

<p>Author (and attribution as it appears on title page, or note of pseudonym or anonymity)</p>	<p>Lady Cassandra Hawke Attrib: ‘The Right Honourable Lady H*****’</p>
<p>Title (as it appears on title page)</p>	<p>Julia de Gramont.</p>
<p>Imprint (Place of publication: publisher, year of publication as they appear on title page)</p>	<p>London: Printed by T. Bensley: For B. White and Son, At Horace’s Head, Fleet-Street, 1788.</p>
<p>Physical description (details relating to all copies, eg number of vols., number of pgs, size, price – sometimes shown on title page, quality of paper and printing, illustrations, etc.)</p>	<p>Two volumes. 1st vol. – 273pp, 8vo. [octavo]. 2nd vol. – 324pp, 8vo. [octavo]. High quality paper. Good quality print.</p>
<p>Physical description (details relating only to this specific copy, eg binding & decoration, binding anomalies, annotations etc.)</p>	<p>Red straight-grained morocco leather. Gold Greek-key design roll border. Gold lettering. Gold fillets on spine. Gilt-edged paper. Note on fore-page reads: ‘Two fine fore-edge paintings: Vol. 1 - Grimsthorpe Castle, Lincolnshire. Vol. 2 – Blenheim House, Oxfordshire. Seat of His Grace, the Duke of Marlborough’. The images that this note refers to are visible on the fore-edges of the two volumes¹.</p>
<p>Provenance (eg bookplates, inscriptions)</p>	<p>Bookplate: A Coat of Arms on the inside cover of the book². The image matches that shown by Charles Catton to be the Coat of Arms of the Baron Hawke family³. No such bookplate appears in the copy of the novel held at the British Library.</p>
<p>Details of advertisements</p>	<p>None.</p>

¹ For an example of these fore-edge paintings see Fig.1

² See Fig. 2.

³ Charles Catton, *English Peerage*, (1790) http://en.wikipedia.org/wiki/Image:Baron_Hawke_coa.png [accessed March 2007]. The Coat of Arms also appears on the tomb of Edward 1st Baron Hawke at St. Nicholas Church, North Stoneham, Southampton.

(you can summarise if there is a long list e.g. genre, price range, a few characteristic or notable titles)	
Paratext (title page epigraph, subscription list, dedication, preface, introduction, etc. noted or summarised)	None

1:2 - Publishing History

Julia de Gramont was the sole work published by Lady Cassandra Hawke, and ran to just one edition⁴. This would seem to indicate that the Baroness enjoyed only a brief and unsuccessful literary career. However, this notion is contradicted by the largely positive reviews that the novel received when it was published in 1788. Indeed, *The Critical Review* considered the story to be ‘conducted with great skill’, whilst *The Monthly Review* asserted that the novel reflected ‘particular honour on its author’⁵.

Moreover, the price of the novel; advertised as six shillings in *The Critical Review* and seven shillings sewed in *The Monthly Review*, was slightly above the average for sentimental novels published that year⁶. For example, *The Happy Recovery* and *Juliet* were both written ‘By a Lady’ and published in 1788, yet these works were on sale for just five shillings sewed⁷. Overseas, an unlicensed copy of the novel appeared in Dublin in 1788⁸. It was also quickly translated into French, appearing in Paris in the same year⁹. A German translation followed two years later, where the suffix ‘*Eine Rührende Geschichte*’ (‘*A Touching Tale*’ [my translation]) was added to the title¹⁰. This addition may have acted as an advertisement for the book, ensuring that the reading public were aware of its sentimental subject matter.

⁴ Peter Garside, James Raven and Rainer Schöwerling ed, *The English Novel 1770 – 1829: A Bibliographical Survey of Prose Fiction Published in the British Isles Vol. I: 1770-1799* (Oxford: Oxford University Press, 2000) p.439

⁵ *The Critical Review*, (66), p.145 and *Monthly Review* (80), p.498, both cited in Peter Garside, James Raven and Rainer Schöwerling ed, *The English Novel 1770 – 1829: A Bibliographical Survey of Prose Fiction Published in the British Isles Vol. I: 1770-1799* (Oxford: Oxford University Press, 2000) p.440

⁶ Peter Garside et al. ed , *The English Novel* p.439

⁷ *Ibid*, p.420

⁸ *Ibid*, p.439

⁹ *Ibid*

¹⁰ *Ibid*

These facts indicate that the novel was fairly popular, and suggests that Lady Hawke could have enjoyed more public success, had she continued to publish her work. An explanation of why she did not continue to do so has never been offered. However, Lady Hawke was a woman deeply conscious of her role within the private sphere. In a letter to her future husband Martin Bladen Hawke, she promised to ‘differ from the unamiable character of a modern wife’, avowing that ‘My sole happiness will be centred in the domestic sphere’¹¹. As her sister, Lady Saye and Sele attests, even the publishing of *Julia de Gramont* had been intended ‘just for her own friends and acquaintances’¹². Therefore, having exposed herself to the public sphere by publishing her novel, Lady Hawke may have felt it was more appropriate to retain her other works in manuscript form. Although *Julia de Gramont* was Lady Hawke’s only published work, Lady Saye and Sele alluded to the presence of at least one other when she stated that her sister had ‘written two novels’¹³. Yet, there is no record of this second work ever having been published. This would indicate that the novel must have remained as a manuscript.

Julia de Gramont was in manuscript for at least six years prior to its publication, with Lady Hawke having expressed a desire to publish the work as early as 1782¹⁴. During this time it is likely that the manuscript was circulated amongst family and friends. As such, some critics may have been familiar with the work before it was published. This would explain why Lady Hawke was credited with the authorship of Richard

¹¹ Lady Hawke, quoted in Ruddock F. Mackay, *Admiral Hawke* (Oxford: Clarendon Press, 1965) both p.333

¹² Fanny Burney, ‘Miss F. Burney to Miss Philips, 1782’ in Charlotte Barrett ed, *The Diary and Letters of Madame D’Arblay (Jun 1781 – Aug 1786) Vol. II* (London: Macmillan & Co. Ltd, 1904), p.63

¹³ *Ibid*, p.61

¹⁴ *Ibid*, p.63

Griffith's play *Variety*, several years before the publication of her only novel¹⁵. It may have been a particularly favourable response from these readers that persuaded Lady Hawke to publish her work. This idea is supported by Lady Saye and Sele, who remarked that one of her sister's novels was 'not so pretty as the other'¹⁶. It was this 'prettier' work that was later to be published as *Julia de Gramont*¹⁷.

However, between 1782 and its publication in 1788, the novel underwent major revisions. The original manuscript title, *The Mausoleum of Julia*, was dropped, whilst the novel itself was altered from an epistolary narrative to third-person narration¹⁸. This narrative change may have been prompted by the publisher. As J.M.S Tompkins notes, the epistolary novel had been 'incomparably the most popular [novel form] up to about 1785'¹⁹. But as public interest in the form began to decline during the latter half of the 1780s, it is likely that publishers felt it appropriate to reduce their output of epistolary novels.

In 1788 *Julia de Gramont* was published by B. White and Son of Fleet Street²⁰. Whilst these publishers were not as close to the heart of the city as those in the Strand, they were located west of Paternoster Row, meaning that they were likely to have been fairly prestigious. B. White and Son specialised in books regarding natural

¹⁵ Burney, 'Miss Philips' in Barrett ed, *Madame D'Arblay*, p.63

¹⁶ Ibid, p.61

¹⁷ Ibid, pp.61 & 63

¹⁸ This information was gathered by contrasting the description of the novel given by Lady Saye and Sele in: Burney, 'Miss Philips' in Barrett ed *Madame D'Arblay*, p.61 with the novel as it appeared when published: Lady Cassandra Hawke, *Julia de Gramont* (London: B. White & Son, 1788)

¹⁹ J.M.S Tompkins, *The Popular Novel in England: 1770-1800* (London: Methuen & Co Ltd, 1932)

p.34

²⁰ Lady Cassandra Hawke, *Julia de Gramont* (London: B. White & Son, 1788)

history²¹. Indeed, Edmund Gosse notes that Benjamin White had ‘issued most of the standard works on natural history which appeared in London during the second half of the [eighteenth] century’²². These included many works by Thomas Pennant, a celebrated travel writer of the period²³. These publications proved lucrative for White, with the collected edition of Pennant’s *Scottish Tours* selling for ‘£3, 13s, 6d’²⁴. Having been involved in publishing for nearly forty years, White would have had a keen idea of what books were likely to sell²⁵.

²¹ Ian Maxted, *The London Book Trades 1775 – 1800: A Checklist of Members. W-Z*, (2001) http://www.devon.gov.uk/text/etched?_IXP=1&_IXR=111552 [accessed March 2007] (see WHITE, Benjamin I)

²² Edmund Gosse, *Gossip in a Library*, (1913) www.gutenberg.org/files/11628/11628-8.txt [accessed March 2007] (see ‘The Natural History of Selbourne’ para. 6 of 9)

²³ L.F. Powell, ‘The Tours of Thomas Pennant’, *The Library*, Vol. XIX, No.2, Sept 1938, p.137

²⁴ *Ibid*, pp.149&138

²⁵ Maxted, *Book Trades*, (2001) http://www.devon.gov.uk/text/etched?_IXP=1&_IXR=111552 [accessed March 2007] (see WHITE, Benjamin I)

1:3 – Author Biography

Lady Cassandra Hawke (née Turner) was born in 1746, the youngest daughter of Sir Edward Turner, 2nd Baronet of Ambrosden, and Cassandra Leigh²⁶. Hawke's mother was the cousin of another Cassandra Leigh, mother of Jane Austen, making Lady Hawke a second-cousin to the novelist²⁷. Austen's letters demonstrate that the families remained in contact, and even note a meeting with 'Lady and Miss Hawke' on August 26th 1809²⁸. This was not Hawke's only literary connection, as her mother was also a cousin of the author Cassandra Cooke²⁹.

Within her immediate family however, it was Hawke that was considered to be the literary star. Frances Burney remarks that Lady Hawke was 'accustomed to be reckoned the genius of her family' before adding dryly that Hawke was 'well contented to be looked upon as a creature dropped from the clouds'³⁰. There is no information regarding Lady Hawke's education, but it is likely that as the daughter of a Baronet, she would have been schooled at home by a governess³¹. Female education placed great emphasis upon developing 'accomplishments', and so it is likely that

²⁶ Information gathered from:

Virginia Blain, Patricia Clements and Isobel Grundy ed, *The Feminist Companion to English Literature* (London: B.T. Batsford Ltd, 1990) p.500,

Ruddock F. Mackay, 'Hawke, Edward' in *Oxford Dictionary of National Biography*, (Oxford: Oxford University Press, 2004) <http://www.oxforddnb.com/view/article/12651> [accessed March 2007] (see 'Later Years' para. 1 of 4)

and Charles Catton, *English Peerage*, (1790)

<http://www.genuki.org.uk:8080/big/eng/History/Barons/barons8.html> [accessed March 2007] (see 'Hawke, Lord Hawke' para. 1)

²⁷ Deirdre Le Faye, *A Chronology of Jane Austen and Her Family* (Cambridge: Cambridge University Press, 2006) pp. 731-2

²⁸ *Ibid*, p.372

²⁹ Virginia Blain et al. ed, *Feminist Companion*, p.500

³⁰ Fanny Burney, 'Miss F. Burney to Miss Philips, 1782' in Charlotte Barrett ed, *The Diary and Letters of Madame D'Arblay (Jun 1781 – Aug 1786) Vol. II* (London: Macmillan & Co. Ltd, 1904) both p.62

³¹ Alison Adburgham, *Women in Print: Writing Women and Women's Magazines from the Restoration to the Accession of Victoria* (London: George Allen and Unwin Ltd, 1972) p.39

Lady Hawke's passion for writing was developed from a young age³². As her sister, Lady Saye and Sele would later proclaim '[Lady Hawke is] never without a pen in her hand'³³.

In 1771 Hawke's social status was cemented when she married Martin Bladen Hawke, a qualified barrister and the future 2nd Baron Hawke of Towton³⁴. Martin's father, Edward Hawke, had been Rear Admiral of the British Navy³⁵. Upon his retirement he was granted a peerage, along with a pension of £2000 for life and the lives of his sons, in recognition of his services to the nation³⁶. Martin and Cassandra briefly lived in a house owned by the Admiral in Bloomsbury Square, London³⁷. However, after the birth of Cassandra Julia in 1772 and Edward in 1774, the family moved to the estate of Scarthingwell in Yorkshire³⁸. Here the family would continue to grow, with Lady Hawke giving birth to six children in total³⁹. However, the family also encountered tragedy when in 1780, baby Catherine died aged four months old⁴⁰. In the weeks afterwards Martin wrote a letter to his father, despairing of the event⁴¹. Lord Hawke attempted to comfort the young couple by seeking to restore their Christian faith. In a letter to his grieving son Lord Hawke asserted that 'God's will must be done'⁴². This Christian conviction of submitting to the will of God would later be prevalent in Lady Hawke's novel *Julia de Gramont*.

³² Adburgham, *Women in Print*, p.39

³³ Fanny Burney 'Miss Philips', *Madame D'Arblay*, p.62

³⁴ Mackay, 'Hawke, Edward' in *National Biography*, <http://www.oxforddnb.com/view/article/12651> [accessed March 2007] (see 'Later Years' para. 1 of 4)

³⁵ Catton, *English Peerage*, <http://www.genuki.org.uk:8080/big/eng/History/Barons/barons8.html> [accessed March 2007] (see 'Hawke, Lord Hawke' para. 1)

³⁶ *Ibid*

³⁷ Ruddock F. Mackay, *Admiral Hawke* (Oxford: Clarendon Press, 1965) p.334

³⁸ *Ibid*, p.335

³⁹ Virginia Blain, et al. ed, *Feminist Companion*, p.500

⁴⁰ Mackay, *Admiral Hawke*, p.350

⁴¹ *Ibid*

⁴² Lord Hawke quoted in Mackay, *Admiral Hawke*, p.350

As a Baroness, Lady Hawke was also in a position to grant personal and financial assistance to members of her extended family. For example, in a letter to Lord Hawke, Reverend Thomas Leigh passed on a note from Mrs George Austen, requesting that Lord Hawke assist the naval career of Francis William Austen in any way possible⁴³. Moreover, Lady Hawke's wealth would have meant that she could write novels as a hobby, rather than out of financial necessity. As she remarked to Fanny Burney, 'I really can't help writing. One has a great pleasure in writing the things [novels]',⁴⁴.

As has been argued in the 'Publishing History', Lady Hawke may have written other novels that she did not publish, though exactly how many is impossible to ascertain. However, aside from her novel writing, Lady Hawke's continued activity in literary circles is evidenced by her appearance on subscription lists. She is listed as a subscriber to Ann Gomersall's *The Citizen*, and to Isabella Kelly's *A Collection of Poems and Fables*⁴⁵. Lady Hawke died in 1813 having only published one novel⁴⁶. Yet her wider engagement with the literary world is indicated by the existence of at least one other manuscript novel, as well as her subscriptions to other female writers.

⁴³ Le Faye, *Chronology of Jane Austen*, p.169

⁴⁴ Fanny Burney, 'Miss Philips', *Madame D'Arblay*, p.62

⁴⁵ Ann Gomersall, *The Citizen* (London: Scatcherd and Whitaker, 1790) p. v, and Isabella Kelly, *A Collection of Poems and Fables* (London: W. Richardson – Royal Exchange, J. Debrett – Piccadilly, J. Balfour – Edinburgh, 1794) p. vi

⁴⁶ Virginia Blain, et al. ed, *Feminist Companion*, p.500

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