The Pickering Masters

The Novels and Selected Works of Maria Edgeworth

The Parent's Assistant
Moral Tales for Young People

Edited by
Elizabeth Eger and Clíona ÓGallchoir

ROUTLEDGE

THE PICKERING MASTERS

THE NOVELS AND SELECTED WORKS OF MARIA EDGEWORTH

Volume 10. *The Parent's Assistant*
Lazy Lawrence
Waste Not, Want Not
Forgive and Forget
Simple Susan
The Mimic
The Orphans
The Basket-Woman
The White Pigeon
Moral Tales for Young People
Forester
Angelina

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VOLUME
10

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THE PARENT'S ASSISTANT
MORAL TALES FOR YOUNG PEOPLE

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VOLUME 10

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These volumes are dedicated to the memory of
Mitzi Myers and her contributions
to scholarship.

INTRODUCTORY NOTE

The Parent's Assistant

Maria Edgeworth first published a selection of tales for children with Joseph Johnson under the title *The Parent's Assistant* in 1796. She wrote to her cousin, Sophy Ruxton, 'I bet, dear Sophy, that you will not call my little stories by the sublime title of "my works", I shall else be ashamed when the little mouse comes forth. The stories are printed and bound the same size as "Evenings at Home", but I am afraid you will dislike the title; my father had sent the "Parent's Friend", but Mr. Johnson has degraded it into the "Parent's Assistant", which I dislike particularly, from association with an old book of arithmetic called the "Tutor's Assistant".'[1] Maria Edgeworth much admired *Evenings at Home*, a popular series of literature for older children written by the siblings John Aikin and Anna Laetitia Barbauld (née Aikin). The Aikins' upbringing at Warrington Academy, where their father had been a master, along with Joseph Priestley, had given them a strong sense of the importance of moral and intellectual education for the young. *Evenings at Home* presents a series of dialogues, fables and tales that reveal the workings of the natural world and human society. The Aikins present their tales in no particular order, faithful to the family custom of 'rummaging the budget' after dinner, whereby different members of the group would take turns to choose their favourite piece for reading aloud. A knowledge of the arts, sciences and manufactures was encouraged through the persistent prompting of individual curiosity. The father in one of the Aikins' tales expresses the paramount importance of independent reasoning thus: 'Remember that nothing is more useful than to learn to form ideas with precision, and to express them with accuracy: I have not given you a definition to teach you what a horse is, but to teach you to *think*.'[2]

Edgeworth must have identified with the Aikins' secular and entertaining tales, set in a contemporary domestic context, as her own family entertainments were oriented towards self-improvement and designed to combine pleasure with instruction. She wrote the tales for *The Parent's Assistant* between 1792 and 1795, in Edgeworthstown, in Ireland and Clifton, a suburb of Bristol, in England, surrounded by an ever-expanding family circle of mixed ages. Her observation of her siblings as they gained their first knowledge of the world provided an important basis for her original and

pioneering tales, which evoke, with a vivid clarity and unsentimental moral sense, the trials of growing up. Edgeworth's child heroes and heroines are surprisingly resourceful and responsible. As Mitzi Myers has written:

> 'The children of *The Parent's Assistant* are miniature heroes and heroines domesticated from quest-romance. They nurture and counsel inept or ailing parents, they pay the bills, they help out siblings and rescue their pets from slaughter or sale. Brave, ingenious, and strong on character and determination, they are never at a loss for long. These tales of everyday heroism offer the child of the late eighteenth century far more than behavioural rules. They give child readers – boys and girls alike – confidence in themselves and in their abilities to solve problems and to achieve a more satisfying material, intellectual and emotional life. It is this heroic quality, depicted with dramatic flair and a seemingly transparent vernacular realism, that makes the stories still so appealing, once we cease to expect exercises in Romantic nostalgia and sentimentality. Edgeworth's tales are also, if one thinks back to Puritan moralizing or forward to Evangelicalism, refreshingly secular. The children depend on themselves, without recourse to God or prayers.'[3]

To a certain extent, Edgeworth's tales were written in order to popularise the principles of *Practical Education*, the theoretical work she wrote with her father, which was published to international acclaim in 1798 and formed an important precursor to the work of Pestalozzi and Froebel.[4] Richard Lovell Edgeworth taught his own children to read, and his conviction that children's literature must be based on a thorough knowledge of its audience was of profound influence on his daughter's writing. Edgeworth wrote the tales for *The Parent's Assistant* in the company of her siblings, on a slate, only transcribing them when they had full family approval. The vivid and spontaneous quality of her language is perhaps derived from the fact that she first read her stories aloud. As Myers has observed, the children did not inhabit a separate nursery world: 'just as the Edgeworths' published educational ideology promoted, they lived in the midst of the family: the daughter's writing, the estate business, and the children's lessons and play were conducted in the roomy library, as many visitors and the family letters and observational records recount.'[5] Some of the stories are thought to have been drawn from Edgeworth's personal experiences.[6] The earliest of the tales, 'The Bracelets' (not printed here), written in 1787, was based on her own school days in Derby. In 'The Purple Jar' (omitted from the 1800 edition and transferred to *Early Lessons* in 1801), the impulsive Rosamond is based upon Maria and the rational mother is drawn from the character of her stepmother Honora Edgeworth, Richard Lovell Edgeworth's second wife and the woman who initiated *Practical Education* (1798).[7] Some of Maria's friends and family contributed to her work in more direct and practical ways: when Joseph Johnson planned a new illustrated edition of *The Parent's Assistant*, Maria asked Frances Beaufort, a friend of her favourite aunt, Mrs

Ruxton, to make some drawings illustrating the themes of various tales from the work. In early 1798 Richard Lovell Edgeworth married Frances, who was a year younger than Maria. When the new illustrated version of *The Parent's Assistant* appeared in 1800 it included several engravings made from Frances's drawings, some under her maiden name and some under her married name.

The first edition of *The Parent's Assistant*, published by Joseph Johnson, remained untraced until relatively recently, when M. Pollard came across a copy of Part II, Vol. I in an English bookseller's collection.[8] It was advertised as already published in Edgeworth's *Letters for Literary Ladies* (1795) but the correct date is now thought to be that which appears on the title page: 1796. Edgeworth received £150 for the full copyright of *The Parent's Assistant*. The first edition appears as 'By E. M.', reversing Edgeworth's initials, conceivably a printer's error but more likely to be a veiled indication of authorial identity. The second edition bore neither initials nor name and it was not until the third edition was issued in 1800 that Maria Edgeworth's name appeared in full. The stories printed in the first two editions were, in Part I: 'The Little Dog Trusty'; 'The Orange Man'; 'Tarlton'; 'Lazy Lawrence'; 'The False Key'; 'The Barring Out'; and in Part II: 'The Purple Jar'; 'The Bracelets'; 'Mademoiselle Panache'; 'The Birthday Present'; 'Old Poz'; and 'The Mimic'. The text used here is taken from the edition of 1800, in which the tale 'Simple Susan' first appeared. Edgeworth also added 'The Little Merchants' (which has a Neopolitan setting); 'The Basket-Woman'; 'Eton Montem' (based on a newspaper account of an Etonian custom); 'Waste Not, Want Not' and 'Forgive and Forget' (both set in Bristol); and two Irish tales: 'The White Pigeon' and 'The Orphans'. Edgeworth also decided to transfer some of the stories to her planned publication for younger children, *Early Lessons* (see volume 12 of this edition). In the preface to the third edition a final paragraph is added on p. xii, which reads: 'The Stories, entitled, *the Little Dog Trusty*, *the Orange Man and the Thief*, *and the Purple Jar*, which were given in the former edition, are transferred to a work for younger children, entitled, EARLY LESSONS.' The author's note on the same page reads: '*Speedily will be published*, MORAL TALES FOR YOUNG PEOPLE, of a more advanced age. In these we have endeavoured to combine utility with amusement, and whilst we have avoided the term novel, we have aimed at something new.'

Edgeworth's tales belong to an era in which a new culture surrounding children emerged.[9] Her work marks a significant departure for children's literature, placing an innovative emphasis on the individual child's life of the mind. Nevertheless, it is certainly possible to detect a variety of models and sources for her work amongst her contemporaries and immediate predecessors, both in England and France. Her plain language and preference for realism classed her amongst a new breed of writers for children that included Sarah Fielding, John Aikin, Anna Barbauld, Thomas Day, Charlotte Smith

and Mary Wollstonecraft. The late-eighteenth-century expansion of the reading public was matched by an increase in female writers for the juvenile market and a cultural redefinition of motherhood. As Mitzi Myers writes, 'Sharing their era's appetite for educational reform, this early generation of professional women found in children's books not just an outlet available to their sex, but a genuine vocation. […] The characteristic flavor of their didacticism and moral tone, the way they define power, heroism, and social good, all bear the impress of that active and benevolent materialism which was a key component in the period's female self-image.'[10] A new concentration on moral education forced fairy-tales into the background, privileging quotidian detail and domestic truths over the seductions of fantasy. Edgeworth admired the French author Berquin's 'L'Ami des Enfans' (1782–3) for its presentation of 'such Scenes … as come within the Reach of the Observations of Young People', rather than 'Enchanted Castles' or 'supernatural Agents'.[11] Berquin's lessons in virtue, family affection and manners appealed to Edgeworth, as did his belief in the material rewards of virtue. In his story of Flora and her lamb (possibly a model for 'Simple Susan') a young girl revives a seemingly dead lamb, who repays his mistress by producing a 'capital flock, that furnished the whole family with food and raiment.'[12] Edgeworth's first writing project had been a translation of the French educationalist Madame de Genlis's *Adèle et Théodore ou Lettres sur l'Education* (1784), a series of letters about a pair of children in the country, purposefully kept away from the amusements of Paris to be educated by their mother, who submerges her own life in theirs. A portion of the manuscript was corrected by Richard Lovell Edgeworth and one volume completed when a translation appeared, rendering hers unnecessary.[13]

Myers has emphasised the psychological acuteness of Edgeworth's writing and its ability to encourage children to discover ideas for themselves, without the prescriptions of dry theory.[14] Edgeworth was, of course, well-read in early modern writings on education. Locke's foundational work on the association of ideas was particularly influential in establishing a social rather than religious focus for educational enquiry.[15] Locke believed that children should be encouraged to understand moral codes rationally, rather than have them enforced by corporal punishment. Members of the Lunar Society and Scottish Enlightenment thinkers developed Locke's ideas in their attempts to establish a more scientific basis on which to understand the human mind. In bringing up Maria's elder brother, Richard (1764–96), Richard Lovell Edgeworth had been strongly influenced by Rousseau's educational philosophy, as espoused in *Émile* (1762), in which Rousseau faced the problem of how to preserve in a modern individual qualities lost when humankind emerged from primitive simplicity.[16] However, Richard Lovell Edgeworth's sense of the failure of this idealistic and unconventional method in the education of his son encouraged him to pursue a more practical and empirical approach,

strongly influenced by his contact with the Lunar Society during the late 1760s and early 1770s.[17] He was significantly impressed by Joseph Priestley's abridgement of Hartley's *Observations on Man*, an account of the mind's reception and ordering of external impressions.[18] The Edgeworths' close family friend, Thomas Day, while an ardent disciple of Rousseau's imaginative and theoretical ideas, was also influenced by Hartley's work, writing in his preface to *Sandford and Merton* of 'that natural order of association which we ought never to overlook in early education.'[19] Day's highly original and popular compilation for children was a colourful patchwork held together by Day's didactic purposes, a combination that Maria reflects. Anna Barbauld's *Lessons for Children* formed another contemporary influence. Edgeworth's knowledge of associational philosophy, with its insistence on clarity of mental impression as vital to a child's capacity to learn, reinforced her admiration for Barbauld's simplicity of language. As Marilyn Butler writes, 'So long as the child responded to what he met in his reading, he would himself, by the associative process of the human mind, combine that experience with an infinitely proliferating number of fresh impressions. He would relate the significantly chosen single instance to analogous cases: intellectually and imaginatively, what he read would become part of him.'[20]

Edgeworth was aware of the relation between children's private domestic activities and the public political world. She was influenced by Joseph Priestley's emphasis on the dual importance of religious liberty and free inquiry to liberal education.[21] While Priestley's purpose was to educate 'Men, Patriots, Chiefs, and Citizens', Edgeworth was more concerned with women's status as teachers and their central role in domestic life. Both authors advocate the centrality of conversation to civilized life. Priestley wrote, 'The politeness of the times has brought the learned and the unlearned into more familiar intercourse than they had together before. They find themselves obliged to converse on the same topics. The subjects of modern history, policy, arts, manufactures, commerce, &c. are the general topics of all sensible conversation.'[22] Edgeworth's *Early Lessons* established the educational importance of simple conversation for the very young in cultivating the modern spirit of enquiry that fired the Midlands Enlightenment and the Scottish Enlightenment. Like Priestley, Edgeworth linked the sciences and the arts in her model of the ideal education, valuing practical industry and manufacture as much as, and perhaps more than, traditional scholarship. In *The Parent's Assistant*, the young protagonists of each story are taught the importance of virtue and industry and are encouraged to cultivate their powers of reasoning, often through practical and economic challenges. Edgeworth associated clear language with clear thinking, as she confirmed in her tale 'The Mimic': 'The jargon of politeness and gallantry is frequently brought by the silly acquaintance of young people, to confuse their simple morality and clear good sense. A new and unintelligible system is presented to them, in a language foreign

to their understanding, and contradictory to their feelings. They hesitate between new motives and old principles; from the fear of being thought ignorant, they become affected; and from the dread of being thought to be children, act like fools. But all this they feel only when they are in the company of such people as Mrs Theresa Tattle.' (see below, p. 122).

Above all, however, Edgeworth's young readers are taught the importance of judging for themselves in matters of character, morality and intellect. Edgeworth's tales are particularly poignant in their acute depiction of young children's emerging sense of themselves as thinkers. In 'The Mimic' she portrays a sister and brother arguing about the difference between disputing and reasoning, and the rather patronising efforts of the boy to dismiss his sister as 'a philosopheress in a passion'. Edgeworth was aware of such distinctions in her own domestic life, writing 'You know I used to be laughed at for my definitions and told that I should set up by a lamp like the philosophers of old; but however I am not to be ridiculed out of a good thing – a girl of fifteen and a philosopher where joined sound ridiculous to be sure; but if we attend to the thing and not to the name the ridicule vanishes immediately, for surely there is nothing ridiculous in a girl of fifteen's attending to the feelings of her own mind and endeavouring to find out what makes her more or less happy – and what does a philosopher do more than this or what else is meant by a philosopher?'[23]

Contemporary critical reception of *The Parent's Assistant* was uniformly positive. *The Monthly Mirror* wrote approvingly: 'Society is indeed indebted to no description of writers more than those who, possessed of sufficient talent, and guided by proper principles, devote their time and attention to the amusement of youth. The present age has been singularly fortunate in this respect. Dr. Aiken, Mrs. Barbauld, and Mrs Charlotte Smith, have not thought it derogatory to their literary character to write Stories for Children, and we have now the pleasure to recommend the work of an anonymous writer, to the attention of parents and teachers of youth in general, who will find in the present volumes, many useful lessons of morality, conveyed through a pleasing medium, and expressed in a language at once elegant and appropriate.'[24] *The Monthly Review* reinforced this opinion: 'In the valuable list of useful books for children, these little volumes will be intitled to a very distinguished place. They contain a series of amusing and interesting tales, happily adapted to impress on young minds principles of wisdom and sentiments of virtue. The moral and prudential lessons of these volumes are judiciously chosen; and the stories are invented with great ingenuity, and are happily contrived to excite curiosity and awaken feeling, without the aid of improbable fiction or extravagant adventure. The language is varied in its degree of simplicity, to suit the pieces to different ages, but is throughout neat and correct; and, without the least approach towards vulgarity or meanness, it is adapted with peculiar felicity to the understandings of children.

The author's taste, in this class of writing, appears to have been formed on the best models; and the work will not discredit a place on the same shelf with Berquin's Child's Friend, Mrs Barbauld's Lessons for Children, and Dr. Aikin's Evenings at Home. The story of Lazy Laurence is one of the best lectures on industry which we have ever read.[25] *The Critical Review* praised Edgeworth's mixture of moral and affectionate education: 'the stories are well written, simple, and affecting; calculated, not only for moral improvement, but to exercise the best affections of the human heart.'[26] *The Analytical Review* mistakenly assumed the author of The Parent's Assistant to be a man, quoting amply and approvingly from Edgeworth's preface to her work and praising the 'lively interest' of the tales, their 'dramatic form', and the 'experience' of their author.[27]

The Parent's Assistant was admired throughout Maria Edgeworth's lifetime.[28] In addition to appearing in several British editions, it had a long and popular life in America and Europe.[29] In literary critical terms the tales have too often been neglected or dismissed as one-dimensional moral tales with little imaginative value.[30] However, recent re-evaluations of the Georgian children's literature have explored Edgeworth's intriguing and complex blend of romance and realism.[31] The semi-realistic, semi-Arcadian idyll now typically associated with the poetry of William Wordsworth was first explored by writers such as Hannah More and Maria Edgeworth, whose versions of domesticated pastoral repay close reading – not only as significant contributions to Romantic ideas about childhood but as vital instruments in the education of a new class of readers.[32]

E. E.

Moral Tales: *Angelina* and *Forester*[*]

Angelina and *Forester* were published by Joseph Johnson in 1801 as part of a five-volume collection entitled *Moral Tales*. The text has been read against that of the *Tales and Novels* of 1832–3 and variants are indicated in the Textual Notes which follow the text. There are few substantive differences between these editions. Particularly in the case of *Angelina*, many of the minor changes introduced in the 1832–3 edition were corrections of small errors of detail. The *Moral Tales* were conceived of as an addition to and continuation of stories in *The Parent's Assistant*. Butler points out that as the younger Edgeworth children grew up 'it was natural [for Edgeworth] to extend her range to include a group of stories for older children'.[33] According to a letter written by Mrs Frances Edgeworth, most of the stories in *Moral Tales* were written in 1795 and 1796. *The Prussian Vase* was written in February 1800 and *The Knapsack* in March of the same year. Mrs Edgeworth

[*] The editor would like to acknowledge the generous assistance of Susan Manly, who identified a number of untraced quotations and allusions in *Forester* and *Angelina* when deadlines were very pressing.

also mentions *Forester* and *Angelina* specifically, noting that *Forester* was written in 1797, and *Angelina* was written in the form of a play initially, in 1798 and 1799.[34] In 1800 it was rewritten in the form of a tale. According to Butler, Edgeworth had originally planned to include a volume of plays with her tales for young adults. However, when she submitted her play *Whim for Whim* to Sheridan and he rejected it, she appeared to change her mind about attempting another play.[35]

In a letter to Letty Ruxton in January 1800, Edgeworth refers to the publication of *The Parent's Assistant* in a serial format and adds: 'the old stuff will be all worked out I hope by April and in May the new stories will begin under the title of *Moral Tales* being a new series of The Parent's Assistant.'[36] This initial plan however was changed, as Edgeworth wrote to Sophy Ruxton in May 1800: '[Johnson] will not I believe publish Moral Tales monthly – but all together – in the size of Literary Ladies and Rackrent'.[37] Writing to Harriet Beaufort in 1801, Mrs Frances Edgeworth expressed regret at Johnson's decision to publish all the *Moral Tales* together, rather than to bring them out in serial form as originally planned: 'Johnson has kept them till I am afraid they are out of fashion'. This comment appears to have been motivated by Mrs Edgeworth's anxiety that the public would assume that Maria had borrowed the ideas in *Angelina* and *Forester* in particular from Elizabeth Hamilton's *Memoirs of Modern Philosophers* (1800). Mrs Edgeworth points out that 'both Forester and Angelina were written years before Bridgetina [Botherim, a character in *Memoirs of Modern Philosophers*] was published.'[38]

Following their initial publication in 1801, *Moral Tales* appeared in a second edition in 1802, and a third edition in 1806. There were American editions in 1810 and 1819. Numerous French editions and translations appeared, including full editions and individual tales. *Angelina* and *Forester* were issued in France as a two-volume set in 1821, under the title *Forester, ou la Manie de l'Indépendence; suive d'Angélina ou L'Amie Inconnue*.[39]

Angelina and *Forester* plainly make a neat pair. Angelina is described in R. L. Edgeworth's Preface to the *Popular Tales* as 'a female Forester': both stories feature idealistic young adults who 'react […] against adult social forms and conventions'.[40] The extent to which *Angelina* and *Forester* mirror one another is reflected in the fact that the same references and allusions, or very similar references, crop up in both: the characters' quixotic tendencies are highlighted by references to *Don Quixote* in each case. The tendency of both to idealise the notion of rural simplicity is rendered allusively by the use of the same quotation from Milton's *L'Allegro*, and by allusion, in both cases, to Gray's 'Elegy'. In general, both characters share the tendency to reflect on their experiences through literary reference and quotation – Forester's frequent references to classical literature reveal the effects of the traditional education for boys of his class, whilst Angelina displays a marked preference

for the moody melancholy of the first Celtic revival, quoting extensively from Gray's 'The Bard'.

In his preface to *Tales of Fashionable Life*, R. L. Edgeworth stated that *The Parent's Assistant*, *Moral Tales* and *Popular Tales* had been designed to reflect the ideas in *Practical Education* while Maria's novels for adults drew on the co-authored *Essays on Professional Education*.[41] While *Practical Education* is clearly an important point of reference for Edgeworth's fiction for the young, at least one critic has sounded a warning against taking 'as gospel' Richard Lovell's 'equation of treatise and tale'.[42] In the case of *Angelina* and *Forester*, in particular, there seems to be much greater continuity with the themes of Edgeworth's fiction for adult readers than R. L. Edgeworth's statement suggests. Both are at least implicitly political, as suggested initially by their sources, which indicate an interesting mix of the personal and the public.

Forester's setting in Edinburgh indicates the use of personal sources in this tale. Dr Campbell, the tale's ideal father-figure, was based on Edgeworth's impressions of Dugald Stewart, the Professor of Moral Philosophy at the University of Edinburgh. Two of Edgeworth's brothers, Lovell and Henry, had studied at the University in Edinburgh, where Stewart 'had acted as teacher, host, and father-figure' to them.[43] Maria and her family were the guests of Stewart in Edinburgh in 1803, as they made their way home from their visit to France and Switzerland. However, before Maria had the opportunity to meet Stewart in person, she 'had already sketched the idea of Stewart she had received from her brothers in the character of of Dr. Campbell in *Forester*'.[44]

For her portrayal of her young hero, Forester, Edgeworth also drew on people within the wider Edgeworth circle, specifically, her father's friend Thomas Day and a 'young disciple of Day's', Thomas Beddoes, who married Maria's sister Anna in 1794.[45] Due undoubtedly to the story's Scottish setting, there was a widespread idea when the stories were published, however, that he was modelled on Lord Ashburton, 'whose singularity', according to Charlotte Edgeworth who met him in Edinburgh in 1803, 'cannot be exaggerated'.[46] The emphasis on Forester's extreme social awkwardness recalls Beddoes, whose lack of politeness and inability to master conventional social manners seem to have been commented on by everyone who met him.[47] The determination with which Forester pursues his ideals of a life unencumbered by social forms which he regards as meaningless and potentially morally corrupting, meanwhile, contains very strong echoes of Thomas Day. The eventual change in outlook which Forester undergoes also closely echoes events in Day's own life. Day was attracted first to Honora Sneyd and then to her sister Elizabeth, but encountered obstacles in the form of both women's objections to his unusual views on life and society. Honora rejected his proposal of marriage, saying that 'as [he] had decidedly declared his determination to live in seclusion from the world, it was fit she should

decidedly declare, that she would not change her present mode of life, with which she had no reason to be dissatisfied, for any dark and untried system, that could be proposed to her.'[48] Day fared somewhat better with Elizabeth, who, however, succeeded in convincing him that 'he could not with propriety abuse and ridicule talents, in which he appeared obviously deficient'. Day thus decided to travel to France with R. L. Edgeworth, 'to dedicate a large portion of his time to the acquirement of those accomplishments, which he had formerly treated with sovereign contempt.'[49] Forester likewise is told by his friend Henry Campbell that 'if he learned to dance, and excelled in the art, his contempt for the trifling accomplishment would have more effect upon the minds of others, because it could not be mistaken for envy' (226). His decision to take dancing-lessons is motivated not least by the fact that 'Scotch reels were associated in [his] imagination with Flora Campbell' (226). The narrator adds that his inability to partner her at a ball 'had more influence perhaps upon Forester's mind, than his pride and philosophy apprehended' (227). This was not the only occasion on which Edgeworth drew on her knowledge of Thomas Day in her fiction. Her novel *Belinda*, published in the same year as *Moral Tales*, includes an episode based on Day's bizarre project of adopting two orphan girls and educating them according to his own ideals, with the intention of forming a perfect wife. Day, as both a personal figure and an author, was for Edgeworth an ambivalent figure, whose radical and republican views on society stopped short of acknowledging female claims to equality. Marilyn Butler remarks that the relationship between Day's work 'and Edgeworth's […] is […] personal, emotional, and conflicted.'[50] Butler suggests that Edgeworth's fiction for the young can be regarded as a reply to his *Sandford and Merton* (1783–9). *Forester*, incorporating a portrayal of Day, is is also a reply to and reflection on his views.

The influence of Thomas Beddoes on the ideas and characters in *Forester* is perhaps less obvious but is equally important. As noted above, Beddoes was a follower of Day's and like him, he was enthusiast for Rousseau and his philosophical rejection of articficial social forms. Edgeworth and her family got to know Beddoes well, meeting him in Clifton, a wealthy suburb of Bristol with medicinal 'hot wells', in 1793, when he began to court her sister. He proposed, and subsequently travelled to Edgeworthstown to spend time with Anna and her family before the marriage in 1794. The Edgeworths undertook another visit to Clifton in 1799, where they stayed with Mr and Mrs Beddoes and met some of their social circle.[51] Now remembered perhaps principally as the 'discoverer' of Humphrey Davy, whom he employed, Beddoes was a chemist and a doctor, whose theories on medicine and health clearly influenced Edgeworth: her analysis of 'ennui' in her novel of the same name tallies with Beddoes' conviction that the lifestyle of the very wealthy was detrimental to both physical *and* mental health.[52] Forester's desire to free himself from the constraints of a genteel lifestyle may well owe

something to these theories. In addition, in 1795 Beddoes produced an edition of John Brown's *Elements of Medicine*, prefaced by a memoir in which he described the character of this extraordinary scientific genius, who was born the son of a Berwickshire labourer and became a important medical reformer, the founder of the Brunonian system of medicine. Beddoes' description of Brown's remarkable achievements as well as the antagonism which existed between him and his seniors and teachers in the Edinburgh medical establishment acts as a source for Edgeworth's account of Forester's character and somewhat chequered career.

The action of *Angelina* opens in Clifton, then moves to Wales before ultimately returning to Bristol. The use of these locations points indirectly to the continued presence of Beddoes as an influence in this story. The Edgeworths' initial reason for visiting Clifton in 1792–3 was to seek treatment for the consumption that has already killed Richard Lovell Edgeworth's second wife, Honora Sneyd, and would also cause the death of his third wife, Elizabeth Sneyd, as well as a number of his children. Beddoes, meanwhile, had moved to Clifton in 1793 with the intention of establishing a 'Pneumatic Institute', and was experimenting with various gases as treatments for consumption. Beddoes was, notably, one of the earliest interpreters of Kant for an English-speaking audience, in a lengthy letter addressed to the *Monthly Review* in 1796, in which he robustly defended and promoted Kant's ideas.[53] Given the fact that *Angelina* was originally conceived of as a play, it is interesting to note that the other play Edgeworth wrote at this time, *Whim for Whim* (with the intention of including a complete voulme of plays in addition to the tales for young people), features an English Kantian named Opal. *Angelina* does not engage as overtly as *Whim for Whim* with the political controversy of the 1790s, but it clearly locates itself in the same discursive context.

Charlotte Lennox's *The Female Quixote* is pointedly referred to on two occasions in *Angelina*, and Edgeworth's tale, is, as Myers has pointed out, 'indebted like so many eighteenth-century and later fictions to a Quixote model – the romantic young person confronting a world which obstinately refuses to tally with the model of what *should* be generated by the protagonist's reading.'[54] A somewhat similar case of 'misreading' is the poetic correspondence carried on between poets Hannah Cowley and Robert Merry ('Della Crusca'). Upon reading Merry's 'Adieu and Recall to Love' in the *World* in 1787, Cowley felt impelled to respond in poetic form, thus initiating a public sentimental dialogue, carried on in the pages of the World, between two people otherwise unknown to one another. Merry signed his poems 'Della Crusca' while Cowley chose the sentimental pseudonym of Anna Matilda. Contemporary satirists such as Gifford revelled in the fact that when the pair did meet, their expectations of one another were clearly deeply disappointed. Another text which could be considered as a source for *Angelina* is Mary Hays's *The Memoirs of Emma Courtney* (1796), which was

notorious at the time of its publication for its portrayal of the heroine's overt pursuit of the man she loves. In her emphasis on the self-destructive features of Emma's behaviour, however, Hays provides an exploration of the dangers of sensibility.

Angelina differs from these sources and references in one important respect: unlike Courtney's Emma, Lennox's Arabella, or even the sentimental 'Anna Matilda', Angelina does not look for a lover, but for a female friend and maternal substitute.[55] Angelina's 'quixotic' decision to leave her guardian's house and seek out her 'unknown friend' is, moreover, motivated as much by disgust with her experience of fashionable life as it is by inflammatory reading material. Her ideals are thus to be located in the specific and politicised context of post-revolutionary culture: the tale has been described as 'belong[ing] to contemporary literary warfare'.[56] Angelina shares with Forester an enthusiasm for Rousseau – feeling misunderstood by the dull and conventional people who surround her, Angelina self-dramatizingly exclaims 'Tais-toi Jean Jacques, on te comprend pas' (Be quiet Jean-Jacques, they don't understand you). This phrase was, perhaps significantly, cut from the tale when it was printed in the collected edition of 1832–3. Edgeworth's tale of youthful impetuosity is thus very clearly positioned in the philosophical and political context of the post-revolutionary 1790s, when idealism could be interpreted as dangerous sedition. In this context, both *Forester* and *Angelina* are notably warm and sympathetic portrayals of intelligent and idealistic adolescent rebels. Angelina's impetuous behaviour is in fact more obviously motivated than Forester's: she is driven to reject the vacuous lifestyle of her guardian in search of something better. Characteristically, Edgeworth reveals her conviction that an irresponsible and selfish guardian such as Lady Diana Chillingworth is more blameworthy than the well-intentioned if misguided young person. Lady Frances Somerset is both more enlightened and more affectionate than Lady Chillingworth, and Angelina starts to flourish under her care. In the course of her misadventures, Angelina is jostled on the street and mistaken for a prostitute – but she comes to no serious harm, and is not 'punished' for a rather extraordinary transgression of the codes by which young women of her class had to live. The case is somewhat different in Hamilton's *Memoirs of Modern Philosophers*: in spite of the similarities which made the Edgeworths worry that *Angelina* would appear derivative of Hamilton's work, the fact that Julia Delmond, the female enthusiast for 'New Philosophy', dies whilst castigating her own folly and vanity, signals that 'somewhat reluctantly, Hamilton concedes that transgressors must be punished to prevent other individuals from disregarding the law – both legal and social'.[57]

Angelina is clearly thematically related to Edgeworth's other works of this period, in particular those which treat of women's role in society, *Letters for Literary Ladies* (1795) and *Belinda* (1801). Myers suggests that, like these

more well-known texts, *Angelina* expresses the values of 'enlightened, domestic feminism'.[58] In spite of the fact that it focuses on a male protagonist, *Forester* promotes some of these same ideas, although they are natually presented from a different perspective. By a significant coincidence, Forester shares his enthusiasm for Le Vaillant's *Travels in Africa* with Hamilton's philosophers, indicating a relationship between this narrative of masculine development and a text which has usually been seen as markedly 'female'. Edgeworth's tale shows how the young hero's severe ideals gradually become tempered by a recognition of the importance of domestic and feminine values. Both the original 'Quixote' and Lennox's 'Female Quixote' were mislead by the ideals of romance and chivalry. In Forester's case, however, the ideals which he pursues are very largely those of classical civilisation. There are, for example, references to Virgil's *Eclogues*, to the famously frugal and hardy Spartans, and to Diogenes, whose philosophical teachings advocated a life of emotional and material self-sufficiency. Edgeworth's tale rather irreverently represents these ideas, which were in many ways the staple of a young gentleman's education, as inspiring a quixotic pursuit of moral purity and a disdain for the pleasures and responsibilities of ordinary social life. Forester learns the folly of some of his high-flown ideas, and learns to appreciate the value of what he has formerly regarded as foolish, trivial – and feminine.

In Edgeworth's own life-time the *Moral Tales* received no significant review, as was the norm in the case of writing for children. Twentieth-century views are not very extensive and have often been quite unenthusiastic. Butler's early assessment was that the stories in *Moral Tales* 'are as a whole much less successful' than those in *The Parent's Assistant* and that they are 'patronising' to their readers.[59] More recently, however, Edgeworth's pioneering stories of adolescence have been hailed by Mitzi Myers. Myers points out that young adult fiction, concerned as it is to chart a path towards the integration of self with social convention is – inevitably – implicitly political, and 'takes part in the period's raging ideological debate about the relation between private person and public order'.[60] There is also an increasing realisation that tales for children and young adults represent a rich source for feminist readings in two distinct ways. Firstly, they enact a 'maternal' model for the construction of self, and, secondly, they contribute to our understandning of how women writers may have expressed themselves through 'marginal' literary forms.[61]

C. ÓG.

NOTES

1. *A memoir of Maria Edgeworth, with a selection from her letters, by the late Mrs Edgeworth; edited by her children*. Not published. (London 1867) vol. 1, p. 73. Quoted in M. Pollard, 'Maria Edgeworth's *The Parent's Assistant*,' *The Book Collector*, vol. 20, no. 3 (Autumn 1971), pp. 347–51. See pp. 348–9.
2. *Evenings at Home; or, The Juvenile Budget Opened* (London: Joseph Johnson, 1792–6) 6 vols., vol. 1, p, 136.
3. Mitzi Myers, 'Canonical "Orphans" and Critical Ennui: Rereading Edgeworth's Cross-Writing', *Children's Literature: Annual of the Modern Language Association Division on Children's Literature*, vol. 25 (1997), pp. 116–36, p. 126.
4. Johann Heinrich Pestalozzi (1746–1827) was the author of *Wie Gertrud ihre Kinder lehrt* (1801), (How Gertrude Educates her Children), in which the process of education is seen as a gradual unfolding, prompted by observation, of the children's innate abilities. Wilhelm August Froebel (1782–1852) was the founder of 'kindergarten' schools and author of *Die Menschenerziehung* (1826), (The Education of Man), in which he expounded his belief in helping the child's mind to grow naturally and spontaneously.
5. Mitzi Myers, 'Canonical "Orphans" and Critical Ennui: Rereading Edgeworth's Cross-Writing', *Children's Literature: Annual of the Modern Language Association Division on Children's Literature*, vol. 25 (1997), pp. 116–36, p. 127.
6. See Maria Edgeworth, *The Parent's Assistant* (six volumes in two), preface by Christina Edgeworth Colvin (New York & London: Garland, 1976), p. vi.
7. For an excellent article considering the centrality and increasing authority of mother figures in Georgian children's literature, see Mitzi Myers, 'Impeccable Governesses, Rational Dames, and Moral Mothers: Mary Wollstonecraft and the Female Tradition in Georgian Children's Books', *Annual of the Modern Language Association Division on Children's Literature and the Children's Literature Association*, vol. 14 (New Haven: Yale University Press, 1986), pp. 31–55.
8. M. Pollard, 'Maria Edgeworth's The Parent's Assistant,' *The Book Collector*, vol. 20, no. 3 (Autumn 1971), pp. 347–51. Supplemented by Justin G. Schiller, 'Maria Edgeworth's The Parent's Assistant 1796, First Edition: Part I,' published as Note 370 in *The Book Collector*, vol. 23, no. 2 (Summer 1974), pp. 258–9.
9. For a useful overview of this phenomenon, see J. H. Plumb, 'The New World of Children in Eighteenth-Century England,' *Past and Present*, no 67 (May 1975), pp. 64–95.
10. Mitzi Myers, 'Impeccable Governesses, Rational Dames, and Moral Mothers: Mary Wollstonecraft and the Female Tradition in Georgian Children's Books', *Annual of the Modern Language Association Division on Children's Literature and the Children's*

Literature Association, vol. 14 (New Haven: Yale University Press, 1986), pp. 31–55. See p. 33.
11. See the preface to *The Looking-Glass for the Mind; or Intellectual Mirror. Being an Elegant Collection of the Most Delightful Little Stories and Interesting Tales, Chiefly Translated from that much admired Work, L'Ami des Enfans, or, The Childrens Friend*. (Dublin, 1788).
12. *The Looking-Glass for the Mind; or Intellectual Mirror. Being an Elegant Collection of the Most Delightful Little Stories and Interesting Tales, Chiefly Translated from that much admired Work, L'Ami des Enfans, or, The Childrens Friend*. (Dublin, 1788), pp. 77–80.
13. Madame la Comtesse de Genlis, *Adelaide and Theodore: or Letters on Education: Containing all the Principles Relevant to Three Different Plans of Education* (1782), Trans. 'some ladies'. 3rd edition. 3 vols.(London: T. Cadell, 1788). Edgeworth was also influence by de Genlis' *Veillées du Chateau* (1784), translated by Thomas Holcroft as *Tales of the Castle: or Stories of Instruction and Delight* (London: T. Cadell, 1785), and her *Theatre of Education* (1779–80), trans. anon, 4 vols (London: T. Cadell, 1781).
14. See Mitzi Myers, 'Socializing Rosamond: Educational Ideology and Fictional Form', *Children's Literature Association Quarterly*, Normal, IL, Summer, 1989, vol. 14 (2), pp. 52–8.
15. John Locke, *Some Thoughts Concerning Education* (1693).
16. See Sylvia W. Patterson, *Rousseau's* Émile *and Early Children's Literature* (Metuchen, NJ:Scarecrow Press, 1971).
17. See R. E. Schofield, *The Lunar Society of Birmingham: A Social History of Provincial Science and Industry in Eighteenth Century England* (Oxford, 1963) and Jenny Uglow, *The Lunar Men* (London: Faber, 2002). Richard Lovell Edgeworth's became close friends with Erasmus Darwin, who published *A Plan for the Conduct of Female Education in Boarding Schools* (Derby, 1797).
18. *Hartley's Theory of the Human Mind, or the Principle of the Association of Ideas, with essays relating to the subject of it, by Joseph Priestley* (1775). Hartley's book first came out in 1749.
19. Thomas Day, *Sandford and Merton. A Work intended for the Use of Children* (London, 1783–9), Preface, p. vi.
20. Butler, *Edgeworth*, p. 62–3.
21. Joseph Priestley, *Essay on a Course of Liberal Education for Civil and Active Life* (London, 1765). Preface, p. iii.
22. Priestley, *Essay on a Course of Liberal Education*, pp. 22–3.
23. Maria Edgeworth to Fanny Robinson, n.d. [1782], Cited in Butler, *Edgeworth*, p. 73–4.
24. *The Monthly Mirror,* vol. 2, 1796, p. 415 November 1796
25. The Monthly Review, for September, 1796. vol. 21 (1796)
26. Critical Review 19(1797), p. 117. January.
27. *The Analytical Review, or History of Literature, Domestic and Foreign*, Vol. XXIV, July to December 1796 (London: Joseph Johnson, 1796). October issue. pp. 426–8.
28. Significant editions published in Maria Edgeworth's lifetime include *The Parent's Assistant; or Stories for Children* (Cork: Printed by George Cherry, No. 17, Patrick's-Street, opposite Prince's-Street, 1800); *Selected Stories for Children, from the Parent's Assistant by Maria Edgeworth* (Drogheda: Printed by Charles Evans, 1802); *The*

Parent's Assistant (London 1822); *Forgive and Forget, A Tale, by Maria Edgeworth. Rosanna, by the same*. Translated into Irish for the Ulster Gaelic Society, by Thomas Feenachty, Teacher of Irish in Belfast. (Dublin: Printed by M. Goodwin & Co, 1833).
29. The first American edition of *The Parent's Assistant* was probably published in three volumes by Joseph Milligan in Georgetown, 1809. Further editions include *Idleness and Industry exemplified in the History of James Preston and Lazy Lawrence* (Philadephia: Archibald Bartram for J. Johnson, 1804);*The Little Merchant* and *Lazy Lawrence* (New Haven: Sydney's Press, 1808); *The Barring Out* (Philadelphia: W. M'Culloch for Jacob Johnson and Warner, 1809); *The Little Merchants* (Baltimore: Lucas, 1811). Stories from *The Parent's Assistant* were published in single consecutive volumes by Wiley & Lilly, in Boston, 1816. French editions include *L'Aimable Enfant, ou, Conversations d'Edouard; Imité de l'Education Pratique de Miss Edgeworth, Par Mme Elizabeth De Bon* (Théophile, Grandin: Printed by A. Berand, Paris, 1820); *L'Ami Des Parens* (Geneva: Manet & Paschoud, 1826); *Laurent le Paresseux, Tarlton, et la fausse Clef* (London: Whittaker, Treacher and Company, 1829); *Le Livre des Familles*, 4 vols (Paris: H. Fournier, jeune, 1832–3) Translated by Mlle. A. Sobry; *Le Petit Trésor des Enfans Bien Sages, ou Choix de Jolis Contes Moraux, Propres A les Faire Persévérer Dans le Bien* (Paris: Fruger et Brunet, 1836); and *Contes Des Familles* (Paris: Lavigne, 1837).
30. See, for example, Humphry Carpenter, *Secret Gardens: A Study of the Golden Age of Children's Literature* (Boston: Houghton, 1985) and F. J. Harvey Darton, *Children's Books in England: Five Centuries of Social Thought*, 1932, Revised edition, Brian Alderson (Cambridge: CUP, 1982).
31. Mitzi Myers, 'Romancing the Moral Tale: Maria Edgeworth and the Problematics of Pedagogy', in James Holt McGavran, Jr, ed., *Romanticism and Children's Literature in Nineteenth-Century England* (Athens: University of Georgia Press), pp. 96–128.
32. See Alan Richardson, *Literature, Education and Romanticism* (Cambridge: Cambridge University Press, 1994), and Norma Clarke,"The Cursed Barbauld Crew': Women Writers and Writing for Children in the Late Eighteenth Century', in *Opening the Nursery Door*, eds Mary Hilton, Morag Styles and Victor Watson (London and New York, 1997), pp. 91–103.
33. Butler, *Maria Edgeworth: A Literary Biography* (Oxford: Clarendon Press, 1972), p. 161.
34. Charlotte Edgeworth to Harriet Beaufort, continued by Mrs Frances Edgeworth, [June 1801]. Edgeworth Papers, National Library of Ireland, MSS 13176. All manuscript material referred to, from collections in both the National Library of Ireland and the Bodleian in Oxford, is also available in a microfilm edition, *Women, Literature and Education. The Papers of Maria Edgeworth, 1768–1849* (London: Adam Matthew, 1995).
35. Butler, *Maria Edgeworth*, p. 165.
36. ME to Letty Ruxton, 29 Jan 1800. NLI MSS 13176
37. ME to Sophy Ruxton, 7 May 1800, NLI MSS 13176
38. Charlotte Edgeworth to Harriet Beaufort, continued by Mrs Frances Edgeworth, [June 1801], NLI MSS 13176
39. Bertha Coolidge Slade, *Maria Edgeworth, 1767–1849: A Bibliographical Tribute* (London: Constable, 1937), p. 89. See also pp. 78–90 for full details on editions and reprints of *Moral Tales*.
40. Butler, *Maria Edgeworth*, p. 164.

41. Quoted in Butler, *Maria Edgeworth*, p. 286.
42. Mitzi Myers, 'Daddy's Girl as Motherless Child: Maria Edgeworth and Maternal Romance; an Essay in Reassessment', in *Living by the Pen: Early British Women Writers*, ed. by Dale Spender (New York and London: Teachers College Press, 1992), pp. 137–59, p. 146.
43. Butler, *Maria Edgeworth*, p. 198.
44. Butler, *Maria Edgeworth*, p. 198n.
45. Marilyn Butler, 'Edgeworth's Stern Father: Escaping Thomas Day, 1795–1801', in *Tradition in Transition: Women Writers, Marginal Texts and the Eighteenth Century* (Oxford: Clarendon Press, 1996), pp. 75–93, p. 90.
46. Charlotte Edgeworth to CSE, 25 April 1805, NLI MSS 13176. See also Butler, *Maria Edgeworth*, p. 164n and p. 258.
47. See comments made by RLE and Humphrey Davy, quoted in Butler, *Maria Edgeworth*, p. 110.
48. Richard Lovell Edgeworth and Maria Edgeworth, *Memoirs of Richard Lovell Edgeworth* [1820] 2 vols (Shannon: Irish Academic Press, 1969), i, 250.
49. *Memoirs of RLE*, i, 255.
50. Butler, 'Edgeworth's Stern Father', p. 80.
51. See Butler, *Maria Edgeworth*, pp. 108–10, 139–40.
52. See 'Introductory Note', in *The Novels and Selected Works of Maria Edgeworth,* I: *Castle Rackrent*, *Irish Bulls*, *Ennui*, ed. by Jane Desmarais, Tim McLoughlin and Marilyn Butler, p. xxxv.
53. See 'Introductory Note', in *The Novels and Selected Works of Maria Edgeworth*, XII: *The Parent's Assistant*, *Popular Tales* and *Whim for Whim*, ed. by Marilyn Butler, Elizabeth Eger and Clíona Ó Gallchoir.
54. Mitzi Myers, 'Quixotes, Orphans, and Subjectivity: Maria Edgeworth's Georgian Heroines and the (en)Gendering of Young Adult Fiction', *The Lion and the Unicorn: A Critical Journal of Children's Literature* 12 (1989), 21–39.
55. Myers, 'Quixotes, Orphans and Subjectivity', p. 27.
56. Butler, *Maria Edgeworth*, 165.
57. Claire Grogan, 'Introduction', in Elizabeth Hamilton, *Memoirs of Modern Philosophers*, ed. by Claire Grogan (Peterborough, Ontario: Broadview Press, 2000), p. 18.
58. Myers, 'Quixotes, Orphans and Subjectivity', p. 30.
59. Butler, *Maria Edgeworth*, 161, 164.
60. Myers, 'Daddy's Girl', p. 146.
61. See Butler, 'Escaping the Stern Father'; Myers, 'Daddy's Girl' and 'Quixotes, Orphans and Subjectivity'.

PREFACE,

ADDRESSED TO PARENTS

———

All who have meditated on the art of governing mankind have been convinced, that the fate of empires depends on the education of youth.

ARISTOTLE.[1]

———

A Motto from Aristotle may appear pedantic, but it was chosen merely to oppose such high authority to the following assertions of Dr Johnson.

'Education,' says he, 'is as well known, and has long been as well known as ever it can be. Endeavouring to make children prematurely wise is useless labour. Suppose they have more knowledge at five or six years old than other children, what use can be made of it? It will be lost before it is wanted, and the waste of so much time and labour of the teacher is never to be repaid*.'[2] – The remainder of this passage contains such illiberal attack upon a celebrated female writer, as ought surely to have been suppressed by Dr Johnson's biographer.[3] When the Dr [a]attempted to ridicule this / lady for keeping an infant boarding-school, and for condescending to write elementary books for children, he forgot his own eulogium upon Dr Watts, of whom he speaks thus:

'For children he condescended to lay aside the philosopher, the scholar, and the wit, to write little poems of devotion, and systems of instruction adapted to their wants and capacities, from the dawn of reason, to its gradation of advance in the morning of life. Every man acquainted with the common principles of human action, will look with veneration on the writer, who is at one time combating Locke, and at another time making a catechism for *children in their fourth year*. A voluntary descent from the dignity of science is perhaps the hardest lesson which humility can teach.'[4]

It seems, however, a very easy task to write for children. Those only who have been interested in the education of a family, who have patiently followed children through the first processes of reasoning, who have daily watched over their thoughts and feelings; those only, who know with what

* Boswell's Life of Johnson.

ease and rapidity the early associations of ideas are formed, on which the future taste, character, and happiness depend, can feel / the dangers and difficulties of such an undertaking.

For a length of time education was classed amongst the subjects of vague and metaphysical speculation; but, of late, it has attained its proper station in experimental philosophy. – The sober sense of Locke, and the enthusiastic eloquence of Rousseau, have directed to this object the attention of philosophers and men of genius. Many theories have been invented, several just observations have been made, and some few facts have been established.[5]

Dr Reid remarks, that 'if we could obtain a distinct and full history of all that hath passed in the mind of a child, from the beginning of life and sensation, till it grows up to the use of reason, how its infant faculties began to work, and how they brought forth and ripened all the various notions, opinions, and sentiments which we find in ourselves, when we come to be capable of reflection, this would be a treasure of natural history, which would probably give more light into the human faculties, than all the systems of philosophers about them, since the beginning of the world*.'[6]/

Indeed in all sciences the grand difficulty has been to ascertain facts – a difficulty, which in the science of education peculiar circumstances conspire to increase. Here the objects of every experiment are so interesting, that we cannot hold our minds indifferent to the result. Nor is it to be expected, that many registers of experiments, successful and unsuccessful, should be kept, much less should be published, when we consider, that the combined powers of affection and vanity, of partiality to his child, and to his theory, will act upon the mind of a parent, in opposition to the abstract love of justice, and the general desire to increase the wisdom and happiness of mankind.

Notwithstanding these difficulties, an attempt to keep such a register has actually been made: it was begun in the year 1776, long before Doctor Reid's book was published. The design has from time to time been pursued to this present year; and though much has not been collected, every circumstance and conversation that has been preserved is faithfully and accurately related.[7]

These notes have been of great advantage to the writer of the following Stories, and will probably, at some future time, be laid before the public, as a collection of experiments upon a subject which has been hitherto treated theoretically.[8]/

The following tales have been divided into two parts, as they were designed for different classes of children. The question, whether society could subsist without the distinction of ranks, is a question involving a variety of complicated discussions, which we leave to the politician and the legislator.[9] At present, it is necessary that the education of different ranks should, in some respects, be different; they have few ideas, few habits in common; their peculiar vices and virtues do not arise from the same causes,

* Dr Reid on the Intellectual Powers of Man.

and their ambition is to be directed to different objects. But justice, truth, and humanity, are confined to no particular rank, and should be enforced with equal care and energy upon the minds of young people of every station; and it is that these principles have never been forgotten in the following pages.

As the ideas of children multiply, the language of their books should become less simple; else their taste will quickly be disgusted, or will remain stationary. Children that live with people who converse with elegance, will not be contented with a style inferior to what they hear from every body near them.

It may be remarked, that almost all language is metaphorick – from the conversation of the / maid in the nursery, who lulls a cross infant to sleep, to that of the lady in the drawing-room, who, with silly civility, takes a child upon her lap to entertain it by a repetition of fashionable phrases. *Slang* (the term is disgracefully naturalized in our vocabulary) contains as much and as abstract metaphor as can be found in the most refined literary language. Nor have we reason to suppose, that one kind of metaphor is more difficult than another to be understood by children; they frequently hear the most complicated metaphorical expressions in conversation, such as allude to our fashions and the prejudices of society, with which they are utterly unacquainted.

All poetical allusions have, however, been avoided in this book – only such situations are described, as children can easily imagine, and which may consequently interest their feelings. – Such examples of virtue are painted as are not above their conception of excellence, and their powers of sympathy and emulation.

It is not easy to give *rewards* to children, which shall not indirectly do them harm, by fostering some hurtful taste or passion: In the story of Lazy Lawrence, where the object was to excite a spirit of industry, care has been taken to / proportion the reward to the exertion, and to point out, that people feel cheerful and happy whilst they are employed. The reward of our industrious boy, though it be money, is only[a] considered as the means of gratifying a benevolent wish. In a commercial nation, it is especially necessary to separate, as much as possible, the spirit of industry and avarice; and to beware lest we introduce Vice under the form of Virtue.

In the story of Tarlton and Loveit are represented the danger and the folly of that weakness of mind, and easiness to be led, which too often pass for good-nature; and, in the story of the False Key, are pointed out some of the evils to which a well-educated boy, when he first goes to service, is exposed, from the profligacy of his fellow-servants.

In the Birth-day Present, in the History of Mademoiselle Panache, and in the character of Mrs Theresa Tattle, the Parent's Assistant has pointed out the dangers which may arise in education from a bad servant, a silly governess, and a common acquaintance.

In the Barring-out, the errors to which a high spirit and the love of party are apt to lead, have been made the subject of correction; and it is / hoped that the common fault of making the most mischievous characters appear the most *active*, and the most ingenious, has been as much as possible avoided. *Unsuccessful* cunning will not be admired, and cannot induce imitation.

It has likewise been attempted in these Stories to provide antidotes against ill-humour, the epidemic rage for dissipation, and the fatal propensity to admire and imitate whatever the fashion of the moment may distinguish. Were young people, either in public schools or in private families, absolutely free from bad examples, it would not be adviseable to introduce despicable and vicious characters in books intended for their improvement. But in real life they *must* see vice, and it is best that they should be early shocked with the representation of what they are to avoid. There is a great deal of difference between innocence and ignorance.

To prevent precepts of morality from tiring the ear and the mind, it was necessary to make the stories in which they are introduced in some measure dramatic; to keep alive hope, and fear, and curiosity, by some degree of intricacy. At the same time care has been taken to avoid inflaming the imagination, or exciting a restless spirit of adventure, by exhibiting false views of / life, and creating hopes which, in the ordinary course of things, cannot be realised.

Dr Johnson – to recur to him, not from a spirit of contradiction, but from a fear that his authority should establish errors – Dr Johnson says, that 'Babies do not like to hear stories of babies like themselves; that they require to have their imaginations raised by tales of giants and fairies, and castles and inchantments.'[10] – The fact remains to be proved: but supposing that they do prefer such tales, is this a reason why they should be indulged in reading them? It may be said that a little experience in life would soon convince them, that fairies, and giants, and enchanters, are not to be met with in the world. But why should the mind be filled with fantastic visions, instead of useful knowledge? Why should so much valuable time be lost? Why should we vitiate their taste, and spoil their appetite, by suffering them to feed upon sweetmeats? It is to be hoped, that the magic of Dr Johnson's name will not have power to restore the reign of fairies.

But even when the improbability of fairy tales is avoided, care should be taken to keep objects in their just proportions, when we attempt an imitation of real life./

'Love, hatred, fear, and anger, are to be raised in the soul,' says an eminent poet, 'by shewing their objects out of their true proportion, either greater than the life or less; but instruction is to be given, by shewing them what they really are.'[11]

And surely a writer, who sincerely wishes to increase the happiness of

mankind, will find it easy to give up the fame that might be acquired by eloquence, when it is injurious to the cause of truth.

———

The Stories, entitled, *the Little Dog Trusty*, *the Orange Man and the Thief*, and *the Purple Jar*, which were given in the former edition, are transferred to a work for younger children, entitled EARLY LESSONS.

———

Speedily will be published,[a]

MORAL TALES for YOUNG PEOPLE, of a more advanced age.

In these we have endeavoured to combine utility with amusement, and whilst we have avoided the term novel, we have aimed at something new.

June 1, 1800.

[3/6]

LAZY LAWRENCE

———

In the pleasant valley of Ashton there lived an elderly woman of the name of Preston; she had a small neat cottage, and there was not a weed to be seen in her garden. It was upon her garden that she chiefly depended for support: it consisted of strawberry beds, and one small border for flowers. The pinks and roses she tied up in nice nosegays, and sent either to Clifton or Bristol to be sold; as to her strawberries, she did not send them to market, because it was custom for numbers of people to come from Clifton, in the summer time, to eat strawberries and cream at the gardens in Ashton.[1]

Now the widow Preston was so obliging, active, and good-humoured, that / every one who came to see her was pleased. She lived happily in this manner for several years; but, alas! one autumn she fell sick, and during her illness, every thing went wrong; her garden was neglected, her cow died, and all the money which she had saved was spent in paying for medicines. The winter passed away, while she was so weak that she could earn but a little by her work; and, when the summer came, her rent was called for, and the rent was not ready in her little purse as usual. She begged a few months delay, and they were granted to her; but at the end of that time there was no resource but to sell her horse Lightfoot. Now Lightfoot, though perhaps he had seen his best days, was a very great favourite: in his youth he had always carried the dame to market behind her husband; / and it was now her little son Jem's turn to ride him. It was Jem's business to feed Lightfoot, and to take care of him; a charge which he never neglected, for, besides being a very good-natured, he was a very industrious boy.

'It will go near to break my Jem's heart,' said dame Preston to herself, as she sat one evening beside the fire, stirring the embers, and considering how she had best open the matter to her son, who stood opposite to her, eating a dry crust of bread very heartily for supper.

'Jem,' said the old woman, 'what, ar't hungry?'

'That I am, brave and hungry!'

'Aye! no wonder, you've been brave hard at work – Eh?'

'Brave hard! I wish it was not so dark, mother, that you might just step out and see the great bed I've dug; I / know you'd say it was no bad day's

work – and, oh mother! I've good news; Farmer Truck will give us the giant strawberries, and I'm to go for 'em to-morrow morning, and I'll be back afore breakfast.'

'God bless the boy! how he talks! – Four mile there, and four mile back again, afore breakfast.'

'Aye, upon Lightfoot you know, mother, very easily, mayn't I?'

'Aye, child!'

'Why do you sigh, mother?'

'Finish thy supper, child.'

'I've done!' cried Jem, swallowing the last mouthful hastily, as if he thought he had been too long at supper – 'and now for the great needle; I must see and mend Lightfoot's bridle afore I go to bed.' – To work he set, by the light of the fire, and the dame having once more / stirred it, began again with 'Jem, dear, does he go lame at all now?' – 'What Lightfoot! Oh la, no, not he! – never was so well of his lameness in all his life – he's grown quite young again, I think, and then he's so fat he can hardly wag.' – 'God[a] bless him – that's right – we must see, Jem, and keep him fat.'

'For what, mother?'

'For Monday fortnight at the fair. He's to be – sold!'

'Lightfoot!' cried Jem, and let the bridle fall from his hand; 'and *will* mother sell Lightfoot?'

'*Will;* no: but I *must*, Jem.'

'Must; who says you *must*? why *must* you, mother?'

'I must, I say, child – Why, must not I pay my debts honestly – and must not I pay my rent; and was not it called for long and long ago; and have not I / had time; and did not I promise to pay it for certain Monday fortnight, and am not I two guineas short – and where am I to get two guineas? So what signifies talking, child,' said the widow, leaning her head upon her arm, 'Lightfoot must go.'

Jem was silent for a few minutes. – 'Two guineas; that's a great, great deal.[2] – If I worked, and worked, and worked ever so hard, I could no ways earn two guineas *afore* Monday fortnight – could I, mother?'

'Lord help thee, no; not an' work thyself to death.'

'But I could earn something, though, I say,' cried Jem proudly; 'and I *will* earn *something* – if it be ever so little, it will be *something* – and I shall do my very best; so I will.'

'That I'm sure of, my child,' said / his mother, drawing him towards her, and kissing him; 'you were always a good industrious lad, *that* I will say afore your face or behind your back; – but it won't do now – Lightfoot *must* go.'

Jem turned away, struggling to hide his tears, and went to bed without saying a word more. But he knew that crying would do no good, so he presently wiped his eyes, and lay awake, considering what he could possibly do

to save the horse. – 'If I get ever so little,' he still said to himself, 'it will be *something*; and who knows but Landlord might then wait a bit longer? and we might make it all up in time; for a penny a day might come to two guineas in time.'

But how to get the first penny was the question. – Then he recollected, that / one day, when he had been sent to Clifton to sell some flowers, he had seen an old woman with a board beside her covered with various sparkling stones, which people stopped to look at as they passed, and he remembered that some people bought the stones; one paid twopence, another threepence, and another sixpence, for them; and Jem heard her say that she got them amongst the neighbouring rocks: so he thought that if he tried he might find some too, and sell them as she had done.[3]

Early in the morning he wakened full of this scheme, jumped up, dressed himself, and, having given one look at poor Lightfoot in his stable, set off to Clifton in search of the old woman, to inquire where she found her sparkling stones. But it was too early in the morning, the old woman was not at her seat; so he / turned back again disappointed. – He did not waste his time waiting for her, but saddled and bridled Lightfoot, and went to farmer Truck's for the giant strawberries. A great part of the morning was spent in putting them into the ground; and, as soon as that was finished, he set out again in quest of the old woman, whom, to his great joy, he spied sitting at her corner of the street with her board before her. But this old woman was deaf and cross; and when at last Jem made her hear his questions, he could get no answer from her, but that she found the fossils where he would never find any more. 'But can't I look where you looked?' – 'Look away, nobody hinders you,' replied the old woman; and these were the only words she would say. – Jem was not, however, a boy to be easily discouraged; he went / to the rocks, and walked slowly along, looking at all the stones as he passed. Presently he came to a place where a number of men were at work loosening some large rocks, and one amongst the workmen was stooping down looking for something very eagerly; Jem ran up, and asked if he could help him. 'Yes,' said the man, 'you can; I've just dropped, amongst this heap of rubbish, a fine piece of crystal that I got to-day.' – 'What kind of a looking thing is it?' said Jem. 'White, and like glass,' said the man, and went on working whilst Jem looked very carefully over the heap of rubbish for a great while. 'Come,' said the man, 'it's gone for ever; don't trouble yourself any more, my boy.' – 'It's no trouble; I'll look a little longer; we'll not give it up so soon,' said Jem; and, after he had / looked a little longer, he found the piece of crystal. 'Thank'e,' said the man, 'you are a fine industrious fellow.' Jem, encouraged by the tone of voice in which the man spoke this, ventured to ask him the same questions which he had asked the old woman. 'One good turn deserves another,' said the man; 'we are going to dinner just now, and shall leave off work – wait for me here, and I'll make it worth your while.'

Jem waited; and, as he was very attentively observing how the workmen went on with their work, he heard somebody near him give a great yawn, and, turning round, he saw stretched upon the grass, beside the river, a boy about his own age, who he knew very well went in the village of Ashton by the name of Lazy Lawrence; a name which he most justly deserved, for he never did / any thing from morning to night; he neither worked nor played, but sauntered or lounged about restless and yawning. His father was an ale-house-keeper, and being generally drunk, could take no care of his son, so that Lazy Lawrence grew every day worse and worse. However, some of the neighbours said that he was a good-natured poor fellow enough, and would never do any one harm but himself; whilst others, who were wiser, often shook their heads, and told him, that idleness was the root of all evil.

'What, Lawrence!' cried Jem to him, when he saw him lying upon the grass – 'what, are you asleep?' – 'Not quite.' – 'Are you awake?' – 'Not quite.' – 'What are you doing there?' – 'Nothing.' – 'What are you thinking of?' – 'Nothing.' – 'What makes / you lie there?' – 'I don't know – because I can't find any body to play with me to-day – Will you come and play?' – 'No, I can't; I'm busy.' – 'Busy,' cried Lawrence, stretching himself, 'you are always busy – I would not be you for all the world, to have so much to do always.' – 'And I,' said Jem, laughing, 'would not be you for all the world, to have nothing to do.' So they parted, for the workman just then called Jem to follow him. He took him home to his own house, and shewed him a parcel of fossils, which he had gathered, he said, on purpose to sell, but had never had time yet to sort them. He set about it however now, and having picked out those which he judged to be the best, he put them into a small basket, and gave them to Jem to sell, upon the condition that he should bring him half of what / he got. Jem, pleased to be employed, was ready to agree to what the man proposed, provided his mother had no objection to it. When he went home to dinner, he told his mother his scheme, and she smiled and said he might do as he pleased, for she was not afraid of his being from home. 'You are not an idle boy,' said she, 'so there is little danger of your getting into any mischief.'

Accordingly Jem that evening took his stand, with his little basket, upon the bank of the river, just at the place where people land from a ferry-boat, where the walk turns to the wells, where numbers of people perpetually pass to drink the waters. He chose his place well, and waited almost all evening, offering his fossils with great assiduity to every passenger; but not one person bought any. 'Holla!' cried some sailors, / who had just rowed a boat to land, 'bear a hand here, will you, my little fellow! and carry these parcels for us into yonder house.' Jem ran down immediately for the parcels, and did what he was asked to do so quickly, and with so much good will, that the master of the boat took notice of him, and, when he was going away, stopped to ask him what he had got in his little basket; and when he saw that

they were fossils, he immediately told Jem to follow him, for that he was going to carry some shells he had brought from abroad to a lady in the neighbourhood who was making a grotto. 'She will very likely buy your stones into the bargain; come along, my lad, we can but try.'

The lady lived but a very little way off, so that they were soon at her house. She was alone in her parlour, and was / sorting a bundle of feathers of different colours; they lay on a sheet of paste-board upon a window-seat, and it happened that as the sailor was bustling round the table to shew off his shells, he knocked down the sheet of paste-board, and scattered all the feathers.[4]

The lady looked very sorry, which Jem observing, he took the opportunity, whilst she was busy looking over the sailor's bag of shells, to gather together all the feathers, and sort them according to their different colours, as he had seen them sorted when he first came into the room.

'Where is the little boy you brought with you? I thought I saw him here just now.' – 'And here I am, ma'am,' cried Jem, creeping from under the table with some few remaining feathers which he had picked from the carpet; 'I / thought,' added he, pointing to the others, 'I had better be doing something than standing idle, ma'am.' She smiled, and, pleased with his activity and simplicity, began to ask him several questions; such as, who he was, where he lived, what employment he had, and how much a day he earned by gathering fossils. 'This is the first day I ever tried,' said Jem; 'I never sold any yet, and, if you don't buy 'em now, ma'am, I'm afraid nobody else will, for I've asked every body else.' – 'Come then,' said the lady, laughing, 'if that is the case I think I had better buy them all.' So emptying all the fossils out of his basket, she put half a crown into it. Jem's eyes sparkled with joy. 'Oh, thank you, ma'am,' said he, 'I will be sure and bring you as many more to-morrow.' – 'Yes, but I don't promise / you,' said she, 'to give you half a crown to-morrow.' – 'But, perhaps, though you don't promise it, you will' – 'No,' said the lady, 'do not deceive yourself; I assure you that I will not. *That*, instead of encouraging you to be industrious, would teach you to be idle.' Jem did not quite understand what she meant by this, but answered, 'I'm sure I don't wish to be idle; what I want is to earn something every day, if I knew how: I'm sure I don't wish to be idle. If you knew all, you'd know I did not.' – 'How do you mean, *if I knew all*?' – 'Why I mean, if you knew about Lightfoot.' – 'Who's Lightfoot?' – 'Why, mammy's horse,' added Jem, looking out of the window; 'I must make haste home and feed him, afore it get dark; he'll wonder what's gone with me.' – 'Let him wonder a / few minutes longer,' said the lady, 'and tell me the rest of your story.' – 'I've no story, ma'am, to tell, but as how mammy says he must go to the fair Monday fortnight to be sold, if she can't get the two guineas for her rent; and I should be main sorry to part with him, for I love him, and he loves me; so I'll work for him, I will, all I can: to be sure, as mammy says, I have no chance, such a little fellow as