influence is thereby thrown into the hands of a minister, when he can by dint of money alone command a majority of voices to carry any measure he thinks necessary.

In the Upper House there is another very great defect, which is, that the number of Peers is unlimited. His present Majesty has created so many that it is to be wished the appellation of Lords were disused, because it has been given to so many low people who are but little entitled to such distinction.

The judges are not chosen by the people. If you suppose that being a member of parliament confers a power of saying or doing any thing with respect to the administration of justice in my country, you are mistaken; the member of parliament (a commoner) chosen for a county is obliged to carry in petitions from that country for bills to be passed, but these bills do not relate to the laws of the land, or suits of law within the county. For example they are either bills for a canal to join two rivers; to enclose public pastures called by us common land; to alter the high road in order to shorten it; to make an exchange of lands, or some other matter which the inhabitants of the county are desirous of doing, and which may require the sanction of a bill. The member is obliged to present all requests or petitions; petitions to repeal such and such duties; petitions to build a hospital; in short, every work which has relation to the public good of his county; but as to suits at law, or matters in dispute, they are carried before another court, when the judges appointed for the purpose go into the country on their circuit.

Take my advice, my dear Mr Meister, and before you finish your letters on England, go there once more; and be sure, go into the country, for you will there behold us in perfection; you will there see that every family and every individual of it has something peculiar. We are not to be described in a mass, but by an infinite variety of minute particulars. Every Englishman has a character and sentiments peculiar to himself; there is no individual but employs himself and spends his time in a way agreeable to his own views and sentiments; and it is by reason of these striking contrasts that England is, to every thinking being, the most amusing country I have ever seen.

I have never yet read any impartial or good account of my own country; foreigners either censure us too much, or are over lavish of their praise. It is seldom that a foreigner sees much of what is truly great or praiseworthy amongst us, and that for reasons which I do not chuse to explain in a letter; almost all that in reality redounds to the nation's glory is hid from him; how then is he to come at this knowledge, shut up in his lodgings? A foreigner is conducted amidst the bustle and confusion of London, and there (as I am informed,) that our city may be as like Paris as possible, are to be found some of our women who can chatter nonsense about patriotism and the constitution.

But go there once more; go, and make yourself thoroughly acquainted with the city; you will there find men in whom are united all the solid sense of an active commerce, and the virtuous patriotism of the ancient Romans before they were immersed in luxury.

Avoid the court, unless you chuse to divert yourself for a moment to see [i] the King, in his state coach, going down to the House of Peers, [i] or the group of royal children at the palace. Go into the country, into Derbyshire; to our towns of Manchester, Birmingham and Liverpool; see our harbours, our dock-yards;

dine with our farmers; visit my sisters and my cousins; and behold the first women in England walking on foot six or eight miles round their country houses, and observe them, without declaring who they are, succouring the distressed and unfortunate every where about them, and only at short intervals exhibiting to the eyes of the public that degree of splendour which they judge due to their rank and name. You will find these ladies have, moreover, established hospitals, and founded charity schools. You will find in every station of life mothers of families who would shrink with horror at the thought of putting a child from them to nurse; a French custom with people of every degree, which I have been shocked at a thousand times. Ah! Perhaps the time is not far distant when I can say to you, come, and see England with me!

Now, to let you into a secret, I am going there next month, and the Margrave goes along with me. You have time to write to me before I set off; and pray let me know if you can read this scrawl, and whether you approve of the liberty taken by your friend, E.C.

[dated] T....., April 13th, 1791.¹⁰

Craven had strong opinions on all the great political issues of the day, from the independence of America to the partition of Poland. After travelling around Greece, she eagerly looked forward to its liberation from Turkish rule, writing that “Greece’s glory is diminished by the oppression under which the people have laboured, and from which, it is to be hoped, they will shortly be emancipated...”¹¹ Much of her criticism of the Turks has to be seen in the context of their domination of Greece, a domination she deplored. Her achievement in travelling all over the continent in the 1780s and 1790s should not be underestimated; she broke bounds of convention in everything that she did. Horace Walpole’s comment, “She has been *infinitamente* indiscreet” was one way of saying that she completely defied convention, travelling the continent with her lover.

In this book I have called Elizabeth a “feminist” but of course she was a feminist in eighteenth-century terms, not those of the twentieth or twenty-first. She believed women were rational creatures who ought to be emancipated from enforced marriage, treated as equals by their husbands, enabled to earn their own living as far as possible, and be entitled to far better education than they usually got. She objected to the double standard in judging sexual

¹⁰ Henri Meister, *Letters Written During a Residence in England...* (Translated by William Duprée from Meister’s *Souvenirs*, London 1799), 77. Translation of Lady Craven’s letter to the author.

¹¹ Craven, *Memoirs*, 1: 323.

behaviour and defied disapproval and vilification to live freely and fully. She knew women differ from men, loved children and gloried in her maternal instincts, but she was angry and indignant when women were treated as a “second sort of beings” under the law. In fact, she was an indomitable powerhouse of a woman who survived early marriage, the birth of seven children and immense social disapproval, to pursue her life and loves with energy and undying appetite for experience.

To understand how forthright and liberated Elizabeth was, we need to read the disapproving comments of her contemporaries. When her travelogue, *A Journey Through the Crimea to Constantinople*, was published in 1789, Elizabeth was already notorious because of her separation from her husband, Lord Craven, and there had been many rumours about her affairs.¹² The review did not mention her private life but instead complained about her strong opinions and sometimes blunt language. It was unseemly for a woman to have too many opinions, and the reviewer thought words such as “dead drunk”, “hot weather” and “shoulder of mutton” were far too coarse for a lady to use.¹³ It was true that Elizabeth had recorded some comical details of the sea voyage from Greece to Istanbul. The Greek pilot of the frigate she was on got too drunk to steer the vessel, and the mariners only succeeded in navigating the straits successfully with the aid of a map Elizabeth herself had brought along. Today it appeals to us precisely because she calls the captain “dead drunk” and not “intoxicated”, “inebriated” or “the worse for liquor”. Elizabeth had lived with a husband who was habitually drunk, she had left him, and she knew what she was talking about. If they needed a map, she, a woman, would take charge. Similarly, she says “hot weather” not “oppressively warm” or “somewhat sultry”. She disdains the prissy, lady-like euphemisms of her time.

She goes on to offer a vivid description of the Golden Horn:-

Rocks, verdure, ancient castles, built on the summit of the hills by the Genoese, modern Kiosks, Minarets, and large platane-trees, rising promiscuous in the vallies, large meadows - multitudes of

¹² Elizabeth Craven, *A Journey through the Crimea to Constantinople. In a series of letters from the Right Honourable Elizabeth lady Craven, to His Serene Highness the Margrave of Brandenburg, Anspach, and Bareith. Written in the year MDCCLXXXVI* (London: G.G.J. and J. Robinson, 1789).

¹³ *The Historical Magazine, Or, Classical Library of Public Events Consisting of Authentic Anecdotes, Biographical Memoirs, Manners and Customs, Philosophical Papers, Natural History, Theatrical Intelligence, Analysis of Historical Books, Domestic News, &c. &c. &c.* (1789), 1:177.

people, and boats swarming on the shore and on the water, and... nothing to be seen like a formal French garden.---the Turks have so great a respect for natural beauties, that if they must build a house where a tree stands, they leave a large hole for the tree to pass through and increase in size, esteeming the branches of it the most desirable ornament for the top of the house. In truth, contrast a chimney to a beautiful foliage, and judge whether they are right or wrong? A large fleet of Turkish vessels is to be seen in every creek, masts intermingled with the trees, and a graceful confusion and variety make this living picture the most poignant scene I ever beheld.¹⁴

It is romantic in its liking for the disorderly, the spontaneous, unruly “natural beauties”. Thirty years before Wordsworth would enthuse over hedgerows as “hardly hedge-rows, little lines Of sportive wood run wild”, she notes with approval how the Turks allowed trees to grow right through the centre of a house, showing a veneration for Nature. Her observation was accurate, as this is something you can still see in parts of Istanbul today.

Elizabeth’s discovery that the South of France was beautiful was an original one in her time. She wrote about it with such vividness and excitement that other travellers were inspired to follow her. Yet there is often a flash of humour and irony that we would not find in the descriptions of, say, Anne Radcliffe. At the Fountain of Vaucluse she noted that there was “a cavern pretty much in the shape of one of those which lions come out of in an opera”. As she is writing letters and not fiction, she remains flexible to play with the reader in this way.

She was in the first generation for centuries to be able to travel overland through the Crimea, which had just been liberated by Russian forces. Elizabeth’s travelogue is highly subjective and uninhibited, displeasing contemporary critics for not always describing the things they expected, such as the ruins that were high on the list of most upper-class travellers, and even displeasing some modern critics, who have found her too severe on the Turks.¹⁵ When Lady Mary Wortley Montagu visited a Turkish bath, she described the naked women she saw by comparing them to Milton’s description of the naked Eve in *Paradise Lost*, and to the pictures of idealised nudes by Guido

¹⁴ Craven, *A Journey through the Crimea to Constantinople*, 198.

¹⁵ *Historical Review* *ibid* p.183. Katherine S. H. Turner, “Changing Visions of Turkey in the Eighteenth Century”, in Steven H. Clark, ed., *Travel Writing and Empire: Post-colonial Theory in Transit* (London & New York, Zed Books, 1999, 113-128), 120.

Reni and Titian. She sees them through the eyes of men, if indeed she saw them at all, for her description is so conventionalised one wonders if she ever went further than the doorway.

When Craven went to a Turkish bath in Athens, she did not find the naked bodies of the women there an edifying sight. She saw them through her own eyes, and they were so fat and flabby she describes them as disgusting. Elizabeth's distaste for the slack bodies is very modern and it is not merely an aesthetic reaction - though that would be fully justified. She perceives that their condition is the result of their captive existence, their passivity and lack of exercise. This flaccid condition is also a sign of their status in a society where women are undervalued and hence have low self-esteem. They eat to console themselves for having nothing better to do, like battery hens.¹⁶ Her own vigorous, active existence gave Elizabeth a very different physique. Despite having had seven children, she rode, walked and drove sledges herself across the snowy plains of Poland, remaining slim and active all her life. The critic who ascribes to Elizabeth a submissive, marital identity in her letters, could not be more mistaken.¹⁷ She had parted willingly from her first husband, Lord Craven, and the man she was addressing the letters to was not her husband. In fact, she was travelling Europe with her lover, Henry Vernon, who is occasionally mentioned in the letters as Mr V----. She does notice the relative indolence of the Turks and, thirty years before Byron, she looked forward to the time when Greece would escape from Turkish domination. The same critic is mistaken about Elizabeth setting off on her journey to distract attention from her residence at Ansbach; the journey was undertaken before she had ever been to Ansbach. Another scholar even questions whether Elizabeth really wrote her letters to the Margrave at all, but there is no doubt that she did.¹⁸

In her later life, she set up a private theatre at her home in Hammersmith and put on performances of her own and other plays. The idea that they had no significance for a wider public but are merely "self-referential" is, I think, a misunderstanding that can easily be dispelled. One of the first productions she put on there was Sir John Vanbrugh's *The Provok'd Wife*, in which she acted the role of Lady Brute, the long-suffering and downtrodden wife. By putting it on, she was making a statement about marriage and protesting about the way that society treated women such as her, who were divorced or separated. The production was a significant feminist event. And in the plays

¹⁶ Katherine Turner, *ibid.*

¹⁷ Turner, *ibid.*

¹⁸ Barros, Carolyn A. and Johanna M. Smith, eds. *Life-Writings by British Women, 1660-1815: An Anthology*. Northeastern University Press (UPNE, 2000), 240.

that followed, particularly her own greatest success, *The Princess of Georgia*, she often returns to the theme of enforced marriage, which was a problem for women of all classes.¹⁹

Inevitably, Elizabeth's writing was disparaged, one critic in her own time even saying her travelogue was "superficial ...the letters of an agreeable, prattling female...."²⁰ She did indeed write as a woman, and that is a positive quality. Her maternal and protective feelings are often revealed. On the road south from Paris, she finds and assists a little boy called Cassius, travelling all alone to join the French navy. Horrified that his family has sent him to walk from Paris to La Rochelle alone, with hardly any money, she gladly allows him to ride postilion on the back of her carriage. "The word *enfant* always strikes to my very heart," she wrote. In Athens, at a performance of dancing, she is enchanted by a sweet little Greek girl, five years old, the adopted daughter of Mme Rogne, the French consul's sister. She is delighted when the child comes and sits in her lap and falls asleep for the rest of the evening. Once again, she is reminded of her own children.²¹ In her *Memoirs*, she recalls how she was once staying with friends when their two-year-old child had a tantrum, throwing itself screaming on the carpet. Elizabeth coped with it by throwing herself on the carpet likewise, disregarding her clothes and her hair, and joining in the screaming, which amused and pacified the child. I think this is an anecdote that no man would record.²² She longed for freedom, but she is still a very womanly woman.

Reading her pages one is reminded of Beaumarchais's aphorism, "*Sans la liberté de blâmer, il n'est point d'éloge flatteur*" (Without the freedom to find fault, there is no genuine praise). She often finds fault, but she is delighted by beautiful landscapes, both the wild and the well-cultivated, and on these she lavishes praise. Although Elizabeth wrote comparatively little poetry, she was always a poet by instinct. Poetry flashes out of her letters everywhere: "I could have almost have fancied the river ran thus fast, rejoiced to quit the mansion from whence it sprung".²³

¹⁹ Judith Hawley, "Elizabeth and Keppel Craven and the Domestic Drama of Mother-son Relations", in Laura Engel, Elaine M. McGirr, eds., *Stage Mothers: Women, Work, and the Theater, 1660–1830* (Bucknell University Press, 6 Nov 2014), 199–216. Says that the productions Elizabeth put on at Brandenburg House express only the "narcissistic reflexivity of the upper classes". I disagree.

²⁰ *Historical Review* *ibid.*, 215.

²¹ E. Craven, *Journey*, 6–8, 265.

²² E. Craven, *Memoirs*. 1:62.

²³ E. Craven, *Journey*, 30

Wherever Craven goes, she is as free in her praise as in her blame. She does say the Turkish women wear far too much make-up, of an unsubtle kind, but she says the same thing about the women in Austria, who paint their faces white. In Vienna she notes with approval the fact that you cannot buy laudanum and arsenic without a prescription and immediately says this law should be adopted in England, "A very prudent caution against the madness of those who choose to finish their existence with a dose of laudanum, or their neighbour's with one of arsenic".²⁴ Her suggestion was not followed until the Pharmacy Act of 1868. And before saying that Elizabeth is too critical of foreigners, we need to read what she said about London. She wrote that the great capital contained far more poverty than other cities, along with drunkenness, begging and vice. Children were sent out to beg or steal, and were beaten if they returned empty-handed. "A thief or pickpocket is highly accomplished at fifteen." They could steal a watch without the owner knowing it was gone. And she wrote all this long before Dickens. No Englishwoman was ever more critical of England and its laws than Elizabeth Craven. In *Letters to Her Son* she wrote, "Do not imagine, because the law has put your wife intirely in your power, that it is just or right she should be so. I have heard men boast of that power, as if it was constituted by their merit. Trace that power to its source, and you will find it proceed from the natural propensity Englishmen ever had for tyranny."²⁵

To a modern reader, Elizabeth appeals because of her forthright way of writing, her emancipated attitudes, and her continental outlook. She was English, but she had a bust of Napoleon on display in her home, even during the Napoleonic wars.

A journalist of her own time criticizes Elizabeth for being "unsettled - erratic" and impelled by some "fever of the soul" to wander from place to place, as if being fixed were the greatest feminine virtue.²⁶ The subtext is probably that she was unruly and unfixed in more ways than one. It is precisely that transgressive fever of the soul that interests me. In this book, I have tried to highlight not only Elizabeth's boldness and defiance of convention, but also her cosmopolitan outlook, which made her fully and enthusiastically a European. In an age when travel was difficult, and England was frequently at war with most of its neighbours, she translated French, German and Italian works into English and, at the age of forty, married a German, making their home into a

²⁴ E. Craven, *Journey*, 111,112.

²⁵ Craven, *Memoirs*, 2:273. *Letters of a Peeress of England to her Son*, 14.

²⁶ *The European Magazine: And London Review*, Volume 15, February 1789 and ensuing months, p.304.

refuge for continental asylum seekers. In her last years, she retired to Naples. Here is a woman who was thoroughly European, cosmopolitan and modern.

One person who certainly read *Letters to Her Son* was Jane Austen. Musing on the subject of marital obedience and fidelity, Craven writes, "I never walked in a shrubbery, surrounded by a sunk fence, that I did not imagine I had half a dozen good reasons for wishing to cross the fence in half dozen different places. Believe me, my dear son, there are many wives who would, at the hazard of their necks, leap the many sunk fences husbands place round their free-will." Who can read this passage, without thinking of *Mansfield Park*?

On the subject of marriage, Craven wrote that the fear a wife feels for her husband kills off any affection. "Mild, generous, romantically faithful are English women by nature; but their minds, plunged into despair by the men whose victims they are, are forced to fly their tyrants - or seek by cunning to mitigate the harshness of their fate." She added that she drew her opinions about marriage from a general survey and not only from her own experience, which she referred to as "my chains".²⁷

She survived that marriage and many severe setbacks, to live to old age when she looked back and wrote the memorable poem "I thank thee God, that I have lived". Few people could have said so with more truth and certainty.

²⁷ E. Craven, *Letters of a Peeress of England to Her Son*, 57, 55.

PAGES MISSING
FROM THIS FREE SAMPLE

Bibliography

- Abbott, John S. C. *The Life of Marie Antoinette, Queen of France*. London, Sampson Low, 1850.
- Alexander, Boyd, ed. *The Journal of William Beckford in Portugal & Spain, 1787-1788*. By William Beckford. Nonesuch Publishing, 2005. *Life at Fonthill 1807-1822 With Interludes in Paris and London from the Correspondence of William Beckford*. R. Hart-Davis, 1957. Reprinted London: Nonesuch Press, 2006.
- Alger, John Goldworth. *Napoleon's British Visitors and Captives, 1801-1815*. London: A. Constable, Limited, 1904.
- Allardyce, A., ed. *Letters from and to Charles Kirkpatrick Sharpe, Esq., with a memoir by W.K.R. Bedford*. 2 vols. Edinburgh: W. Blackwood, 1888.
- Alman, John, ed. *The New Foundling Hospital for Wit: Being a Collection of Fugitive Pieces, in Prose and Verse, Not in Any Other Collection. With Several Pieces Never Before Published*. 6 volumes. London: J. Debrett, 1784. *The Analytical Review, Or History of Literature, Domestic and Foreign, on an Enlarged Plan* (London: J. Johnson, May-August 1789).
- Angelo, Henry Charles William. *Reminiscences of Henry Angelo: With Memoirs of His Late Father and Friends, Including Numerous Original Anecdotes and Curious Traits of the Most Celebrated Characters that Have Flourished During the Past Eighty Years*. London: H. Colburn and R. Bentley, 1830 -: 2 vols. *Annual Register, Or, A View of the History, Politics, and Literature*, *The*. [By Edmund Burke]. London, J. Dodsley.
- Ansbach-Bayreuth, Karl Alexander, Margrave of; John Hunter; Everard Home, Sir. *Account of Some Remarkable Caves in the Principality of Bayreuth, and of the Fossil Bones Found Therein, Extracted from a Paper Sent, with Specimens of the Bones, as a Present to the Royal Society, by His Most Serene Highness the Margrave of Anspach, &c. Likewise Observations on the Fossil Bones; by the late John Hunter; Communicated by Mr. Home*. London: Royal Society of London, 1794.
- Aris, Reinhold. *History of Political Thought in Germany 1789-1815*. London: Routledge, 2013.
- Asimont, Etienne, ed., *Nouveau Théâtre de Societé d'Anspac et de Triesdorf*, 2 volumes. Anspach, chez Messerer, Imprimeur de la Cour] printed at the chancellerie of Anspach, 1789, 1791. Contains several works by Craven unpublished elsewhere.
- Aspinall, Arthur., ed. *The Later Correspondence of George III*. 5 volumes. Cambridge: Cambridge University Press, 1967-
- Aston, Nigel, and Orr, Clarissa Campbell, eds., *An Enlightenment Statesman in Whig Britain: Lord Shelburne in Context, 1737-1805*. Woodbridge, Suffolk: Boydell Press, 2011.
- Baker, David Erskine; Isaac Reed; Stephen Jones. *Biographia Dramatica: Or, A*

- Companion to the Playhouse: Containing Historical and Critical Memoirs and Original Anecdotes of British and Irish Dramatic Writers.* 2 volumes
London: Longman, Hurst, Rees, Orme, and Brown, 1812.
- Barros, Carolyn A. and Johanna M. Smith, eds. *Life-Writings by British Women, 1660-1815: An Anthology.* Northeastern University Press (UPNE), 2000.
- Bentham, J. *The Correspondence of Jeremy Bentham: January 1781 to October 1788* Athlone Press, 1971.
- Berry, Mary. See Lewis,
- Beveridge, Albert J. *The Life of John Marshall: Politician, Diplomatist Statesman 1789-1801.* Washington D.C.: Beard Books, 2000.
- Biddle, Edward, and Charles Henry Hart. *Memoirs of the Life and Works of Jean Antoine Houdon the Sculptor of Voltaire and of Washington, With Thirty-Three Illustrations* Philadelphia: Hart & Biddle, 1911.
- Bièvre, Francois-Georges Maréchal de. *Le Séducteur, Comédie En Cinq Actes Et En Vers; Représentée à Fontainebleau, Devant Sa Majesté.* Paris, 1783.
- Biographical Sketch of the Margravine of Anspach [with a Portrait].* *Monthly Mirror*, London, March 1801.
- Black, Jeremy. *George III: America's Last King.* Yale University Press, 2006.
Blackwood's Edinburgh Magazine, ed. W. Blackwood, Edinburgh.
- Blandemor, Thomas. *The Trial of the Honourable Augustus Keppel, Admiral of the Blue Squadron At a Court Martial Held on Board His Majesty's Ship Britannia, in Portsmouth Harbour, on Thursday, January 8, 1779.* Portsmouth: J. Wilkes, Breadhower, and Peadle, 1779.
- Blessington, Margaret (Lady). *The Idler in Italy.* Paris: Baudry's European Library, 1839. See also Madden, ed.
- Bloom, Edward Alan, and Lillian Doris Bloom, ed. *The Piozzi Letters.* 4 Volumes 1805-1810. By Hester Lynch Piozzi. Newark: University of Delaware Press, 1996.
- Boswell, James. *The Life of Samuel Johnson.* 8th edition, with the principal corrections and additions ... 4 vols. London: Cadell and Davies, 1816.
- Brayley, Edward Wedlake; James Norris Brewer, Joseph Nightingale. *London and Middlesex: or, An Historical, commercial, & descriptive survey of the metropolis of Great-Britain: including sketches of its environs, and a topographical account of the most remarkable places in the above county.* London: Printed by W. Wilson, for Vernor, Hood, and Sharpe, 1816. Volume 4. See also Britton, below.
- Brécy, Charles Edme Gauthier (Vicomte) de, *Mémoires véridiques et ingenus de la vie privée, morale et politique d'un homme de bien.* Paris: Guiraudet, 1834.m
- Bristol Journal.* Felix Farley's *Bristol Journal*, 1783.
- Britton, John, and Edward Wedlake Brayley, *The Beauties of England and Wales, or, Delineations, Topographical Historical, and Descriptive, of Each County:* Volume 1 Berkshire ; Buckinghamshire. London: Vernon and Hood, 1801.
- Broadley, Alexander Meyrick, ed. *The Journal of a British Chaplain in Paris During the Peace Negotiations of 1801-2, from the unpublished ms. of the*

- Revd. Dawson Warren,...* ; edited with notes, a preface and historical introduction by A. M. Broadley. London: Chapman and Hall, 1913.
- Broadley, Alexander Meyrick, and L. Melville., a.k.a. Lewis Saul Benjamin, eds. *The Beautiful Lady Craven, the Original Memoirs of Elizabeth, Baroness Craven*. 2 vols. London: John Lane, 1914. Reprint General Books LLC, 2010.
- Brooke Clarke, Thomas. *A statistical view of Germany in respect to the imperial and territorial constitutions ... with a sketch of the character....of the Germans and a inquiry into the state of their trade and commerce*. London: C. Dilly, 1790.
- Broomhall, Susan, ed. *Spaces for Feeling: Emotion and Sociabilities in Britain, 1650-1850*. London: Routledge, 2015.
- Brown, J. B. Life of John Howard in *Chivalry and Charity; illustrated by the lives of Bertrand Du Guesclin [extr. from Ancient Memoirs of du Guesclin] and John Howard [extr. from the life by J. B. Brown]* London: Charles Knight and co., 1840.
- Brown, Jane. *Lancelot 'Capability' Brown, 1716-1783: The Omnipotent Magician*. London: Random House, 2011.
- Buckingham and Chandos, Richard Plantagenet Temple Nugent Brydges Chandos Grenville, 1st Duke of. *Memoirs of the Court of England During the Regency, 1811-1820 ...*, 2 volumes. London: Hurst and Blackett, 1856.
The Private Diary of Richard, Duke of Buckingham and Chandos... London Hurst & Blackett, 1862.
- Burke, *Genealogical and Heraldic History of the Landed Gentry*. 2 Vols. London: Henry Colburn, 1847.
- Burling, William J. *Summer Theatre in London, 1661-1820, and the Rise of the Haymarket Theatre*. Fairleigh Dickinson Univ Press, 2000.
- Burney, Fanny. *Diary and Letters of Madame D'Arblay, Author of Evelina Cecilia, &c*: 4 volumes. London: Bickers and son, 1842.
- Burnim, Kalman A. and Edward A. Langhans, Philip H. Highfill. *A Biographical Dictionary of Actors, Actresses, Musicians, Dancers, Managers and Other Stage Personnel in London, 1660-1800*. Carbondale: Southern Illinois University Press, 1984.
- Burroughs, Catherine. *Women in British Romantic Theatre: Drama, Performance, and Society, 1790-1840*. Cambridge: Cambridge University Press, 2000.
- Burwick, Frederick. "Schiller's plays on the British Stage 1797-1825", in Jeffrey L. High, Nicholas Martin, Norbert Oellers, eds, *Who is this Schiller Now?: Essays on His Reception and Significance* (Camden House, 2011), 302-320.
- Bury, Charlotte Campbell (Lady) *Diary Illustrative of the Times of George the Fourth: Interspersed with Original Letters from the Late Queen Caroline and from Various Other Distinguished Persons :...*, 4 volumes. London: Henry Colburn, 1838.
- Campan, Jeanne-Louise-Henriette. *Memoirs of the Court of Marie Antoinette: Queen of France*, intro by Alphonse de Lamartine. 2 vols, Parry & McMillan, 1854.
- Campbell Bury, see Bury.

- Cannon, Garland *The Life and Mind of Oriental Jones: Sir William Jones, the Father of Modern Linguistics*. Cambridge: Cambridge University Press; New Ed 2008.
- Carruthers, Robert, ed. *The Poetical Works of Alexander Pope*:... 4 volumes. London: Nathaniel Cooke, 1854.
- Carter, Nathaniel Hazeltine. *Letters from Europe, the journal of a tour through Ireland ..., England, Scotland, France, Italy, and Switzerland, in the years 1825, 26, and '27*. 2 volumes. New York: C. & H. Carvil, 1827.
- Cavalier, Odile and Gaggadis-Robin, Vassiliki, ed. *Le Voyage en Grèce du comte Choiseul- Gouffier*, Musée Calvet (Avignon, France) Fondation Calvet & Les éditions A. Barthelemy, 2007.
- Chesnutt, David R. and Philip May Hamer, ed. *The Papers of Henry Laurens*, 16 Volumes
Columbia: University of South Carolina Press, 2000.
- Choiseul-Gouffier, Marie-Gabriel-Florent-Auguste. *Voyage Pittoresque de la Grèce (par le Cte de Choiseul-Gouffier). Avec une notice sur la vie et les ouvrages de M. le Cte de Choiseul-Gouffier, par M. Dacier*. 2 volumes. Paris: J.-J. Blaise, 1782. See also Cavalier, above.
- Clairon, Hyppolite. *Mémoires d'Hyppolite Clairon et Reflexions sur l'Art Dramatique, by Claire Joséphe Hyppolite Leris de La Tude Clairon*. Paris, Buisson, year VII.
- Clark, Steven H., ed. *Travel Writing and Empire: Postcolonial Theory in Transit*. London & New York, Zed Books, 1999.
- Clarke, Thomas Brooke *A Statistical View of Germany in Respect to the Imperial and Territorial Constitutions ... with a Sketch of the Character....of the Germans and an Inquiry into the State of their Trade and Commerce*. London: C. Dilly, 1790.
- Clarke, Edward Daniel, Walpole, Robert. *Travels in Various Countries of Europe, Asia and Africa: Scandinavia*. London: T. Cadell and W. Davies, 1819.
- Clay, Keith, ed. *Sir William Gell in Italy: Letters to the Society of Dilettanti, 1831-1835*. London: Hamilton 1976.
- Collins, Arthur, and Brydges, Egerton. *Collins's Peerage of England; Genealogical, Biographical, and Historical*, 9 vols. London: F. C. and J. Rivington, Otridge and son, 1812.
- Colman, George. *Random Records*. 2 volumes. London: Henry Colburn and Richard Bentley, 1830.
- Cornwell, Bernard. *Waterloo: The History of Four Days, Three Armies and Three Battles*, n.p. Lulu Press, Inc, 2015.
- Country Life*.
- Courtney, C.P. "An Eighteenth-Century Education: Benjamin Constant at Erlange and Edinburgh," in Marian Hobson, J. T. A. Leigh, R. A. Leigh eds., *Rousseau & the Eighteenth century: essays in memory of R.A. Leigh*, Oxford: Voltaire Foundation at the Taylor Institution, 1992.
- Cradock, Joseph. *Literary & Miscellaneous Memoirs: Village memoirs; Literary Memoirs & Epistolary Correspondence; Poems*. 4 vols. France: J. B. Nichols, 1828-.

Craven, Elizabeth (Lady), née Berkeley.

Abdoul. Comedy in three acts. 1788. ed. Asimont, vol. 2.

The Abode of Genius, in John Almon, ed, *The New Foundling Hospital for Wit: Being a Collection of Fugitive Pieces*. London: Debrett and Co, 1784-6. vols 3-4, p.281 *A Fashionable Day*, by Giuseppe Parini, with a translation and commentary by E Craven]. London: G. Kearsley and R. Faulder, 1780.

An Arcadian Pastoral. 1782. Epilogue was printed in Robert Dodsley, ed., *The Annual Register, or a View of the history, politicks and literature of 1782*.

P.200 . Also in *The Hibernian Magazine, Or, Compendium of Entertaining Knowledge*, 1782 p.271.

A Conversation between the River Kennet and the Navigation in the year 1800.

The Gauntlet, a play. Translated from Schiller. See Robbers.

Funeral Oration in Honour of the Late Margrave of Brandenburg Anspach, and Bareith Translated from the Latin With Notes by the Margravine of Anspach. Carl Heinrich Gros, 1807.

The Georgian Princess [see Princess of Georgia]

Greece, a poem. (These Seas, where Science in her spring appear'd,) in *A Journey Through the Crimea to Constantinople*, 236

Imagination, a masque performed at Brandenburg House, 1801.

*A Journey Through the Crimea to Constantinople. In a series of letters from the Right Honourable Elizabeth Lady Craven, to His Serene Highness the Margrave of Brandenburg, Anspach, and Bareith. Written in the year MDCCLXXXVI. [1786] London: G.G.J. and J. Robinson, 1789. Second edition G. G. J and J Robinson London 1789. Third edition Vienna: R Sammer, 1800. Reprinted with additions as *Letters from the Right Honorable Lady Craven to His Serene Highness the Margrave of Anspach, during her travels through France, Germany, and Russia in 1785 and 1786. Second edition, including a variety of letters not before published*. London: Printed by A. J. Valpy; sold by H. Colburn, 1814.*

Letters from a Peeress of England to her Eldest Son. London: Debrett, 1784.

Translated into French as *Lettres de Mylady Craven à Son Fils*, by P Noël Durand. Paris: Chez Durand fils, 1788.

Love in a Convent, a comedy, 1805 (a translation not printed, presumed lost).

Memoirs of the Margravine of Anspach, Written by Herself. 2 volumes, London: Henry Colburn, 1926. Translated into French as *Mémoires de la margrave [sic] d'Anspach (Lady Craven) écrits par elle-même,...*; trad. de l'anglais par J. T. Parisot... 2 vols. A. Bertrand (Paris)-1826

The Miniature Picture; a Comedy, in Three Acts. Performed at the Theatre-Royal, Drury Lane. London: printed for G. Riley. 1781.

Modern Anecdote of The Ancient Family of The

Kinkervankotsdarsprakengotchdernes: A Tale For Christmas 1779: Dedicated to the Honourable Horace Walpole. London 1779. 5th ed., Anspach 1787.

"A New Masquerade Ballad," in Anthony Pasquin, *The Life of the Late Earl of Barrymore*, London: 1793.

Nourjad, a comedy. *Nourjad: Opera comique en trois Actes en prose* by Milady Craven Published ches Messerer, imprimeur de la Cour, Ansbach 1787.

Trans into German as *Nourjad: ein Schauspiel in drey Aufzügen*, By

- Marchionissa ab Ansbach Elisabetha nata Berkeley, deinde Craven*. Anspach: Warrentrapp und Wenner, 1789.
- “Ode Addressed to General Arnold by Lady Craven”, *The European Magazine and London Review*, vol.2, May 1782, 385-386.
- On Dreaming That She Saw her Heart at Her Feet*, John Almon ed., *The New Foundling Hospital for Wit: Being a Collection of Fugitive Pieces* (London: J. Debrett, 1784), 6:50-55.
- Le Philosophe Moderne*, Comédie en trois actes. Anspach 1790. Translated into German as *Der moderne Philosoph: Ein Lustspiel in 3 Aufzügen* [from the French] 1790 – n.p. Translated into English and edited by Julia Gasper, *The Modern Philosopher*, Cambridge Scholars Press, 2017.
- A Pleasant Pastime for Christmas Evenings, or, The Predictions of Cosmopolitus Occultarius Philanthropos Foresight. Dedicated, without Permission, to the Honourable Richard Keppel Craven*. London: Robinsons, 1795.
- Poll's Song (I'm a Billingsgate Girl)*. *Sporting Magazine*, April 1794. Volume 4, no XXII, 232.
- Le Prince Lutin*. Comedy in three acts. 1788. Unpublished. Was to have appeared in Asimont vol 2 but cancelled as unready for the press.
- The Princess of Georgia, an opera: written by Her Serene Highness the Margravine of Anspach, and performed at Brandenburg-House Theatre*, 1798. Modern edition *The Georgian Princess* (produced 1798; published 1799). Ed. with an introduction by John Franceschina. British Women Playwrights around 1800. 15 January 2001. Another edition Dodo Press.
- Repentir des Voeux (Repenting of Vows), A Pastoral Entertainment*. Ed Asimont.
- The Robbers: A Tragedy: in Five Acts. Translated and Altered from the German [of Schiller]. As it was Performed at Brandenburg-House Theatre; M DCC Xcviii. With a Preface, Prologue and Epilogue, Written by Her Serene Highness the Margravine of Anspach*. W. Wigstead, No. 40. Charing Cross; and M. Hooper, No. 212, High Holborn, 1799.
- The Silver Tankard, or, The Point of Portsmouth*. A light musical play by EC with music by Dr Arnold.
- The Sleepwalker: A Comedy, in Two Acts. (Le Somnambule.)* Translated from the French [of Count A. de Ferriol de Pont-de-Veyle, with additional Prologue and Epilogue by Lady Elizabeth Craven. Privately printed by Walpole, Strawberry-Hill: 1778.
- The Smyrna Twins*. Comedy. 1796
- The Soldier of Dierenstein; or, Love and Mercy, An Austrian Story, by h.s.h. he m. of A----*. Newbury: T. Mayo, 1802.
- The Statue-Feast*. Trans from Molière with prologue and epilogue by Elizabeth Craven, 1782.
- Verses Written at Hyeres, on Reading a Pamphlet called l'Histoire du Siège de Gibraltar par un Officier de l'Armée Francaise*, in *Journey Through the Crimea (above)*, 45-53.
- Manuscript letters in BL, Bodleian and National Archives.
See also Asimont, above.

- Craven, Richard Keppel. Craven Papers. Vols. I-VIII. Papers of the Hon. Keppel Craven; 1799-1851, n.d. Eight volumes. British Library, Add MS 63609-63616. *Sketch of the Late Revolution at Naples*. J. Carpenter, 1820.
A Tour Through the Southern Provinces of the Kingdom of Naples, by the Hon. Richard Keppel Craven, to which is Subjoined a Sketch of the Immediate Circumstances Attending to the Late Revolution. London: Rodwell and Martin, 1821.
- Creevey, Thomas. See Maxwell
- Cross, Anthony Glenn, *'By the Banks of the Neva': Chapters from the Lives and Careers of the British in Eighteenth-Century Russia*. Cambridge: Cambridge University Press, 1997.
- Cunningham, Peter, ed. *The Letters of Horace Walpole, Earl of Orford, By Horace Walpole*, 11 volumes. London: R. Bentley, 1857-59.
- Czartoryski, Izabela. *Myśli różne o sposobie zakładania ogrodów* (Thoughts on how to set up the various gardens). Warsaw: Wydawn. Artystyczne i Filmowe, 1805.
Daily Advertiser, 1783.
- Damer, Anne. *Belmour, a Novel in Three Volumes*. London, Printed for J. Johnson 1801.
- Debrett, John. *The Peerage of the United Kingdom of Great Britain & Ireland: In two Volumes*. London: G. Woodfall and Co. 1814. *The Derby Mercury*. Derby, England.
- Deville, Albéric, ed. *Biévriana, Ou Jeux De Mots De M. De Bièvre*. 3rd edition, Paris: chez Maradan, 1814.
- Diderot, Grimm and Meister, *Correspondance Littéraire, Philosophique et Critique adressée à un souverain d'Allemagne, pendant une partie des années 1775-1776, et pendant les années 1782 à 1790 inclusivement...* 9 volumes. Paris: F. Buisson, libraire, 1810-1816 ed Friedrich Melchior Freiherr von Grimm, Denis Diderot, Jacques-Henri Meister, Jean Baptiste Antoine Suard.
- Dobson, Michael. *Shakespeare and Amateur Performance: A Cultural History*. Cambridge: Cambridge University Press, 2011.
- Dod, Robert P. *The Peerage, Baronetage, and Knightage of Great Britain and Ireland, for 1860*. London: Whittaker and Co, 1860.
- Dodds, Dennis Walton. *Napoleon's Love Child: a Biography of Count Leon*. London: William Kimber, 1974.
- Dodsley, see Annual Register.
- Dodsley, Robert ed, *A Collection of Poems: in six volumes*. London: Printed by J. Hughs, for J. Dodsley, 1765.
- Dover, George Agar-Ellis, 1st baron, and John Wright ed., *The letters of Horace Walpole, Earl of Orford: including numerous ...*, 6 Volumes. London: R. Bentley, 1840.
- Drewitt, F. Dawtry. *The Life of Edward Jenner M.D., F.R.S.: Naturalist, and Discoverer of Vaccination*. Cambridge: Cambridge University Press, 2013.
- Eber, Friedrich Adolf. *A General Bibliographical Dictionary*. 4 volumes. Oxford: Oxford University Press, 1837.

- Eccentric Biography; or, Sketches of Remarkable Characters, Ancient and Modern.* Anon, London, Vernon and Hood, 1801.
- Edinburgh Annual Register, The*, edited by Sir Walter Scott. John Ballantyne and Company.
- Edinburgh Review, Or Critical Journal, The*, ed. Sydney Smith. Edinburgh, A. and C. Black, 1861.
- Eger, Elizabeth, ed. *Bluestockings Displayed*. Cambridge: Cambridge University Press, 2013. *The European Magazine, and London Review*. London: Philological Society of London, 1782 -1828.
- Evans, Robert Harding and Thomas Wright, *Historical and Descriptive Account of the Caricatures of James Gillray ... Comprising a Political and Humorous History of the Latter Part of the Reign of George the Third*. London: H. G. Bohn, 1851.
- Falk, Bernard. *The Berkeleys of Berkeley Square & Some of their Kinsfolk*. London: Hutchinson & Co. Ltd., 1944.
- Farington, Joseph, (R.A.), *The Farington Diary, [1793-1821]*. 2 Volumes. London: Hutchinson, 1922.
- Faulkner, Thomas. *The History and Antiquities of the Parish of Hammersmith: interspersed with biographical notices of illustrious and eminent persons, who have been born, or who have resided in the parish, during the three preceding centuries.*Hammersmith: England, Nichols & Son, 1839. *Felix Farley's Bristol Journal*. 1783.
- Forbes, John (hon.) *Memoirs of the Earls of Granard*, ed. by George Arthur Hastings, Earl of Granard.
- Ford, Colin, Amanda Nevill and Deborah Ann Gribbon. *Julia Margaret Cameron: A Critical Biography*. Los Angeles: Getty Publications, 2003.
- Forster, George. *Voyage Philosophique & Pittoresque en Angleterre et en France fait en 1790*, trans from German by Charles de Pougens. Paris, F. Buisson, 1795.
- Fothergill, Brian. *Beckford at Fonthill*. London: Faber, 1979.
- Franceschina, John. Ed. *The Georgian Princess*, by Elizabeth Craven. website *British Women Playwrights around 1800*. 2001.
- Franklin, Michael J. *Orientalist Jones: Sir William Jones, Poet, Lawyer, and Linguist, 1746-1794*. Oxford: Oxford University Press, 2011.
- Francis, Alan David, *Portugal 1715-1808; Joanine, Pombaline and Rococo Portugal as Seen by Portuguese Diplomats*. London: Tamesis, 1985.
- Fraser, Flora. *The Unruly Queen: The Life of Queen Caroline*. A & C Black, 1995, rpt. 2012. *Beloved Emma: The Life of Emma, Lady Hamilton*. London: Bloomsbury Publishing, 2012.
- Fredericksen, Burton B. *Catalogue of the Paintings in the J. Paul Getty Museum*. Los Angeles: Getty Publications, 1972.
- Garland Mann, Susan, and Camille Garnier. *Playwrights in England, Ireland, and Scotland, 1660-1823*. Indiana University Press, 1996.
- Garrick, David. *The Private Correspondence of David Garrick: with the most with the most celebrated persons of his time; now first published from the originals, and illustrated with notes. And a new biographical memoir of Garrick*, 2 vols. London: H. Colburn and R. Bentley, 1831.

- Gell, (Sir) William. See Clay.
- Genest, John. *Some Account of the English Stage, from the Restoration in 1660 to 1830*, 10 Volumes. London: Carrington and Rodd, 1832.
- Gentleman's Magazine and Historical Chronicle, The*. London.
- George IV, King of Great Britain, *The Letters of King George IV 1812-1830*. CUP Archive, 1938
- Gibbon, Edward, and Holroyd, John (Earl of Sheffield), *Memoirs of Edward Gibbon Written by Himself and a Selection from His Letters with Occasional Notes and Narrative by John Lord Sheffield*. London: G. Routledge, 1891.
- Gilliland, Thomas, *The Dramatic Mirror: Containing the History of the Stage from the Earliest Period to the Present Time; Including, a Biographical and Critical Account of All the Dramatic Writers from 1660; and Also of the Most Distinguished Performers, from the Days of Shakspeare to 1807, and a History of the Country Theatres in England, Ireland, and Scotland. Embellished with Seventeen Elegant Engravings...*, 2 Volumes. London: C. Chapple, 1808.
- Given-Wilson, Chris; Ann J. Kettle; Len Scales, eds, *War, Government and Aristocracy in the British Isles, C.1150-1500: Essays in Honour of Michael Prestwich*. Martlesham: Boydell Press, 2008.
- Gooden, Angelica. *Miss Angel: The Art and World of Angelica Kauffman, Eighteenth-Century Icon*. London: Random House, 2011.
- Gray, Edward William , ed., *The History and Antiquities of Newbury and Its Environs* Berkshire: Hall and Marsh, 1839.
- Greene, David Mason. *Greene's Biographical Encyclopedia of Composers*. Reproducing Piano Roll Fnd., 1985.
- Greville, see Reeve
- Gronow, Rees Howell. *Reminiscences of Captain Gronow: Being Anecdotes of the Camp, the Court, and the Clubs at the Close of the Last War with France, by Rees Howell Gronow, Formerly of the Grenadier Guards, and later MP for Stafford*. London: Smith, Elder, 1862.
- Gross, Jonathan David. *The Life of Anne Damer, Portrait of a Regency Artist*. Idaho: Lexington Books, 2013.
- Hale, Sarah Josepha Buell. *Woman's Record: Or, Sketches of All Distinguished Women, from "the Beginning" Till A.D. 1850. Arranged in Four Eras. With Selections from Female Writers of Every Age*. New York: Harper & brothers, 1853.
- Hamer, Philip May and David R. Chesnutt, ed. *The Papers of Henry Laurens*, 16 Volumes. Columbia: University of South Carolina Press, 2000.
Hampshire Telegraph & Portsmouth Gazette.
- Hart, Charles Henry, and Edward Biddle. *Memoirs of the Life and Works of Jean Antoine Houdon the Sculptor of Voltaire and of Washington, With Thirty-Three Illustrations*. Philadelphia: Hart & Biddle, 1911.
- Hawley, Judith. "Elizabeth and Keppel Craven and the Domestic Drama of Mother-son Relations", in Laura Engel, Elaine M. McGirr, eds, *Stage Mothers: Women, Work, and the Theater, 1660-1830*. Bucknell University Press / Associated University Presses, 2014.

- Helm, W H. *Vigée Lebrun, 1755-1842. Her Life, Work, and Friendships, With a Catalogue Raisonné*. Рипол Класстик, 1908.
- Highfill, Philip H. and Kalman A. Burnim, Edward A. Langhans, *A Biographical Dictionary of Actors, Actresses, Musicians, Dancers, Managers and Other Stage Personnel in London, 1660-1800*. Carbondale: Southern Illinois University Press, 1984. *The Historical Magazine, Or, Classical Library of Public Events Consisting of Authentic Anecdotes, Biographical Memoirs, Manners and Customs, Philosophical Papers, Domestic News, &c. &c. &c.*, 1789.
- Holme, Thea. *Caroline, A Biography of Caroline of Brunswick*. New York: Atheneum, 1980.
- Home, James Archibald, ed. *The Letters and Journals of Lady Mary Coke*. 4 volumes. Edinburgh: D. Douglas, 1889-1896.
- Huberty, Michel; Alain Giraud, F. and B. Magdelaine, *L'Allemagne Dynastique Hohenzollern-Waldeck*. Giraud: Le Perreux-sur-Marne, France, 1988.
- Huish, Robert, *Memoirs of George the Fourth: Descriptive of the Most Interesting Scenes of His Private and Public Life, and the Important Events of His Memorable Reign : with Characteristic Sketches of All the Celebrated Men who Were His Friends and Companions as a Prince, and His Ministers and Friends as a Monarch : Comp. from Authentic Sources, and Documents in the King's Library in the British Museum*. London: Adams, Victor & Company, 1830.
- Innes, Edmund Lodge, Anne Innes, Maria Innes, Eliza Innes, *The Peerage of the British Empire as at Present Existing*. London: Saunders and Otley, 1832. *The J. Paul Getty Museum Journal*: Volume 20, 1992.
- Jackson's Oxford Journal*. Oxford, England.
- Jenner, Charles (Rev.) *The Placid Man: Or, Memoirs of Sir Charles Beville, 2 Vols.*, Dublin: J. Exshaw, H. Saunders, D. Chamberlaine, J. Potts, W. Sleator, S. Watson, and J. Williams, 1770. Reprinted London: J. Dodsley, 1773. Third edition, Chiswick 1828. Reprinted New York & London: Garland, 1974. *The Man of Family ... By the Author of the Placid Man* [Charles Jenner] and *Letters from Altamont in the Capital to His Friends in the Country*. Dublin: H. Saunders, D. Chamberlaine, J. Potts, W. Sleator, Moncrieffe and Walker, 1771. *Letters from Altamont in the Capital to His Friends in the Country*, 2nd edition. London: Becket, 1776. *London, oder Briefe von Altamont aus der Hauptstadt an seine Freunde auf dem Lande*, by Charles Jenner. Trans. Anon. Leipzig: Schwickertschen Verlage., 1775. *Poems*. London: J. Bentham, 1766. *Town Eclogues*. London: T. Cadell, 1772.
- Jerningham, Edward, *Poems and Plays*, 9th edition. 4 vols. London: Nornaville and Fell, 1806.
- Kenrick, William. *London Review of English and Foreign Literature*. London: Cox and Bigg, 1775.
- Kostova, Ludmilla "Constructing Oriental Interiors: Two Eighteenth-Century Women Travellers and Their Easts," in *Travel Writing and the Female Imaginary* (sic) ed. Vita Fortunati. Rita Monticelli, Maurizio Ascari. Patron Editore n.p.n.d.

- Krieger, Martin. *Der Markgräfllich-Ansbachische Minister Christoph Ludwig von Seckendorff-Aberdar und seine Kinder: zu einem Gruppenbild des Ansbacher Hofmalers*. Ansbach: Johann Leonhard Schneider, 1992. *The Lady's Magazine Or Entertaining Companion for the Fair Sex*. London, Robinson, 1799, Volume 30.
- Lady's Magazine (and museum), The*. Improved ser., enlarged vol.XI, Dobbs and Co., n.p. 1837.
- Langhans, Edward A. and Philip H. Highfill, Burnim, Kalman A. *A Biographical Dictionary of Actors, Actresses, Musicians, Dancers, Managers and Other Stage Personnel in London, 1660-1800*. Carbondale: Southern Illinois University Press, 1984.
- Lauzun, Armand Louis de Gontaut Biron (duc de). *Memoirs of the Duke de Lauzun, written by himself*. Translated into English. 2nd edition. London: J. Onwhyn, 1822.
- The Law Journal Reports*, Volume 17 E.B. Ince, 1848.
- Leinster, *Correspondence of Emily Duchess of Leinster, James, first duke of Leinster; Caroline Fox, Lady Holland*.-v. 2. Letters of Lord Edward Fitzgerald; Lady Sarah Napier (née Lennox)-v. 3. Letters of Lady Louisa Conolly and William, Marquis of Kildare (2d Duke of Leinster) (3 vols. Dublin, Stationery Office, 1949).
- Leslie, Charles Robert, & Tom Taylor, *Life and Times of Sir Joshua Reynolds: With Notices of Some of His Contemporaries*. 2 volumes. (London: John Murray, 1865.
- Lewis, (Lady) Theresa, ed. *Extracts from the Journals and Correspondence of Miss Berry from the year 1783 to 1852*. 3 volumes. London: Longmans, Green, 1866.
- Ley, Hans. *Die litterarische tätigkeit der Lady Craven: der letzten markgräfin von Ansbach-Bayreuth*, Volume 16 of *Erlanger Beiträge zur Englischen Philologie*. Berlin: F. Junge, 1904.
- List of the Royal Society, for the Year 1794*. Volume 13. Royal Society of Great Britain.
- Lodge, Edmund; with Anne Innes, Maria Innes, Eliza Innes. *The Peerage of the British Empire as at Present Existing: Arranged and Printed from the Personal Communications of the Nobility: to which is Added a View of the Baronetage of the Three Kingdoms*. London: Saunders and Otley, 1832.
- Lowndes, William Thomas. *The Bibliographer's Manual of English Literature: containing an account of containing an account of rare, curious, and useful books, published in or relating to Great Britain and Ireland, from the invention of printing; with bibliographical and critical notices, collations of the rarer articles, and the prices at which they have been sold*. London: Bill and Daldy, 1834.
- Luard, C.G., ed. *The Journal of Clarissa Trant, 1800-1832*. by Trant, Clarissa (Sandford Bramston). London: John Lane, 1925.
- Lysons, Samuel. *Magna Britannia: Being a Concise Topographical Account of the Several Counties of Great Britain. Containing Bedfordshire, Berkshire,*

- and Buckinghamshire, ..., Volume I. London: Cadell and Co., 1806. Second edition 1813.
- Madden, R.R., ed. *The Literary Life and Correspondence of the Countess of Blessington*. 3 volumes. London: T.C. Newby, 1855.
- Mann, see Garnier
- Mathew, see Usher.
- Maxwell, (Sir) Herbert, ed. *The Creevey Papers: A Selection from the Correspondence and Diaries of the Late Thomas Creevey, M.P.* by Thomas Creevey. 2 volumes. 1903. Reprint Cambridge: Cambridge University Press, 2012.
- Meister, Jacques-Henri. *Letters Written During a Residence in England; Translated from the French of Henry Meister, Containing Many Curious Remarks Apon English Manners and Customs, Government, Climate, Literature, Theatres, etc Together with a Letter from the Margravine of Anspach to the author...* London: Longman and Rees, 1799. Translated by William Dupr e from Meister's *Souvenirs*.
- Melman, Billie. *Women's Orients: English Women and the Middle East, 1718-1918*. London: Macmillan Press, 1992.
- Melville, Lewis (alias William Saul Benjamin). *Life and Letters of William Beckford of Fonthill*. London: W. Heinemann, 1910.
- The Monthly Magazine and British Register*, by Sir Richard Phillips.
- The Monthly Mirror, Reflecting Men and Manners, with Strictures on Their Epitome, the Stage*.
- Moody, Jane. "Suicide and Translation in the Dramaturgy of Elizabeth Inchbald and Anne Plumtre", in Catherine Burroughs, *Women in British Romantic Theatre: Drama, Performance, and Society, 1790-1840*, 257-284. Cambridge: Cambridge University Press, 2000.
- Moore, Thomas, *The Poetical Works of Thomas Moore: In Six Volumes*. London: Little Brown and Company, 1856.
- Morgan, Sydney Owenson (Lady). *Italy*. London: Henry Colburn, 1821.
- The Morning Chronicle*. London, England.
- The Morning Post*. London, England.
- Mortimer, I. "The Death of Edward II in Berkeley Castle," *English History Review* 120 2005, 1175-1214.
- A New Display of the Beauties of England: Or A Description of the Most Elegant Or Magnificent Public Edifices, Royal Palaces, Noblemen's and Gentlemen's Seats, and Other Curiosities, Natural Or Artificial. ...adorned with a variety of copperplate cuts*, Third edition. London: Robert Goadby, 1776.
- Nichols, John. *Literary Anecdotes of the Eighteenth Century: comprizing biographical memoirs of William Bowyer*. 6 volumes. London: Nichols, 1812 .
- Noble, Percy. *Anne Seymour Damer: A Woman of Art and Fashion, 1748-1828*. K. Paul, Trench, Tr ubner & Company, Limited, 1908.
- Nohl, Karl Friedrich Ludwig, ed. *The Letters of Wolfgang Amadeus Mozart, 1769-1791, tr., from the collection of L. Nohl, by lady [G.M.] Wallace*. 2 volumes. London: Longman, Green and Co 1865.
- Nolhac, Pierre de. *La Reine Marie-Antoinette*. Paris: Comme La Plume au Vent, 2005.

- Oberkirch, Henriette Louise von Waldner, (baronne d'). *Memoirs of the Baroness D'Oberkirch*, ed. Countess de Montbrison, 3 volumes. London: Colburn and Company, 1852.
- O'Keeffe, John. *Recollections of the Life of John O'Keeffe*, 2 volumes. London: H. Coburn, 1826.
- Oxford Dictionary of National Biography*.
- O'Loughlin, Katrina. "'Strolling Roxanas': Sexual Transgression and Social Satire in the Eighteenth Century" in Susan Broomhall, ed, *Spaces for Feeling: Emotion and Sociabilities in Britain, 1650-1850*. London: Routledge, 2015.
- Oliver. *The Life of William Beckford*. Oxford, Oxford University Press, 1932.
- Olivier, Jean-Jacques. *Les Comédiens Français dans les Cours d'Allemagne au XVIII siècle, vol 4 The Courts of Prince Henry and of Charles-Alexandre Margrave of Ansbach*. Paris: Société Française d'Imprimerie et de Librairie, 1901-1905.
- Pasquin, Anthony. *The Life of the Late Earl of Barrymore, Including a History of the Wargrave Theatricals, and Original Anecdotes of Eminent Persons*. London: H.D. Symonds, 1793.
- Paston, George, (Emily Morse Symonds). *Little Memoirs of the Eighteenth Century*, New York E. P. Dutton, 1901.
- Pearce, Charles E. *The Beloved Princess, Princess Charlotte of Wales: The Lonely Daughter of a Lonely Queen*. Bretano's, 1912.
- Petworth House, National Trust (guide)*:Anova Books, 2007.
- Pigott, Charles. *The Whig Club: or, A Sketch of Modern Patriotism*, 3 vols. 1794. "The Jockey Club, or. A sketch of the Manners of the Age. London: Symonds, 1792."
- Pinkerton, John, ed. *Arthur Young FRS, Young's Travels in France in the years 1787, 1788 and 1789....in A general collection of... voyages and travels*.London: Longman, Hurst, Rees and Orme, 1809.
- Piozzi. See Bloom. *The Political Magazine and Parliamentary, Naval, Military, and Literary Journal*, July 1782. London: Printed for J. Bew, Paternoster Row 1782.
- Portsmouth Telegraph or Mottley's Naval and Military Journal* (Portsmouth, England).
- Public Advertiser*, 1783.
- Reeve, Henry, ed. *The Greville Memoirs by Charles C.F.Greville. A Journal of the Reigns of King George IV and King William IV*, 2 volumes. New York: D. Appleton and Co, 1875.
- Register of the Times, Or: Political Museum, The*. 4 volumes 1791 5
- Rizzo, Betty. *Companions Without Vows: Relationships Among Eighteenth-Century British Women*. University of Georgia Press, 2008.
- Robins, Jane. *The Trial of Queen Caroline: The Scandalous Affair that Nearly Ended a Monarchy*. Sydney Free Press: Simon and Schuster, 2006.
- Rogers, Pat. *The Samuel Johnson Encyclopedia*. Greenwood Publishing Group, 1996.

- Rogers et al. *The Wiley-Blackwell Encyclopedia of Eighteenth-Century Writers and Writing, 1660-1789*, ed Paul Baines, Julian Ferraro, Pat Rogers. John Wiley & Sons, 2010.
- Rojas, Carmen, ed. *Draw Me: Catholic Prayers for Every Occasion in a Woman's Life*. Michigan: Servant Publications, 1990.
- Romney, (Rev.) John. *Memoirs of the Life and Works of George Romney: Including Various Letters and Testimonies to His Genius &c.; Also, Some Particulars of the Life of Peter Romney, His Brother; a Young Artist of Great Genius and Promising Talents, But of Short Life*. London: Baldwin and Cradock, 1830.
- Rosenfeld, Sybil Marion. *Temples of Thespis: Some Private Theatres and Theatricals in England and Wales, 1700-1820*. N. P. Society for Theatre Research, 1978.
- Rubenholt, Hallie. *Lady Worsley's Whim: An Eighteenth-Century Tale of Sex, Scandal and Divorce*. London: Chatto & Windus, 2008.
- Sainsbury, John S. *A Dictionary of Musicians: From the Earliest Ages to the Present Time Comprising the Important Biographical Contents...2 vols*. London: Sainsbury, 1824.
- Sala, G. A. *Temple Bar, conducted by G.A. Sala*. London: Temple Almanac, 1861.
- Schneider, Johann Leonhard. *Der Markgräfllich-ansbachische Minister Christoph Ludwig von Seckendorff-Aberdar und seine Kinder: zu einem Gruppenbild des Ansbacher Hofmalers*. 1992.
- Schlosser, F.C. trans. D. Davison. *History of the Eighteenth Century and of the Nineteenth Till the Overthrow of the French Empire: With Particular Reference to Mental Cultivation and Progress*. London: Chapman and Hall, 1845.
- The Scots Magazine*.
- The Shandean*. Lawrence Sterne Trust, 1992.
- Sinclair, John (Sir) *The Correspondence: With Reminiscences of the Most Distinguished Characters Who Have Appeared in Great Britain, and in Foreign Countries, During the Last Fifty Years: Illustrated by Facsimiles of Two Hundred Autographs; in Two Volumes*, By John Sinclair, London: Colburn and Bentley 1831.
- The Sporting Magazine*, Volumes 4 –8. London, 1794-6.
- Stephens, Alexander. *Public Characters*, 6 vols. London: Richard Phillips, 1798-1804.
- Stevens, George Alexander, Charles Lee Lewes, Frederick Pilon. *A Lecture on Heads* [a comical monologue] with additions by Mr Pilon. London: Vernon and Hood, 1802.
- Störkel, Arno. *Christian Friedrich Carl Alexander: Der letzte Markgraf von Ansbach-Bayreuth*. Ansbach: Wiedfeld und Mehl, 1995.
- Suffolk, Henrietta Hobart Howard Suffolk (Countess of), *Letters to and from Henrietta, Countess of Suffolk, and her second husband, the Hon George Berkeley*. 2 Volumes. London: J. Murray, 1824.

- Swift, Jonathan Swift, *Poems on Several Occasions, The Works of D. Jonathan Swift*: 9 volumes. Dublin, reprinted Edinburgh & Glasgow: G. Hamilton & J. Balfour, and L. Hunter, A. Stalker, 1752.
- Swinburne, Henry, see White
- Symonds, see Paston.
- Tait's Edinburgh Magazine*, edited by William Tait, Mrs. Christian Isobel, Volume 3. Edinburgh, 1836.
- Taylor, Alistair and Henrietta, ed. *Lord Fife and His Factor Being the Correspondence of James Second Lord Fife, 1729–1809*. Honolulu, Hawaii: The Minerva Group, Inc., 2001.
- Taylor, Tom, & Leslie, Charles Robert, *Life and Times of Sir Joshua Reynolds: With Notices of Some of His Contemporaries*. 2 volumes. London: J. Murray 1865.
- Tilly, Alexandre de (1764-1816). *Memoirs of the Comte Alexandre de Tilly*, translated by François Delisle; with an introduction by Havelock Ellis. London: V. Gollancz, 1933.
- Tournefort, Joseph Pitton de. *Relation d'Un Voyage du Levant, Fait Par Ordre du Roi*. 2 volumes. Paris: Imprimerie Royale, 1717.
- The Town and Country Magazine; or Universal Repository of Knowledge, instruction, and entertainment*, 1780.
- Toy, Brian M. De. *The Early Life and Career of George Cranfield Berkeley: The Education of an Admiral, 1753-1800*. Tallahassee: Florida State University, 1994.
- Transactions of the Society Instituted at London for the Encouragement of Arts, Manufactures, and Commerce*, Volumes 19-20. London: Spillsbury, 1801.
- Troide, Lars E. , Stewart J. Cooke, ed, *The Early Journals and Letters of Fanny Burney: 1782-1783*. McGill-Queen's Press - MQUP, 2012.
- Tucker, Spencer, James R. Arnold, Roberta Wiener, Paul G. Pierpaoli, John C. Fredriksen, eds. *The Encyclopedia of the War of 1812: A Political, Social, and Military History*, 4 Volumes. Santa Barbara and Oxford: FABC-CLIO, 2012.
- Turner, Katherine. *British Travel Writers in Europe, 1750-1800: Authorship, Gender, and National Identity*. Farnham, Surrey: Ashgate, 2001.
- Turner, Katherine. "Changing Visions of Turkey in the Eighteenth Century", in Steven H. Clark, ed., *Travel Writing and Empire: Postcolonial Theory in Transit*. London & New York, Zed Books, 1999, 113-128.
- The Universal Magazine*, Volume 98, London:1796.
- Usher, James. *Clio, or a Discourse on Taste. Addressed to a Lady. A new Edition, with the addition of notes, anecdotes, and Quotations*, edited by J. Mathew of Bristol. London: Longman and Rees, 1803.
- Vesey, Francis. *Reports of Cases Argued and Determined in the High Court of Chancery: From the Year 1789 to 1817, 29 to 57 Geo. III*. 10 volumes. S. Sweet and Stevens and Sons, 1827-

- Vigée-Le Brun, Louise-Elisabeth. *Souvenirs of Madame Vigée Le Brun*. Translated from the French by R. Worthington. 2 volumes. London: Richard Bentley and Son, 1879.
- Voltaire. *Œuvres de théâtre: La Mort de César. Nanine. Oreste. Sémiramis*. Paris : Chez la Veuve Duchesne, 1767.
- Waage, Gustav Friedrich. *Treasures of Art in Great Britain: Being an Account of the Chief Collections of Paintings, Drawings, Sculptures, Illuminated MSS*. 3 volumes. London: J. Murray, 1854.
- Waldie, Jane. *Sketches Descriptive of Italy in the Years 1816 and 1817: With a Brief Account of Travels in Various Parts of France and Switzerland in the Same Years*. 3 volumes. London: J. Murray, 1820.
- Walker, Harlan. *Food and the Memory: Proceedings of the Oxford Symposium on Food and Cookery*, 2000. Devon: Prospect Books, 2001.
- Walker, John. *The Copper Plate Magazine, or Monthly Cabinet of Picturesque Prints*, 1792...1803.
- Walpole, Horace. *The Correspondence of Horace Walpole, Earl of Orford: And the Rev. William Mason, Now First Published from the Original Mss*, 2 Volumes. London R. Bentley, 1851.
Journal of the Reign of King George the Third: from the year 1771-1783. 2 volumes. London: R. Bentley, 1859 –.
Letters of Horace Walpole, Earl of Orford, to Sir Horace Mann, His Britannic Majesty's Resident at the Court of Florence, from 1760 to 1785: Now First Published from the Original, concluding series. 2 volumes. London: Richard Bentley, 1843.
Letters Addressed to the Countess of Ossory: From the Year 1769 to 1797. London: R. Bentley, 1848. *The Letters of Horace Walpole*, ed. by P. Cunningham, see Cunningham.
- Walpole, Robert and Clarke, Edward Daniel. *Travels in Various Countries of Europe, Asia And Africa: Scandinavia*. London: T. Cadell and W. Davies, 1819.
- Warren, Dawson. See Broadley.
- Wilks, John, Jun., *Memoirs of Her Majesty Queen Caroline Amelia Eliz., consort of George IV...*, 2 volumes. London: Printed for Sherwood, Neely, and Jones, 1822.
- Whatley, Stephen. *England's Gazetteer: or, An Accurate Description of All the Cities, Towns and Villages of the Kingdom*. London: J. and P. Knapton, D. Browne, A. Millar, J. Whiston and B. White, 1751.
- White, Charles, ed. *The Courts of Europe at the Close of the Last Century, (a collection of Letters by Henry Swinburne)* 2 vols. London: Henry Colburn, 1841.
- Whitehall Evening Post. *The World of Fashion and Continental Feuilletons [afterw.]The Ladies' Monthly Magazine, The World of Fashion [afterw.] Le Monde élégant; or The World of fashion*.1824-25.
- Wright, Thomas, and Robert Harding Evans. *Historical and Descriptive Account of the Caricatures of James Gillray; Comprising a Political and Humorous History of the Latter Part of the Reign of George the Third*. London: H. G. Bohn, 1851.

Index

A

A Fashionable Day, 66
A Journey Through the Crimea to Constantinople, xxvi
A'Court, Sir William, 257
Abdoul, A Turkish Tale, 182
Abingdon, Willoughby Bertie, 4th Earl of, 10, 23, 60, 68
Abington, Frances "Fanny", 199
Acropolis, 148, 149
Admiral George Cranfield Berkeley, 20
Ahlefeld, Countess d', 166, 174, 182
Albany, (Prince) Charles Edward Stuart, Count of, 112
Albemarle, Lady, née Lennox, 18, 56, 57
Alet, Comte d', 201
Alps, 117
Amboise, Château of, 104
America, United States of, xxv, 2, 4, 18, 145, 163, 204, 207
Amherst, General, Lord, 60
An Arcadian Pastoral, 77
Andros, 151
Angelo, Henry, 169, 197, 199, 218
Anna Amalia, Princess of Prussia, Abbess of Quedlinburg, 179
Ansbach (Anspach), xxviii, 97, 160, 161, 163, 164, 166, 168, 169, 174, 178, 179, 180, 182, 183, 187, 188, 228, 232
Ansbach, Charles-Alexander, Margrave of, xxviii, 97, 102, 118, 122, 161, 162, 163, 164, 165, 166, 167, 168, 169, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 183,

184, 187, 188, 189, 190, 193, 200, 201, 202, 204, 205, 207, 208, 209, 211, 212, 213, 218, 219, 220, 222, 228, 231, 233, 247
Ansbach, Frederica Caroline of Saxe-Coburg, Margravine of, 161, 171
Antibes, France, 109
Antiparos, 147
Arbuthnot, Dr, 4
Arc, Joan of, 104
Archer, Sarah, Lady, 187, 210
Arnold, Dr Samuel, 75
Arnold, Sir Henry, 59
Ashdown House, Berkshire, 71
Ashdown Park, 16
Asimont, Etienne, 174
Athens, xxviii, xxix, 148, 149, 151
Austen, Jane, xxxi, 238
Austria, xxx, xxxi, 117, 118, 119, 121, 124, 158, 260
Avignon, France, 107
Aylesbury, Lady, 14, 74, 224, 228

B

Baker, Sir George, 184
Balaclava, 135
Banks, Sir Joseph, 58
Barrimore, Richard Barry, 7th Earl of, 185
Barthelémon, François Hippolyte, 77
Batoni, Pompeo, 12
Bayreuth, 183, 188
Beach, Thomas, 19, 51
Beaumarchais, xxix
Beckford, William, 76, 77, 78, 79, 80, 81, 87, 91, 98, 99, 160, 172,

- 173, 175, 176, 177, 188, 189, 197,
207, 208, 234, 249, 262
- Belem, 190
- Belmour*, 224–28
- Benham Place, Speen, Newbury,
Berkshire, 20, 38, 40, 43, 44, 48,
49, 50, 51, 58, 60, 63, 64, 71, 73,
81, 83, 86, 173, 184, 194, 204,
205, 209, 210, 211, 212, 213, 215,
219, 228, 230, 231, 232, 233, 236,
237, 239, 241, 244, 248, 249, 255,
262, 268
- Benincasa, Count Bartolommeo,
200
- Bentham, Jeremy, 93
- Bergami, Bartolomeo, 253, 260
- Berio, Francesco, Marchese di
Salza, 257
- Berkeley Castle, 1, 2, 3, 6, 8, 9, 12,
50, 58, 204, 223, 224
- Berkeley, 3rd Earl of, 2
- Berkeley, Admiral Sir George
Cranfield, 18, 56, 57, 58, 70, 91,
195, 197, 268
- Berkeley, Augustus, 4th Earl of, 1, 7
- Berkeley, Colonel Henry, 3
- Berkeley, Elizabeth. *see* Craven
- Berkeley, Elizabeth, Countess of,
née Drax, 1, 3, 4, 10, 12, 13, 14,
16, 194
- Berkeley, Frederick, 5th Earl of, 8,
10, 12, 68, 90, 100, 105, 111, 114,
184, 193, 224, 242
- Berkeley, Frederick, 6th Earl of, 223
- Berkeley, Lady Georgiana,
Countess of Granard, 1, 11, 12,
13, 15, 16, 20, 21, 39, 63, 118,
196, 208, 209, 233, 236
- Berkeley, Lieutenant-Col, 170,
209, 254
- Berkeley, Narborne, 1, 4
- Berkeleys, Miss, 170, 200
- Berry, Mary, 184, 237
- Bertoni, Ferdinando, 77
- Bevern, Charles Frederick
Ferdinand, Prince of, 168
- Bièvre, Francois-Georges Maréchal
de, 169
- Blanchard, Jean-Pierre, 169
- Blenheim Palace, Oxfordshire,
24, 45, 62
- Blessington, Margaret, Lady, 263,
265
- Bluestockings, 39, 40, 45, 50, 54,
184, 198, 201, 247
- Bohemia /Czech Republic, 121
- Bologna, 114
- Boscawen, Frances, 39, 43
- Bosphorus, 137, 138, 139
- Boston, Lord, 11
- Boswell, James, 35, 40, 41, 65
- Botticelli, 51
- Brandenburgh House,
Hammersmith, 195, 196, 207,
255, 256, 262
- Brécy, Vicomte de, 201
- Bretagne, Anne de, Duchess of
Brittany, 104
- Brooke's Club, 24, 85
- Brougham, Henry, 261
- Brown, Lancelot, 19, 44, 48, 212
- Brunton, Louisa, Countess of
Craven, 235
- Bryer, Captain James, 229
- Bucharest, 156
- Buckingham, Geroge Grenville,
3rd Lord Temple, Marquess of,
45, 247
- Buckingham, Richard Grenville,
1st Duke of Buckingham and
Chandos, 267
- Bulgakov, Yakov Ivanovich, 134,
153
- Burgoynne, General, 60

Burke, Edmund, 37, 65
 Burney, Dr. Charles, 35, 77, 79
 Burney, Fanny, 200
 Bursa, 152
 Byrne, Mrs, 76, 85, 95
 Byron, xvii, xxviii, 136, 237, 244,
 257, 263, 265

C

Campbell, Lady Charlotte, 236,
 256, 261
 Canaletto, 122
 Canova, Antonio, 257
 Capodimonte Palace, Naples, 175
 Caravaggio, 19
 Carbonari, 260
 Caroline Matilda, Princess of
 Great Britain, 18
 Caroline of Brunswick, Princess
 of Wales, Queen Consort of
 Great Britain, xx, 98, 217, 222,
 236, 247, 250, 253, 254, 260, 261,
 262
 Caserta Palace, Naples, 175
 Cassas, Louis-Francois (1756-
 1827), 140
 Catherine, Empress of Russia, "the
 Great", 35, 41, 121, 124, 125
 Cave, Jane, 38
 Channel Islands, 242
 Charborough Park, Dorset, 3
 Charles I, King of Great Britain, 19
 Charles II, King of Great Britain, 2,
 19
 Charles VI, King of Spain, 190
 Charlotte, Princess of Great
 Britain, 247, 260
 Charlotte, Queen Consort of Great
 Britain, 13, 69, 260
 Chatham, 2nd Earl of, 186
 Chaucer, Geoffrey, 61, 62, 111, 204
 Choiseul, Auguste Comte de, 138,
 139, 140, 141, 142, 143, 144, 145,
 146, 147, 149, 152, 153, 154
 Christians, oppressed, 144
 Cibber, Theophilus, 40
 Cintra, 190
 Clairon, Claire-Josèphe-Hippolyte
 Lérés De La Tude, 10, 164, 165,
 243, 266
 Cole, Mary, 223
 Colman, George, 197
 Comédie Française, 10, 97
 Connolly, Lady Louisa, 37, 40, 208
 Constant, Benjamin, 161
 Constantinople/Istanbul, 115,
 128, 129, 130, 134, 137, 144, 149,
 152, 153, 154, 157
 Conway, General Henry Seymour,
 118
 Coombe Abbey, Warwickshire, 18,
 19, 20, 24, 26, 32, 40, 44, 49, 51,
 225, 226, 241, 262
 Coombe, William, 46
 Corke, Anne, Countess of, née
 Courtenay, 89
 Corke, Edmund Boyle, 7th Earl of,
 89
 Corke, Mary, Countess of, née
 Monckton, 40, 210
 Corneille, 165
 Cossack, Cossacks, 131, 132, 133,
 135
 Cosway, Richard, 77, 79
 Courtenay, William, 98
 Covent Garden, 218
 Coventry, 20
 Cowper, George Clavering-
 Cowper, 112
 Cradock, Joseph, 24
 Cranford St John, Middlesex, 2, 4,
 8, 169
 Craven Cottage, xviii, 55, 99

- Craven, (Hon) Arabella, Mrs St John, 49, 194, 215
- Craven, (Hon) Elizabeth, Mrs Maddocks, 17, 194, 215
- Craven, (Hon) Georgiana, 44, 194, 215, 248
- Craven, (Hon) Maria, Countess of Sefton, 17, 84, 194, 215
- Craven, Admiral, 14, 46
- Craven, Anna-Rebecca, 46, 85
- Craven, Augustus, 235, 247, 268
- Craven, Elizabeth, née Berkeley, xv, xix, xxx, 15, 21, 165, 179, 183, 194, 198, 208, 218, 225, 226, 227, 232, 233, 234, 238, 259, 260, 264, 267
- Craven, Elizabeth, poems, xv–xvii, 26–27, 30–33, 45, 59, 60, 61, 62, 78, 83, 84, 91, 109, 145, 181, 185–87, 202–3, 216, 231, 245, 246, 251–53, 258, 259, 269, 270
- Craven, Hon Henry Berkeley, 195
- Craven, Hon Richard Keppel, 195
- Craven, Hon. Henry Berkeley, Colonel, 90, 207, 215, 217
- Craven, Louisa, Countess of, née Brunton, 241
- Craven, Mrs Mary, 16
- Craven, Richard Keppel, 56, 58, 84, 86, 90, 91, 92, 94, 96, 98, 99, 101, 102, 105, 151, 161, 165, 167, 168, 174, 180, 182, 183, 187, 199, 200, 201, 207, 209, 211, 215, 217, 228, 230, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 247, 248, 251, 253, 254, 255, 256, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269
- Craven, William, 1st Lord, 19
- Craven, William, 6th Baron, xxvi, 14, 16, 17, 18, 23, 26, 32, 42, 48, 56, 65, 71, 74, 76, 85, 88, 99, 172, 173, 184, 190, 226
- Craven, William, 7th Baron, 1st Earl of 2nd creation, 73, 185, 194, 196, 213, 214, 235, 241, 256, 262, 266
- Creevey, Thomas, 261
- Crewe, Mrs Frances, 37
- Crimea, xxvii, 125, 128, 130, 131, 133, 134, 136, 141
- Cumberland, Prince Henry, Duke of, 78, 79, 88
- Cyclades, 146
- Czartoryski, Izabela, 41, 114, 124

D

- Dalrymple, General Sir Hew Whitefoord, 1st Baronet, Governor of Gibraltar, 75, 85
- Damer, Anne, née Conway, xix, 14, 15, 22, 42, 118, 127, 147, 170, 188, 210, 211, 224, 228, 236, 237, 261, *See Belmour*
- Dante Alighieri, 111
- Danube, 222
- Dardanelles, 146
- Dashkoff, Princess Ekaterina Romanovna, 126, 127
- Davies, Cecilia (c.1756 -1836), 113
- Declaration of the Rights of Man, 175
- Deffand, Marie Anne de Vichy-Chamrond, marquise du, 228
- Déjean, Mlle, 170
- Delany, Mary, 39
- Denbigh, Basil, 6th Earl of, 59
- Devonshire, Georgiana, Duchess of, 41, 74, 79, 227
- Dickens, Charles, xxx, 152
- Diderot, Denis, 25, 162
- Don Juan, 83

Donnington, 61, 204
 Dorset, Charles Sackville, 2nd
 Duke of, 243
 Dorset, John Frederick Sackville,
 3rd Duke of, 94, 186
 Drax, Sir Henry, 3
 Drummond, Sir William, 265
 Drury Lane Theatre, 10, 25, 39, 74,
 75
 Dudley, Sir Henry Bate, 54
 Duncan, Lady Mary, 77
 Durer, Albrecht, 19

E

East India Company, 93
 Egremont, Lord, 58
 election, parliamentary, 20
 Elgin marbles, 149
 Elgin, Lord, 149
 Elizabeth, Queen of Bohemia, 16,
 19
 Ellerton Abbey, Yorkshire, 3
 Elliot, Sir George, 109
 Ellis, George, 125
 Elwes, George, MP, 38
 Emily, Duchess of Leinster, 10
 Enlightenment, xix, xxii, 35
 Erechtheion, Athens, 149

F

Feminist, feminism, xviii, xxv,
 xxviii, 15, 37, 61, 69, 70, 71, 73,
 92, 139, 144, 198
 Ferdinand IV of Naples, King of
 the Two Sicilies, 175, 254, 256,
 264
 Ferdinand, Prince of Prussia, 232
 Ferrara, 114
 Feudal System, 129
 Fife, James Duff, 2nd Earl of, 209

Fishmongers Livery Company,
 202
 Fitzherbert, Alleyne, 125
 Fitzherbert, Mrs Maria Anne, 187,
 237
 Fitzpatrick, Colonel Richard, 70
 Florence/Firenze, 10, 105, 111,
 112, 113, 178
 Fonthill Abbey, Wiltshire, 76, 80,
 87, 90, 188, 189
 Forbes, Lady Elizabeth, 254
 Fox, Charles James, xx, 23, 35, 57,
 70, 79
 France, xxii, xxvii, 12, 22, 39, 41,
 44, 68, 83, 91, 94, 95, 101, 102,
 104, 105, 106, 108, 110, 151, 154,
 165, 169, 175, 184, 191, 205, 214,
 220, 221, 233, 242, 251, 253
 Francesco I, Duke of Calabria,
 King of the Two Sicilies, 263
 Francis II, H.R. Emperor, 220, 221
 Frederick, 35, 42, 50, 97, 248
 Frederick II, King of Prussia, 111,
 119, 123, 168, 170, 179, 195

G

Gainsborough, 195
 Galitzin, Prince Dmitry
 Mikhailovich, 118
 Galloway, John Stuart, 7th Earl of,
 59
 Gand, Vicomte de, 201
 Garrick, David, 10, 24, 25, 35, 36,
 65, 169
 Gaspari, Madame, 150
 Gay, John, 4
 Gell, Sir William, 237, 261, 263, 268
 Genoa/ Genova, 109
 George II, King of Great Britain, 2,
 4

George III, King of Great Britain,
xxii, 1, 13, 70, 97, 232, 260

George IV, King of Great Britain,
Prince Regent, Prince of Wales,
xx, 185, 187, 197, 217, 243, 260,
262, 266

Germaine, George, Lord Sackville,
59

Germaine, Lady Betty, 4, 16, 20,
176, 243

Giardini, Felice, 79

Gibbon, Edward, 11, 35, 68, 128

Gillray, James, 89, 210

Gloucester, Prince William
Frederick, Duke of, 262

Gloucester, Prince William, Duke
of Gloucester and Edinburgh,
brother of George III, 187, 193

Gordon, Jane, Duchess of, 71, 157,
197, 210

Granard, George Forbes, 5th Earl
of, 11

Grassini, Giuseppina, 230

Greece, xxv, xxvi, xxviii, 138, 140,
145, 151, 152, 243, 256, 265

Grenville, Hon George, 244

Greville, Charles, MP, F.R.S., 57,
77, 88, 127, 176, 207

Griffith, Elizabeth, 37

Guercino, 112, 114

Guimenée, Madame de, 10

Guînes, Adrien Louis de
Bonnières de Souastre, comte
de, later duc de, 42, 43, 44, 95

H

Hamilton, Emma, Lady, 177, 189

Hamilton, Sir William, British
Ambassador at Naples, 58, 176,
189, 190, 195, 254

Hampstead Marshall, Berkshire,
23, 38, 44, 194, 212, 233

Handel, George Frederick, 26

Hardenberg, Count Karl August
von, 166, 179

Harrow School, 182

Harvey, Sir Eliab, rear-Admiral,
244

Haymarket Theatre, 75, 89, 197,
198

Henley, Lady Betty, née Berkeley,
6

Henley, Rev Samuel, 87

Hermannstadt/Sibiu, 158

Hermitage Palace. St Petersburg,
Russia, 126

Hesse, Captain Charles, 209, 235,
247, 254, 262, 263, 264

Hobart, Hon Mrs Albinia,
Countess of Buckinghamshire,
72, 73, 79, 187, 210

Holland, Henry, 48

Honywood, Mary-Anne, Lady, née
Cooper, 238

Hoppner, John, 195

Houdon, Jean-Antoine, 228

Houdon, Marie Ange Cécile née
Langlois, 228

Howard, John, prison reformer,
151

Howe, Admiral the Hon Richard,
Lord, 109

Hume, David, 22

Humphry, Ozias, 204

Hungary, 159

Hyères, France, 108

I

Isle of Wight, 228

J

- James I, King of Great Britain, 19
 James, Sir Walter, 38, 51, 173, 184,
 198
 Jekyll, Joseph, 79
 Jenner, Dr Edward, 8, 58
 Jenner, Rev. Charles, Rector of
 Claybrook, 25, 31, 32
 Jerningham, Edward, 79, 200
 Jersey, Frances Villiers, Countess
 of, 217
 Johnson, Dr Samuel, 35, 40, 41, 58,
 65, 73
 Jones, Sir William, 63, 71, 77, 80,
 86
 Joseph II, Archduke of Austria, H.R.
 Emperor, 113, 119, 158, 175
 Josephine, Mme Bonaparte,
 Empress of France, 221

K

- Kauffman, Angelica, 15, 257
 Kaunitz, Wenzel Anton, Prince
 von Kaunitz-Rietberg,
 Chancellor of Austria, 119, 159,
 170
 Keith, Sir Robert, 118, 119, 136,
 158, 159, 167, 173
 Kennet, river, 213
 Keppel, Admiral Augustus, 18, 24,
 53
 Kherson, 131
 King Frederick II, King of Prussia,
 97
 Kloest, Baron Jacob, 232
 Knebel, Carl von, 174
 Knebel, Max von, Captain of Royal
 Guard, 174, 178

L

- La Force, Piganiol de, 102
 Langeais, Château de, 104
 Lansdowne, John Henry Petty,
 2nd Marquess of, 229
 Laurens, Henry, 70
 Lauzun, Duc de, 42
Le Philosophe Moderne, xx, 94, 180
 Le Texier, Antoine, 63, 187, 200,
 202, 219
 Lennox, Emily, wife of Admiral Sir
 George Berkeley, 99
 Lennox, Lady Louisa, 100
 Léon, Charles, Count of, 264
 Leopold II, Grand Duke of
 Tuscany, H.R. Emperor, 113,
 176, 178
*Letters from a Peeress of England
 to her Eldest Son*, xviii, 92
 Lindsay, Lady Charlotte, 236
 Little, Rev. Samuel, DD, 208
 Liverpool, Charles Jenkinson, 1st
 Earl of, 212
 Liverpool, Robert Jenkinson, 2nd
 Earl of, 249
London, xxiv, xxx, 2, 4, 6, 10, 12,
 17, 21, 32, 35, 38, 39, 40, 41, 43,
 48, 53, 54, 57, 63, 64, 68, 70, 77,
 79, 85, 86, 87, 95, 140, 142, 153,
 184, 198, 202, 210, 218, 229, 230,
 233, 235, 243, 244, 275
 Lord Abingdon, 21, 35, 48, 65
 Loughborough, Alexander
 Wedderburn, 1st Baron
 Loughborough, later Earl of
 Rosslyn, 71, 72, 87, 98
 Louis XVI, King of France, 184
 Louis XVIII, King of France, Count
 of Provence, 201
 Louis-Philippe d'Orléans, King of
 France, 204

Lucca, 111
 Lushington, Sir Henry, 268
 Luxembourg, Duke of, 189
 Lyons/ Lyon, France, 105

M

Macartney, Sir George, 1st Earl
 Macartney, Governor of
 Madras, 35, 36, 76
 Madden, Dr Richard, 264
 Madocks, Joseph, 230
 Madrid, 190, 191
 Mann, Sir Horace, 112
 Maria Carolina, Archduchess of
 Austria, Queen Consort of
 Naples, 175
 Maria I, Queen of Portugal, 189
 Maria Isabella, Duchess of
 Calabria, Queen Consort of the
 Two Sicilies, 263
 Marie-Antoinette, Queen of
 France, xxii, 44, 95, 97, 98, 175
 Markham, Dr William, Archbishop
 of York, 71, 79
 Marlay, Dr Richard, Dean, Bishop
 of Waterford, 40
 Marlborough, Duke and
 Duchess of, 24, 45
 Marseilles/Marseille, France, 108,
 253
 Maty, Paul, 79
 Mazzinghi, Joseph, 197
 Meister, Jacques-Henri (Jakob
 Heinrich), 202
 Meister, Jakob Heinrich (Jacques-
 Henri), 162
 Melbourne, Lady, 79
*Memoirs of the Margravine of
 Ansbach Written by Herself*, xx,
 xxix, 41, 74, 90, 170, 201, 243,
 256, 266
 Mercier, M and Mme, 93, 170
 Michelangelo Buonarroti, 104
 Milton, John, xxvii
 Mme Starck. *See* Vacluse, Anne-
 Marie Fauques de, *See* Vacluse,
 Anne-Marie Fauques de
*Modern Anecdote Of The Ancient
 Family Of The
 Kinkvervankotsdarsprakengotch
 derns;*, 65
 Moldavia, 144
 Molière, 83, 201
 Monaco, 109
 Montagu, Elizabeth, 39, 41, 50, 65
 Montpensier, Antoine-Philippe
 d'Orléans, Duc de, 204, 228, 231
 Moore, Thomas, 245
 More, Hannah, 39
 Morgan, Sydney, Lady, 259
 Moscow, 127, 129, 130
 Mozart, 42, 83, 120
 Murray, Lord Charles, 264

N

Naples, xxxi, 58, 80, 174, 175, 176,
 177, 178, 181, 190, 250, 251, 253,
 254, 255, 256, 257, 259, 260, 261,
 263, 264, 266, 268
 Napoleon, xxx, 129, 140, 221, 230,
 232, 233, 247, 250, 251, 253, 254,
 264
 Nature, xv, xvii, xx, xxvii, 31, 53,
 74, 83, 108, 124, 135, 136, 137,
 214
 Naumann, Friedrich Gotthard,
 166
 Navarre, Marguerite de, 104
 Naxos, 146
 Necker, Jacques, xx
 Nelson, Horatio, Lord, Admiral,
 221, 244

Newbury canal, 212
 Newbury, Berkshire, 38, 51, 63, 73,
 184, 188, 209, 211, 212, 231
Nicodemus in Despair not by
 Craven), 218
 Nixon, John, 199, 231
 Norfolk, Charles Howard, 11th
 Duke of, 193
 North, Frederick, Lord,, 23, 40, 46,
 79, 215
Nourjad, 143, 153, 168, 218
 Nugent (Berkeley) Louisa, Lady
 Harvey, 7, 244
 Nugent, Mary, Lady Temple,
 Marchioness of Buckingham, 7,
 45, 208, 229
 Nugent, Robert Craggs, Earl of, 7,
 48

O

O'Keeffe, John, 76, 210
 Oberkirch, Henriette Louise von
 Waldner, Baroness d', 179
 Odeon of Herodes Atticus, 149
 Orsay, Count Alfred d', 263
 Otranto, Castle of, 172
 Oxford University, 14, 46, 75, 215

P

Pacchierotti, Gaspare, 77
 Paget, Lady, 77
 Palliser, Sir Hugh, 59
 Palliser, vice-Admiral, 56
 Parini, Giuseppe, 66
 Paris, xx, xxiv, xxix, 2, 10, 11, 12,
 41, 50, 52, 57, 91, 93, 94, 95, 97,
 98, 99, 100, 101, 102, 105, 106,
 113, 142, 161, 169, 174, 180, 184,
 220, 221, 228, 230, 236
 parliamentary election, xxii

Paros, 147
 Parthenon, 148, 149
 Pattle, Mr and Mrs, 93, 102, 113
 Peachey, Georgina, 13, 20
 Pembroke, Earl and Countess of,
 21
 Petrarch, Francesco (Petarca),
 107
 Petworth House, Sussex, 58
 Pinto, Luis, 189
 Piozzi, Hester, 218
 Pisa, 110
 Pitt, William, the Elder, Lord
 Chatham, 40
 Pitt, William, the Younger, PM,
 xxii, 23, 185, 186
 Pius VII, Pope of Rome, 255
 Poland, xxv, xxviii, 41, 120, 121,
 123, 124, 257
 Polignac, Gabrielle, duchesse de,
 95
 Pompadour, Marquise de, 50
 Poniatowski, Stanislav, King of
 Poland, 121
 Pont de Veyle, Comte A. de Ferriol
 de, 61
 Pope Leo XII, 258
 Pope,. *See* Pius VII
 Pope, Alexander, 4, 39
 Porter, Anna Maria, 240
 Porter, Jane, 240
 Portugal, 189, 242
 Posillipo, 176, 254, 255, 256, 262,
 268
 Potemkin, Prince Grigory
 Aleksandrovich, 128, 130
 Poyntz, Mr and Mrs William, 51,
 63, 89
 Prince of Wales,, 90
 Princess Berkeley of the Holy
 Roman Empire,. *See* Craven,
 Elizabeth, née Berkeley

Princess of Georgia, xxix, 217
 Prior, Henry, 73
 Prussia, 124, 179, 232

Q

Queen Charlotte of Great Britain,
 97, 183

R

Radcliffe, Anne, xxvii
 Radziwill, Princess, 123
 Rembrandt, 19, 122
 Repnin, Prince Nicholas, 41, 125
 Revolution, French, 191, 199, 205
 Reynolds, Sir Joshua, 19, 35, 41,
 58, 65, 79
 Richmond, Charles Lennox, 3rd
 Duke of, 10, 15, 22, 23, 24, 40,
 55, 71, 90, 99, 106
 Richmond, Charlotte, Duchess of,
 née Gordon, 210
 Rode, Pierre, 230
 Romanzov, Princess, 125
 Rome, 10, 12, 48, 114, 115, 178,
 255, 256
 Romney, George, 22, 53, 75, 177,
 204
 Rosa, Salvator, 114
 Rosetti, Gabriele, 257
 Roumeli, 154
 Royal Society, 39, 79, 162, 207
 Rubens, Peter Paul, 106
 Rupert, Prince of the Rhine, 195

S

Sandwich, John Montagu, 4th Earl
 of, Lord of the Admiralty, 40, 59
 Santini, Count, 112
 Sapio (musician), 200
 Schiller, xix, 198

Schmidt, secretary to Margrave,
 166, 178
 Scotland, 209
 Scott, Sir Walter, 243
 Sebastopol, 131, 134
 Seckendorff, Baron Albert von,
 166, 178, 183
 Sefton, Earl of, 215
 Selvaggi, Gaspare, 257
 Shakespeare, 1, 4, 10, 23, 54, 191,
 198, 217
 Sharpe, Charles Kirkpatrick, 237
 Shelburne, William Petty-
 Fitzmaurice, 2nd Earl of
 Shelburne, 1st Marquess
 Lansdowne, 86, 90
 Shelley, 244
 Sheridan, Frances, 143
 Sheridan, Richard Brinsley, 35, 74,
 75, 169, 186, 217
 Sinclair, Sir John, 97
 Siphnos, 148
 Skeffington, Sir Lumley, 237
 slavery, and abolition, 68, 76, 110,
 182, 216, 218, 261, 264
 Sloper, William, 40
 Smith, Sir Richard, 38, 63, 75
 Smollett, Tobias, 3
 Society for the Encouragement of
 Arts, Manufactures and
 Commerce, 229
 Sonoro, Marchesa della, 269
 Southampton, Countess of, 77
 Spain, 12, 24, 100, 172, 175, 188,
 190, 191, 207, 215, 237, 242, 248
 Spencer, Countess, 51, 63, 77, 78
 Spencer, John, 1st Earl of, 64
 St Petersburg, 125, 128
 St Sophia, cathedral of, 139
 St. John, George Frederick
 Berkeley, 254

Stackelberg, Count Gustav Ernst von (1766-1850), 120, 121, 257
 Stael, Germaine de, née Necker, 247
 Starck, Henry Savile de, 86
 Starck, Mme. *see* Vauclose, Anne-Marie
 Stockdale, Rev. Percival, 73
 Stowe, Buckinghamshire, 229
 St-Tropéz, France, 108
 Suffolk, Henrietta, Countess of, 4
 Sultan Abdul Hamid I of Turkey, 138, 139, 141, 142, 144, 218
 Swift, Jonathan, 4

T

Tartar, Tartars, 132, 133
 Tavistock, Lady, 18
 Tchouadar, 153, 154, 155, 156
 teapot, Craven parodied in form of, 63
 Teatro San Carlo, Naples, 176
 Temple of Jupiter, Athens, 149
 Temple of Theseus, Athens, 149
 Teniers, 19
 Tessier, Henri de, 63
The Castle of Otranto, 22
The Merchant of Venice, 72
The Miniature Picture, 71, 73, 74, 75, 79
The Placid Man: Or, Memoirs of Sir Charles Beville, 25
The Silver Tankard, a Musical Entertainment, 75
The Sleep-walker, 61
The Soldier of Dierenstein, 222
The Statue Feast, 83, 245
 Theatre of Dionysus, Athens, 149
 Thurlow, Edward, 1st Baron, Lord Chancellor, 71, 72, 79, 87, 94, 98

Tilly, Comte Aléxandre de, 95, 205, 206, 207
 Titian, xxviii, 19, 112
 Tott, Sophie-Ernestine de, 195
 Toulon, France, 108
 Transylvania, 158
 Trant, Clarissa, 253
 Triesdorf, 161, 162, 167, 174, 179, 182
 Turk's Head Club, 35
 Turkey, 143
 Turkish bath, 150
 Turks, xxv, xxvii, xxviii, 137, 138, 143, 148, 149, 153, 155, 157
 Turton, Dr John, 79

V

Van Dyke, Antony, 19
 Vanbrugh, (Sir) John, xxviii, 198
 Vane, Frances, Lady, 2
 Varna, 154
Vathek, novel by William Beckford, 80, 81
 Vatican, 178
 Vauclose, Anne-Marie Fauques de, 50, 64, 70, 77, 86
 Vauclose, Fountain of, xxvii, 107
 Venice, 19, 72, 114, 151
 Vere, Lord, 11
 Vernon, Admiral, 88, 101
 Vernon, Caroline and Henrietta, 14, 21, 42, 86
 Vernon, Henry, xxviii, 88, 100, 101, 112, 119, 156, 157, 159, 160, 161, 197, 227, 230
 Vernon, Lady Henrietta, 14
 Vernon, Richard "Old Dick", 88
 Veronese, 19
 Vesey, Elizabeth, 39
 Vesuvius, 176, 255

Vienna, xxx, 98, 118, 119, 120, 159,
176, 178, 190, 220, 221, 260
Vigée-Le Brun, Elisabeth, 98, 195,
228
Villette, Reine-Philiberte Roush
de Varicourt, Madame de, 93,
221
Virgil, 176
Voltaire, 10, 66, 93, 96, 142, 164,
165, 179, 191, 215, 228
Voss, Grafyn von, 179

W

Waldie, Dr John, 255
Wallachia, 125, 144, 153, 156, 157
Wallachia, Nikolai Morrezind,
Prince-Governor of, 154, 156
Walpole, 53, 54, 64, 65, 74, 75, 87,
113, 127, 141, 172, 184
Walpole, Horace, xxv, 3, 7, 22, 57,
66, 122, 197, 211
Walpole, Horatio, 2nd Earl of
Orford, 251
Walpole, Horatio, 3rd Earl of
Orford, 251
Walpole, Robert, 189
Warwick Castle, 20
Washington, George, 59
Waterloo, Battle of, 254, 263
Wellington, Arthur Wellesley,
Field-Marshal, 1st Duke of, 231,
244, 248, 254
Westmorland, John Fane, 10th
Earl of, 186
Whig, xxii, 7, 22, 51, 56, 65, 70, 71,
79, 88, 89, 94, 118, 181, 186, 201
Wigstead, Henry, 196
Wildman, Thomas, 208
Wilkes, John, MP, 39, 57, 186
William IV, King of Great Britain,
Duke of Clarence, 215, 224
Wilson, Harriet, 235
Wollstonecraft, Mary, xviii, 73
Women, education for, 127, 170
Wordsworth, xxvii
Worsley, Sir Richard and Lady, 89,
141
Wortley-Montagu, Lady Mary,
xxvii, 8, 143

Y

Yarmouth, Francis Charles
Seymour Conway, Lord
Yarmouth (later Hertford), 245
Yarmouth, Maria, Lady, 210
Yeo, Edward Roe, MP for
Coventry, 86
York, Prince Frederick, Duke of
York and Albany, 152, 235, 247
Young, Arthur, FRS, 175, 230