Bluestocking Feminism and British-German Cultural Transfer, 1750–1837
Bluestocking Feminism and British-German Cultural Transfer, 1750–1837

ALESSA JOHNS

The University of Michigan Press
Ann Arbor
For my parents
Jorun and Donald Johns
Acknowledgments

I would like to thank Professors Barbara Schaff and Frank Kelleter for sponsoring my fellowship at the Lichtenberg Kolleg, the Institute for Advanced Study at the University of Göttingen, which provided the ideal environment for completing this book. I am grateful to Director Dagmar Coester-Waltjen, Deputy Directors Doris Lemmermöhle and Gerhard Lauer, Coordinators Dominik Hünniger, Johanna Schott, and Turan Lackschewitz, as well as the many lively staff members who saw to every convenience from handling computer glitches, library access, and visa acquisition, to housing, bicycles, meals, and attendance at local cultural events. I thank my fellow Fellows and Associates for intellectual stimulation, engaging conversations, and friendship: in particular Shaheen Ali, Regina Bendix, Elke Brendel, Don Brenneis, Ingrid Hehmeyer, Christine Langenfeld, Joep Leerssen, Jason Mittell, Dorry Noyes, Per Øhrgaard, Roland Pfau, Ann Rigney, Heinrich Schäfer, Norbert Schappacher, Lalit Vachani, and Christiane von Stutterheim. My work was also generously supported by a fellowship from the Herzog-August Bibliothek, Wolfenbüttel; a University of California President’s Research Fellowship in the Humanities; and ongoing assistance from the Committee on Research of the University of California, Davis.

I gratefully acknowledge advice on individual chapters from John Brewer, George Starr, Chris Reynolds, Jennie Batchelor, Cora Kaplan, Gerhard Lauer, and Thorsten Unger. And I thank the anonymous reviewers of my complete manuscript; their judicious comments and criticisms were very helpful to me as I revised. It has been a pleasure to work with the University of Michigan Press, and particularly Tom Dwyer. For collegial advice and support I thank Paula Backscheider, Sean Burgess, Adri-
Fi ana Craciun, Gesa Dane, Fran Dolan, Margaret France, April London, Colin Milburn, Liz Miller, Ruth Perry, Nicole Pohl, Betty Schellenberg, Julia Simon, and Birgit Tautz.

I could not have completed my study without the copious resources of the State and University Library at the University of Göttingen; I am especially grateful to former director Elmar Mittler and librarian Reimer Eck. I benefited also from conducting research at the Herzog August Bibliothek, Wolfenbüttel; the Goethe and Schiller Archive and Anna Amalia Library, Weimar; the publishing firm Vandenhoeck & Ruprecht, Göttingen; the British Library, London; the Bancroft and Doe Libraries, UC Berkeley; and the Shields Library, UC Davis. I thank publishers for permission to reprint earlier work in revised form: a prior version of chapter 1 appeared in Jennie Batchelor and Cora Kaplan, eds., Women and Material Culture (2007), published by Palgrave Macmillan, reproduced with permission of Palgrave Macmillan. The full published version of this publication is available from: http://us.macmillan.com/QuickSearchResultsV3.aspx?search=women+and+material+culture&ctl00%24ctl00%24cphContent%24ucAdvSearch%24imgGo.x=0&ctl00%24ctl00%24cphContent%24ucAdvSearch%24imgGo.y=0. Parts of chapter 3 were published in Das Erdbeben von Lissabon und der Katastrophendiskurs im 18. Jahrhundert, edited by Gerhard Lauer and Thorsten Unger, Das achtzehnte Jahrhundert—Supplementa (Hg. von der Deutschen Gesellschaft für die Erforschung des achtzehnten Jahrhunderts), Bd. 15, Wallstein Verlag, Göttingen 2008, 351–63.

I am indebted to Sabine and Andreas von Tiedemann, Luise, Hans, and Felix, for their generous, kind, and frequent hospitality to me and my family as I researched in Göttingen; to Rima Holland for happy stays in Heidelberg before and after Frankfurt flights; to Elke Schauer for tips about life in Göttingen and Lower Saxony; to Salvatore Ciniglio for delightful meals and conversation; and to Tom and Chris Crozier, Anna Maria and Karol Berger, Ana Peluffo, Pablo Ortiz, Emily Albu, and Alan Taylor for friendship and unstinting moral support.

I am grateful for the steadfast and loving encouragement of my family. My parents, Jorun and Donald Johns, and my brothers Karl and Andreas have consistently cheered on my academic pursuits. I thank my mother for her patience in looking over my many translations from the German and Andreas for checking my French; Karl could be counted on for art-historical information. My husband, Chris Reynolds, and our son Gabriel have daily supplied love, distraction, joy, and companionship; I have appreciated their readiness to travel back and forth between Cali-
fornia and Germany, and indeed in the course of this project Göttingen
has become a second home. My talented in-laws Joel, Ellen, Anne Marie,
Susan, and Martha Reynolds and their far-flung families have been an
unfailing source of support and vacation fun. I dedicate this book with
admiration and gratitude to my parents, who, by going to the trouble
and expense of raising me and my brothers biculturally and bilingually,
enabled me to take on this project in the first place.