

Cutting and Pasting the Popular Press: The Scrapbooks of Dorothy Richardson (1748-1819)

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Abstract:

This article offers a survey of the recently discovered scrapbooks collated over a number of decades by the Yorkshirewoman Dorothy Richardson (1748-1819). The large set of thirty-five volumes presents an important collection of press cuttings relating to the history and consequences of the French Revolution, and also contains ‘historical and miscellaneous’ material of a more eclectic nature. I argue that the texts significantly improve our understanding of Dorothy Richardson’s position as a reader, writer and researcher working in the North of England at the turn of the nineteenth century. Furthermore, her set of albums raises important questions about the relationship between commonplaceing and scrapbooking practices, and the capacity of such textual curatorship to function as a form of both political engagement and autobiographical expression.

Keywords: Dorothy Richardson (1748-1819); Scrapbook; Commonplace book; French Revolution; Reading

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On a page of one of her many scrapbooks, Dorothy Richardson (1748-1819) collected a few short reports of the Duke of Roxburghe's book auction of 1812, which lasted forty two days, generated huge excitement, and saw rare books sold for unprecedented amounts. 'At no time did the Bibliomania rage with more violence than at present', reads one cutting.¹ Alongside mention of the volumes that won the highest sums – the Valdarfer Boccaccio and the *Recuyell of the Historyes of Troye* – there are records of quite different textual artefacts being snapped up for surprisingly high prices:

a collection of two-penny portraits of Criminals, and of remarkable characters, chiefly of persons tried at the Old Bailey, sold for 94l. 10s.

[...]

At the Roxburgh Sale, yesterday, a collection of half-penny Ballads and Garlands, pasted in three volumes, sold for 478l. 15s.!!²

As she selected these texts for pasting into her own volumes, Richardson herself constructed a collection of print ephemera much like those described in her cuttings. However, Richardson did not send her volumes to auction; instead she bequeathed them to her nephew, and after that the story of their ownership becomes lost. The recent discovery of her scrapbook collection, numbering thirty-five volumes in total (the original collection was larger but some volumes have been lost), illuminates the relationship between album composition and other forms of authorship. They offer a distinctive example of what Michael Robynson has called 'Romantic bibliomania',³ and demand that we think carefully about the collection of cuttings in relation to autobiographical forms of expression, and in the context of local and regional networks of communication and scholarship. In this article I give a survey of this significant body of work, arguing for its importance in terms of the way we understand Dorothy Richardson's position as a reader, writer and researcher working in the North of England, but also for the way we conceive of album composition at the turn of the nineteenth century.

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Format and contents

Dorothy Richardson was born in Thornton-in-Craven, then in the West Riding of Yorkshire, and was part of a wealthy and influential Yorkshire family.⁴ Her literary activities were numerous. Her only work in print is the memoir of her grandfather, the botanist Richard Richardson, published in 1817, but she also contributed research to Thomas Dunham Whitaker's *History and Antiquities of the Deanery of Craven* (1805). Beyond those projects which culminated in print publication, her manuscript works are considerable. She produced travel journals, transcribed the seventeenth-century 'Memoirs' of Sir Henry Slingsby, and compiled two volumes of antiquarian notes. In 2013 a large set of scrapbook albums compiled by Richardson was discovered in the holdings of Craven Museum and Gallery, Skipton, North Yorkshire. A further seven were later found at Skipton Library.⁵ They were subsequently acquired by the John Rylands Library, Manchester, so that they are now held alongside her other manuscripts⁶ The thirty-five volumes in the Richardson collection are divided into three categories: 'History of the French Revolution' (five volumes);⁷ 'French Revolution and its Consequences' (sixteen volumes);⁸ and 'Historical and Miscellaneous Register' (fourteen vols).⁹ They have full leather bindings and are ornamented with a number of decorative finishes. These features of the volumes are partly obscured to the modern reader by the fact that many of the books have become badly damaged over the years.¹⁰ Nevertheless, they demonstrate that care and money were lavished on the books by both Richardson and the binder.

A brief overview will begin to convey the scope and ambition of Richardson's project. The five 'History of the French Revolution' volumes cover the period from the mid-1780s through to 1804. There are many pages devoted to French internal affairs (particularly in volumes one and four), but the set as a whole emphasises the global repercussions of the events of 1789. The cuttings offer extensive discussion of the French Revolutionary Wars on land and at sea, with sections organised around particular conflicts and national contexts such as Egypt in volume three; Russia, Holland, Denmark, Sweden and India in volume four; and America, England, and Ireland in volume five. Cuttings focused upon key events and figures, such as the trial of Marie Antoinette and the experiences of Toussaint Louverture, are included alongside more general or anecdotal curiosity pieces such as the brief cutting declaring that 'France is now infested with wolves to an incredible degree'.¹¹ The 'French

Revolution and its Consequences' set of scrapbooks progresses chronologically, roughly from the point at which the first set closes, covering the period 1803-1818 (although there is some chronological overlap, as both sets include material from 1803-4). Its sixteen volumes offer a significant collection of journalistic reporting of the Napoleonic wars, and again evidence the compiler's interest in global patterns of events. There is a particular interest in the Portuguese and Spanish conflicts with France, and there are inevitably many cuttings relating to Napoleon, Nelson and Wellington. In the 'Historical and Miscellaneous Register' volumes we find a much more eclectic array of material, some of which has a regional concern with the north of England that is lacking in the other two sets. There is still some thematic grouping of subject matter, however, which at points overrides chronological ordering. For example, a number of the volumes contain sections of poetry, and there are extensive portions relating to foreign travel. The heterogeneous subject matter includes pieces on births, marriages, and deaths; the weather; unusually large fruit and vegetables; accidents; murders; court cases; royal and court news; proceedings in the House of Commons; riots; natural curiosities; shipwrecks; and balloon flights.

The collection as a whole displays Richardson carefully managing the temporal and the spatial dimensions of her collected texts: generally she orders her materials (more-or-less) chronologically within thematic clusters or sections. In some instances she pastes one cutting on top of another, creating a 'lift-the-flap' page, in order to preserve thematic and/or chronological order. Scrapbooks have frequently been described as 'nonlinear' texts and Richardson's ordering system both demonstrates and complicates that argument.¹² There is a sense of forward progression in the volumes, which in fact lends itself to linear reading habits. For example, in some instances the first cutting of a scrapbook begins mid-sentence, continuing directly from the last cutting of the previous volume, and therefore expecting and demanding that the reader moves from one volume to the next.¹³ However, there is also a sense of ebb and flow, of temporal progression and regression. For example, the fifth volume of the 'History of the French Revolution' scrapbooks begins at the year 1798, with a cutting about negotiations between France and America, which is followed by other articles relating to Franco-American relations running chronologically through to 1803. A new section begins on page thirteen, devoted to materials relating to Britain and Ireland, beginning at the year 1796, two years earlier than the first cutting in the volume.¹⁴ That pattern of chronological flux is common across the scrapbook collection.

Although Richardson's exact processes of collection and composition are no longer discernible, the long-term nature of her scrapbooking endeavours is clear: like her travel journals, which span forty years of home tour journeys, the scrapbooks record decades of textual activity. Whilst the bulk of the material in the collection postdates 1789, what is most likely the first of the 'Historical and Miscellaneous' volumes opens with cuttings from the 1760s.¹⁵ The latest cuttings in the collection are those from 1818, a year before Richardson's death, and blank pages in various sections across the volumes suggest that she would not have considered any of the sets 'complete'. Those gaps and spaces in these works suggest that for Richardson the compilation of the scrapbooks was an active, ongoing process, with the possibility of supplementing and developing the material always open, even once binding had taken place. Writing about the scrapbooks of the medical practitioner Joseph Carson, Katherine Ott has described the compression of time and space in his books as a distinctively Victorian trait.¹⁶ Dorothy Richardson's albums remind us that it is in fact a more widespread feature of scrapbooking practices, one that certainly predates Carson. In the pages of her volumes both personal and global histories are condensed and reconfigured; a single page can move breathlessly between and across years.¹⁷

The scrapbooks reveal Richardson to be a prolific consumer of regional and national print periodicals in an age in which 'the periodical superseded the book as the dominant textual medium of intellectual exchange, social commentary, and entertainment'.¹⁸ There are thousands of newspaper cuttings, but just occasional passages transcribed from a printed book; and a small number of volumes contain items of ephemera such as tickets or advertisements. The occasional inclusion of full (or near-full) newspaper sheets gives a partial insight into the range of titles – national and regional – from which Richardson sourced her material. Newspapers from London include the daily *Courier* (published under the title *The Courier, and Evening Gazette* prior to 1804); tri-weeklies such as the *General Evening Post* and *Evening Mail* (founded in 1733 and 1789 respectively); and the weekly *Examiner*, established in 1808 by John and Leigh Hunt. Among the regional publications to be found in the scrapbooks are the weekly titles *The Leeds Intelligencer*, established in 1754 and rival of the *Leeds Mercury*; *The York Chronicle* which was founded in 1772; and the *British Volunteer and Manchester Weekly Express* (which began in 1804 and merged with the *Manchester Guardian* in 1825).¹⁹ Richardson's cutting and reorganising of newspaper material exemplifies consumption of the popular press as an active participation in the political life of the nation. The scrapbooks show her detailed engagement with the politics of

her home county of Yorkshire, but also illustrate how reading functioned as a form of participation in significant events overseas – in this case the French Revolution. James Wald argues that ‘the 1789 [French] Revolution liberated not just the nation, but the periodical, which in the form of the newspaper encompassed both information and criticism.’²⁰ And Hannah Barker has demonstrated that provincial newspapers increased in number as a consequence of the French Revolution.²¹ Richardson was amongst the ‘men and women interested in politics and the progress of the war’ with France who ‘devoured’ the reporting provided by the burgeoning popular press of the home front, and her volumes have much in common with books created by other similarly politicised readers.²² For example, many elements of Richardson’s scrapbooking echo the textual practices of her near-contemporary William Robert Hay (1761-1839), demonstrated in the seventeen scrapbook volumes compiled by him and held at Chetham’s Library in Manchester.²³ Like Richardson’s volumes, Hay’s albums are largely made up of newspaper cuttings and the two compilers drew their materials from some of the same publications, such as the *Leeds Intelligencer*. Situated in the North of England as Richardson was, Hay was a keen collector of articles relating to events in France in the years after the Revolution, and the two also share an interest in poetry and miscellaneous trivia. Reverend Hay was a controversial anti-reformist, chairman of the Salford Quarter Sessions and leading defendant of the magistrates’ actions at Peterloo in 1819;²⁴ Richardson, the daughter of a Yorkshire clergyman, had no significant public or political profile. However, the similarities in their volumes, despite the significant differences in their personal circumstances, demonstrate that scrapbook composition can reveal common forms of social and political knowledge and interest that might otherwise go unrecognised, particularly in the case of a woman such as Richardson whose engagement elsewhere with the world of print publication was minimal.

There are other contemporary volumes by British readers which contain extracts from their compilers’ reading in the form of handwritten transcriptions and/or cuttings, to which Richardson’s albums can be usefully compared. Readers whose volumes serve as a form of political participation in the events in France include Anna Larpent, who kept journals which combine personal reflections with literary criticism and extracts from her reading. Whilst Richardson’s scrapbooks do not offer the self-reflection of Larpent’s handwritten diaries, Marilyn Morris’s description of Larpent’s journals as a means of ‘engag[ing] in the French Revolution’ demonstrates that Larpent and Richardson shared an appetite for information about the events in France, and that both used the processes of reading, extracting, and

recording as a means of political engagement.²⁵ As David Allan has argued, ‘topical note-taking’, of which the collection of scraps is a variant, ‘reflected the increasingly fruitful relationship that Georgian journalism was developing between ordinary readers and public affairs.’²⁶ He cites the examples of Thomas Brocas and Hester Thrale, who were both monitoring events in France with interest, and Stephen M. Colclough’s analysis of the reading recorded by Joseph Hunter, which includes accounts of the French Revolution, is another important reference point.²⁷

Elsewhere there are methodological similarities between Richardson and other journal or album makers. Mary Madan’s verse scrapbook, which has been discussed by both David Allan and Abigail Williams in their studies of reading in this period, was compiled in the 1790s and demonstrates a practice of cutting and pasting much like Richardson’s. Madan’s was a collaborative family volume and is a reminder that album composition was often a social activity; as is discussed below, the (small number of) annotations in Richardson’s scrapbooks suggest that her own reading and collecting practices also functioned within a social context of shared reading and exchange of material and opinions.²⁸ Like the contents of Richardson’s Historical and Miscellaneous volumes, the material in Madan’s album is eclectic, a ‘magpie’s hoard of literary browsings’. It also constitutes a long-term and active project of transcribing, cutting, collecting and revisiting of materials that echoes Richardson’s practice. However, whereas Richardson dates clippings but does not indicate the period in which the actual scrapbook pages were compiled, the chronology of Madan’s album composition is clearer: it ‘dates from the last decade of the eighteenth century’, but the ‘majority’ of the materials it contains ‘long predate the compilation’.²⁹ This demonstrates that reading, cutting and collating can be a long incremental process broken by sometimes long periods of reflection or non-engagement with extracted materials, before rereading and re-working takes place. Madan’s example reminds us that Richardson may not have collated her scrapbooks in a way that was sequential or continuous, and that whilst the *collection* of material may have taken place over decades, the actual period of album *composition* might have been relatively brief, and undertaken with older material. Recent studies including Mark Towsey’s analysis of Elizabeth Rose, various discussions of the journals of Anne Lister, and Gillian Russell’s consideration of Sarah Sophia Banks – whose albums, containing a vast collection of documents recording private theatricals, include newspaper cuttings – all further demonstrate the wider culture of reading and collating of texts that Dorothy Richardson was part of.³⁰

As Russell says, ‘people had been collecting the full spectrum of printed ephemera – newspapers, prints, engravings, single sheet advertisements, notices, and tickets, since the seventeenth century.’³¹ The size of Richardson’s collection, and the methodical and careful nature of the volumes’ construction, all make hers an extremely important example of scrapbooking activity within that wider context of an established history of reading, selection, and collection. Discussing the different critical attitudes towards a ‘case study’ approach to the history of reading, Colclough argues that ‘case studies are invaluable because they help us to recover something of the “obstinate, irreducible individualism of the reader”’ and therefore ‘expose the diversity and range of different reading practices’.³² This case study of Dorothy Richardson’s scrapbooks highlights the ways in which her habits of reading and collating share similarities with the practices of her contemporaries, but it also teases out some of the ways in which her volumes were shaped by the individual concerns of the self, family, and local community.

From commonplacing to scrapbook-keeping

There is common consensus that the scrapbook can be ‘traced back to the earlier commonplace book or miscellany’. The commonplace book, at its simplest, was a ‘personal notebook in which the owner compiled [by hand] a selection of passages from famous authors’.³³ John Locke’s *New Method of a Commonplace Book*, published in French in 1686 and then posthumously in English translation in 1706, arranged entries via an alphabetical system and was lauded and developed in subsequent years.³⁴ By the late eighteenth century keen compilers could ‘purchase commonplace books with a pre-stamped version of the Lockean index’.³⁵ The popularity of commonplacing pays testimony to the increasing preoccupation with the ordering of knowledge, and builds upon a ‘long-standing tradition of learning’ at the centre of which is an examination of the relationship between ‘knowledge and space’.³⁶ The scrapbook inherited and extended those same preoccupations, but did so amongst an increasingly large and diverse body of reader/compilers. The practice of scrapbooking was made affordable and popular via the ‘inexpensive and transitory mediums of newspapers and magazines’, which provided materials for excerpting, and fuelled what has been described as the ‘scrapbook mania’ of the late 1800s.³⁷ Like the commonplace book, the scrapbook offered a means of excerpting texts (albeit by cutting rather than copying), and therefore of managing the ‘experience of overabundance’ of textual information.³⁸ Dorothy

Richardson's scrapbooks are situated at a historical juncture between the commonplacing traditions of the seventeenth and eighteenth centuries, and the newly emerging nineteenth-century practice of scrapbooking. Her volumes improve our understanding of this important intermediary period in album composition. Whilst other authors such as William Hay kept scrapbooks *as well as* building a large collection of commonplace volumes,³⁹ the evidence we have of Richardson's activity suggests that she selected scrapbooking as an alternative to manuscript transcription of texts.

Recent studies of the history of readers and reading in Britain in the eighteenth and early nineteenth centuries highlight the increasing significance of newspapers in shaping the way that both individuals and groups of readers accessed and engaged with texts. David Allan, for example, in his important study of *Commonplace Books and Reading in Georgian England*, has suggested that the increasing availability of newspaper text offered 'an irresistible temptation for the reader to become his or her own journalist'. And he goes on to make the claim that 'by the later decades of the Georgian era' readers *assumed* that there was a link between active reading and extracting of texts and active and engaged citizenship.⁴⁰ As yet, however, the cutting and pasting that characterises a scrapbook has not received as much critical attention as the transcription practices of commonplacing in this period in Britain. It is generally described as a minority practice,⁴¹ and has sometimes been figured as a lesser or lazier sub-discipline, practised by compilers who 'didn't even bother to copy everything out'.⁴²

Richardson's scrapbooks in fact share many of the characteristics of commonplace book culture that have been enumerated by Adam Smyth. Of the 'sixteen traits' he identifies with the form most are applicable to her volumes. For example, like the compilers he discusses, Richardson demonstrates 'reading as an active, interventionist practice'. And the chronological flux created by the thematic clustering of cuttings in Richardson's work echoes what Smyth describes as 'the creation of non-linear, non-narrative compositions that encourage cross-referencing and a multiplicity of ways of being read or navigated' in commonplace books. Smyth urges us to remember that 'Early modern writers and readers generally treat genres as loose, tentative and negotiable', and therefore argues for a broadening out of the category in order to accommodate a more diverse collection of texts within commonplacing culture. Allan and Colclough similarly argue that such classificatory slipperiness characterises commonplacing in the Georgian period.⁴³ In the context of these critical discussions, Richardson's works make a strong case for the inclusion of scrapbooks

within a newly configured understanding of the commonplacing tradition, yet they also alert us to the difficulties of adequately categorising the kind of books that she produced. I am well aware that in describing her volumes as ‘scrapbooks’ I am doing so ahistorically, in terms that would not have been meaningful to Richardson herself as the creator of the texts. Her own use of the term ‘register’ for the ‘Historical and Miscellaneous’ volumes suggests that she conceptualised them as akin to the multitude of journals being published under that heading in the late eighteenth and early nineteenth centuries. One of the most popular of those was the *Annual Register*, established in 1758 with Edmund Burke as editor, in which he notably described the heavy ‘labour’ of producing a ‘connected narrative’ out of ‘broken and unconnected materials’.⁴⁴ There are also other nomenclatures that are of relevance.

Richardson’s volumes have compensation guards to accommodate layered pages, situating them within the ‘guard’ (or ‘stub’) book tradition, the terminology of which linguistically figures the architecture of the book itself as protection to valuable contents.⁴⁵ And the cutting and pasting of material into scrapbooks or albums in many ways echoes the extra-illustration or grangerization of books which enjoyed particular popularity between 1770 and 1830.⁴⁶

These scrapbooks, then, complicate the way in which we think about the relationship between the ephemeral and the permanent, miscellaneity and coherence, and inform our understanding of the shift from commonplacing in the eighteenth century to scrapbooking in the nineteenth. In addition to raising questions about form and categorisation, the collection develops our understanding of the cultural and historical moment in which the texts are produced in numerous other ways. Whilst the wealth of journalistic material relating to the French Revolution and subsequent wars in Richardson’s volumes provides a valuable archive through which to explore that relationship between political history and revolutions in literary culture, the scrapbooks also allow us further insight into the familial and regional networks which her other works have already given us partial understanding of. I argue that these albums test critical claims about the way in which scrapbooks function as self-narration, raise questions about Richardson’s expectations of her readership, and exemplify reading and the collection of texts as a form of participation in local political discourse.

Scrapbooking and the self

I have written elsewhere about the careful way in which Dorothy Richardson avoids self-revelation in the pages of her travel journals, illustrating the complicated relationship between travel writing and life writing.⁴⁷ Her scrapbooks are similarly difficult to read

autobiographically, with the compiler's own chosen classification system emphasising a concern with public and political, rather than personal affairs: the political turmoil of Europe and beyond in the two French Revolution series, and material both trivial and serious, of local, national and global interest in the 'Historical and Miscellaneous Register' volumes. Amongst the relatively small body of critical work on the scrapbook there has been much discussion of the capacity of the format to function autobiographically, and 'reflect a personal identity'.⁴⁸ What is striking at this stage in a critical debate which could still be said to be in its infancy, is that it is very hard to generalise about a form that is used in such different ways by different authors/makers. Patricia Buckler uses the scrapbook of American Ann Elizabeth Buckler, created between 1832 and 1855, to begin the difficult task of defining the features of the scrapbook form more generally. Her claim that a scrapbook 'locates its maker in historical time and place and shows the context in which its author's life is rooted' seems hard to argue with, but the assertion that it 'reveals an individual's hopes and dreams, loves, friendships, grief, faith, and joy' feels alien to Richardson's project.⁴⁹ The historical overview of the scrapbook – one of the 'most enduring yet simultaneously changing cultural forms of the last two centuries' – provided by Buckler and her fellow editors Susan Tucker and Katherine Ott within the same volume, is perhaps more useful. There they recognise that the scrapbook can be used by its author to formulate an 'idealized life' or 'best self', and for the 'construction of identity outside [...] formalized and authoritative records'. Yet they also caution that scrapbooks 'are not transparently autobiographical', and that they can perform a communal or 'public service' that takes precedence over self-narration.⁵⁰

There are a number of ways in which Richardson's scrapbooks could be seen to function autobiographically, although they often require some prior knowledge of her circumstances in order to be detected. In the paratexts of the volumes, and in small details contained in their cuttings, a record of family is hesitantly and partially sketched. Many of the volumes contain book plates stating ownership by Richard Henry Roundell (1776-1851), Dorothy's nephew by her sister Mary (1752-1818), and therefore demonstrate that they were passed down within the family. Other writings by Richardson's were similarly bequeathed to family members – her travel journals bear the name of her niece – and hers was a family with a passion for books and book collection. In addition to those plates, there are mentions of family members within the text of a handful of cuttings. For example, amongst pieces on local military appointments Henry Dawson Roundell (1785-1852), younger brother of Richard, is named in a list of volunteer infantry.⁵¹ There is then, on this page, a fleeting

record of the contribution made by a member of her own family to the ‘large-scale mobilization’ of armed volunteers responding to the threat of French invasion documented by Richardson in cutting after cutting.⁵²

The inclusion of material which references members of Richardson’s extended family within the ‘French Revolution and its Consequences’ set of albums serves as a quiet reminder that the consequences of the ensuing global conflict were keenly felt at a local, familial, and personal level. Amongst thousands of cuttings those brief pieces hardly support a claim for these texts as a type of memoir, yet when considered in relation to other aspects of Richardson’s textual practice they do reveal a vein of self-representation. Other personalised sections of the volumes document an interest in natural history – particularly trees – which suggest the possibility of locating Dorothy Richardson within a prominent group of ‘botanising women’ practising science at the turn of the nineteenth century,⁵³ but also, perhaps more importantly, reveal her to be continuing the botanical legacy of her paternal grandfather, the botanist Richard Richardson (1663-1741).

In a meticulously organised section of the fifth volume of the Historical and Miscellaneous Register, Richardson included a newspaper piece about the yew tree in St Helen’s Churchyard, Darley, in the Derbyshire Dales, which was a feature of local natural interest. The cutting, dated 15 October 1798, begins:

There is a yew tree in the Church-yard of Darley, five miles from Matlock Bath, the circumference of whose trunk (which is an entire solid compact body), at five feet distant from the ground, is thirty two feet eight inches: the height of the trunk to the part where the first branches shoot forth is eight feet: its age is computed to exceed 400 years. It is at present of low stature, with many of its limbs broken off, at a part where they measure from two to five feet in circumference;

This Richardson followed with a handwritten note about her own measurement of the yew many years earlier, in September 1767, the month before her nineteenth birthday:

I was at Darley on the 10th of Sep^r 1767 when I measured the bole of this remarkable yew Tree above the bench that surrounds it, to Thirty two feet circumference. — My Aunt Richardson took hold of one end of a piece of packthread & I of the other and let the packthread exactly meet. We were told the Boughs extended Twenty two yards. The leading Shoot appeared as high as the Church Steeple, the Tree appeared in full health & as uniform in its shape as if cut with Garden Shears. — Doro: Richardson⁵⁴

This passage is significant because of the scarcity of such autobiographical references in the collection as a whole; it demonstrates the complexity of the textual project. Hers is not merely a *collection* of reports compiled by others, but also a form of active *response* to the journalism of her day. That response can take shape in the way that she organised cuttings so that they inflect and nuance each other, but in this case was made manifest in the active inscription of the authorial ‘I’ onto the scrapbook page. Pasted directly underneath the newspaper cutting (see Figure 1) Richardson’s narration of her own examination of the tree demonstrates her familiarity with the site since her youth. In the process, she asserts her own credentials as a local historian and naturalist who has the knowledge and experience to contribute to, and improve, the scientific record of this site. Consequently she reinforces the portrait of herself as a woman of ‘abundant leisure, and extensive knowledge’ that had been promoted in print in the same year, by her friend the clergyman and topographer Thomas Dunham Whitaker who acknowledged the contribution she made to his *History and Antiquities of the Deanery of Craven* (1805).⁵⁵ The detailing of the method used by herself and her aunt to achieve an accurate measurement of the tree trunk testifies to Richardson’s awareness of the contemporary expectations of exactness and rigour in scientific writings. The piece also highlights the ways in which local landscapes can change, in this case negatively, over a process of years: the full health, uniformity, and expanse of the tree as she observed it in the 1760s contrasts starkly with the yew described in the newspaper cutting, which ‘is at present of low stature, with many of its limbs broken off’. The story of historical change told across these two short pieces of text, contained in a single column space of the scrapbook page, echoes the temporal shifts that take place in the collection as a whole, across volumes and sets.

The Darley Dale yew tree is mentioned elsewhere, in a single-sentence cutting from 1811 in the tenth Historical and Miscellaneous volume, under which Richardson reiterated the fact that her own measurement of the specimen significantly predated that recorded in the newspaper: ‘10 Sep 1767 I measured to 32 feet’.⁵⁶ Later in the same volume Richardson’s arboricultural interests again come to the fore, this time in a lengthy handwritten response to a short cutting dated 11 December 1811, reproducing text originally from the *Leeds Mercury*, in which the ‘remarkable phenomenon’ of an apparently ‘*animated*’ willow tree is described. The newspaper article states that the willow will ‘at times prostrate itself at full length on the ground, and then rise to its original perpendicular position’.⁵⁷ Unlike the Darley yew example, in which Richardson was drawing upon observations made decades earlier, in this

instance the newspaper cutting seems to have prompted her own enquiry. Just over two months later, in February 1812, Richardson recorded that ‘I went to see this curious Willow Tree’. This was a local expedition for the author, across a landscape that she knew well. The willow itself was located on a farm in Thornton in Craven where Richardson lived the first thirty years of her life, and her father was rector. The detail of her description serves as a confident assertion of this local knowledge: ‘It grows on the west side of Crickle Beck, almost in the water course, in a field called the middle Ing, the third field above Pikhill bridge’. She combined her own observations with information garnered from other locals, yet also demonstrated her reluctance to endorse any report that she deemed mere ‘conjecture’; and again she recorded a careful process of measurement and verification. A reference to ‘we’ briefly acknowledges the presence of an assistant in this endeavour, yet the overall sense is one of individual and independent enquiry:

I took packthread to measure it; the height from the surface of the water to the topmost branch is Twenty five feet nine inches; and the circumference of the Trunk above the water is three feet nine Inches & a half [...]⁵⁸

The account is once again signed off, this time with her name and place of residence (Gargrave), suggesting a desire for her authorship to be known. A further note squeezed onto the bottom of the paper records the fact that a second, follow-up visit was made in order to gain further clarity on the apparent ‘animation’ of this specimen: whereas on her visit in February the tree ‘laid flat upon the raised bank’, three months later ‘I saw the Willow upright & in health’.⁵⁹

The willow tree description is a notable example of Dorothy Richardson’s use of the scrapbook format for types of textual activity that move beyond collection into authorship. However, the authorial choices she made indicate a desire for formal continuity, rather than differentiation of text type. Taking up almost a full column of page space, her account is set out on paper that in size exactly matches the newspaper column to which it responds, therefore framing her writing as journalistic reportage of the same type. The account of the Darley yew seems carefully framed as originating in an activity that is female, familial, and domestic: it is conducted with her aunt and achieved with packthread. However, it is primarily a male tradition of scholarly enquiry within which arguably the most important connections should be recognised here. As Richardson later details in the memoir of her grandfather Richard Richardson, hers was a family with a rich legacy in the field of natural

history. Her father Henry Richardson displayed taste ‘as a Florist, and for Natural History’, which he in turn had ‘inherited’ from his father, who studied at Leyden, and ‘was the intimate friend of Sir Hans Sloane, and of Boerhaave’.⁶⁰ Richard Richardson’s gardens at Bierley Hall had been remarkable for a number of curiosities, the most significant of which was the Cedar of Lebanon grown from a seedling given to Dr Richardson by Hans Sloane. Dorothy Richardson emphasised the significance of this specimen in the memoir of her grandfather, describing it as ‘one of the finest and oldest cedars of Libanus in the Kingdom’. She went on to explain that ‘the trunk, at some distance from the ground, measured, in 1812, twelve feet eight inches in circumference’,⁶¹ echoing her scrapbook accounts of the Darley yew and Thornton willow. She did not explicitly state in the ‘Memoir’ that it was she who measured the Cedar in 1812, but it is notable that that was the same year in which she twice examined the willow tree and similarly recorded precise measurements.

The botanical data recorded in Richardson’s scrapbooks, and also in the memoir of her grandfather, therefore serve as an extension of, and contribution to, the scientific enquiry that had long been central to the intellectual endeavours of her family. Those interests had come down through the male line of her family, but were being kept alive and pursued into the nineteenth century by women. Alongside Dorothy, her niece Frances Mary Richardson Currer, whose authority she emphasised, and whose good taste and intellectual endeavours she praised,⁶² also took an interest in the cedar that had become central to the botanical legacy of the Richardsons. In a footnote to the ‘Memoir’, Richardson explained that the tree was measured once again in January 1816, ‘by the order of Miss F. M. Richardson Currer’.⁶³

It seems clear that Dorothy Richardson’s scrapbooks hold significance for our understanding of her interests and textual projects more generally. There is an intertextual relationship between the albums and her other literary works, as is revealed by the details of these short yet significant handwritten entries. It also seems inevitable that other, potentially myriad connections and echoes will be found as these volumes are studied in more detail. In critical studies of travel writing, a literary form which Richardson worked in throughout her life, the polygraphic nature of many travellers’ creative responses to their experiences, described by Charles Forsdick as ‘textual self-relationality’, is increasingly being recognised.⁶⁴ Just as a traveller might write different accounts of a single journey, retextualising it or repurposing it across multiple projects and texts, so too we find Richardson returning to or reconfiguring significant experiences, or methods of enquiry, across what otherwise seem very different forms of authorship/production – in this case from

scrapbook to printed memoir. Another such instance of polygraphy across Richardson's body of work is demonstrated through souvenir items that have been pasted into some of the scrapbook albums. Amongst these is a souvenir bank note for five half pence which Richardson purchased when she visited Fort Montague in Knaresborough, Yorkshire, described in her 1801 'Tour in the East Riding of Yorkshire'.⁶⁵ There is an identifiable reciprocity between the scrapbook and the travel volumes here, and evidence that the habits of collecting which Richardson developed travelling England from a young age evolved alongside the ritualistic cutting, pasting, and collecting in which she engaged at a much higher rate of frequency whilst at home. Betty Hagglund has written of the 'domestic rituals' of travel,⁶⁶ and these examples emphasise the importance of those rituals across the different aspects of a traveller's life, interests, and texts.

Scrapbooking and local politics

The autobiographical and familial resonances in Richardson's scrapbooks highlight the extent to which her authorship is embedded within networks of intellectual enquiry that have a strong local and regional emphasis. Despite the fact that many of the newspapers she drew upon for her clippings are national ones, originating in London, wider political and social debates are often ultimately delineated at the local level, particularly in the Historical and Miscellaneous volumes, and it is there that her own political leanings are most easily identifiable. Whereas the scrapbook collection as a whole contains clippings from newspapers with both Whig and Tory leanings, and reflects the broad range of responses to the early events of the French Revolution, Richardson's engagement with local politics offers a more explicit expression of her Tory political sympathies, which are suggested through her selection of cuttings and then confirmed by marginalia in the volumes. For example, annotations against a list of signatories to an address to Henry Lascelles, who had recently been defeated in the 1807 Yorkshire elections, suggest that Richardson and her wider circle were supporters of the Tory candidate, who opposed parliamentary reform, and whose family had built much of their significant wealth in the West Indies (in contrast to his independent opposing candidate, the abolitionist William Wilberforce).⁶⁷ This election was significant. It was one of only a small handful of Yorkshire elections in the century before the Reform Bill that was carried to a poll of the freeholders 'because the canvass had not made clear the relative ability of the candidates to win votes'.⁶⁸ The largest constituency in Britain, yet still

only a two-member constituency at this time, Yorkshire had seen Wilberforce hold one of its seats since 1784, so the second seat was hotly contested on the expectation that Wilberforce would once again be re-elected.⁶⁹ Lascelles had become deeply unpopular with the clothiers ‘who formed so large a part of the freeholders of the West Riding’.⁷⁰ The support given to him by Richardson’s circle suggests a certain lack of sympathy with small, local manufacturing interests, despite numerous other cuttings relating to later ‘Luddite’ rioting and frame-breaking certainly indicating an *interest* in the political and economic disenfranchisement of those working in regional trade and manufacturing.⁷¹

These suggestions of local political affiliation are developed by a long piece, extracted in its entirety, reporting the celebratory dinner held for Lascelles’s opponent Lord Milton on the occasion of his victory in the Yorkshire election, which displays significant marginalia. In this case, the cuttings bear annotations that are in a hand other than Richardson’s, indicating that her scrapbooks were objects of public consumption, albeit within what was likely a small coterie of local readers. The comments on the piece demonstrate an opinionated and angry reader venting her political frustrations on the pages of Richardson’s scrapbook. The article itself, originally simply titled ‘Yorkshire Election’, has been renamed ‘M^r Fawkes’s Romance’, after Walter Fawkes who was chair of proceedings, and who had won the Yorkshire seat over Lascelles without going to a formal poll in the election of the previous year. The marginalia rails at those involved in the event, and the reported content of the speeches. Fawkes’s opening address is dismissed as ‘all false’; Lord Milton himself, or possibly Mr Hewitt, who ‘returned thanks’ for a toast to the Yorkshire Committee, is labelled ‘a Dirty Boy’. Careful footnotes are inserted on a separate piece of paper pasted onto the page, in order to provide further commentary: Mr Hewitt is ‘a seditious fellow’, ‘The most profligate & dishonourable character in the County of York’ (Figure 2). Mrs Osbaldiston is described as ‘a Wretched insane Woman but of birth and fortune’. Despite the fact that Richardson’s own annotations on other cuttings suggest that she was not a supporter of Milton’s Whig candidacy, she was nevertheless careful to identify the author of this political vitriol, and differentiate and distance that voice from her own. At the head of the article Richardson stated that the comments are ‘M^{rs} Bernard’s remarks’, and against the footnotes she stressed the fact that the character descriptions are ‘M^{rs} Bernard’s writing & remarks’.⁷² The relationship between these two women’s voices is an interesting one, suggesting that Richardson loaned out her scrapbooks to friends and acquaintances, and therefore that her curation of news articles from the popular press might be directed by

interests that were not solely her own. They are evidence that an individual's reading and scrapbooking could serve as a form of political engagement and active citizenship, but also that it could offer the same opportunities to those with whom the volumes are shared. There is no attempt to censor the textual interventions of her reader, yet the careful attribution of the comments suggests a concern over the way in which the scrapbooks might be read as a statement of her own personal and political allegiances. This mindfulness of potential future readers is further demonstrated elsewhere in the scrapbooks. Cross referencing between articles and volumes demonstrates the author's desire to facilitate a reader's navigation of the texts, and to enable them to pursue particular lines of enquiry and interest across the books.⁷³ Brief explanatory expansion of cuttings indicates that minute attention was paid to textual content and the extent to which it could be understood by a reader, and in places Richardson pointed out her own organisational errors.⁷⁴ There is a sense of consistent editorial rigour.

Dorothy Richardson's scrapbooks illustrate the significance which texts acquired during the years in which a steady, long-term author/compiler developed her volumes. As a single news story becomes, over the course of years, part of a larger, ultimately gargantuan collection of other stories and accounts, it is enriched by the weight and value of the material around it. Individual cuttings become substantial, significant components of a much larger historical narrative. The thirty-five volumes in Richardson's collection raise numerous questions about scrapbooking or album composition as a form of textual production, and the extent to which we might describe it as a form of authorship. The evidence of careful preparation for readers, and annotations confirming that such reading took place, complicate the designation of the scrapbook as a form that is 'private, individual, and idiosyncratic'.⁷⁵ They also reinforce Richardson's place within an active network of reading and scholarship practicing across Yorkshire and Lancashire in the late eighteenth and early nineteenth centuries. Whilst these volumes shed valuable light on an intermediary period of album composition, in which we see a shift from commonplacing to what ultimately became the commercialised scrapbooking practices of the later nineteenth century, they also confirm the difficulty of reading that kind of composition straightforwardly as an act of autobiographical expression. The discovery of the scrapbooks certainly casts Dorothy Richardson in a new light. The Richardson of the travel journals reads as a regional writer, with local interests, very rarely mentioning the turmoil on the continent in her writings about her journeys in her home nation. We now know that she was meticulously following and documenting those events. However, it seems important to use caution when interpreting the cuttings in the

volumes as evidence of her social and political views, or of her likes and interests. Extensive representation of a subject in the scrapbooks might indicate a particular interest on the part of the author, but it might also signal a proliferation of journalistic articles on that theme in the popular press at the time. For example, it is tempting to infer that a clustering of articles on women's participation in and responses to the French Revolution might indicate a particular interest in female experience in these tumultuous years on the continent, but it might be just as likely that they suggest a phase of journalistic interest in and focus on that area.

Additionally, as has been noted by Garvey, a clipping might be chosen for its size, and as a way of filling a gap on a page,⁷⁶ so we should be careful about attributing importance to the contents of the works. What seems clear however, is that this collection of volumes demands further research, and like the rest of Dorothy Richardson's corpus, offers clear evidence that print publication was not the only arena for sustained and significant literary activity at the turn of the nineteenth century.

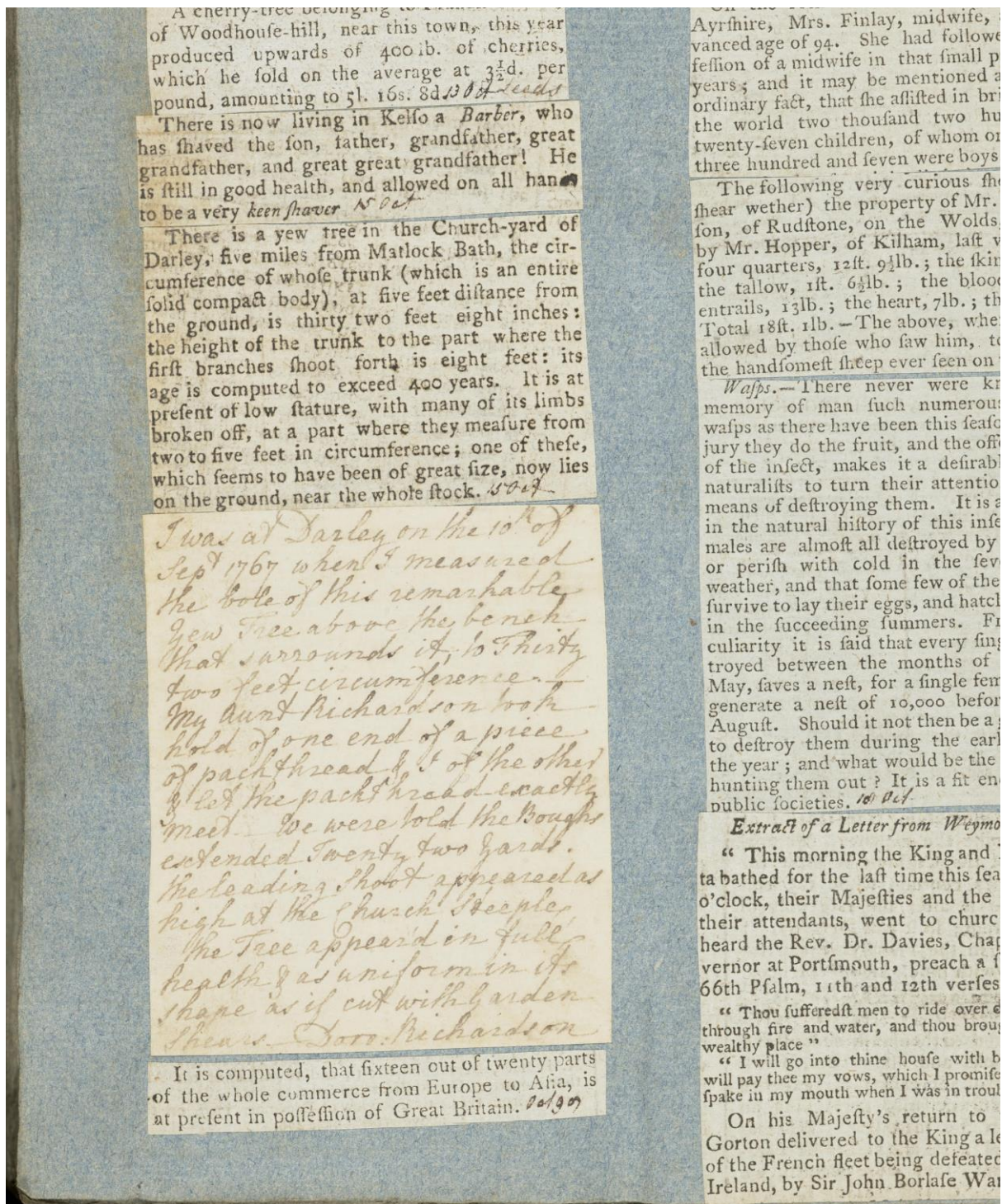


Figure 1: Manchester, John Rylands Library, MS. Eng. 1564/3 (Dorothy Richardson, Historical and Miscellaneous Register, vol. 5; unfoliated). ‘Copyright of the University of Manchester’.

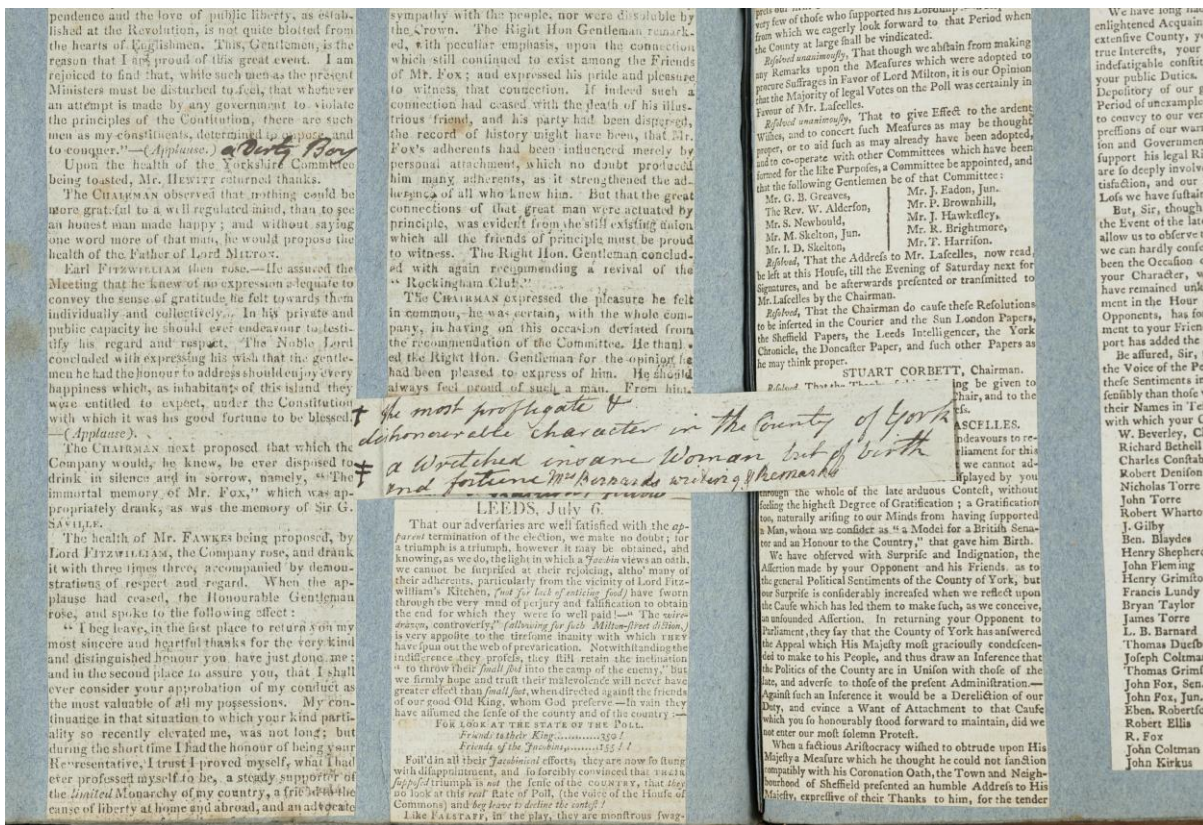


Figure 2: Manchester, John Rylands Library, MS. Eng. 1564/6 (Dorothy Richardson, Historical and Miscellaneous Register, vol. 8, pp.236-7). 'Copyright of the University of Manchester'.

¹ Manchester, John Rylands Library, MS. Eng. 1564/9 (Dorothy Richardson, Historical and Miscellaneous Register, vol. 11; unfoliated).]

² *Ibid.*

³ Michael Robinson, 'Ornamental Gentlemen: Thomas F. Dibdin, Romantic Bibliomania, and Romantic Sexualities', *European Romantic Review*, 22:5 (2011), 685-706. Robinson takes the term from Thomas Frognall Dibdin's *Bibliomania; or Book Madness* (1809). Arguing that the "'wild" bibliography' of this period was embedded in a 'science of ephemerality', Gillian Phillips supplements the term 'bibliophile' with that of 'ephemerophile': 'Sarah Sophia Banks's Private Theatricals: Ephemera, Sociability, and the Archiving of Fashionable Life', *Eighteenth-Century Fiction*, 27:3-4 (2015), 535-55.

⁴ For further details see Zoë Kinsley, 'Considering the Manuscript Travelogue: The Journals of Dorothy Richardson (1761-1801)', *Prose Studies*, 26:3 (2003), 414-31; and 'Dorothy Richardson's Manuscript Travel Journals (1761-1801) and the Possibilities of Picturesque Aesthetics', *The Review of English Studies*, New Series 56:226 (2005), 611-31.

⁵ There are no acquisition records for the volumes, so it is unclear how they arrived in the Skipton collections, or why they became split across two sites. My thanks to Laura Claveria at the Craven Museum and Gallery for contacting me on discovery of the volumes.

⁶ Richardson's other manuscript works held at the John Rylands Library are: Manchester, John Rylands Library, MSS. Eng. 1122-26 (Dorothy Richardson, [Travel Journals], 5 vols); Manchester, John Rylands Library, MSS. Eng. 1127-28 (Dorothy Richardson, [Antiquarian Notes], 2 vols); and Manchester, John Rylands Library, MS. Eng. 1129 (Dorothy Richardson, 'Memoirs of Sr Henry Slingsby Bart Written by himself. — Copied from a MS. — by Doro: Richardson').

⁷ Manchester, John Rylands Library, MSS. Eng. 1563/1-5 (Dorothy Richardson, History of the French Revolution, 5 vols).

⁸ Manchester, John Rylands Library, MSS. Eng. 1562/1-16 (Dorothy Richardson, French Revolution and its Consequences, 16 vols).

⁹ Manchester, John Rylands Library, MSS. Eng. 1564/1-14 (Dorothy Richardson, Historical and Miscellaneous Register, 14 vols). The volumes are all large, measuring approximately 27 x 42.5 cm.

¹⁰ The front and/or back boards have come off many volumes, and iron gall ink has eaten the paper away in places. In some volumes Richardson has noted the cost of binding on the fly leaf, and the prices given range from 14s to £1 4s.

¹¹ Manchester, John Rylands Library, MSS. Eng. 1563/2 (Dorothy Richardson, History of the French Revolution, vol. 2, p.265)..

¹² For discussion of the 'nonlinear' nature of particular scrapbooks, see for example Melissa A. Johnson, 'Souvenirs of America: Hannah Höch's Weimar-Era Mass-Media Scrapbook', in Susan Tucker, Katherine Ott, and Patricia P. Buckler (eds), *The Scrapbook in American Life* (Philadelphia: Temple University Press, 2006), pp. 135-52; p. 137; and Jennifer A. Jolly, 'History in the Making: A Columbian Exposition Scrapbook' in the same volume, pp. 79-96; pp. 90-1.

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- ¹³ For example see Manchester, John Rylands Library, MSS. Eng. 1562/3 and 1562/4 (Dorothy Richardson, *French Revolution and its Consequences*, vols 7 and 8)..
- ¹⁴ See Manchester, John Rylands Library, MS. Eng. 1563/5 (Dorothy Richardson, *History of the French Revolution*, vol. 5).
- ¹⁵ Manchester, John Rylands Library, MS. Eng. 1564/1 (Dorothy Richardson, *Historical and Miscellaneous Register*, vol. 5). The original volume number is no longer discernible on the spine, but the inclusion of substantial amounts of early material suggests it is the first in this set.
- ¹⁶ Katherine Ott, 'Between Person and Profession: The Scrapbooks of Nineteenth-Century Medical Practitioners', in Susan Tucker, Katherine Ott, and Patricia P. Buckler (eds), *The Scrapbook in American Life* (Philadelphia: Temple University Press, 2006), pp. 29-41; p. 32.
- ¹⁷ For example, a single page of the *Historical and Miscellaneous Register*, vol. 2, contains cuttings from 1794, 1795, 1797, 1798, 1799, 1800, 1801, and 1802. Manchester, John Rylands Library, MS. Eng. 1564/2 (Dorothy Richardson, *Historical and Miscellaneous Register*, vol. 2, p. 55).
- ¹⁸ James Wald, 'Periodicals and Periodicity', in Simon Eliot and Jonathan Rose (eds), *A Companion to the History of the Book* (Malden, MA: Blackwell, 2007), pp. 422-33; p. 424.
- ¹⁹ Details including the launch dates, frequency, and place of publication for these newspapers can be found on the online British Newspaper Archive, <https://www.britishnewspaperarchive.co.uk/> (accessed 01/11/19); the Gale Primary Sources digital archive, <https://go-gale-com.ezproxy.hope.ac.uk/ps/dispatchBasicSearch.do?userGroupName=livhope&prodId=GDSC> (accessed 01/11/19); and in *The New Cambridge Bibliography of English Literature*, ed. George Watson, vol. 2 (1660-1800) and vol. 3 (1800-1900) (Cambridge: Cambridge University Press, 1971). A number of scholars have demonstrated the relationship between the provincial press and London newspapers, and have offered some detailed discussion of regional newspapers listed here. For example, see Victoria E. M. Gardner's reference to *The British Volunteer*, in *The Business of News in England, 1760-1820* (Houndmills, Basingstoke, Hampshire; New York, NY: Palgrave Macmillan, 2016), p. 33; and Hannah Barker's detailed consideration of the *York Chronicle* in the wider context of the provincial press in Yorkshire, in *Newspapers, Politics, and Public Opinion in late Eighteenth-Century England* (Oxford: Clarendon Press, 1998), chapters 4 and 5. Barker has pointed out that newspapers from London 'appear to have been readily available in the provinces', p. 97, and Richardson's example certainly supports that view.
- ²⁰ Wald, 'Periodicals and Periodicity', p. 425.
- ²¹ Barker, *Newspapers, Politics, and Public Opinion*, pp. 110-11.
- ²² Jenny Uglow, *In These Times: Living in Britain through Napoleon's Wars 1793-1815* (London: Faber & Faber, 2014), p. 5.
- ²³ Manchester, Chetham's Library (William Robert Hay, *Scrapbooks*, 17 vols).

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- ²⁴ For discussion of the way Hay's testimony shaped subsequent thinking of the events at Peterloo, see Robert Poole, "'By the Law or the Sword": Peterloo Revisited', *History*, 91:302 (2006), 254-76.
- ²⁵ Larpent stopped keeping her journal when she married, but revived the practice in 1790 and 'logged the accounts of émigrés, which she supplemented with French history and memoirs as well as contemporary pamphlet debate', Marilyn Morris, 'Negotiating Domesticity in the Journals of Anna Larpent', *Journal of Women's History*, 22:1 (2010), 85-106; 86.
- ²⁶ David Allan, *Commonplace Books and Reading in Georgian England* (Cambridge: Cambridge University Press, 2010), p. 228.
- ²⁷ Stephen M. Colclough, 'Procuring Books and Consuming Texts: The Reading Experience of a Sheffield Apprentice, 1798', *Book History*, 3 (2000), 21-44.
- ²⁸ Oxford, Bodleian Library, MS. Eng. Poet.c.51 (Mary Madan, Verse scrapbook). See Allan, *Commonplace Books and Reading*, p. 29; and Abigail Williams, *The Social Life of Books: Reading Together in the Eighteenth-Century Home* (London: Yale University Press, 2017), pp. 135-6 and 143-4.
- ²⁹ Williams, *The Social Life of Books*, pp. 143-4.
- ³⁰ See Mark Towsey, "'Observe her heedfully": Elizabeth Rose on Women Writers', *Women's Writing*, 18:1 (2011), 15-33; discussions of Lister such as those in Stephen M. Colclough, *Consuming Texts: Readers and Reading Communities, 1695-1870* (Basingstoke: Palgrave Macmillan, 2007) and Williams, *The Social Life of Books*; and Gillian Russell, 'Sarah Sophia Banks's Private Theatricals: Ephemera, Sociability, and the Archiving of Fashionable Life', *Eighteenth-Century Fiction*, 27.3-4 (2015), 535-55.
- ³¹ Russell, 'Sarah Sophia Banks's Private Theatricals', p. 541.
- ³² Colclough, *Consuming Texts*, p. 26. Colclough quotes Anthony Grafton, 'Is the History of Reading a Marginal Enterprise? Guillaume Budé and His Books', *The Papers of the Bibliographical Society of America*, 91:2 (1997), 139-157; p. 141.
- ³³ Pablo Alvarez, 'Scrapbook', in Michael F. Suarez, S. J. and H. R. Woudhuysen (eds), *The Oxford Companion to the Book*, vol. 2 (Oxford: Oxford University Press, 2010), p. 1138.
- ³⁴ Lucia Dacome, 'Noting the Mind: Commonplace Books and the Pursuit of the Self in Eighteenth-Century Britain', *Journal of the History of Ideas*, 65:4 (2004), 603-25; 606-7.
- ³⁵ *Ibid.*, 619.
- ³⁶ *Ibid.*, 610.
- ³⁷ See Amy Mecklenburg-Faenger, 'Trifles, Abominations and Literary Gossip: Gendered Rhetoric and Nineteenth-Century Scrapbooks', *Genders*, 55 (2012), <https://www.colorado.edu/gendersarchive/1998-2013/2012/02/01/trifles-abominations-and-literary-gossip-gendered-rhetoric-and-nineteenth-century/>; and Beverly Gordon, 'Scrapbook Houses for Paper Dolls: Creative Expression, Aesthetic Elaboration, and Bonding in the Female World', in Susan Tucker, Katherine Ott, and Patricia P. Buckler (eds), *The Scrapbook in American Life* (Philadelphia: Temple University Press, 2006), pp. 116-34; p. 118.
- ³⁸ Ann Blair, 'Reading Strategies for Coping with Information Overload ca. 1550-1700', *Journal of the History of Ideas*, 64:1 (2003), 11-28; 12.
- ³⁹ See Manchester, Chetham's Library, MSS. 1/181, A.3.1-A.3.46. (William Robert Hay, Commonplace books).

⁴⁰ Allan argues that commonplacing 'could help frame the intimate relationship between the reader as a private individual and the reader as a literate and engaged member of society.', *Commonplace Books and Reading*, pp. 226 and 235.

⁴¹ Allan states that while 'encouraging some readers to rethink commonplacing entirely' in favour of 'a knife, a pair of scissors and some glue', 'creative dexterity with graphic implements in hand nevertheless remained the practical cornerstone of virtually all commonplacing', *Commonplace Books and Reading*, pp.29-30. Colclough makes the same point about the rarity of scrapbooking before the mid-nineteenth century: 'scrapbooks made entirely from printed material were still relatively rare before 1860', *Consuming Texts*, p. 124. There is some disagreement here about the relative cost of newspapers. Allan cites 'constant exposure to cheap newsprint' from around 1800 as one of the factors influencing some album makers to cut out rather than transcribe text, *Commonplace Books and Reading*, pp. 29-30. Colclough, however, argues that newspapers remained expensive until the mid-nineteenth century; and Jenny Uglow has pointed out that British readers voraciously consumed news of the war with France via the popular press, *despite* the fact that newspapers 'carried a heavy tax' and were expensive, *In These Times*, p. 5.

⁴² Williams, *The Social Life of Books*, p. 143.

⁴³ Adam Smyth, 'Commonplace Book Culture: A List of Sixteen Traits', in Anne Lawrence-Masters and Phillippa Hardman (eds), *Women and Writing, c.1340-c.1650: The Domestication of Print Culture* (Woodbridge: York Medieval Press, 2010), pp. 90-110; pp. 94 and 103. See also Allan, *Commonplace Books and Reading*, p. 29; and Colclough, *Consuming Texts*, p.123.

⁴⁴ Edmund Burke, 'Preface', *The Annual Register, or a View of the History, Politicks, and Literature, of the Year 1758* (London: J. Dodsley, 1759), p. v.

⁴⁵ See Laurence Worms, 'Guard Book (stub book)', in Michael F. Suarez, S. J. and H. R. Woudhuysen (eds), *The Oxford Companion to the Book*, vol. 2 (Oxford: Oxford University Press, 2010), p. 769.

⁴⁶ Brian Findlay, 'Grangerized Book', in Michael F. Suarez, S. J. and H. R. Woudhuysen (eds), *The Oxford Companion to the Book*, vol. 2 (Oxford: Oxford University Press, 2010), p. 763. Also see Lucy Peltz, *Facing the Text: Extra-illustration, Print Culture and Society in Britain 1769-1840* (Manchester: Manchester University Press, 2017). Gillian Russell suggests yet a different term, 'assemblage', as the most appropriate for 'collections of ephemera', 'Sarah Sophia Banks's Private Theatricals', p. 545.

⁴⁷ See Zoë Kinsley, 'Narrating Travel, Narrating the Self: Considering Women's Travel Writing as Life-Writing', *Writ From the Heart?: Women's Life Writing in the Long Eighteenth Century*, *Bulletin of the John Rylands Library*, 90:2 (2014), 67-84.

⁴⁸ Ellen Gruber Garvey, 'Scissorizing and Scrapbooks: Nineteenth-Century Reading, Remaking, and Recirculating', in Lisa Gitelman and Geoffrey B. Pingree (eds), *New Media, 1740-1915* (London: MIT Press, 2003), pp.207-228; p. 209.

⁴⁹ Patricia P. Buckler, 'Letters, Scrapbooks, and History Books: A Personalized Version of the Mexican War, 1846-48', in Susan Tucker, Katherine Ott, and Patricia P. Buckler (eds), *The Scrapbook in American Life* (Philadelphia: Temple University Press, 2006), pp. 60-78; p. 64.

⁵⁰ Susan Ott, Katherine Tucker, and Patricia P. Buckler, 'An Introduction to the History of Scrapbooks', in Susan Tucker, Katherine Ott, and Patricia P. Buckler (eds), *The Scrapbook in American Life* (Philadelphia:

Temple University Press, 2006), pp.1-25; p. 2. There are also relevant discussions about reading, extracting, and autobiographical expression in the recent critical literature on reading and readers in Britain in the long eighteenth century. For example, Allan devotes a chapter to 'The Selfish Narrator' in *Commonplace Books and Reading*; and Colclough has considered the way in which Gertrude Savile sometimes uses extracts to 'illuminate or comment upon her emotional state', *Consuming Texts*, p. 54.

⁵¹ French Revolution and its Consequences, vol. 6, Ryl. Eng. MS 1562/2, n.p.

⁵² Austin Gee, *The British Volunteer Movement, 1794-1814* (Oxford: Clarendon Press, 2003), p. 5. William Hay also collects clippings about local volunteer corps, see, for example, Manchester, Chetham's Library (William Hay, Scrapbook, vol.2).

⁵³ See, for example, *Women and Botany*, ed. by Sam George and Alison E, Martin, a Special Issue of *The Journal of Literature and Science*, 4:1 (2011).

⁵⁴ Manchester, John Rylands Library, MS. Eng. 1564/3 (Dorothy Richardson, Historical and Miscellaneous Register, vol. 5; unfoliated).

⁵⁵ Thomas Dunham Whitaker, *The History and Antiquities of the Deanery of Craven, in the County of York* (London: Nichols, 1805), p. v.

⁵⁶ See volume 10, Ryl. Eng. MS 1564/8, p. 242.

⁵⁷ *Ibid.*, p. 307.

⁵⁸ *Ibid.*

⁵⁹ *Ibid.*

⁶⁰ Dorothy Richardson, 'Memoirs of Richard Richardson, M.D. of North Bierley, near Bradford, in the West Riding of the County of York', in *Illustrations of the Literary History of the Eighteenth Century*, ed. John Nichols (London: the author, 1817), vol. I, pp. 225-52; pp. 244, 232 and 238.

⁶¹ *Ibid.*, p. 238.

⁶² *Ibid.*, p. 252.

⁶³ *Ibid.*, p. 238. Richardson wrote that Frances 'inherits all the taste of the former family; having collected a very large and valuable library, and also possessing a fine collection of Prints, Shells, and Fossils, in addition to what were collected by her great grandfather and great uncle', p. 252.

⁶⁴ Charles Forsdick, 'Peter Fleming and Ella Maillart in China: Travel Writing as Stereoscopic and Polygraphic form', *Studies in Travel Writing*, 13:4 (2009), 293-303; 299.

⁶⁵ Manchester, John Rylands Library, MS. Eng. 1564/1 (Dorothy Richardson, Historical and Miscellaneous Register, vol. 1[?], front flyleaf). Richardson narrates her visit to Fort Montague in Manchester, John Rylands Library, MS. Eng. 1126 (Dorothy Richardson, 'Tour in the East Riding of Yorkshire &c 1801', pp.5-9). The account makes explicit reference to the banknotes, see p. 7.

⁶⁶ Betty Hagglund, 'Travel writing as domestic ritual', *Mind and Human Interaction*, 14:1 (2005), 64-70.

⁶⁷ Manchester, John Rylands Library, MS. Eng. 1564/6 (Dorothy Richardson, Historical and Miscellaneous Register, vol. 8, p.240). Lascelles 'was the head of one of the great landed families of the West Riding', Robert Worthington Smith, 'Political Organization and Canvassing: Yorkshire Elections before the Reform Bill', *American History Review*, 74.5 (1969),1538-60; p. 1541.

⁶⁸ *Ibid.*, p. 1560.

⁶⁹ *Ibid.*, p. 1540.

⁷⁰ *Ibid.*, p. 1551.

⁷¹ See, for example, Manchester, John Rylands Library, MS. Eng. 1564/9 (Dorothy Richardson, *Historical and Miscellaneous Register*, vol. 11).

⁷² Manchester, John Rylands Library, MS. Eng. 1564/6 (Dorothy Richardson, *Historical and Miscellaneous Register*, vol. 8, pp.236-7). As yet I have been unable to identify this Mrs. Bernard.

⁷³ For example, in Manchester, John Rylands Library, MS. Eng. 1563/5 (Dorothy Richardson, *History of the French Revolution*, vol. 5, pp. 211, 212, and 222) Richardson provides careful cross referencing between pages to connect material relating to the mutiny on the *Hermione* of 1797 published across a number of years. A similar method of cross-referencing is employed in her travel journals, again implying the expectation of a readership, see Kinsley, 'Considering the Manuscript Travelogue', p. 423.

⁷⁴ In Manchester, John Rylands Library, MS. Eng. 1564/12 (Dorothy Richardson, *Historical and Miscellaneous Register*, vol. 14, unfoliated), for example, Richardson wrote alongside a cutting for 1 March 1817, that there is 'A mistake here by beginning March before February'.

⁷⁵ Mecklenburg-Faenger, 'Trifles, Abominations and Literary Gossip', paragraph 42.

⁷⁶ Garvey, 'Scissorizing and Scrapbooks', p. 215.