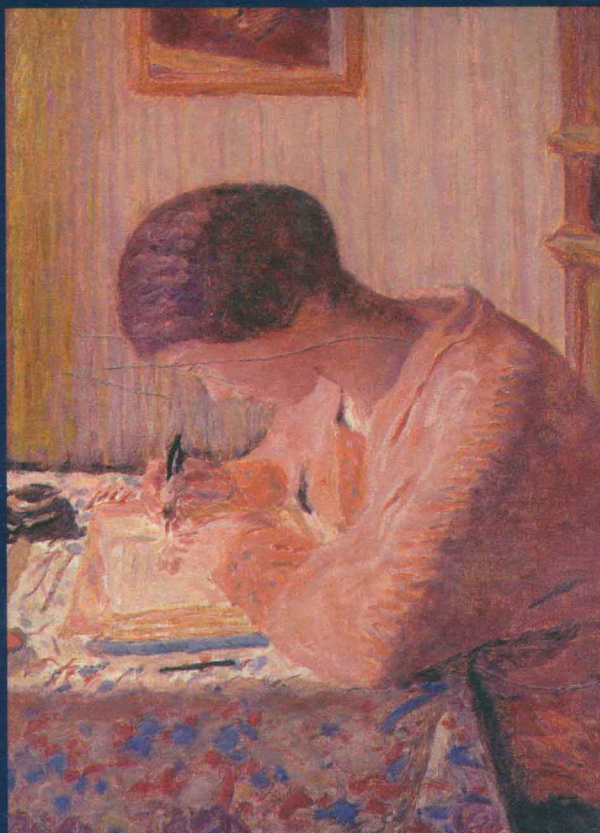


THE
OXFORD
GUIDE TO
BRITISH
WOMEN
WRITERS



JOANNE SHATTOCK

THE OXFORD GUIDE TO

BRITISH
WOMEN
WRITERS

JOANNE SHATTOCK

Oxford New York

OXFORD UNIVERSITY PRESS

1993

Oxford University Press, Walton Street, Oxford OX2 6DP

Oxford New York Toronto

Delhi Bombay Calcutta Madras Karachi

Kuala Lumpur Singapore Hong Kong Tokyo

Nairobi Dar es Salaam Cape Town

Melbourne Auckland Madrid

and associated companies in

Berlin Ibadan

Oxford is a trade mark of Oxford University Press

Published in the United States

by Oxford University Press Inc., New York

© Joanne Shattock 1993

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, without the prior permission in writing of Oxford University Press.

Within the UK, exceptions are allowed in respect of any fair dealing for the purpose of research or private study, or criticism or review, as permitted under the Copyright, Designs and Patents Act 1988, or in the case of reprographic reproduction in accordance with the terms of the licences issued by the Copyright Licensing Agency. Enquiries concerning reproduction outside these terms and in other countries should be sent to the Rights Department, Oxford University Press, at the address above

British Library Cataloguing in Publication Data

Data available

Library of Congress Cataloging in Publication Data

Shattock, Joanne.

The Oxford guide to British women writers/Joanne Shattock.

Includes bibliographical references.

- 1. English literature—Women authors—Bio-bibliography.*
- 2. Women and literature—Great Britain—Dictionaries.*
- 3. English literature—Women authors—Dictionaries.*
- 4. Women authors, English—Biography—Dictionaries. I. Title.*

PR111.S48 1993

016.8208'09287—dc20 92-47232

ISBN 0-19-214176-7

1 3 5 7 9 10 8 6 4 2

Typeset by Barbers Ltd, Wrotham, Kent

Printed in Great Britain

on acid-free paper by

Butler and Tanner Ltd,

Frome and London

ACKNOWLEDGEMENTS

MANY colleagues have assisted both directly and indirectly in the planning and preparation of this Guide. I am particularly grateful to Peter Woodhead, Peter Larkin, Richard Storey, Clare Hanson, Martin Stannard, Sharon Ouditt, Joanne Wilkes, John Sutherland, Andrew Gasson, and Lindeth Vasey. The staffs of the libraries of the University of Leicester and the University of Warwick have been both patient and generous with their time. The Research Committee of the Faculty of Arts at the University of Leicester offered timely support for some of the research on secondary sources. Kim Scott Walwyn, Frances Whistler, and Andrew Lockett of Oxford University Press have been unstinting in their encouragement and have also offered help on specific points. Finally I must thank my family, who have lived cheerfully with women writers and have each in individual ways made contributions.

INTRODUCTION

THIS book is designed as a guide to the enormous range of British women's writing from the medieval period to the present day. Its aim is twofold. The first is to make known and accessible over four hundred women writers whose work appears in a variety of genres, from the autobiographers, religious writers, and translators of the early periods to the novelists, poets, playwrights, children's writers, popular novelists, travel and film writers of the present day. The second is to indicate some of the important critical, theoretical, and scholarly work which has been produced on these writers, particularly the wealth of innovative and challenging research and criticism which has appeared in the last two decades.

Each entry offers a brief outline of the writer's life and career, her major publications, and the significant features of her work. There is also an attempt to place each writer in the context of her contemporaries, both male and female, and to highlight, where they existed, the networks of literary and personal connections which bound women writers together.

The field of coverage is British women writers, but in some instances national boundaries have been deliberately blurred. The term 'British' indicates birth within the United Kingdom and a writing life conducted mainly in Britain, although literary lives tend to resist such strict demarcation. Many women writers of the colonial period, such as Frances Brooke or Susanna Rowson, were born in Britain but spent part of their writing lives in North America. Anne Bradstreet was born in England but is better known as one of the earliest American women poets. Mina Loy, to use a later example, was born in London but spent her adult life alternating between the United States and Europe. Conversely Katherine Mansfield and her cousin Elizabeth von Arnim were both born in New Zealand, but their writing careers were largely British-based. Similarly South African-born Olive Schreiner and Doris Lessing, who grew up in British colonial Africa, can be regarded as part of the British literary scene. All of these writers are included in the Guide. Perhaps more controversially, Christina Stead, who was born in Australia and spent much of her career in the United States but a significant period in England, is included, as is Nadine Gordimer, who although incontrovertibly a South African writer, impinges significantly on modern British writing today. For the same reason, contemporary Irish writers like Molly Keane ('M. J. Farrell') and Edna O'Brien, who have for some time lived and worked in England, appear in the Guide, as does Sylvia Plath, an American, a crucial part of whose brief writing life was spent in England.

INTRODUCTION

Any principles of selection are to an extent arbitrary. I have tried to emphasize, in my selection, the diversity of women's writing across genres and periods. As well as poets, dramatists, and novelists, there are diarists, autobiographers, letter writers, journalists, detective writers, children's writers, travel writers, and romantic novelists. I do not, however, claim to have been in any way inclusive, particularly with some of the latter categories, for whom specialist reference books offer wider coverage. Historians, biographers, translators, writers of conduct books, cookery writers, religious writers, and even a mathematician appear prior to 1900, when women moved easily across genres and before specialization began to take hold.

The twentieth century presents a particular problem as regards selection. Modern women's writing differs from the earlier periods in both its diversity and its professionalism. There are now many women historians, biographers, philosophers, anthropologists, and writers across the spectrum of academic disciplines, a range of writing so vast as to make selection and even token inclusion impossible. I have included these writers only when they combine academic or specialist writing with creative work, as is the case with Naomi Mitchison, Elspeth Huxley, and Freya Stark. Secondly, while I have not operated a specific cut-off point for contemporary writers, I have tended to choose women whose reputations were established by the early 1980s. I have attempted to highlight those writers who have been the subject of recent academic interest as well as others who are ripe for rediscovery and reassessment. The major writers of each period are of course included but they have not necessarily been given more extensive coverage than lesser-known figures.

The focus of the Guide is on writing lives. The majority of entries are therefore biographical, but there are also subject entries which provide information on subgenres of women's writing, literary organizations and periodicals relevant to women writers, and key publications and composite works involving women. The writers are listed alphabetically according to the names by which they are best known, whether pseudonym, married or maiden name. Where there is any doubt, or where several names are equally applicable, cross-references are included in the main alphabetical list.

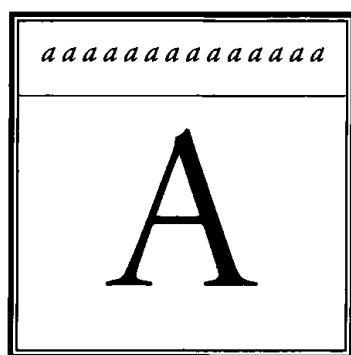
Suggestions for further reading are given at the end of each entry, usually one or two significant books on a writer, a standard biography where it exists, and editions of letters, diaries, or notebooks. In the case of major writers this can only be a sample of the range of secondary work available, and I have tried in these instances to indicate important recent writing. Those requiring more extensive reading should consult the *Modern Language Association International Bibliography*, the *New Cambridge Bibliography of English Literature* (Cambridge, 1969–77), and specialized bibliographies, some of which are indicated in the entries.

I have not listed manuscript holdings of women writers. This information is given for a few women writers in the *Index of English Literary Manuscripts*, ed. Peter Beal, Barbara Rosenbaum, Pamela White, *et al.* (London, 1980–), in the *Location Register of Twentieth Century English Literary Manuscripts and Letters* (1988), and in *The Feminist Companion to Literature in English*, ed. Virginia Blain, Patricia Clements, and Isobel Grundy (London, 1990). It will appear in detail in the forthcoming third edition of the *Cambridge Bibliography* (Cambridge, 1995–).

The Guide concludes with a general bibliography of work on women's writing, divided into two sections, books written before and after 1920. The list of works prior to 1920 is important in several respects. Key publications like George Ballard's *Memoirs of Several Ladies of Great Britain who have been Celebrated for their Writing or Skill in the Learned Languages, Arts and Sciences* (1752), or George Colman and Bonnell Thornton's anthology of *Poems by Eminent Women* (1755), not only created a canon of women writers which influenced later generations, but registered a growing awareness of the impact of women's writing. Some, like Ballard, had the specific aim of pressing for recognition of these writers. Their successors in the nineteenth century, anthologies by Bethune, Rowton, and others, a range of biographical dictionaries which included a large proportion of women writers, and collections of essays on women writers, also served to establish a consensus about the significance of women's writing in the period. The increased numbers of such works in the later nineteenth century suggests not so much a need for polemic as a comfortable acceptance of the prominence and number of women writers.

The larger proportion of the post-1920 bibliography is in fact post-1970, reflecting the fruits of an exciting two decades of rediscovery and reassessment and the impact of contemporary feminist criticism. The books listed treat a range of writers or explore a particular subject or theme. Works devoted to single writers, or in some cases small groups of writers, have been cited in the entries for those writers and are not repeated in the general bibliography.

This is a beginners' handbook rather than a guide to research. It is aimed at the student or general reader who wants an overview of a particular writer, an indication of her major publications and the scope of her work, and information on collections of letters, biographies, and criticism. Its coverage of both primary and secondary material is selective rather than exhaustive. It is to be hoped, none the less, that the Guide will stimulate the ongoing process of rediscovery, rereading, and reassessment of women's writing in the next generation of readers.



Ackland, Valentine *see under* WARNER, Sylvia Townsend

Acton, Eliza, poet and writer on cookery (b. Battle, Sussex, 17 April 1799, d. Hampstead, London, February 1859).

The daughter of John Acton, an Ipswich brewer, Eliza Acton suffered from delicate health in her youth and was taken abroad for convalescence. After a broken engagement to a French army officer she returned to England and began her writing career with a volume of *Poems*, published by subscription in 1826. She contributed to various *annuals and periodicals and acquired a certain celebrity by presenting Queen Adelaide with some verses on the occasion of her visit to Tunbridge in 1837. She repeated the feat in 1842 with 'The Voice of the North', a welcome to Queen *Victoria on the occasion of her first visit to Scotland. Her reputation, however, was made and rests with *Modern Cookery* (1845), the most important general cookery book in English in the nineteenth century, which went through numerous editions in the 1840s. Dedicated to 'the young housekeepers of England', it addressed the needs of families on limited incomes and demonstrated an awareness of the new science of nutrition. Isabella *Beeton made use of several of Acton's recipes in her more famous *Household Management* (1861) and extended her manual to include all aspects of the running of a middle-class household, but Acton was reckoned to be the more innovative writer. She followed *Modern Cookery* with *The English Bread Book* (1857), to combat the distressing practices of commercial bakeries. After a long illness she died in Hampstead in her sixtieth year. *See* Elizabeth David's introd. to *The Best of Eliza Acton* (1974).

Adams, Sarah Fuller, née Flower, poet (b. Great Harlow, Essex, 22 February 1805, d. London, 14 August 1848).

Sarah Flower Adams, as she was known, was the younger daughter of Benjamin Flower, a radical journalist and active Unitarian, and his wife Eliza Gould, a teacher. After her father's death in 1829 she was sent to live with the eminent Unitarian divine William J. Fox, editor of the *Monthly Repository*, to which she became a regular contributor. She married William Bridges Adams, a railway engineer and inventor, in 1834; they had no children. She wrote several hymns which were set to music by her sister the composer Eliza Flower (1803–46) and used in services at Fox's South Place Chapel. Thirteen were published by Fox in *Hymns and Anthems* (1841) and the best known, 'Nearer my God to thee', was separately reprinted many times throughout the century. The words were changed on several occasions to obscure Adams's Unitarianism. 'He sendeth sun, he sendeth shower' was another of her popular hymns. Her longest work, *Vivia Perpetua* (1841), a five-act verse drama about an early Christian female convert, reflected her deeply felt Christian beliefs, and also her interest in the theatre. She was said to have had enough talent as an actress to consider the stage as a profession (Macready admired her 1837 *Lady Macbeth*), but her precarious health dictated a more sedentary career. She wrote *The Flock at the Fountain* (1845), a catechism and collection of hymns for children, and a series of poems for the Anti-Corn Law League, some of which were published in Fox's *Lectures Addressed Chiefly to the Working Classes* (1849). She died of tuberculosis at the age of 43. The 1893 edition of *Vivia Perpetua* contains a memoir by E. F. Bridell-Fox. See H. W. Stephenson, *The Author of Nearer my God to Thee* (1922); F. E. Mineka, *The Dissidence of Dissent: The Monthly Repository 1806–1838* (1944).

Adcock, (Kareen) Fleur, poet (b. Papakura, near Auckland, New Zealand, 10 February 1934).

Fleur Adcock is the daughter of Cyril Adcock, a British-born professor of psychology who emigrated to New Zealand from Manchester as a child, and his Northern Irish wife Irene Robinson. The family spent the war in England, where she and her sister attended 'nine or ten schools and acquired a succession of English accents'. Her return to New Zealand, 'cosy, carefree, insular and deprived', was a disappointment. She went to Wellington Girls' College and then to Victoria University in Wellington, where she took an MA in classics with first-class honours. In 1952, at 18, she married Alistair Campbell, a poet; they had two sons. They later divorced and she taught classics at the University of Otago in Dunedin for a year, and then trained as a librarian. She began to publish her poems in *Landfall*, the *New Zealand Listener*, and other journals. In 1962 she made 'a brief and ill-considered

second marriage', which ended the following year when she sailed to England with her younger son. She took a job in the library of the Foreign and Commonwealth Office and began to write. *The Eye of the Hurricane* (1964), her first collection of poems, was published in New Zealand after her departure. Many of the poems were reprinted in *Tigers* (1967), her first British collection, which also contained new poems written in England. *High Tide in the Garden* (1971) included much-discussed poems like 'Gas' and 'Country Station', and *The Scenic Route* (1974) drew on her travels in Nepal, Northern Ireland, and a return visit to New Zealand. *The Inner Harbour*, her fifth collection, was published in 1979, *Selected Poems* in 1983, *The Incident Book* in 1986, and *Time Zones* in 1991. She has edited *The Oxford Book of Contemporary New Zealand Poetry* (1982) and the *Faber Book of Twentieth Century Women's Poetry* (1987) and translated Latin poetry in *The Virgin and the Nightingales* (1983). See Jeni Couzyn (ed.), *The Bloodaxe Book of Contemporary Women Poets* (1985).

Aguilar, Grace, novelist (b. Hackney, London, June 1816, d. Frankfurt, 16 September 1847).

The daughter of Emanuel Aguilar, a Jewish merchant of Spanish descent, Grace Aguilar suffered from poor health for much of her life, and most seriously from deafness, the result of measles. She was educated at home and developed an interest in history, particularly Jewish history. She wrote her first work, 'Gustavus Vasa', a drama, before she was 12, and a collection of poems, begun when she was 14, was eventually published as *The Magic Wreath* in 1835. She began to write professionally in order to supplement her income after her father's early death from consumption. The *Spirit of Judaism*, her chief work on the Jewish religion, privately printed in England and published in America in 1842, advocated a return to the spiritual and moral aspects of Judaism as opposed to the formalism and traditionalism of the modern faith. A second work, *The Jewish Faith* (1846), reinforced these at times unpopular ideas. Shortly before her death she was presented with a testimonial and address by Jewish women in London as 'the first woman who had stood forth as the public advocate of the faith of Israel'. *Women of Israel* (1845) stressed the significance of women in the Jewish religion and culture. Her contributions to periodicals on religious subjects were posthumously published as *Sabbath Thoughts and Sacred Communings* (1851). Grace Aguilar was best known, however, as a novelist. Most of her fiction was published posthumously, edited by her mother. *Home Influence A Tale for Mothers and Daughters* (1847) was the only work published in her lifetime, and went through thirty editions. The sequel, *A Mother's Recompense* (1850), and *Woman's Friendship* (1851), like *Home Influence*, were sentimental stories of

domestic life, with emphasis on the mother and daughter relationship, a favourite subject. She also wrote two historical novels, *The Vale of Cedars* (1850), set in Spain during the Inquisition, and *The Days of Bruce* (1852), a costume melodrama with a Scottish setting, and a collection of short stories, *Home Scenes and Heart Studies* (1847). Aguilar died aged 31 while on a visit to Frankfurt in an attempt to secure treatment at a Continental spa.

Aiken, Joan (Delano), novelist and children's writer (b. Rye, Sussex, 4 September 1924).

Joan Aiken is the daughter of the American poet and novelist Conrad Aiken (1889–1973), who lived in England for extended periods in the 1920s and early 1930s, and was for a time London correspondent of the *New Yorker*, and his Canadian wife Jessie Macdonald. She was educated at home by her mother and then went to Wychwood School, Oxford. After working for the BBC and the UN Information Centre in London she married Ronald George Brown, by whom she has a daughter and a son, in 1945. After his death in 1955 she became features editor of *Argosy* magazine. In 1976 she married the painter Julius Goldstein. Aiken published stories and poems while in her teens (one of her stories was read on the BBC's *Children's Hour*) and turned in the 1950s to writing stories and full-length novels for children and later for adults. Her first books were two collections of stories, *All You've Ever Wanted* (1953) and *More than You Bargained For* (1955). She then began a sequence of original, deliberately unhistorical novels which assumed the extension of the Tudor–Stuart line into the nineteenth century with Kings James III and Richard IV and plots against them by the wily Hanoverians. *The Wolves of Willoughby Chase* (1962) was the first of these highly imaginative, action-packed, and humorous tales, followed by *Black Hearts in Battersea* (1964), *Nightbirds on Nantucket* (1966), *The Cuckoo Tree* (1971), and *The Stolen Lake* (1981). *The Whispering Mountain* (1968), about the rediscovery of a legendary harp in a Welsh monastery, won the Guardian Children's Fiction Award and was runner up for the Carnegie Medal. Another strand of Aiken's work for children includes modern fairy-tales, of which the collection *A Necklace of Raindrops* (1968) is the most inventive and the best known. Her adult fiction includes romantic thrillers like *The Butterfly Picnic* (1972, published in the USA as *A Cluster of Separate Sparks*) and *Last Movement* (1977) as well as several Gothic fantasies. Aiken has published over eighty books and has written about her children's books in *The Way to Write for Children* (1982). See John Rowe Townsend, *A Sense of Story* (1971).

Aikin, Anna Laetitia see BARBAULD, Anna Laetitia

Aikin, Lucy, poet, historian, and children's writer (b. Warrington, Cheshire, 1781, d. Hampstead, London, 1864).

The daughter of Dr John Aikin, an author and physician who sacrificed his professional prospects to his religious principles, sister of Arthur Aikin, a chemist and scientific writer, and niece of Anna Laetitia *Barbauld, Lucy Aikin published her first work in magazines and reviews, including her brother's *Annual Review* (1803–8). Her first major work, *Epistles on Women* (1810), a poem, was followed in 1814 by *Lorimer A Tale*, her only novel. She is best known for her historical works, *Memoirs of the Court of Queen Elizabeth* (1818), *Memoirs of the Court of James I* (1822), and *Memoirs of the Court of Charles I* (1833). Her *Life of Addison* (1843) contained many of his unpublished letters and formed the basis of Macaulay's essay on Addison in the *Edinburgh Review* in July 1843, in which he expressed modified admiration for Miss Aikin's ability as a historical writer ('the truth is that she is not well acquainted with her subject'). A selection of *Poetry for Children* (1803) went through many editions. She also published *An English Lesson Book* (1828) and a memoir of her father (1823). Aikin, like other members of her family, was a Unitarian. She corresponded for sixteen years with her fellow Unitarian the American William Ellery Channing. Her *Memoirs, Miscellanies and Letters* were edited by P. H. LeBreton in 1864.

Alexander, (Cecil) Frances, hymn writer (b. County Wicklow, 1818, d. Londonderry, 12 October 1895).

The second daughter of Major John Humphreys of the Royal Marines and his wife Elizabeth Reed, whose background was also military, Frances Alexander was educated at home, and began to write poetry at the age of 9. She was greatly influenced in her youth by the Oxford Movement and contributed a number of poems to a series of tracts written with her friend Lady Harriet Howard, collected as a volume in 1848. Her *Verses for Holy Seasons* (1846) was dedicated to John Keble, who contributed the preface to her *Hymns for Little Children* (1848). The collection included the well-known 'All things bright and beautiful', 'Jesus calls us o'er the tumult', 'Once in royal David's city', and 'There is a green hill far away'. In 1850 she married the Revd William Alexander, Bishop of Derry and Raphoe and later Archbishop of Armagh, by whom she had four children. She wrote secular verse as well, much of it suitable for musical settings, and some intended for children. Her admirers included the composer Gounod and Tennyson, who declared he would have been proud to have written her 'Legend of Stumpie's Brae'. Other volumes of poetry included *The Lord of the Forest and his Vassals An Allegory* (1848), *Moral Songs* (1849), *Narrative Hymns for Village Schools* (1853), *Hymns Descriptive and Devotional for Village Schools* (1858), and *The*

ALLINGHAM

Legend of the Golden Prayers (1859). She also edited *The Sunday Book of Poetry* (1864). Her collected *Poems*, which included Northern Irish dialect poems, were published posthumously in 1896 with a preface by her husband. See Ernest W. O. Lovell, *A Green Hill Far Away: The Life of Cecil Frances Alexander* (1970).

Allingham, Margery (Louise), detective story writer (b. Ealing, London, 20 May 1904, d. Colchester, Essex, 30 June 1966).

Margery Allingham was the eldest of the three children of Herbert John Allingham, editor of the *London Journal* and the *Christian Globe* and a prolific writer of serial fiction, and his wife Emily Jane Hughes. Her literary forebears included John Till Allingham, an early nineteenth-century writer of melodramas, and John Allingham, the author of 1890s boys' stories. Her grandfather was the proprietor of a religious newspaper. 'My father wrote, my mother wrote, all the weekend visitors wrote and . . . so did I,' she recalled later. When she was 7 her father gave her her own study and the plot for a fairy story, which she wrote and rewrote for nearly a year. She went to a private school in Colchester near the family home in Layer Breton, and then to the Perse School, Cambridge, where she wrote and acted in her own play 'Fairy Gold'. She left school at 15, determined to be an actress and a playwright, and enrolled in the Regent Street Polytechnic School of Speech and Drama. She wrote fiction for the magazines *Sexton Blake* and *Girls' Cinema* and in 1923 published her first book, the unsuccessful *Blackkerchief Dick. The Crime at Black Dudley*, published in 1929, introduced her detective hero Albert Campion, and her career as a crime writer was made. *Mystery Mile* the following year added Magersfontein Lugg, Campion's ex-burglar manservant, another Allingham perennial. Early mysteries included *Look to the Lady* (1931), *Sweet Danger* (1933), *Flowers for the Judge* (1936), and *The Fashion in Shrouds* (1938). During the war, in which she worked as an ARP warden and as a billeting officer for evacuees, she wrote *Dance of the Years* (1943), a mainstream novel based in part on family history, which was not a success, and *Traitor's Purse* (1941), one of the best of her adventure stories. Her detective fiction now entered a new and more mature phase in which she combined a talent for realist fiction with crime writing, a distinction which in any case she refused to acknowledge: 'I make no distinction between the novel and the thriller, between Dorothy *Sayers' *The Nine Tailors* . . . and Elizabeth *Bowen's *The Heat of the Day*.' Her best work was written in the post-war years, titles which included *More Work for the Undertaker* (1949), which introduced another Allingham character, Charles Luke of the CID, *Tiger in the Smoke* (1952), and her own favourite, *The Beckoning Lady* (1955). In 1927 she married the artist Philip Youngman Carter (d. 1969), who

illustrated the dust-jackets of many of her books. They lived at Tolleshunt D'Arcy, in Essex, near the village where she grew up. Carter completed her last book, *Cargo of Eagles*, published in 1968, and wrote a memoir for the posthumous collection *Mr. Campion's Clowns* (1967). Allingham became an acknowledged leader of post-war detective fiction, noted, in the words of a colleague, for her 'colloquial raciness' of style and also for her many striking female characters. Her work formed the basis of a television series in 1989. She also wrote *The Oaken Heart* (1941), about England in wartime, and several plays. See Julia Thorogood, *Margery Allingham A Biography* (1991).

'A.L.O.E.' (A Lady of England) see TUCKER, Charlotte Maria

Anderson, Wilhelmina Johnstone see MUIR, Willa

Andrews, Cicily Isabel see WEST, Dame Rebecca

'Anna Matilda' see COWLEY, Hannah

annuals.

Annuals were lavishly produced collections or albums of poetry, short stories, and essays, published annually, often at Christmas, illustrated by steel engravings and intended as gift books. The early Victorian equivalent of the coffee table book, the annuals flourished between the 1820s, with the founding of the *Forget-me-Not* (1823), until the 1850s, with the demise of the *Keepsake* (1857). Increasingly extravagant modes of production were used, as glazed figured boards and protective slipcases were replaced by silk and later morocco bindings. There were sometimes as many as twenty-five or thirty illustrations in each volume. In theory the illustrations complemented the text, but the reverse priority was not uncommon. Women writers featured prominently as editors and contributors. Lady *Blessington was the most successful of the annual editors. She took over the *Keepsake* in 1841 and continued until her death in 1850. Her contributors included Mrs Samuel Carter *Hall, Caroline *Norton, and Emmeline *Stuart-Wortley. Laetitia *Landon (L.E.L.), Mary *Howitt, Sarah *Ellis, and Caroline *Norton successively edited *Fisher's Drawing-Room Scrap Book* between 1832 and 1849. Blessington and Landon had both previously edited *Heath's Book of Beauty* (1833-47), another popular album, to which Adelaide *Procter contributed. Mary Russell *Mitford and Felicia *Hemans also wrote for the annuals. Wordsworth's quip that 'it would disgrace any name to appear in an annual' seems not to have deterred writers of either sex, who were offered substantial sums for what were usually sweepings from their worktables. See Andrew Boyle, *Index to the Annuals 1820-1850* (1967).

'Anodos' *see* COLERIDGE, Mary

Anspach, Elizabeth, Margravine of, née Craven, poet and dramatist (b. December 1750, d. 1828).

Elizabeth, Margravine of Anspach, was the youngest daughter of the fourth Earl of Berkeley. Her father died when she was 4, and her mother remarried three years later, leaving her to a lonely childhood. At the age of 16 she married William Craven, later sixth Earl of Craven, by whom she had four daughters. Elizabeth wrote and produced plays, beginning with an adaptation from the French of *The Sleep-Walker* (1778), published by Horace Walpole's private press at Strawberry Hill. She followed this by an experimental Christmas story, *Modern Anecdotes of the Ancient Family of Kinkervankotsdarsprakengotchderns. A Tale for Christmas* (1779), and a comedy, *The Miniature Picture* (1780), which she had staged at Drury Lane, with herself in a prominent place in the audience. Her marriage was unhappy, however, and both partners unfaithful. They separated in 1783 and Elizabeth travelled extensively in Europe, publishing a series of letters, *A Journey through the Crimea to Constantinople* (1789). She took up residence with the Margrave of Anspach, ostensibly as his 'sister'. They were married in 1791, on the death of her first husband. The following year the couple settled in England, at Brandenburg House, Hammersmith, and at the estate of Benham in Berkshire, the seat of the Craven family. The Margrave was fond of horses and of drama. Elizabeth built a private theatre and organized the production of her own plays, which included *The Princess of Georgia* (1798), *Love Rewarded* (1799), and *The Soldier of Dierenstein* (1802), as well as several privately acted pieces which have not survived. She composed the music for several of the productions at Brandenburg House, and also frequently performed in them. Her *Letters* to the Margrave were published in 1785 and 1786, and *The Memoirs of the Margravine of Anspach, Written by Herself* in 1826, edited with an introduction by A. M. Broadley and L. Melville in 1914. *See* 'George Paston' [Emily Morse Symonds], *Little Memoirs of the Eighteenth Century* (1901).

Anstruther, Joyce *see* STRUTHER, Jan

'Anthony, C. L.' *see* SMITH, Dodie

Arnim, 'Elizabeth' von (Mary Annette Beauchamp, also 'Elizabeth', 'Anne Cholmondely'), novelist (b. New Zealand, 31 August 1866, d. Charleston, South Carolina, 9 February 1941).

Elizabeth von Arnim was the sixth and last child of English-born shipping magnate Henry Beauchamp and his Australian wife Elizabeth ('Louey')

Lassetter. Katherine *Mansfield was her cousin. The family moved to London via Switzerland when she was 3. She went to Miss Summerhayes's school in Ealing and then to the Royal College of Music, where she won a prize for organ playing. When she was 18 she was taken on a tour of Europe by her father, where she met the Prussian Count Henning August von Arnim-Schlagenthin, whom she married in 1891. His impoverished Pomeranian estate was the setting for her best-known book, *Elizabeth and her German Garden*, published anonymously in 1898, which presents a picture of her domestic life, her family of five children, and, humorously, her husband, 'the Man of Wrath'. The contrast between the freedom she experienced in nature and the restrictions of domestic life and the tyranny of marriage and motherhood was a theme which she developed in many of her twenty-odd novels. She wrote daily, shutting herself away after her domestic responsibilities were fulfilled. Most of her early books appeared as by 'Elizabeth', author of *Elizabeth and her German Garden*, apart from *Christine* (1917), which was published under the pseudonym Anne Cholmondely. *The Benefactress* (1901) was based on her husband's imprisonment on a false charge. *Fraulein Schmidt and Mr Anstruther* (1907) and *The Caravanners* (1909) gently satirized aspects of German bourgeois life and German husbands. Count von Arnim died in 1910. Elizabeth looked after their children in a château in Switzerland until the outbreak of the First World War, when she returned to England. After an affair with H. G. Wells she married Francis, second Earl Russell and brother of the philosopher Bertrand Russell, in 1916. The marriage was disastrous and the couple separated in 1919. Her novels became more sombre after her widowhood and remarriage. *Vera* (1921), generally acknowledged to be her best work, presents a harsh picture of marital tyranny and is supposedly based on her marriage to Russell. *The Pastor's Wife* (1914) presents an equally bleak view of women's position within marriage. Her best seller *The Enchanted April* (1923), which was dramatized and also televised (1992), presents a more optimistic view of marital relationships. Her ambivalence towards men and marriage is reflected in her autobiography *All the Dogs of my Life* (1936) and in her last novel *Mr Skeffington* (1940). Von Arnim moved to South Carolina on the outbreak of the Second World War and died there two years later. Barbara *Pym, Rebecca *West, and Alice *Meynell were among her admirers. Her daughter Leslie de Charms wrote a biography, *Elizabeth of the German Garden* (1940). See K. Osborne, 'Elizabeth' *The Author of Elizabeth and her German Garden* (1986).

Arnold, Mary Augusta *see* WARD, Mrs Humphry

Ashford, Angela *see under* ASHFORD, Daisy

Ashford, 'Daisy' (Margaret Mary Julia), child writer, (b. Petersham, Surrey, 7 April 1881, d. Hellesdon, Norwich, 15 January 1972).

Probably the only woman writer to reach her peak at the age of 13, Daisy Ashford was the eldest of the three children of William Henry Roxburghe Ashford, a civil servant in the War Office, and his second wife Emma Georgina Walker, a soldier's widow who had five children by her previous marriage. The large amalgamated family was Roman Catholic and Daisy was educated by a governess, then by a private teacher, and for one year at a convent at Hayward's Heath. By the time she went to school at 17, her writing career was virtually over. She began precociously at 4 to tell stories to her middle-aged parents, who wrote them down. In 1885 she dictated 'The Life of Father McSwiney', which was eventually published in 1983 in *The Hangman's Daughter and Other Stories*. In 1889, after the family had moved to Lewes, in Sussex, she dictated two romances, 'A Short Story of Love and Marriage' and 'Mr Chapmer's Bride', which has not survived. The first book written in her own handwriting, complete with misspellings, was her best known, *The Young Visitors; or Mr. Salteena's Plan*, which presented a clever child's view of Victorian upper middle-class life. She then wrote a play, 'A Woman's Crime', now lost, and two further stories, 'The True History of Leslie Woodcock' (1892) and 'Where Love Lies Deepest' (1893). 'The Hangman's Daughter', which she wrote in 1894-5, like 'Where Love lies Deepest', was more sombre in tone than *The Young Visitors* and she regarded it as her 'greatest literary achievement'. Two chapters of 'A Romance of the Afghan War' were completed in 1896 but then abandoned. She spent five years at home after leaving school, moved with the family to Bexhill, and then joined her sister in London, where she worked as a secretary. Her early writings were rediscovered during the sorting out of her dead mother's papers in 1917. *The Young Visitors* was shown to Frank Swinnerton, a reader at Chatto & Windus, who published it under her name in 1919 with an introduction by J. M. Barrie. Its success was immediate. It was reprinted eighteen times in its first year, despite some reservations about its authenticity. A. A. Milne, Robert Graves, and Holbrook Jackson were among its enthusiastic reviewers. Barrie himself was widely believed to be the author, which markedly increased its American sales. The book was dramatized (1920) and made into a musical (1968) and into a film (1984). In the introduction to *Daisy Ashford Her Book* (1920) Ashford claimed the stories were written by 'a Daisy Ashford of so long ago that she seems almost another person' and modestly attributed her success to Barrie's commendation. She worked at the British legation in Berne during the First World War, and in 1920 married James Devlin.