

she holds intercourse with the deaf who apply to her for information. A lovelier picture cannot well be shown than one thus imitating Him 'who went about doing good.' During her visit to Charleston, she never slighted one such applicant. It mattered not whether the statesman or the belle were wooing her 'ivory ear;' when fellow sufferers came she turned to them." The article took up the first six of the eight-page issue for 4th April 1835.³⁵

Other selections from Harriet followed. In the issue of 18th April the *Southern Rose Bud* carried a short quote on reaping the harvest of love and sympathy, copied from Harriet's letter of 29th March. On 27th June Caroline inserted an extensive list of Harriet's publications, with *Illustrations of Political Economy* leading the list, and the autobiographical letter to M. Maurice, translated from the French. In the number for 5th September, appeared a hymn by Harriet, "The Coming of Christ in the Power of the Gospel," noted "for the *Southern Rose*." Finally, in the number for 14th November, 1835, Caroline reprinted two parables by Harriet, one on the hermit learning the value of nurturing others, as an eagle does its young, and another on sin, despair, and repentance, which makes sin flee away.³⁶ Caroline was surely elated in keeping Harriet's words in front of her readers.



Caroline Gilman

Meanwhile, Harriet's itinerary took her party through Georgia, Alabama, and Mississippi to New Orleans, and then up the Mississippi and Cumberland Rivers until Tennessee and then Kentucky, where she received a letter from Maria Weston Chapman asking that the abolitionist cause be given a fair hearing. Fearing all abolitionists as "fanatics," her rejection of the overture was in words

³⁵ *Southern Rose Bud* 3:16 (April 4, 1835), 121-126.

³⁶ *Southern Rose Bud* 3:17 (April 18, 1835), 134; and 3:22 (June 27, 1835), 172-173; *The Southern Rose* 4:1 (September 5, 1835), 8; and 4:6 (November 14, 1835), 44-45.

"repulsive, cold, and hard." Only when she arrived in Massachusetts in August and met key abolitionists, Charles and Eliza Follen and Ellis Gray and Louisa Gilman Loring, did she realize that "some abolitionists at least were worthy of all love and honor." And then when she came upon Maria Weston Chapman in William Ellery Channing's Federal Street Church in Boston, Chapman generously disregarded Harriet's curt reply to her letter, and the two found themselves sisters in spirit. Within weeks they found each other dauntless companions under harrowing threats from Bostonians fearful of the consequences of abolition, and Maria became Harriet's best friend and strongest supporter for the rest of her life. These were humbling experiences for Harriet, who quickly shed her previous gullible naiveté and realized that she had been mistaken to assume the malevolent and "fanatical" character of all abolitionists. Yet, Harriet was still hesitant about the methods of the organized anti-slavery movement when, prompted by Samuel's brother-in-law, Ellis Gray Loring, she for the first time publicly spoke for abolition to the Boston Female Anti Slavery Society on the 18th November. The newspaper attacks and threats that followed made her realize that she had crossed the line, and was no longer a scientific investigator but a committed participant in the most divisive issue facing the American people, and this at a time when her position of immediate and full abolition of slavery was held by only a tiny feared minority.³⁷

This change in Harriet's mind, the recognition both that the abolitionist movement was a moral imperative and that after her speech reached the press there was no turning back, greatly diminished her relations with the Gilmans. Two of the Gilman girls, Eliza and Louisa, and their father had written to Harriet in Boston to beseech her to make a return visit to Charleston that winter. Harriet replied to the fifteen-year-old Louisa that "your father & mother & I should always be happy together. The reasons why I had rather not stay long there have nothing to do with any of you; & perhaps you can scarcely comprehend them. I am an English woman, & to people of my country it is too painful to stay long in slave countries. I had born it as long as I could by the time I got into Ohio; & I believe no earthly inducement could tempt me again to spend six months in any country where there are slaves. I did not know how strong this feeling could be till I felt it."³⁸

This letter was before Harriet went public. Once that had happened and she knew where her moral path must lie, and who her circle of intimates must be, it was no longer just a matter of not returning to the South. Now she radically changed her personal relationship with the Gilmans. In a letter to Caroline a week after she had spoken at the Boston Female Anti Slavery Society, Harriet wrote:

I remember perfectly my volunteering, when with you, that till I could get home, & write you something for your *Rose-Bud*, you should use the parables of mine which are in the *M. Repository*. Since that time, circumstances have changed, on your part, not on

³⁷ Martineau, *Autobiography*, 1:344-356; Chapman, *Memorials*, in *ibid*, 2:259-260, 275-277.

³⁸ HM to Louisa Gilman, 10 November [1835], *Collected Letters*, 1:278-279.

mine. Your paper, the *Rose*, has become a decided Pro-Slavery paper. The four last Nos. that I have seen are all strongly so: & it is no news to you, dear friend, that my principles will not allow me to support in any way a pro slavery publication. In the last No., I find an *old* article of your own on the religious opportunities of slaves, republished after the voluntary relinquishment of the schools for coloured people by the clergy of Charleston; & next to this, two parables of mine, with my name, & without the date of their prior publication, – looking exactly as if I had just written them for your paper. This happening while I am known here to be as strongly as ever an enemy of Slavery, has an appearance of double-dealing which you & I are equally far from intending; & I am therefor obliged to request of you to insert nothing more of mine, as if from me, as long as your publication countenances Slavery.³⁹

Harriet admitted that her demand "may seem an ungracious thing," but she was "quite sure" of her position, and wanted no "misunderstanding." Despite the curt thrust of the letter, she still ended with "Love to all you dear six souls."⁴⁰ No further correspondence between Harriet and the Gilmans has been found. Around this period, for whatever reasons, the Gilmans' creative energies began to wane. Harriet's northern friends who did not know Caroline wrote harsh judgments about her, as Harriet would do in her published writings. Harriet had beguiled the Gilmans, but now had repulsed them.

Harriet had taken her moral stand and found her moral voice amid the strident and bitter shouts that surrounded her. And yet, in a reversal to her shift from a curt and suspicious to loving and trusting relationship with Maria Weston Chapman, she felt that her Charleston friends had betrayed her trust. Caroline Gilman and the *Southern Rose* had not changed as charged; Harriet had. Slavery had appeared in the *Rose* journals but seldom, and then mostly in a descriptive manner. Harriet took exception to the several issues up to the appearance of her parables, but they were no more pro-slavery than the earlier ones. One brief mention appears. A character in a fictional piece by Caroline says that "it is not true that African slaves pine for 'free breath;' they are the most careless, light-hearted creatures in the world." Even abolitionists, however, were not immune to racial caricatures. In the reprinted piece describing African-American religious practices and instruction in Charleston to which Harriet objected, appearing on the page preceding Harriet's parables, Caroline made one evaluative remark, writing that those interested would see that "the full glow of gospel radiance is ...poured upon them. Let them compare this fine appa[ra]tus of instruction even with free New England, and where will be found among the laboring poor half the interest in religion, which this survey presents? Personal observation will compel the remark, that in our Northern Cities many will

³⁹ HM to Caroline H. Gilman, 25 November 1835, *Collected Letters*, 1:280-281. Spelling and style have been regularized.

⁴⁰ *Ibid.*

be found to whom the devotional negro of the South may be an edifying example."⁴¹ This was an indictment against the factory system of the north, but hardly a "pro-slavery" statement. What other lines Harriet might have found "decidedly" pro-slavery is conjectural. Caroline likely had inserted Harriet's parables in all innocence, although she did not cite their origin in the *Monthly Repository*. Caroline likely felt Harriet's brusque rebuke to be unjustified and a painful rejection of their friendship. Had the Gilmans come to read the sections of *Retrospect of Western Travel* depicting them, Harriet's words would have likewise been in painful contrast with how they thought during her visit how they would be remembered. In this episode, Harriet demonstrated the double-sided nature of her complex character – warm and engaging, and cold and dismissive. The contrast appears constantly in her reputation.

Harriet did copy the chapter of Caroline's "Recollections of a Southern Matron" on the inadequacies of plantation education from *The Southern Rose* of 5th September 1835 as an appendix to her *Society in America*.⁴² Whether Harriet solicited and gained Caroline's permission is unknown.

November 1835 saw the great divide. It saw not only Harriet take a stand,

but also from the widely-respected and reluctant William Ellery Channing, his seminal provocative work, "Slavery." Channing had now taken sides, forcing others to do so as well. The time for inquiry and mutual understanding had passed; the time for a principled stand had arrived. The country was heading toward a wrenching split. So were Harriet and the Gilmans, especially Caroline. Both Harriet and Caroline were independent and creative, with engaging and also acerbic sides, characteristics which in the tension of the times drove them apart. Thus the blossoming friendship between Harriet Martineau and her Charleston hosts sadly, understandably, but perhaps not inevitably, came to a painful termination for both.

Harriet Martineau, Elizabeth Gaskell and the Lake District

Mary Clark

I was first drawn to the link between Harriet Martineau and Elizabeth Gaskell by the article on these two writers by Valerie Sanders in the *Gaskell Society Journal* of 2002 (1) and then subsequently read Barbara Todd's *Harriet Martineau at Ambleside* which contains Martineau's 'A Year at Ambleside'(2) I was struck by points of resemblance between the two authors, who were both writing of the same area in the Lake District, with many of the same friends and similarities in the subjects of which they wrote. It is important to note, however, that Martineau lived in the Lake District from 1845 until her death in 1876, while Gaskell was only a summer visitor, which may have coloured her view. They

⁴¹ *The Southern Rose* 4:5 (October 31, 1835), 39; and 4:6 (November 14, 1835), 42.

⁴² *Ibid.* 4:1 (September 5, 1835), 1-2; *Society in America*, 3:325-333.

were, moreover, quite different writers. As Sanders writes in her article: 'Gaskell was essentially a novelist, with a novelist's response to human perplexities, and Martineau, a journalist with strong political and moral convictions'(3). So as well as similarities, there are certain differences between the two authors.

When did Martineau and Gaskell first meet? The answer is that it is uncertain. They were both of strong Unitarian families. Harriet's brother James was a colleague of William Gaskell at Manchester New College. So Harriet and Elizabeth Gaskell may have met through that connection. In a letter which Gaskell wrote to her friend, Tottie Fox, in November 1849, there is a postscript: 'Re Miss Martineau. Your ears ought to have tingled last Saty week, when Miss Martineau and I spoke about you'(4), but it is uncertain whether it is to Harriet or her sister Rachel that Gaskell refers, since Rachel was known to Gaskell and was to stay at the Gaskell home in Plymouth Grove in 1853, shortly before Gaskell's daughter Meta became a pupil at her school in Liverpool. Gaskell may have visited Martineau during a visit to the Lake District in October, 1852, since she wrote in a letter of her intention 'to call on Mrs. Wordsworth, & Miss Martineau'(5) and in a further letter mentions seeing two of Miss Martineau's servants (6). The only point of certainty is that Gaskell visited Martineau in 1855 when she was researching for her *Life of Charlotte Brontë*. In a letter to Fanny Wedgwood, written after the publication of the *Life*, Martineau wrote:

'She came over on purpose, you know, to consult with me, and see and hear what I could give her... She covered us all with kisses and wept when she went away, and asked, as the greatest favor, that she might write occasionally, to tell me how she went on. She never wrote a line, nor even sent me a copy.'(7)

Admittedly, this was at the time when there was some feeling between the two of them about Gaskell's account of Charlotte Brontë's stay at 'The Knoll', but Martineau was being somewhat unfair, because there are two letters from Gaskell to Maria Martineau, Harriet's niece and companion, expressing warmth of feeling for Harriet. In 1859, moreover, Gaskell wrote to Harriet Martineau about the true identity of George Eliot and concluded her letter: 'My dear Miss Martineau I don't think you know how much I owe to you'(8). As Sanders suggests, however, Gaskell and Martineau were never intimate friends (9).

So far as Gaskell's visits to the Lake District are concerned, she first stayed at Silverdale on Morecambe Bay on the southern fringe of the Lake District in 1843, but her first stay in the heart of the Lake District was in 1849 at Mill Brow Farm near Skelwith Bridge, about two miles out of Ambleside. For a number of years she alternated between spending holidays at Silverdale and at Mill Brow. Her lodgings at Mill Brow had been found for her by the Wordsworths and the Arnolds. They were with a Mrs. Preston, a 'stateswoman' as the independent farmers were called, and Mrs. Preston's family had lived there for two hundred years with 'no ambition but much dignity', as Gaskell wrote in a letter of 1859 to a young friend, Charles Bosanquet, recommending Mrs. Preston as a landlady:

'She is worth knowing, as a fine true friendly sensible woman; if you liked

to lodge there and she would take you in I am sure you would be well cared for. N.B. She would make you change your stockings if you got your feet wet, and suchlike motherly and imperative cares.'(10)

Gaskell loved the old farmhouse, with its 'dear charming farm-kitchen' with its 'amusing warming pans' and crockery and spurs and dresser.(11) The first summer at Mill Brow, Gaskell met Wordsworth, through the good offices of Wordsworth's son-in-law, Edward Quillinan, and she collected his autograph, to her intense delight. In a letter of 1851 to Mrs. Maria James, Gaskell wrote of the area round Ambleside: 'I don't know a neighbourhood where there is so much really enjoyable society.'(12) As well as the Arnolds, there was Mrs. Eliza Fletcher, whom Gaskell's father had known in Edinburgh in the early years of the century, and her daughter, Margaret Davy of Lesketh How, close to Martineau at 'The Knoll'. In the same letter, Gaskell referred to the impact of the Atkinson Letters:

'Miss Martineau's book is a small apple of discord; that is to say some of her old friends feel such a repugnance to it that they have declined meeting her except on 'questions of humanity'; but she was not at home when we were there, so there was no disturbance on her account among the set of friends.'

Again, in a letter of 1852 to the Bristol philanthropist, Mary Carpenter, who was to stay with Martineau, she urged her to call on Mrs. Davy, though 'both Mrs. Fletcher & Mrs. Davy have thought it right to decline intercourse with Miss Martineau, (except for causes of humanity), since the publication of her book. I think this course is mistaken', she added, 'but I am sure they act conscientiously'.(13) Here we have an indication of Gaskell's tolerant attitude in this matter.

In the letter to Charles Bosanquet, Gaskell recommended 'H. Martineau's' as being 'the best guide book'.(14) The guidebook in question is Martineau's *A Complete Guide to the English Lakes*, first published in 1855.(15) Gaskell followed this work closely, suggesting at least two centres, Keswick and Skelwith, rather than Ambleside, since 'it is not quite so much in the beaten track of tourists'. She also recommended de Quincey's *Miscellanies* which he could get at Mrs. Nicholson's circulating library at Ambleside, adding:

'I hope Mrs. Nicholson is alive, but I don't know. She is the postmistress – has known all the country round, for years & years; and though short & stern till she sees you are really good for something, she is true & sound at heart, & very interesting from her recollections of so much worth remembering'

In 'A Year at Ambleside', Martineau gave a touching portrait of Mrs. Nicholson and her daughters. She liked to visit the post office early in the morning, when it was quiet, and was thrilled when Mrs. Nicholson and her daughter came to see her field and her cows and take tea with her, 'and', she added, 'as they departed I felt that never since my house was built, had truer ladies passed its doors.'(16) Here we have undoubtedly a gentler side of Martineau's nature.

What similarities and what differences are there in the way Gaskell and Martineau wrote of the Lake District? All her life Gaskell had a great affinity with the countryside. Though after her marriage she lived in Manchester, she was a countrywoman at heart and in writing of the Lake District, she is fascinated by the character of the Lakeland people moulded by their environment; almost as a social historian, she describes farming practices and the country way of life. In 'A Year at Ambleside', Martineau makes a clear distinction between the farmers up in the mountains and the prosperous farmers of the valleys. It is a harsh picture which she gives of the mountain farmers, with their 'blank ignorance and apathy':

'If the man escapes occasionally, his wife has become scarcely able to speak... and her gestures and voice are savage and almost alarming. Her son carries his feet as if they were made of lead. If a traveller appears, the lad stares with round eyes and open mouth; and when he resumes his work, looks as if the aim of his life had been to be slow.'(17)

In contrast the farming stock which Gaskell describes is the statesmen farmers of the dales and she affords a most sympathetic picture of them. In 'Cumberland Sheep-Shearers'(18), a partially romanticised journalistic piece which was published in *Household Words*, Gaskell portrays the sheep-shearing festivity, when the farmers come together in friendly rivalry. She describes the old farmhouse, with its state bedroom where generations of children have been born and where visitors are received, and where the farmer's wife, so proud of her splendid repast, pours out her green and black tea. Gaskell gives a carefully detailed account of the sheep-shearing, not forgetting to mention the women's role in carefully folding the fleeces. An old farmer describes the system of the 'sheep-walk', the harm done to sheep by the common flesh fly and the fall in the price of wool because of Australian imports. There are lighter elements within the article: during the sheep-shearing, young Tom's advances are rebuffed by a proud young maid, but later they are both seen lovingly together down by the bridge. This article was much admired by John Forster, who reported a conversation with Dickens in which he had asked him 'who the deuce had written the delightful article on "sheep-shearing"? It could not have been Miss Martineau for the writer talked of her daughter; and let alone the little love-picture, this forbade it. Who on earth was it? And he told me.' This Forster reported in a letter to Gaskell, who must have been well pleased with the comparison.(19)

'Half a Life-Time Ago'(20) which is the finest of Gaskell's Lakeland stories, has a similar story-line to one of her earlier short stories, 'Martha Preston'(21), which like Martineau's 'A Year at Ambleside' was published in *Sartain's Union Magazine* in 1850. In this story, Gaskell went so far as to use the name of the Preston family and the story is set in the Loughrigg area of Mill Brow Farm. 'Half a Life-Time Ago', as its title suggests, starts some fifty years earlier. Gaskell, especially in the earlier part of the story, seems to write in part as a social historian, and passes easily between social historian and fictional mode. She has changed the name of the characters: not Preston any more, but William and Margaret Dixon and their daughter Susan, but this is what she writes of them:

'William and Margaret Dixon were rather superior people, of a character

belonging – as far as I have seen - exclusively to the class of Westmoreland and Cumberland statesman - just, independent, upright; not given to much speaking; kind-hearted, but not demonstrative; disliking change, and new ways, and new people; sensible and shrewd; each household self-contained, and its members having little curiosity as to their neighbours, with whom they rarely met for any social intercourse, save at the stated times of sheep-shearing and Christmas; having a certain kind of sober pleasure in amassing money...'(22)

Occasionally the men would go off 'laking', or drinking, for days on end, and the anxious wives would walk miles, lantern in hand, in the dead of night, to guide home the 'solemnly drunken husband'. 'Such were – such are' – and Gaskell skilfully brings the story back to the present – 'the characteristics of a class now passing away from the face of the land'. Gaskell describes family visits, Christmas-tide at Yew Nook farm. The fathers stroll around the fields together, examining the cattle and sheep and looking knowingly over each other's horses, while the mothers inspect the dairies and household arrangements, each openly admiring the plans of the other, but, as Gaskell suggests with gentle irony, secretly preferring their own. The parents die, and Susan is left to look after her idiot brother, sacrificing her love for Michael Hurst and leading a life of loneliness. I have emphasised the social history aspects of the story, but what is strongly marked also is Gaskell's fictional ability, her power to create scenes of rural life and the strength of her characterisation.

Finally, in this article, I would like to indicate a possible common source. In the letter to Charles Bosanquet, Gaskell mentions that Mrs. Davy has Dorothy Wordsworth's manuscript of 'the two poor Greens lost in the snow'. As Mrs. Davy was a friend of Harriet Martineau, it is likely that Martineau used this same manuscript for her account of the death of 'a farmer and his wife' in 'A Year at Ambleside' (23). The details of the parents going over from Easedale into Langdale and then setting out to come back home, only to be caught in the snowstorm, of the children waiting helplessly for their parents to return and of the search until the bodies are found, are all close to Dorothy Wordsworth's account. Stephen Gill, in his *Wordsworth and the Victorians* (24), suggests that Gaskell may have drawn on this account of the death of the Greens for her short story 'The Half-Brothers'(25). The Gaskell story is somewhat different: the younger of the two half-brothers is lost in a snowstorm and is found and sheltered by his elder brother who dies in protecting his brother. The evocative description of the storm, of the brothers lost on the moor and unable to find their way home and of the dog that brings the rescuers to them, has something of the feel of Dorothy Wordsworth's account, but there can be no certainty as to the story's provenance.

From this article, it is evident that there are quite close connections between Harriet Martineau and Elizabeth Gaskell: the area around Ambleside where Martineau lived was familiar to Gaskell, and they had friends in common, the Arnolds, the Davys and Mrs. Fletcher. And in their writings there are similarities. In 'A Year at Ambleside', we see in Martineau the journalist with strong social concerns, but also a gentler side to her nature and her love of

natural beauty. In Gaskell's correspondence, we have a sense of her feeling for the Lake District and its people. In the journalistic piece, 'Cumberland Sheep-Shearers' and in the short stories, we perceive her interest as a social historian in the way of life of the Lakeland farmers, as well as all her fictional creativity. Harriet Martineau and Elizabeth Gaskell, two worlds, one might argue, which are seen to converge within the Lake District.

Notes

- 1 'Harriet Martineau and Elizabeth Gaskell', *Gaskell Society Journal*, 2002, pp.64-75
- 2 Barbara Todd, *Harriet Martineau at Ambleside*, Carlisle, Bookcase, 2002, pp.39-157
- 3 art. cit. p.74
- 4 *The Letters of Mrs. Gaskell*, ed. J A V Chapple and Arthur Pollard, Manchester University Press, 1966, p.92
- 5 *Letters*, p.204
- 6 *Letters*, p.207
- 7 *Harriet Martineau's Letters to Fanny Wedgwood*, ed. E.S.Arbutckle, Stanford University Press, 1983, p.153
- 8 *Letters*, p.586
- 9 art. cit. p.64
- 10 *Letters*, pp.569-572
- 11 *Letters*, p.83
- 12 *Further Letters of Mrs. Gaskell*, ed. John Chapple & Alan Shelston, Manchester University Press, 2000, p.58
- 13 *Letters*, p.20
- 14 *Letters*, pp.569-572
- 15 *A Complete Guide to the English Lakes, Windermere*. John Garnett, 1855
- 16 Todd, op. cit. p.56
- 17 *ibid*, p.116
- 18 *The Works of Elizabeth Gaskell*, London, Pickering & Chatto, 2005, vol.1 Journalism, ed. Joanne Shattock, pp.249-261
- 19 *ibid*, p.249 Letter to E.Gaskell (20 January 1853) quoted by Ward, p.xxiv
- 20 *The Works of Elizabeth Gaskell*, vol. 3 Novellas and Shorter Fiction II, ed. Charlotte Mitchell, pp.343-386
- 21 *The Works of Elizabeth Gaskell*, vol.1 pp.117-128
- 22 *The Works of Elizabeth Gaskell*, vol. 3 p.346
- 23 op.cit. p.114
- 24 Stephen Gill, *Wordsworth and the Victorians*, Oxford University Press, 1998, p.130
- 25 *The Works of Elizabeth Gaskell*, vol.3, pp.429-439

**Harriet Martineau and *The Suspicions of Mr Whicher*
by Gaby Weiner**

In case you haven't heard of *The Suspicions of Mr Whicher* by Kate Summerscale (2008, Bloomsbury), it is towards the top of the list of paperback sales currently mainly due to its recommendation by the Richard and Judy Book Club. It offers an account of a famous Victorian murder case - and the newly professionalized detective who solved it. The crime took place on a summer's night in 1860. In an elegant detached Georgian house in the village of Road, Wiltshire. All was quiet. Behind shuttered windows the extended Kent family lay sound asleep. At some point after midnight a dog barked. The family awoke next morning to a horrific discovery - an unimaginably gruesome murder of a young child. The household and neighbourhood reverberated with shock, not least because the guilty party was surely close by. Following the failure of the local police to make any headway, a fortnight later Jack Whicher of Scotland Yard, the most celebrated detective of his day, was sent to Road Hill House. He faced the unenviable task of solving a case in which every member of the grieving family was suspect. The murder provoked national interest, even hysteria. The thought of what might be festering behind the closed doors of respectable middle-class homes - scheming servants, sexual desire, rebellious children, insanity, jealousy, loneliness and loathing - arose fear and a dark kind of excitement. When Whicher reached his shocking conclusion, there was uproar and confusion. This book is based on a crime that was to inspire a generation of writers such as Wilkie Collins, Charles Dickens and Arthur Conan Doyle, in particular because it provided the prototype of the classic murder mystery with its attendant body, detective, and country house steeped in secrets.

Connection with Harriet Martineau

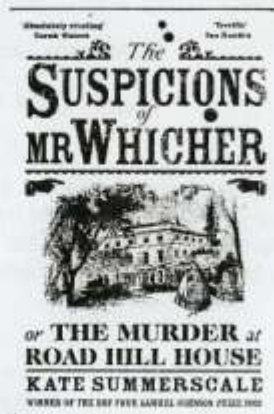
The book draws on documents, newspaper articles and writing of the time to provide the social context for the crime and particularly, the emergence of a new form of policeman - the detective. As always, social class was a factor and the author quotes Harriet Martineau's observation that this profession might produce a productive career route for the ambitious young working-class man who could 'pass along the street somewhat more proudly, and under more notice' in his policeman's uniform 'than the artisan in his apron and paper cap, or the labourer in his fustian, or bearing the porter's knot'.

Martineau argued that the defining characteristics of the perfect policeman are restraint, anonymity and absence of emotion. 'A hot temper would never do', she wrote, 'nor any vanity which would lay a man open to the arts of flirtation; not too innocent good-nature; nor a hesitating temper or manner; nor any weakness for drink; nor any degree of stupidity' (Martineau, 'The Policeman: his Health' *Once a Week*, 2, June 1860).

Reflections

I came to know about this book because my son chose to read it during a long rail journey at Easter this year. He texted me as soon as he came across the name of Harriet Martineau, knowing my interest in her, but also to ask whether I knew anything of her connection to the book. My immediate response was two-fold; first, to question why I hadn't heard about this book before and, second, to wonder whether its popular character might mean that more people would be attracted to the Martineau Society. And it is this respect that I mention it here.

Among the Society's often lengthy discussions about how to attract more (and younger) members, we have rarely discussed whether presenting or writing about the Martineaus for a more general audience might be a strategy. Instead of (or in addition to) producing scholarly papers for academic journals which show the 'greatness' of Harriet's (and James') contribution to nineteenth-century culture and society, it might be more productive to use their work to more popular effect; for example, as Summerscale does in her book, to illustrate the emergence of a fully professional police force, or to make fun of self-important celebrities of the day, as Harriet does in her *Autobiography*, or the importance of developing good parenting skills in fathers using James as an example, as Harriet does in *Household Education*. What do other people think and have they any suggestions for the popular treatment of the Martineaus?



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"The prayer of Cromwell's troopers kneeling on the field could not lessen the numbers or blunt the weapons of the cavaliers; but might give such fire of zeal and coolness of thought as to turn each man into the organ of almighty justice and carry the victory which he implored." James Martineau, Hours, II, xvi.