

You Sir are a Fine Young Gentleman. Thank You, My Lady: A Rhetorical Analysis of
Eighteenth Century Conversations Regarding Gentility and Gender

Presented to the Faculty
Liberty University
School of Communication Studies

In Partial Fulfillment of the Requirements for the
Master of Arts
In Communication Studies

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April 2012

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Dedication

This Project is Dedicated to My Parents –

Ancil and Sherry Overbey

– who have always modeled for me a true and pure form of godly gentility

Acknowledgments

“I would maintain that thanks are the highest form of thought, and that gratitude is happiness doubled by wonder.” – G.K. Chesterton

First, I would like to thank my committee. Dr. Michael Graves, you have been an inspiration and pleasure to work with. I appreciate your wealth of knowledge that you have shared with me and for guiding me along this path of rhetorical criticism. I would also like to thank my two readers, Dr. Darlene Graves and Dr. Randall Pruitt. Thank you both for your encouragement and helpful comments in this writing process.

Secondly, I would also like to thank the professors who have helped me along the way. I have learned many valuable lessons these past two years and feel prepared to continue on as a result of your enjoyable and challenging teaching. I would also like to thank Dr. Branson Woodard for whom none of this would have become a reality were it not for his teaching in my Eighteenth Century Literature class. Thank you for sparking an interest for me and challenging me to pursue that interest.

Next, to my grad school friends, many of whom have become my closest friends. I will cherish the memories, laughs, and fun times we have shared. I am so glad that we have been able to experience these last two years together. You have made these past two years unforgettable, and I am forever grateful to call you my friends. We did it!

Finally, to my family and friends, thank you so much for everything. Thank you for all the encouragement, love, and support. My deepest gratitude and appreciation will forever be yours. Thank you for believing in me, even when I did not always believe in myself. I cherish the conversations that we have had and will continue to have.

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Abstract

This study rhetorically analyzed the eighteenth century work of Richard Steele and Joseph Addison's *The Spectator* and Eliza Haywood's *The Female Spectator* using Kathleen Turner's framework for rhetorical history as social criticism integrating text and context. Ten essays from *The Spectator* as well as ten essays from *The Female Spectator* were selected based on content and subject matter regarding manners and gentility. When Turner's framework for analysis was applied to the essays, defining characteristics of gentility were revealed. A presentation of the results of the textual and contextual analysis of these twenty selected essays is provided. An analysis of the instruction of the different genders is also revealed. This study concludes with implications of the research and suggestions for future research.

Key Words: Kathleen Turner, *The Spectator*, *The Female Spectator*, Joseph Addison, Richard Steele, Eliza Hawyood, Conversation, Periodical, Gentility, and Gender

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Chapter 1 – Introduction

“Quoi quique fere studio devinctus adheret:

Aut quibus in rebus multum sumus ante morati

Atque in qua ratione fuit contenta magis mens;

In somnis eadem plerumque videmur obire.” – Lucr. L. 4.¹

Gentility and manners. Ladies and Gentlemen. In current Anglo-American culture, these words represent a different and even foreign era as the idea of gentility and even politeness are becoming issues that are no longer discussed and in some cases, not even practiced. The reasons for this decline in conversation and the practice of these characteristics range from a different culture to a current controversial status of defining gender roles; however, it is this topic of defining gender roles that has created the stimulating and challenging conversations that are taking place in several different arenas, including media and face to face conversations. The current media are particularly responsible for displaying this decline in the appreciation of gentility and a focus on men and women acting in their societal and respectable roles through an increase in defining the roles of gender. *The New York Times* recently reported on the growing controversy of gender roles and the defiance of these roles; addressing recent television shows illustrating a new role of women and a power shift that is taking place. Writer Alessandra Stanley states, “It’s not entirely a man’s world anymore. The new fall shows of 2012 take women back to a time when they were considered the weaker sex and became all the stronger for it” (4). This article addresses the rise in television shows where women are depicted as the stronger sex and the roles are reversed as “the comedies depict the battle of the sexes as a victory for women – a pyrrhic one. The period dramas instead showcase heroines at the dawn of the

¹ “...What studies please, what most delight, And fill men’s thoughts, they dream them o’er at night.” – The Spectator (No. 3) by Joseph Addison.

women's movement" (2). Television is a popular medium for showcasing the issues of the present era, and these current values disregard an appreciation for gentility and manners. Manners are something to be thought of as appropriate for "the dinner table," sometimes. In addition, the idea of manners has also been reduced to a conversation in a current newspaper concerning how individuals should act and respond as they share their problems with an individual named "Miss Manners." The idea of manners in this case has been reduced to a help column in the local newspapers.

The retreat from manners and even politeness in the current Anglo-American culture is uncanny, and the popularity of current gender issues is prevailing because of the stimulating conversations that are depicted by the media. Instead of focusing on manners and gentility, society has become fixated upon finding and fulfilling their own identity, rather than seeking to better those around them. However, these conversations are nothing new; in fact, this dialogue can be traced back to the eighteenth century. Issues of gentility and manners were presenting themselves to individuals, and the concepts of a "gentleman and lady" were the stimulating conversations of the time. The connection between this current culture and the culture of the eighteenth century are strikingly similar, for the conversations that were taking place back then are still occurring today, just through different media. Today, television, the internet, and newspapers provide a way to connect and converse, but in the eighteenth century, the medium was the periodical comprised of essays. However, no matter what the medium was, these exchanges were and still are taking place, and the issue remains the same – what is the appropriate behavior for a man and woman? Therefore, potential insight can be gained through an extensive study and examination of these eighteenth century periodicals.

In this conversation of gentility within eighteenth century periodicals, *The Spectator* written by Joseph Addison and Richard Steele and *The Female Spectator* written by Eliza Haywood are prevalent for both research and discussion. Addison and Steele's *The Spectator* (1711-1713) was published every day except Sunday, and according to editor Robert Allen's introduction in *Addison and Steele: Selections from The Tatler and The Spectator*, these essays "supplied news of the Town and the everyday concerns of its people in the realms of manners, morals, literature, and the arts" (vii). The *Spectator* ran 555 issues with the first issue appearing on March 1, 1711, and each issue was comprised of one long essay. In Jamie Pratt's "To Enliven Morality with Wit: The Spectator," he writes that the focus of these periodical essays was "to not only entertain and inform, but also to edify and instruct morally and aesthetically" (1). Likewise, Haywood's *The Female Spectator* (1744-1746) was published monthly and according to writers David Damrosch and Kevin Dettmar's "The Restoration and the Eighteenth Century," "was the first periodical written by a woman for women" (2321). Haywood's writing conveyed to women how they could better themselves within society, and these essays proved themselves to be very popular. Writers Damrosch and Dettmar write of the difference between *The Spectator* and *The Female Spectator* through different perspectives, as the writers of *The Spectator* "had observed, described, and instructed 'the fair sex' from without as supremely the self-confident male mentor. Haywood offered instead a running report from the interior of the women's lives. Her vantage point proved popular" (2322). It is these differences between *The Spectator* and *The Female Spectator* that will be observed and examined in this study, for past studies have addressed *The Spectator* and *The Female Spectator* in different avenues and treated these periodicals as separate entities. The topics addressed have focused specifically on gender issues in the context of relating to the specific gender audience – *The Spectator* for males and *The*

Female Spectator for females. Past studies have treated *The Spectator* and *The Female Spectator* as just so, male and female. In contrast, this study will seek to address themes that Anglo-American readers can observe, learn, and include in their conversations from both a male and female perspective.

Past research has examined *The Spectator* and *The Female Spectator* and the historical and cultural context surrounding these periodicals as well as the effects on the reading audiences. For example, Amy Wolf's "*The Female Spectator* and the New Story of Eliza Haywood" discusses *The Female Spectator* as a response to *The Spectator* and as an essay written for a female audience. In addition, Brian Cowan's "The Curious Mr. Spectator: Virtuoso Culture and the Man of Taste in the Works of Addison and Steele," discusses the popularity of these articles as well as the effect on the audience, focusing on conversations and the coffeehouses. The coffeehouse served as a public place for readers to dialogue and interact with one another.² Likewise, Philip Carter's "Polite 'Persons': Character, Biography and the Gentleman," addresses the issue of manners and morals in regards to the audience as he "highlight[s] the centrality of moral virtue to eighteenth-century definitions of social refinement" (350). Moreover, these periodicals have always been examined from a literary perspective. This study, however, will examine these periodical essays from a rhetorical studies approach, which will be described in further detail in the literature review and methodology.

As a result of these periodicals, conversations took place among the readers as "coffeehouse customers gathered to consume new drink and new print in a commerce of pleasure, intellect, and gossip. Some read silently, others aloud to listeners who eagerly seized on texts and topics" (Damrosch and Dettmar 2005). The sharing of these conversations led individuals to delightful and stimulating discussion, and since gentility was a major theme of

² The coffeehouse is further discussed in detail in Chapter 4.

these periodical essays, the participants were able to share opinions and thoughts on the issue. Thought-provoking conversations are still taking place about gentility and manners in the current Anglo-American culture; consequently, this study focuses on reviving not only the conversations with a theme of manners and gentility with a sense of the appropriate behavior for a man and a woman, but also the possible application of these discussions into daily contemporary American living. By conversing about such topics as gentility and manners, individuals of both younger and older generations can better equip themselves to behave as a lady or a gentleman in the current society amidst the present day confusion of gender roles.³

A rhetorical study will be formulated to understand and discover the conversations in eighteenth century periodicals providing instructions for readers to achieve gentility via delight as a result of the intriguing and entertaining writing of Addison, Steele, and Haywood. The periodicals were a delight to read, thus readers were both enjoying the periodicals and also learning how to practice gentility.⁴ At this stage of research, Addison and Steele's *The Spectator* and Haywood's *The Female Spectator* theme of manners will define gentility as politeness, which is according to Damrosch and Dettmar: "the epitome of distinction: it went beyond gesture and accomplishment to suggest a state of mind, a refinement of perception, a mix of knowledge, responsiveness, and judgment often summarized as 'taste'" (1994). This definition will serve as

³Christy, Jordan. *How to Be a Hepburn in a Hilton World: The Art of Living with Style, Class and Grace*. New York: Center Street, 2009. Print.

Morefield, Kenneth. "Confessions of a Male Feminist." *Her.meneutics*. Christianity Today, 19 Mar. 2012. Web.

Rosin, Hanna. "The End of Men." *Atlantic Magazine*. The Atlantic. 2010. Web.

⁴ The idea to instruct via delight originates from Cicero who believed an orator's purpose was to teach, to delight, and to persuade (Salman 326).

a foundational element for other key terms that will be defined in the methodology chapter of this thesis.

This study is unique not only in that it seeks information concerning issues of gentility and manners in eighteenth century periodicals, but also because it aims at providing insight concerning the different instructions that are provided by Addison, Steele, and Haywood to both men and women. Both the historical and cultural context surrounding the writing of these essays will be examined and discussed as a backdrop to the periodical essays. Likewise, the instructions that are given to both men and women concerning gentility will be identified and scrutinized in the sample essays. Through an understanding of the interplay of text and context, this study will ultimately address the following questions: (1) How do Addison, Steele, and Haywood respond to the cultural context that informs their writing? (2) How do these documents function rhetorically? (3) How does Haywood illustrate the voice of the rising female? (4) What questions does the perusal of these eighteenth-century documents reveal about the possibility of rediscovering the implications of gentility and morality in contemporary American culture?

In this chapter a brief discussion of the conversations regarding gentility and manners begin the framework for the next chapters of the literature review, methodology, and results, as the subsequent chapters will further enhance and develop the argument of this study. The literature review will provide Kathleen Turner's framework for rhetorical history with regards to text and context and present past and present research centered on *The Spectator* and *The Female Spectator*. The methodology will reveal the essays that have been selected for analysis. The fourth chapter will provide historical context for the artifacts. Chapters five and six will analyze the texts with regard to gentility and gender. Finally, a conclusion will discuss the implications of this study and ideas for future research

Chapter 2 – Literature Review

Ignotis errare locis, ignota videre

*Flumina gaudebat; studio minuente laborem. – Ov.*⁵

Introduction

Unique among the literature of the 18th century were the periodicals *The Spectator* and *The Female Spectator*. These periodicals were written for the purpose of giving instruction via delight. The writers of these periodicals, Richard Steele, Joseph Addison, and Eliza Haywood, are citizens and observers; as a result, observation became the “cradle” of journalism. By writing about the events that are taking place around them, these writers create relevant and applicable periodicals for their readers. Addison, Steele, and Haywood do not remove themselves from their readers, but instead, they seek to engage them by writing about topics familiar to their readers. Observation is a fundamental element for the constructing of the periodicals, for they begin with what exists and recognize the fictionalized correspondent as an autonomous (independent) self. By focusing on the reader – the informed, sociable, and comfortable individual – the writer strives to persuade the reader toward an attitude of moral living; consequently, the periodicals are written with both artistic flair and moral gravity. The periodicals challenge the reader to a higher pursuit of knowledge, manner, and discourse, and this challenge is given in the conversation of the authors and readers. The author’s writing and use of prose invites the reader to participate in a conversation, and it is this conversation between the author and reader that results in discovering the instruction toward gentility.

While periodicals are traditionally studied through the application of literary criticism, this study aims to examine these periodicals from a communication perspective through the use

⁵ [He delighted in wandering in unknown places and seeing unknown rivers; his enthusiasm making is very little trouble] – “Pleasures of Imagination, I” (No, 421) by Joseph Addison.

of rhetorical criticism, specifically rhetorical history as social construction, which is presented by Kathleen Turner in her edited book *Doing Rhetorical History*. Furthermore, this study references the historical and cultural context surrounding the writing of these papers in the eighteenth century; moreover, the audience is also studied to understand the reception of the periodicals. This communication based study seeks to examine the instruction toward gentility, through the use of persuasion. Specifically, this study aims to examine the conversations used in *The Spectator* and *The Female Spectator*, as the authors, Steele, Addison, and Haywood, instruct their readers toward gentility via delightful texts. The following section analyzes existing research concerning Turner's idea for rhetorical history as social criticism, followed by a review of previous works on these periodical essays. Concluding this literature review will be an analysis that illustrates how the framework and research relate to this study.

Turner's Framework

Kathleen Turner's framework for rhetorical history as social criticism integrates text and context. In this theory, Turner explains how to apply rhetorical processes in the historical contexts and the study of history as a rhetorical process in an effort to understand text and context. This study will present a rhetorical analysis of artifacts using Turner's theoretical framework; as such, it is vital that there be an understanding of this framework. In the introduction of her book *Doing Rhetorical History: Concepts and Cases* Turner writes, "whereas rhetorical criticism seeks to understand the message in context, rhetorical history seeks to understand the context through messages that reflect and construct that context" (2). She continues by stating, "[r]hetorical history is a social construction not only in the sense that rhetorical processes constitute historical processes but also in the sense that historical study

constructs reality for the society in which and for which it is produced” (8). In concluding her chapter she summarizes her argument by writing:

The study of history is a rhetorical construction providing a view of reality for its society. That history deals with particularistic topics in a time-bound manner makes it none the less global in its implications...in constructing a sense of reality for the society in which it is produced, the study of history is an essentially rhetorical process. (13)

Turner’s Rhetorical Studies in the “Twenty-first Century: Envisioning the Possibilities” further outlines her framework. She includes a “wish list” that entails her visions for the future of communication. Twelve ideas formulate the article, including her vision that “rhetorical analysts will consistently cherish the insights of historical as well as critical and theoretical perspectives” (332). She writes of the importance of history and how individuals need to “understand their history, and since rhetoric is a fundamental part of being human, it is also a fundamental part of our history (332). Turner continues to further her ideas by writing, “By studying rhetorical history, students better understand that what we have now is not what we have always had, that what we have now is the product of a series of choices and a confluence of forces before them” (333). By understanding the values and ideas of the past, one can have a better understanding of the present and future, and rhetorical history is a classic way to achieve this goal.

Supporting Turner’s framework has been the research of Cara A. Finnegan in her article “What is this a picture of?: Some Thoughts on Images and Archives.” In this article, Finnegan discusses different ideas that are conveyed by photographs that were taken during the middle of World War II and are currently archived in the United States Library of Congress; included in these ideas are rhetorical ideas that are expressed by some of these photographs. Finnegan

references Turner's text and quotes Turner for arguing "that our ways of constructing rhetorical history are 'guided by and contained in the symbols and systems of symbols that give currency to our attitudes, values, beliefs, and actions'" (118). Finnegan concludes her article by writing, "Through repeated encounters with the ultimately unanswerable question 'What is this a picture of?' I have come to embrace archival research as a process of rhetorical negotiation that parallels the demands of our other critical practices" (121). This research provided by Finnegan supports Turner's work of rhetorical history as social construction.

Previous Studies of The Spectator and The Female Spectator

The dissertation entitled "Love and excess? Women's scandalous fiction and the discourse of gender, 1680-1730" by Terra Caputo examines different women writers of the eighteenth century, including Eliza Haywood, and refers to their work as "scandalous fiction." In this study, Caputo examines the attitudes concerning gender and genre. She references Addison and Steele's work and connects the themes of libertine and aesthetic pleasure with the writings of Haywood. Caputo writes of the comparison of Addison, Steele, and Haywood's work as this analysis "offers a new perspective on the analysis of gender in this dissertation; specifically, this cross-genre consideration of the ways in which eighteenth-century literatures engage with existing discourses about gender further highlights the hegemonic gender dynamics" (127). In comparison with this current study, Caputo also recognizes the separation of gender in the writings of these three authors, for she writes, "Women are repeatedly satirized for their innate feminine weakness and confined to a domestic world that Addison and Steele admits disables them" (129). Caputo includes the following work from Addison's writing in *The Spectator* No. 10 (March 12, 1711):

I have often thought there has not been sufficient Pains taken in finding out proper Employments and Diversions for the Fair ones. Their Amusements seem contrived for them rather as they are Women, than as reasonable Creatures; and are more adapted to the Sex, than to the Species. The Toilet is their great Scene of Business, and the right adjusting of their Hair the principle Employment of their Lives. The sorting of a Suit of Ribbons, is reckon'd a very good Morning's Work; and if they make an Excursion to a Mercer's or a Toy-shop, so great a fatigue makes them unfit for anything else all the Day after. Their more serious Occupations are Sewing and Embroidery, and their greatest Drudgery the Preparation of Jellies and Sweetmeats. This I say, is the State of ordinary Women; tho' I know there are Multitudes of those of a more elevated Life and Conversation, that move in a exalted Sphere of Knowledge and Virtue, that join all the Beauties of the Mind to the Ornaments of Dress, and inspires a kind of Awe and Respect, as well as Love, into their Male-Beholders. (90).

The inclusion of this quote from Addison illustrates the need for a periodical essay written for women by a woman, and Caputo continues her work arguing this idea. Certainly, this dissertation creates a framework for this current study to analyze not only the instruction and ideas of *The Spectator* but also of *The Female Spectator*.

Focusing on conduct is the dissertation of Anna Christina Patchias entitled “‘That ladies would take example’: Gender and genre in Eliza Haywood’s didactic writings.” Patchias analyzes “how, in a period when virtually every text advertised itself as morally instructive, her conduct books in particular explore the moral and pedagogical complexities of the Horatian dictum ‘to delight and instruct’ and question the fundamental assumptions of didactic literature”

(3). Patchias continues: “the ladies of *The Female Spectator* will dispense advice to readers, both male and female, in order to be ‘as universally read as possible’” (31). In similar fashion, Lorraine Eadie’s “The significance of ‘The Purposeful Life’ in works by Addison, Steele, and Johnson” illustrates:

The theme of the ‘purposeful life’ determines the presentation of reason as a morally significant aspect of human nature. Addison and Steele argue that reason not only allows but obliges us to discern and pursue morally valuable actions, and conversely to disentangle ourselves from trivial concerns. (50)

Eadie also addresses *The Spectator*’s approach to the women who read the essay as he writes, “So although *The Spectator* does not promote social equality, it does a great deal to promote moral equality; and this intention expresses itself in Addison and Steele’s discussion of what it means for a woman to live a purposeful life” (82).

In addition, the extensive research of Jack Prostko in his dissertation entitled “Instructive and Delightful Talk: Conversation and Eighteenth-Century English Literature” examines the need for proper conversation as representative of *The Spectator*. Prostko writes:

Steel frequently relied upon the traditional strategy of providing an appealing model to ease a reader into change. Arguments and theory might offer a rationale for those more skeptical and pedantic minds wanting authoritative support for altering their behavior; but the majority of men and women, traveling through a comfortable routine and tempted to indiscretions by the urgings of an inner and hardly rational demon, needed emotional promptings to reformatting, needed portraits – agreeable and disagreeable – to measure themselves against (113).

Moreover, Prostko's work analyzes how these instructions were received and thus used for conversation.

Similarly, a 1995 dissertation by Jerry Lowell Hakes entitled "Rhetoric and biography in Eliza Haywood's 'Female Spectator'" compares the work of Haywood with Addison and Steele to analyze the text and focuses on her reader's expectations. This rhetorical analysis of *The Female Spectator* focuses on the reader's probable opinion and respect of Haywood. Hakes uses rhetorical history to examine the facts of Haywood's life and the eighteenth-century understanding of the literary persona.

Further research concerning Haywood's perspective in *The Female Spectator*, is Amy Wolf's "The Female Spectator and the New Story of Eliza Haywood." Wolf notes how in writing *The Female Spectator*, Haywood offers a feminine perspective on the issues prevalent to the individuals of society during the eighteenth century. With respect to *The Spectator*, Haywood's work is indeed influenced by the work of Addison and Steele. However, Haywood establishes herself as a prominent and knowledgeable author of the *The Female Spectator*, a publication that has "its own purposes, projects, and contexts. It is no longer valuable in the shadow of *The Spectator*" (76). Wolf maintains of the connection between these periodical papers:

As one example of what new literary scholarship can do for *The Female Spectator*, one only need look at the changing view of its relationship to Addison and Steele's *Spectator*. *Female Spectator* criticism has gone from being about the ways Haywood was influenced by (and failed to live up to) Addison and Steele's work, to exploring how *The Female Spectator* critiques or refigures the *Spectator*, and finally, to considering The critical history of *The Female Spectator* reveals a dilemma that holds true for most marginalized texts and writers. (76)

Haywood writes her periodical with acknowledgement of her place as a woman writer and her periodical “as one of the first journals for women written by a woman, not merely being described; instead, it is at the center of a cultural matrix, addressing important larger questions” (76). Haywood’s writing for women not only discusses the important issues of the times but also instructs the audience toward higher living and gentility.

Brian Cowan’s “The Curious Mr. Spectator: Virtuoso Culture and the Man of Taste in the Works of Addison and Steele” focuses on the periodicals written by Addison and Steele and the discussion of redefining the culture. Cowan writes, “It was this process of redefinition that had made Addison’s and Steele’s associations with virtuoso culture less obvious to later observers than they should be . . . this redefinition is also the reason why the resulting polite ‘man of taste’ [was] promoted by *The Spectator*” (277). Cowan continues to review the periodicals in light of the culture with a focus on aesthetics. The author reviews the connection between the reader and the writers paying special attention to the culture. Cowan maintains of Steele’s essays that they “contributed to the decline of ‘modern’ virtuoso obsession with the actual art of the ancients and thus laid the groundwork for the development of a newer canon of neo-classical artistic excellence” (285).

Social rank was disregarded, thus *The Spectator* helped to connect individuals from different avenues of life, and Addison counted on “60,000 to 80,000 readers for each issue” (346). *The Spectator* was well received because of the ability to connect people as “copies of *The Spectator* papers also circulated well outside metropolitan London. They were often enclosed in letters from metropolitan readers to their correspondents in the countryside” (346). The ability to reach all audiences, regardless of rank in society, helped the papers achieve success. Writer Brian Cowan recognizes that as a result of the success, on November 3, 1711, a “Gentleman’s

Society” was founded for readers of the papers to gather at the coffeehouse and to read and discuss the lessons of morality that were in each issue (346). Addison and Steele recognized the vital role the coffeehouse played in the reading of their periodicals, thus they used “the coffeehouse milieu in their periodical essays as a sort of virtual stage on which they might expose the foibles and follies of the social life in public spaces” (348). By portraying the coffeehouse in a positive light, Addison and Steele were able to encourage their readers to visit and participate in the activity in these places. The theme of the periodical papers was not meant to be controversial like other newspapers, but it was meant to contain material that was “newsworthy” (352), thus instructing the readers to morality and gentility through delight.

Application of Framework and Research

Arguably, Steele and Addison’s *The Spectator* and Haywood’s *The Female Spectator* are highly artistic works. The examination of the realism of the periodicals challenges a reader to apply the practical and wise instruction to his or her own life. Whether it is during the eighteenth century or today, the periodicals exist perennially to instruct via delight. A reader should take his or her understanding and instruction from the literary text and apply it, for knowledge and instruction that is not applied is useless. The periodicals create for the reader a starting point for a pursuit of higher understanding, behavior, and discourse, thus the challenge for the contemporary or historical reader is to continue in this pursuit. The ingenuity of the reader will be illustrated when he or she chooses to own the quest, and this further endeavor is the reason and foundation for this study. Thus far, Turner’s framework has been reviewed as well as a review of literature concerning these works, and this review of existing literature has laid the framework for analyzing these periodical essays rhetorically with regards to text and context as established by Kathleen Turner in an effort to provide a further understanding of how *The Spectator* and *The*

Female Spectator will be analyzed in this study. By examining both *The Spectator* and *The Female Spectator* together, implications will be drawn from both, thus allowing for a comparison and contrast of the instructions provided.

Chapter 3 – Methodology

*Avia Pieridum peragro loca, nullius ante
trita solo, juvat integros accedere fonteis;
atque haurire: . . . – Lucr.⁶*

The purpose of this rhetorical study is to explore how Addison, Steele, and Haywood define and instruct gentility among different genders. The main methodology of this thesis is Kathleen Turner’s rhetorical history as social construction regarding text and context. Using this rhetorical schema, this study will analyze different essays from *The Spectator* and *The Female Spectator*, and these essays have been chosen for their content and subject matter of manners and gentility. These chosen essays are furthered into different categories of specific directions to both the gentleman and lady. Ten essays have been chosen from *The Spectator* and are as follows:

No. 2: Introduction: The Plan (Friday, March 1, 1710-11)

No. 15: Elegance as a Way of life (Sunday, March 17, 1711)

No. 34: A meeting of the club (Monday, April 9, 1711)

No. 41: Cosmetics (Tuesday, April 17, 1711)

No. 66: The education of women (Wednesday, May 16, 1711)

No. 75: The “Fine Gentleman” (Saturday, May 26, 1711)

No. 108: Will Wimble (Wednesday, July 4, 1711)

No. 122: Sir Roger at the assizes (Friday, July 20, 1711)

No. 411: The Pleasures of the Imagination (Saturday, June 21, 1712)

No. 530: The marriage of Will Honeycomb (Friday, November 7, 1712)

⁶ [I traverse the pathless places of the Muses, trod before by none; it is a joy to draw near untouched springs and to drink] – “Pleasures of Imagination, I” by Joseph Addison.

Likewise, ten essays have been chosen from *The Female Spectator* (1744 – 1746) and are as follows:

Volume I Book I⁷

Volume I Book II

Volume I Book III

Volume II Book VII

Volume II Book XI

Volume III Book XIII

Volume III Book XV

Volume III Book XVI

Volume IV Book XX

Volume IV Book XXIII

As has already been stated and explained in the literature review, this study will seek to examine the selected essays from *The Spectator* and *The Female Spectator* using Turner's framework of text and context. Moreover, the following chapters will apply Turner's framework and provide a rhetorical analysis of *The Spectator* and *The Female Spectator* by presenting a rhetorical analysis on the instructions that are provided concerning gentility and how these instructions should be practiced by different genders. This study will provide: (1) an examination of ten essays from *The Spectator* as well as ten essays from *The Female Spectator*, (2) a presentation of the results of the textual and contextual analysis of the twenty selected essays and an analysis of the instruction of the different genders, (3) final conclusions and implications of the study. This framework will be the foundation for this study. Through an understanding of the

⁷ Unlike Addison and Steele, Haywood did not provide a title for each individual work. The four volumes comprised *The Female Spectator* and differentiation resulted from each volume being broken down into books.

interplay of text and context, this study will ultimately address the following questions: (1) How do Addison, Steele, and Haywood respond to the cultural context that informs their writing? (2) How do these documents function rhetorically? (3) How does Haywood illustrate the voice of the rising female? (4) What questions does the perusal of these eighteenth-century documents reveal about the possibility of rediscovering the implications of gentility and morality in contemporary American culture?

Accordingly, subsequent chapters will further develop this theoretical framework. Chapter four will introduce the historical and social context surrounding these periodical essays to establish a framework for the texts. Chapters five and six will analyze the text and the instructions concerning gentility and the instructions that are provided for the different genders to apply. Chapter seven will conclude with a review of the information as well as recommendations for future research.

Chapter 4 – Historical and Social Context

Difficile est plurimum virtutem revereri qui

semper secunda fortuna sit usus – Tull ad Herennium⁸

Addison and Steele addressed their predominantly male audience, for this is a time in which women found their place in the home and not among the discussions taking place in the coffeehouses where the men were. Addison and Steele addressed different issues concerning men and their spurring on to be “gentlemen.” With a predominantly male audience, these authors addressed predominantly male issues. The idea of gentility included not only the importance of becoming a “gentlemen,” but also the importance of conversing with a woman of gentility as well. Both Addison and Steele include different characteristics that a woman with manners must possess; however, in this writing about women, their direct address to women is rare, and this became the motivation behind Haywood’s writings. Haywood addresses the women directly, thus providing them with writing to further not only their education, but also challenge them to be women of virtue and honor. Like Addison and Steele, Haywood writes to her female audience and provides them with responses toward *The Spectator* in her version of *The Female Spectator*. Haywood writes of the importance of gentility both in being a woman and conversing with a gentleman. These writers are addressing prominent issues of their days among the rising middle class.

Historical and social context is extremely important in rhetorically analyzing these essays. In regards to social context, observation is a fundamental element for the constructing of the periodicals, for these periodicals begin with what exists and recognize the person with respect to autonomy. By focusing on the reader – the informed, sociable, and comfortable

⁸ [It is difficult for a man always accustomed to good fortune to have a very great reverence for virtue] – “Charity (children, the poor)” (No. 294) by Richard Steele

individual – the writers strive to persuade the reader toward an attitude of moral living. The periodicals are highly artistic texts and provided compelling arguments and examples of moral standards to live by. The periodicals challenge the reader to a higher pursuit of knowledge, manner, and discourse, which become the defining characteristics of gentility.

Historical Context

Certainly, the eighteenth century is dynamic. According to Isser Woloch's *Tradition and Progress, 1715-1789* four developments worked together to produce changes for the demographic and economic growth: (1) rising population, (2) increased agricultural prosperity and productivity; (3) a vast increase in commerce, particularly in the exploitation of the colonial world by Britain and France; (4) the growth of textile manufacturing, and the beginnings of its structural transformation in England (103). Writer Ian P. Watt writes of the impact of these developments in his text *The Rise of the Novel*:

The growth of the population of London in the last decades of the seventeenth century from about 450,000 in 1660 to 675,000 in 1700, combined with the increasing residential segregation of its inhabitants, and the extension of the metropolitan area, was certainly on a large enough scale to make the contrast between the rural and urban ways of life much deeper and more complete than it had been previously. (179)

With all these changes happening so quickly, Watt recognizes that “The streets and places of resort . . . presented an infinite variety of ways of life, ways of life that anyone could observe, and yet for the most part utterly alien to any one individual's personal experience” (179).

Certainly, the ability to reach all audiences, regardless of rank in society, helped the papers achieve success. Watt writes that “The Spectator had been produced by the best writers of

the day; it catered to middle-class taste, but by a sort of literary philanthropy; Steele and Addison were for the middle-class way of life, but they were not exactly of it” (52). Watt also describes the successful nature of these papers: “These periodicals, which appeared thrice-weekly and daily respectively, contained essays on topics of general interest” and in doing so “they tried to make the polite religious and the religious polite, and their ‘wholesome project of making wit useful’ succeeded completely, not only with the wits, but with other parts of the reading public” (50).

The Coffeehouse

The coffeehouse served as place for the readers of the periodical to dialogue. Writer Brian Cowan states, “The coffeehouse is portrayed as a social space dedicated to high-minded discourse on a wide range of affairs; it is also assumed to be open to any man who wanted to participate in the discussions” (345). As noted previously by Cowan, a “Gentleman’s Society” was founded for readers of the papers to gather at the Coffeehouse and to read and to discuss the lessons of morality that were in each issue (346). Addison and Steele recognized the vital role the coffeehouse played in the reading of their periodicals, thus they used “the coffeehouse milieu in their periodical essays as a sort of virtual stage on which they might expose the foibles and follies of the social life in public spaces” (348). By portraying the coffeehouse in a positive light, Addison and Steele were able to encourage their readers to visit and to participate in the activity in these places. The theme of the periodical papers was not meant to be controversial like other newspapers, but it was meant to contain material that was “newsworthy,” thus instructing the readers to morality and gentility through delight. The readers of *The Spectator* were “the blanks of society” and “truly *tabulae rasae*, who could be altered for good or for ill by the kinds of

works they read” (352). The conversations that took place in the coffeehouse encouraged public discourse.

Furthermore, conversations once referred to “the entire conduct of life itself; now ‘conversation’ had narrowed to signify social exchange; yet social exchange in its turn had expanded to govern the conduct of life itself” (2002). “Strangers and Publics” by J. Chaves focuses on the conversations present in the *The Spectator*. This article also looks at the social exchanges that were present in the coffeehouses, which is where these periodicals were usually discussed. The author examines the connection between conversation and readership. Chaves writes of the readership:

Part of what makes *The Spectator’s* readership a public in the modern sense is the indefinite nature of the paper’s circulation: the sense I have in reading a text that its readership extends beyond me and beyond any specific sense I can garner – through conversations about the text, through the text itself – of the nature and extend of its readership. (296)

The conversations that happened in the coffeehouse continued outside of the coffeehouse as well, for the conversation was shared with others, and individuals begin to connect with one another as a result of the text. The readers seek to dialogue through conversation that begins in the coffeehouse.

Illustrating the important role of the coffeehouses is “News from the Coffee-houses,” which is a compilation of three settings with the dates of May 26-27, 1709. *White’s Chocolate-house, Will’s Coffee-house, and St. James’s Coffee-house* are included in the particular periodical, and these locations represent the topics that are among discussion. At *White’s Chocolate-house* entertainment is the topic; at *Will’s Coffee-house* the topic is poetry; and at *St.*

James's Coffee-house news is among discussion. These periodicals are created for individuals to enjoy and appreciate for “to read a newspaper was to read in part the work of fellow readers” (Damrosch and Dettmar 2005). The newspaper represented a real connection between individuals who enjoyed the entertainment, poetry, and news.

The Rise of the Individual (as a concept)

All of these monumental changes make not only a great impact on society as a whole, but also the individual. Writers recognized the importance of the individuals, thus texts were produced focusing specifically on the reader. Watt recognizes this rise of the individual as he writes, “In all ages, no doubt, and in all societies, some people have been ‘individualists’ in the sense that they were egocentric, unique or conspicuously independent of current opinions and habits; but the concept of individualism involves much more than this.” Watt maintains, “It posits a whole society mainly governed by the idea of every individual’s intrinsic independence both from other individuals and from that multifarious allegiance to past modes of thought and action denoted by the word ‘tradition’ – a force that is always social, not individual” (60). With a rise in the individual, not only came the rise of the man, but also the woman, as there is a “considerable variety of evidence to support the view that the transition to an individualist social and economic order brought with it a crisis in marriage which bore particularly hard upon the feminine part of the population.” During this time, women found that “their future depended much more completely than before on their being able to marry and on the kind of marriage they made, while at the same time it was more and more difficult for them to find a husband” (Watt 148).

Gentility and the Gentleman

Steele, Addison, and Haywood understand their audience. Illustrating this statement is Steele creating his thesis for this particular section of the periodical by addressing the “terms in [his] narrative.” He remarks, “for the Benefit of my Country Readers, I would let him know what I mean by a *Gentleman*, a *Pretty Fellow*, a *Toast*, a *Coquet*, a *Critick*, a *Wit*, and all other Appellations of those now in the gayer World” (Addison 7-8). By addressing not only this “Gentleman,” but also the “Country Readers,” Steele gives his audience the ability to both identify and further their understanding with the defining of the terms. Certainly, the ability to instruct via delight is present here as individuals are expanding their vocabulary and enjoying this particular periodical. Likewise, Philip Carter’s “Polite ‘Persons’: Character, Biography and the Gentleman” focuses on *The Spectator’s* attention to the idea of the gentleman. Through the letters written in *The Spectator*, conversations are created between the reader and author. Politeness and integrity were main themes in the periodical. Addison and Steele instructed their readers to exhibit manners in their social setting.

During this time the gentleman is defined as good natured. In the article “Newman on the Gentleman,” George Landow states, “He has his eyes on all his company, he is tender towards the bashful, gentle towards the distant, and merciful towards the absurd; he can recollect to whom he is speaking; he guards against unseasonable allusions, or topics which may irritate” (1). Likewise, A.R. Humphrey’s *Steele, Addison and the Periodical Essays* recognizes that in both the writings of Steele and Addison, the proposal is to combine the “social and religious virtues” as “The true gentleman, liberally educated, is to be the true Christian; equally, the true Christian, liberally educated is to be the true gentleman” (24). This statement reveals that knowledge, manners, and religious thought are all intertwined. Moreover, writer Henry Beers remarks, “Addison was the man of most genuine religious feeling” (42). Addison’s background is

foundational for the worldview in his writing. Moreover, the combination of the “social and religious virtues” allows the common reader to pursue a higher level both in the social and spiritual realm.

Next, Steele defines his use of the term “Gentleman” to further his audience’s understanding. He continues his didactic writing as he states, “The most necessary Talent therefore in a Man of Conversation, which is what we ordinarily intend by a Fine Gentleman, is a good Judgment. He that has this in Perfection, is Master of his Companion, without letting him see it” (8). This description illustrates to the reader the importance of having “good Judgment” for which a Gentleman or Man of Conversation resonates. Further illustrating Steele’s connection with the reader is this address of the gentleman as the idea of a gentleman is extremely important to the 18th century time period. During this time the gentleman is defined as good natured and, as noted above, “he has his eyes on all his company he is tender towards the bashful, gentle towards the distant, and merciful towards the absurd; he can recollect to whom he is speaking; he guards against unseasonable allusions, or topics which may irritate” (Landow 1). The ability for Steele to reference a category of class and distinction to his readers illustrates his genius as a writer. His calling to attention the importance of good judgment resonates with society’s high value on the gentleman. Writer Isser Woloch states in *Eighteenth-century Europe, Tradition and Progress, 1715-178*: “The authors attempted to make moral behavior fashionable by attacking the prevailing boorishness, prejudice, gambling, and violence of their society, while praising marriage, familial devotion, and good manners as the true ideals of a gentleman” (191).

These writers also rebuke the actions of a “rake.” Erin Mackie’s “The Perfect Gentleman” describes the rake as one who has “his desires run away with him through the Strength and Force of a lively imagination. Cursed with an embarrassment of affective riches, his

Faults proceed not from Choice or Inclination but from strong Passions and Appetites” (357).

During the eighteenth century, a rake was the term given to men who would take advantage of a woman or “rake” over her, thus damaging her reputation and possibility of getting married.

Mackie continues by illustrating the rake becoming reformed and changing his ways:

For it is precisely through [Steele’s] affirmation of the true rake’s authenticity, sentimentalized now as a restless, inborn affective disposition, that Steele is able to neutralize the challenge he poses. According to this formulation that secures the authentic rake’s claims on cultural status, the rake as a diamond in the rough, a gentleman in the making, is reassimilated into the legitimate social order, on the strength not of his inherited status but of his natural character. The moral transformation, heavily conventionalized in the reformed rake narrative . . . Thus reconceived within the discourse of sensibility, the reformed rake not only makes the best husband but also the best gentleman.

The Spectator also addresses the concept of the rake through comparison and contrast of the “rakish man of pleasure and the dignified gentleman” (Mackie 355). *The Spectator* uses the persona of the character Will Honeycomb to provide a narrative concerning the behavior of a gentleman. The narrative describes a young man who begins as a rake, but he learns his lesson and becomes a reformed rake as “[w]e can be certain of Will Honeycomb’s success; a reformed rake, after all, makes the best husband” (Mackie 358). The reformed rake narrative provides a challenge to the readers of *The Spectator*, thus instructing the readers to gentility. Both *The Spectator* and *The Female Spectator* address the immoral actions and consequences for a “rake;” however, a study has not yet been done to combine the address of both of these papers. The studies conducted thus far have separated out the address of gentility, but this study aims to

examine the address to both genders simultaneously, thus looking for connections in the instruction toward gentility via delight.

Gentility and the Gentlewoman (Lady)

In writing *The Female Spectator*, Haywood offers a feminine perspective on the issues prevalent to the individuals of society during the eighteenth century. In comparison to *The Spectator*, Haywood's work is influenced by the work of Addison and Steele. However, this writer establishes herself as a prominent and knowledgeable author of the *The Female Spectator* that has "its own purposes, projects, and contexts. Amy Wolf writes in her article "*The Female Spectator and the New Story of Eliza Haywood*" that it is "no longer valuable in the shadow of *The Spectator*" (Wolf 76). Haywood thus writes her periodical with acknowledgement of her place as a woman writer and "as one of the first journals for women written by a woman, not merely being described; instead, it is at the center of a cultural matrix, addressing important larger questions" (76). Haywood's writing for women not only discusses the important issues of the times but also instructs the audience toward higher living and gentility. Likewise, in the article, "Beyond Spectacle: Eliza Haywood's Female Spectators," Paula Backscheider focuses on the authorial intention that Haywood displays in her text, for Haywood writes of political, social, and female issues happening during the time period. Haywood's use of narrative provides a discourse for her readers. As this text addresses the issue of Haywood and her female audience, the conversation is discovered as the instruction is given. Haywood's writing also comes at a time when "Women of the upper and middle classes could partake in few of the activities of their menfolk, whether of business or pleasure." Haywood thus had a great opportunity as "Such women, therefore, had a great deal of leisure, and this leisure was often occupied by omnivorous reading" (44).

Furthermore, Haywood understands her audience and the surrounding culture. The virtue of women during the eighteenth century is an important concept. Women were considered virtuous only if they were virgins being pursued for marriage, thus “discriminating the virgin from the whore was an essential skill in a society that tolerated prostitution but expected gentlemen to preserve patrilineal bloodlines by marrying virgins” (Oakleaf 112). Wolf continues describing the deminishing attitude women had to face during this time in their strife for gentility as a “woman in this society, therefore, had to appeal to male sexual desire while unambiguously distinguishing herself from the women who would gratify that desire on easier terms than marriage.” She continues: “Since those women circulated so easily among them, her potential suitors, too, from lechery if not from nobler motives, were constantly discriminating the virgins from the whores” (111). Haywood’s writing is controversial as she “had no reason, personal or professional, to feign innocence of the world beyond the confines of domestic virtue, the public world within which the names of women circulated so freely. She had every reason to scrutinize” (119). Haywood’s *The Female Spectator* is written during a time that men did as they pleased including taking advantage of women, thus earning them the title of a rake. In her writing, Haywood sought to expose these men for their wrongdoings and mistreatment of women. Haywood’s writing opposes the double standard that society placed on women to remain virtuous while defending their virtue against rakes (126). Essentially, Haywood’s *The Female Spectator* is a periodical written to women instructing them to resist the temptation of these men and respect themselves.

Elizabeth Kraft’s *Women Novelists and the Ethics of Desire, 1684 – 1814* declares of Female writers during this time, Haywood included, that they found themselves writing on a topic that “if not less important, at least more submerged, and the struggle to define female

subjectivity in a heterosexual world seems the significant task at hand. It is through the stories of erotic desire for the male other that the later novelists explore the possibilities of fulfillment for women.” Kraft recognizes the problem as “the novelists’ own desire to write narrative featuring women whose actions are significant and meaningful is constantly thwarted or at least hampered by narrative demands that the admirable female character remain passive. . . in a morally complicated world” (5). Haywood is writing in response to the issue of her day, and one of these important issues is the concept of marriage. During the time, both men and women were “examining anew all the preconceived notions that they had inherited from church and state, these women wrote about what they knew best from the position they inhabited in their own place and time” (33). In her writing, Haywood does not “engage in self-constructions in which she deliberately blurred the distinction between public and private modes of desire by infusing her work with the implications of her own sexual nature” (87).

Conclusion

The historical and social context of the eighteenth century “set the stage” for *The Spectator* and *The Female Spectator*. The eighteenth century is both dynamic and diverse and provides the perfect setting for Addison, Steele, and Haywood to address their respected audiences. By examining the historical and social context, the following research questions have been answered:

RQ1: What was the historical context surrounding these periodical essays?

RQ2: What was the cultural context surrounding these periodical essays?

By understanding the historical context, including the population increase setting the stage for the rise of the individual (as a concept), these periodical essays can be studied within a framework. Moreover, by understanding the social context, such as the idea of the gentleman and

gentlewoman (lady), the issues these writers are addressing can be further analyzed to fully understand how an individual is supposed to act with manners and gentility.

Chapter 5 – Textual Analysis of

The Spectator

Respicere exemplar vitae morumque jubebo

*Doctum imitatorem, & vivas hinc ducere voces – Hor.*⁹

Addison and Steele's *The Spectator* addresses different prominent issues that their audience was facing during the eighteenth century. Their essays are written for their respected audience with a focus on how gentility should be displayed from both the gentleman and gentlewoman (lady). These periodical essays also contain letters from readers who are expressing their thoughts concerning the topics Addison and Steele address. These authors write with passion and conviction, and many of the topics are personal, thus conveying a connection between the reader and author. Each of the essays is well written and articulated, and each periodical begins with a Latin quote that becomes a precedent for the theme to be discussed. Jack Prostko's "Instructive and Delightful Talk: Conversation and Eighteenth-Century English Literature" (previously discussed in Chapter 2 in detail) writes of how Steele and Addison are "the first English authors to give conversation a literary respectability" as these authors "spoke to their audience in the right tone, at the right length, at the right time – for topics to teach and delight without becoming troublingly moralistic or academic." Prostko continues by discussing the importance of conversing about these periodicals as conversation "is no longer considered simply a learned social grace . . . conversation is considered expressive of the most basic aspects of the individual personality – and therefore the talker's fundamental character necessarily is exposed" (83). These selected periodicals illustrate not only the character of Addison and Steele, but also challenge their readers on to gentility via delightful essays.

⁹ [I would advise one who has learned the imitative art to look to manners for a model] – "Sir Roger at Play" (No. 335) by Joseph Addison

No. 1: Introduction: The Plan (Thursday, March 1, 1710-11)

Non fumum ex fulgore, sed ex fumo dare lucem

*Cogitat, ut speciosa dehinc miracula promat. – Hor.*¹⁰

Addison begins this first periodical essay of *The Spectator* by addressing his audience and letting them know he understands the importance of his job as a writer and what they need as a reader. He writes, “I have observed that a Reader seldom peruses a Book with Pleasure, ‘till he knows whether the Writer of it be a black or a fair man, or a mild or choleric disposition, married or a bachelor. . . that conduce very much for the right understanding of the Author” (101). He then continues this periodical by providing a short autobiography for his readers. He writes of how he was born to a small estate and how his father and mother raised him. He studied at the University but left to travel after his father passed away. He writes of his travels that an “insatiable thirst after knowledge carried me into all the Countries of Europe, in which there was anything new or strange to be seen.” He continues by writing of his current stage of life and how he frequents the coffeehouses and markets. Steele summarizes his current stage of life by writing, “In short, where-ever I see a Cluster of People I always mix with them, though I never open my Lips but in my own Club.” He continues: “Thus I live in the World, rather as a Spectator of Mankind, than as one of the Species, by which means I have made myself a Speculative Statesman, Soldier, Merchant and Artizan” (103). Addison’s description of himself creates a “character” for his readers to not only identify with but also model their behavior after.

Addison concludes the brief autobiography by restating his purpose of illustrating how he is qualified for this undertaking. He contends, “I have given the Reader so much of my History and Character, as to let him see I am not altogether unqualified for the Business I have

¹⁰ “Not smoke after flame does he plan to give, but after smoke the light, that he may set forth striking and wondrous tales.”

undertaken.” He continues: “I shall publish a Sheet-full of thoughts every Morning, for the Benefit of Contemporaries; and if I can any way contribute to the Diversion or Improvement of the Country in which I live.” Addison continues by pledging to make *The Spectator* a paper that his readers can connect with and apply the instruction to their own lives. By providing his readers with so much information concerning himself, he has given them not only more information about an author, but more information about *their* author, thus making *The Spectator* a personal periodical.

No. 15: Elegance as a Way of Life (Sunday, March 17, 1711)

Parva leves capiunt animos. . . –Ovid¹¹

Addison begins this periodical paper by discussing a Lady who “had received the addresses of a Gentleman” but is now dealing with “a broken heart” (125). The scene makes Addison reflect on his treatment of the women around him. His reflection leads him to reveal the truth of women being pursued on the basis of being “showy and superficial,” and with this truth, he credits it as a “natural weakness of being taken with Outside and Appearance.” Leading from this provincial thought, he writes, “In short, they consider only the Drapery of the Species, and never cast away a Thought on those Ornaments of the Mind, that makes Persons Illustrious in themselves, and Useful to others” (126). This statement illustrates the culture that women found themselves in. Addison also addresses the way for women to overcome this societal norm and rise above by distinguishing between true and false happiness:

True Happiness is of retired Nature, and an Enemy to Pomp and noise; it arises, in the next place, from the Enjoyment of one’s self; and in the next, from the Friendship and Conversation of a few select Companions. It loves Shade and Solitude, and naturally haunts Groves and Fountains, Fields and Meadows: In

¹¹ “Little things occupy light minds.”

short, it feels everything it wants within itself, and receives no Addition from Multitudes of Witnesses and Spectators. On the contrary, false Happiness loves to be in a Crowd, and to draw the Eyes of the World upon her. She does not receive any Satisfaction from the Applauses which she gives herself, but from the Admiration which she raises in others. She flourished in Courts and Palaces, Theatres and Assemblies, and has no Existence but when she is looked upon.

(127)

Addison's text illustrates the happiness a woman can obtain. He also refers to happiness in the feminine case, thus linking the two types of happiness and women together, and a woman can have either true happiness or false happiness. Addison is practical in his application, as he provides his readers with two examples of women exhibiting true happiness and false happiness. First, Aurelia is a woman of "Great Quality" delighting in privacy and her companionship with her husband. Both she and her husband enjoy a partnership in marriage as they both exhibit honorable qualities, such as virtue, good sense, devotion, and esteem. They are both experiencing true happiness as "they are happy in each other, beloved by their Children, adored by their Servants, and are become the Envy, or rather the Delight, of all that know them" (127). In opposition is Fulvia who experiences false happiness, for she is "unbecoming a Woman of Quality" (127). Addison creates a strong negative image of her with these words: "The missing of an Opera in the first Night, would be more afflicting to her than the Death of a Child." In addition, she also looks down on those around her as "she pities all of the valuable Part of her own Sex, and calls every Woman of a prudent modest retired Life, a poor-spirited unpolished Creature" (128).

Addison's personal confession of his attitude toward the outer appearance of the opposite sex is both revealing and illustrating of the attitude of the culture surrounding him. His comparison of the two different women illustrates that striving for true happiness is plausible, yet women still prefer to settle for false happiness. His challenge to his readers to look beyond the outer appearance and for women to strive for greater qualities of gentility and manners reveals "Elegance as a Way of Life."

No. 34: A meeting of the club (Monday, April 9, 1711)

*Parcit Cognatis maculis similis fera. . . -Juv*¹²

Addison writes of a gentleman's club in which he is a member with other gentlemen who "enterained [him] with several Remarks, which they and others had made upon these my Speculations, as also with the various Success which they had met among their several Ranks and Degrees of Readers" (137). First is Will Honeycomb, who reports to the club that there were some Ladies that "were offended at the Liberties I had taken with the Opera and the Puppet-Show" (137). Next, is Sir Andrew Freeport who reports that people are "very much obliged to me for declaring my generous Intentions to scourge Vice and Folly as they appear in a Multitude." The third gentleman to report is Addison's good friend Sir Roger De Coverley who reveals that Addison must "take Care how you meddle with Country Squires...and some of them take it ill of you, that you mention Foxhunters with so little Respect" (138). The Clergyman is next to advise Addison "to prosecute [his] Undertaking with Cheerfulness; and assured me, that whoever might be displeas'd with me, I should be approv'd by all those whose Praises do Honour to the Persons on whom they are bestowed" (138).

Having received the instruction and advice from each member of the club, Addison concludes this periodical with his own conclusions concerning his authorship and readership. He

¹² "Wild beasts are merciful to beasts spotted like themselves."

states, “I must however intreat every particular Person, who does me the Honour to be a Reader of this Paper, never to think himself, or any one of his Friends or Enemies, aimed at in what is said.” He makes a vow to his readers to never “draw a faulty Character which does not fit at least a Thousand People; or to publish a single Paper, that is not written in the Spirit of Benevolence, and with a Love to Mankind” (140). This vow further exemplifies the passion and thoughtfulness from which Addison writes for his readers, further strengthening his credibility as an author of *The Spectator*.

Addison’s writing about the club reveals his respect for the opinions of not only his friends but also his readers in general. By hearing his readers’ thoughts on the papers, he is able to understand his readership even more. This also reveals Addison’s integrity as an author as he reports his findings to his readers, both the positive and the negative. Addison’s act of humility illustrates his desire to become not only a better writer but also a better gentleman. His readers are able to learn about the importance of being willing to listen to others and of admitting one’s mistakes and faults. Addison is a model of gentility.

No. 41: Cosmetics (Tuesday, April 17, 1711)

...*Tu non inventa reperata es.* - Ovid¹³

A fellow reader’s letter to Steele is how this periodical paper begins. The theme of the letter is “a Warning for other Men always to Examine into what they Admire.” Steele feels compassion for the gentleman as he finds himself in an unfortunate situation: “when a Man marries a Woman, and finds her not to be the same Woman whom he intended to marry but another.” This gentleman continues by stating, “For you are to know, Mr. Spectator, that there are Women who do not let their Husbands see their Faces till they are married” (160). This woman that the gentleman has married is not the same woman he thought he knew before, and

¹³ “Undiscovered you are discovered.”

this letter relays a sense of desperation. The writer, who signs his name as “Your Most Obedient Humble Servant,” continues by asking Steele for help with this unfortunate situation.

Steele begins by saying he believes the “injured gentleman” has justice on his side, and he calls this practice “evil” (161). Steele responds by reminiscing of his own observations of a woman who was hiding behind her “face she designed to wear the day” that “she had worked a full half Hour before he knew her to be the same Woman” (162). He wrote about his disrespect for this woman and her use of trickery to obtain what she wanted. Steele responds by challenging “the Sex” to improve their “charms” by studying *Statira*. Statira is a woman who is known by her features that “are enlivened with the Cheerfulness of her Mind, and good Humour gives an Alacrity to her Eyes. She is Graceful without affecting an Air, and unconcerned without appearing careless” (163). This lady serves as a model that Steele admonishes other women to strive for by achieving these proper qualities. Certainly, Steele is not encouraging women to stop striving to look presentable; he is, however, instructing them to focus on their inner beauty as well as their outer beauty. By having women strive to obtain these qualities, Gentleman will be able to avoid having to write a letter exclaiming they are married to someone they do not even know.

No. 66: The Education of Women (Wednesday, May 16, 1711).

Motus Doceri gaudet Ionicos

Matura Virgo, & fingitu Artibus

Jam nunc, & incestos amores

*De Tenero meditatur Ungui. – Hor.*¹⁴

¹⁴ “The maiden early takes delight in learning Grecian dances, and trains herself in coquetry even now, and plans unholy amours with passion unrestrained.”

This paper is made up of a letter “To the Spectator” and the response of Steele concerning the education of women. The first letter concerns “a Young Country Kinswoman” who is “very pretty, but you can’t imagine how unformed a Creature it is.” This author of this letter, Celimene, continues his plea to “help [him] make her comprehend the visible graces of Speech, and the dumb Eloquence of Motion; for she is at present a perfect Stranger to both. She knows no Way to express herself but by her tongue, and that always to signify her Meaning” (206). Celimene describes his failed attempts to teach “her to Sigh when she is not concerned, and to Smile when she is not pleased” yet “she makes little or no Improvement” (206-207). He ends his letter by asking for help and advice; he also concludes by writing “I shall further advise with you about the Disposal of this fair Forrester in Marriage; for I will make it no Secret to you that her Person and Education are to be her fortune” (207).

Steele wastes no time in responding to Celimene as he begins his letter with the observation “That in our Daughters we take Care of their Persons and neglect their Minds; in our Sons, we are so intent upon adorning their Minds, that we wholly neglect their Bodies” (207-208). He continues by writing that this fact “gives the young Lady wonderful Workings of Imagination, what is to pass between her and this Husband, that she is every Moment told of, and for whom she seems to be educated.” Steele traces this cultural trend back to the parents of the lady as it is their purpose “to make her an agreeable person” (208). Steele challenges Celimene to manage the mind and body as “the Mind follow[s] the Appetites of the Body, or the Body express[es] the Virtues of the Mind.” Steele’s concluding thought of his letter is “to make the mind and body improve together; and if possible, to make Gesture follow thought, and not let Thought be employed upon gesture” (209). Steele’s response reveals his sentimentalism and thoughts concerning the social status of women, for this response also challenges women to

strengthen their minds and encourages men to allow them to do so. Certainly, this sentiment is unusual for this time, as the education of women had not become popular. In addition, for a male writer to express his sentiments concerning the education of women illustrates a new concept for the audience to embrace. During this time, women were the ones who were expressing their concerns for the education of their gender, and for Steele to also comment on the situation exposes a cultural shift that is beginning and would take place.

No. 75: The “Fine Gentleman” (Saturday, May 26, 1711)

*Omnis Aristippum decuit color & status & res. – Hor.*¹⁵

Steele’s titling of this essay certainly holds a great amount of irony. For although the title ensues a “fine gentleman,” the character described is anything but. Steele emphasizes his unfortunate qualities: “he is loud, haughty, gentle, soft, lewd, and obsequious by turns, just as a little understanding and great impudence prompt him at the present moment. He passes among the silly part of our Women for a Man of Wit, because he is generally in doubt.” Steele continues to divulge his unsightly characteristics: “he contradicts with a shrug, and confutes with certain sufficiency, in professing such or such a thing is above his Capacity. What makes his character the pleasanter is, that he is a professed Deluder of Women” (224). Steele’s use of irony throughout this periodical illustrates how some men within the society perceive themselves as gentlemen, but in fact are not gentlemen at all.

Steele does provide his readership with an opportunity to examine what a “fine gentleman” is within the truest sense of the word. He writes of a man, named Ignotus, who has “a firm and unshaken expectation of another life. . . Humanity and good Nature, fortified by the Sense of Virtue, has the same effect upon him, as the Neglect of all Goodness has upon many

¹⁵ To Aristippus every form of life was fitting, every condition and circumstance

others. Being firmly established in all Matters of Importance” (224). Steele continues: “He that can work himself into a pleasure in considering this Being as an uncertain one, and think to reap an Advantage by its Discontinuance, is in a fair way of doing all Things with a graceful unconcern, and Gentlemanlike Ease.” He concludes by providing yet another important quality as he writes, “The change of persons or things around him do not at all alter his situation, but he looks disinterested in the occurrences with which others are distracted, because the greatest purpose of his life is to maintain an indifference both to it and all its Enjoyments.” Steele concludes with this underlying theme: “In a word, to be a Fine Gentleman, is to be a Generous and Brave Man” (225). Steele does his readers a great respect by providing not only what not to do, but also what they should strive to do. Steele furthers not only his authorship, but also exhibits his gentleman like nature by encouraging others to exude like qualities and strive to be the proper gentleman that they are capable of being.

No. 108: Will Wimble (Wednesday, July 4, 1711)

*Gratis anhelans, multa agendo nihil agens. – Phaed*¹⁶

Addison’s friend, Sir Roger, has received a letter from Will Wimble who Addison describes as a gentleman “as he is a good natur’d officious Fellow, and very much esteemed upon Account of his Family, he is a welcome Guest at every House, and keeps up with good Correspondence among all the Gentleman about him,” and he is the “darling of the country” (264). Addison is able later to meet Will and is very impressed with his manners. Addison writes, “I was secretly touched with Compassion towards the honest Gentleman . . . and could not but consider with a great deal of Concern, how so good a Heart and such busy Hands were wholly employed . . . that so much Humanity should be so little beneficial to others.” Addison ends his admonishment of Will by writing, “What Good to his country or himself might not a

¹⁶ “Out of breath to no purpose, and very busy about nothing.”

Trader or Merchant have done with such useful tho' ordinary Qualifications" (265). He then encourages his readers to exemplify Will's behavior as he is a man "who had rather see their Children starve like Gentleman, than thrive in a Trade or Profession that is beneath their Quality" (265). Addison also writes, "We find several citizens that were launched into the World with narrow fortunes, rising by an honest Industry to greater Estates than those of their Elder brothers" (266). Addison's attention to Will's character qualities reveals the importance of the principle that it's what's on the inside that counts. Will Wimble is the perfect example of how a gentleman should behave and how those around the individual do take notice of the behavior.

No. 122: Sir Roger at the assizes (Friday, July 20, 1711)

*Comes jucundus in via pro vehiculo est. – Publ. Syr., Frag*¹⁷

The statement "A Man's first Care should be to avoid the Reproaches of his own Heart; his next, to escape the Censures of the World" is the opening line of Addison's periodical paper. He continues to describe the behavior worthy of a gentleman: "A Man is no more sure of his Conduct, when the Verdict which he passes upon his own Behavior is thus warranted, and confirmed by the Opinion of all that know him." He continues by writing of his friend, Sir Roger, who not only is "at Peace within himself, but beloved and esteemed by all about him. He receives a suitable Tribute for his universal Benevolence to Mankind, in the Returns of Affection and Good-will, which are paid him by everyone that lives within his Neighborhood" (294). He states how others around Sir Roger admire him for his proper conduct and qualities they gathered about Sir Roger and "striving who should compliment him most; at the same Time that the ordinary People gazed upon him at a Distance" (296). Sir Roger's character is like that of a judge, and society is his court. The society surrounding him is constantly observing him and his

¹⁷ "An agreeable companion on the road is as good as a coach."

behavior to ensure he stays above reproach. Sir Roger is a great example of a gentleman who has the admiration of all the young men and the favor of all the young ladies surrounding him.

No. 411: The Pleasures of the Imagination (Saturday, June 21, 1712)

*Avia Pieridum peragro loca, nullius ante
trita solo, juvat integros accedere fonteis;
atque haurire: . . . – Lucr.¹⁸*

“The Pleasures of the Imagination, I” – which have been called “the first attempt at a general theory of aesthetics in English – continue with the Eighteenth Century idea of instruction via delight by addressing the issue of the senses (Hynes 177). Addison’s paper begins with the importance of the sense of sight. He writes, “Our sight is the most perfect and most delightful of all our senses. It fills the mind with the largest variety of ideas, converses with its objects at the greatest distance, and continues . . . with its proper enjoyment” (Addison 42). This statement illustrates the importance of observation of the world. He continues: “It is this sense which furnished the imagination with its ideas; so that by the pleasures of the imagination of fancy (Which I shall use promiscuously) I here mean such as arise from visible objects” (Addison 42).

Addison’s address of this topic also illustrates the importance of intellectual pleasure. Continuing, Addison seeks to explain the importance of the pursuit of pleasure. The explanation of a philosophical subject illustrates the writer’s desire to embed philosophical discourse into real life (Humphreys 15). Addison understands the need to address the common reader. In his “Pleasures of Imagination, I,” Addison seeks “to show how the emotions can be raised and purified by what men see and read” (Ward and Waller 61). Moreover, Addison discusses “the intellectual pleasure to be found, first, in landscapes and gardens, then in statues, pictures and

¹⁸ [I traverse the pathless places of the Muses, trod before by none; it is a joy to draw near untouched springs and to drink] – “Pleasures of Imagination, I” by Joseph Addison.

architecture, and then, in the mirrored views of life which a descriptive writer can call up before the mind's eye" (61). Observation is extremely important, and Addison seeks to relay this to the common reader. He stresses the importance of observation as he writes, "We cannot, indeed, have a single image in the fancy that did not make its first entrance through the sight." This statement signifies the importance of sight and observation. He continues by once again emphasizing the importance of observation as he writes, "first of all to discourse of those primary pleasures of the imagination, which entirely proceed from such objects as are before our eyes" (Addison 42). This author combines the philosophical thoughts of the imagination or fancy and the realistic examination of the world. Addison invites "readers to consider the impact of poetry on their feelings and their literary sensitivities, to reject nothing out of a prejudice in favor of rigid classicism, and to try to understand how their reactions were evoked" (Allen xiii). In Addison's writing, the emphasis is on his readers. Even with a theoretical discourse, Addison in his brilliance is able to create a text for a reader to both enjoy and enhance his or her philosophical appreciation and knowledge through the use of concrete and detailed observations in the periodicals.

Addison also addresses the characteristics of a "man of polite imagination." Addison writes the following description:

A man of polite imagination is let into a great many pleasures, that the vulgar are not capable of receiving. He can converse with a picture, and find an agreeable companion in a statue. He meets with a secret refreshment in a description, and often feels a greater satisfaction in the prospect of fields and meadows, than another does in the possession. (43)

Addison's description reveals his creativity as a writer. By using a metaphor of a field and meadow to describe the pleasures of the imagination, he creates a depiction for his readers to be able to connect with and understand. This man is not vulgar and is quite capable of conversation. By providing this vivid description, Addison creates a standard for his readers to follow and model.

Addison concludes "Pleasures of the Imagination, I" with a practical conclusion by summarizing and introducing his next topic and periodical for his reader to continue his or her journey of philosophical thought. He concludes, "I have in this paper, by way of introduction, settled the notion of those pleasures for the imagination which are the subject of my present undertaking, and endeavored . . . to recommend to my reader the pursuit of those pleasures" (Addison 44). The use of the word "pursuit" references a challenge for the reader to continue on in his endeavors of knowledge. Although it is a conclusion to his article, the reader is able to continue in his or her own philosophical discourse, whether at the house or another social setting. The pursuit has endless possibilities for the reader. Nevertheless, Addison does not abandon his reader as he maintains, "I shall, in my next paper, examine the several sources from whence these pleasures are derived" (44). The continuation of the series encourages the reader to persevere on in his or her pursuit both within the periodical and outside in social discourse and philosophical conversation.

No. 530: The marriage of Will Honeycomb (Friday, November 7, 1712)

Sic visum Veneri; cui placet impares

Formas atque animos sub juga ahenea

*Saevo mittere cum joco. – Hor.*¹⁹

This periodical paper focuses on the topic of marriage. Addison's friend Will Honeycomb has married a farmer's daughter. Will has written a letter to Addison sharing about his marriage, and Addison shares the letter with his readers. Addison writes, "His Letter gives us the picture of a converted Rake" and gives a vivid description of Will as a loud and vain individual "who had made Love to every great Fortune that has appeared in Town for above thirty years together, and boasted of Favors from Ladies whom he had never seen, is at length wedded to a plain Country girl" (440).

Will's letter describes his new bride as being "born of honest Parents, and tho' she has no Portion she has a great deal of Virtue. The natural sweetness and innocence of her Behavior, the Freshness of her Complexion, the unaffected Turn of her Shape and Person, shot me through and through every time I saw her" (440). Having found such an admirable lady, Will confesses his commitment to be a gentleman for her. He writes, "It shall be my Business hereafter to live the Life of an honest Man, and to act as becomes the Master of a Family." He continues by stating, "I shall endeavor to live hereafter suitable to a Man in my Station, as a prudent Head of a Family, a good Husband, a careful Father (when it shall so happen), and as Your Most Sincere Friend" (441).

This periodical illustrates how a rake can be "reformed" into being a gentleman. Addison's friend Will is a man who before he was married treated women with no respect. However, after marriage, he is vowing to become a gentleman for his wife and family. Addison's writing of this periodical illustrates how a rake can become a gentleman because of a lady; likewise, this periodical also emphasizes the importance of a woman maintaining her standards.

¹⁹ "Such the decree of Venus, whose delight it is in the cruel sport to force beneath her brazen yoke bodies and hearts ill-mated."

Conclusion

Certainly, many lessons can be learned from these Spectator papers. Addison and Steele both address important issues for both men and women. First, Addison and Steele recognize important traits for a gentleman to possess such as humility and the importance of admitting one's faults as to not be prideful (No. 34). Along the same lines are the importance having a good heart and being honest (No. 108), which will lead to the gentleman being in good standing with those around him (No. 122). Addison and Steele also recognize important traits such as being honest, prudent, a good husband, a careful father, and a sincere friend as key characteristics of gentility (No. 530). Likewise, Addison and Steele recognize the respectable characteristics a gentlewoman (lady) should have. The respectable qualities include traits such as delighting in privacy, possessing a great amount of virtue, devotion, good sense, and esteem (No. 15). The gentlewoman should also be cheerful, have a good humor, and be graceful (No. 41). This woman should also seek to be educated (No. 66), as well as she should exhibit an innocence in her behavior and should be admirable. While this list may seem idealistic, Steele and Addison's address of these issues reveals the importance of seeking to help women better themselves within society. These characteristics become not only a model for women to strive for, but also exhibit the rising idea of the individual, and in this case, the individual woman.

Addison and Steele provide instructions for both genders concerning the issue of gentility. As a result, both men and women are able to see not only how they should act but also their counterparts. A reader should take his or her understanding and instruction from the literary text of *The Spectator* and apply it. This periodical creates for the reader a starting point for a pursuit of higher understanding, behavior, and discourse, thus the challenge for the reader is to

continue in the pursuit. The ingenuity of the reader will be illustrated when he or she chooses to own the quest. This further endeavor is the reason and foundation for this study.

Chapter 6 – Textual Analysis of

The Female Spectator

Pronaque cum spectant Animalia caetera Terram,

Os Homini sublime dedid, Coelumque tueri Jussit. . . –Ovid. Met²⁰

Eliza Haywood's *The Female Spectator* (1744-1746) conveys to women how they can better themselves within society, as she addresses different topics such as modesty, virtue, education, and characteristics of a gentlewoman (lady). In her writings, Haywood does not exclude men and often addresses them by instructing them toward gentility. In writing to both men and women, she not only praises them for proper behavior, but also reprimands improper actions of both genders. The popularity of *The Female Spectator* is illustrated through the response of the audience as Haywood includes letters from readers who seek to interact with her. The dissertation by Anna Christina Patchias entitled "*That ladies would take example*": *Gender and genre in Eliza Haywood's didactic writings* recognizes the vitality of *The Female Spectator* during the eighteenth century (previously discussed in Chapter 2 in detail). Patchias analyzes "how, in a period when virtually every text advertised itself as morally instructive, her conduct books in particular explore the moral and pedagogical complexities of the Horatian dictum 'to delight and instruct'" (3). Certainly, Haywood's writings seek to instruct her readers via delight as she creates an eloquent and well written *Female Spectator*.

Volume I Book I

Haywood's *The Female Spectator* Book I begins by establishing her credibility as a writer and the importance of the periodical. She writes, "Reading is universally allowed to be one of the most improving as well as agreeable amusements;" she then continues to say, "but

²⁰ "Although other animals face downward and look at the ground, he made man look up towards the heavens."

then to render it so, one should, among the number of books which are perpetually issuing from the press, endeavor to single out such as promise to be most conducive to those ends” (3). After establishing the validity of her periodical, she writes of her purpose to create a sincere periodical for her readers. She also writes about her education in order to establish her credibility with her readers: “With this experience...and an education more liberal than is ordinarily allowed to persons of my sex, I glittered myself that it might be in my power to be in some measure both useful and entertaining to the public” (3). Haywood also introduces the title of her periodical as *The Female Spectator*. She writes of the compilation of authors: “how many contributors so ever there may happen to be to the work, they are considered only as several members of one body, of which I am the mouth” (5).

In comparison to *The Spectator*, Haywood also recognizes the importance of observation: “From my observation of human nature, I found that curiosity had more or less a share...being made acquainted with other people’s affairs, might at the same time teach everyone to regulate their own” (3). In accordance with observation, Haywood introduces three personas. The first persona is Mira, a lady married to a “gentleman every way worthy of an excellent wife, and with whom their lives in so perfect a harmony, that having nothing to ruffle the composure of her soul (4). Next, is a widow who remains nameless, but is “free of herself” and her companion to do as he likes (4). Finally, a daughter of a wealthy merchant who is “charming as an angel, but ended too many accomplishments, that to those who know her truly, her beauty is the last distinguished part of her” (4). Haywood compliments this daughter by calling her “Euphrosyne” after the Greek goddess who was known for her joy, grace, and beauty (“Graces” 1).

Throughout her periodical, Haywood provides different examples of the interior of women’s lives. She writes of different narratives and describes each of the protagonists in great

detail. Through the description of the characters, Haywood is able to distinguish between the proper and poor qualities, and she is also able to ascribe how a gentleman and a lady should act. Common themes of virtue and honor are prevalent throughout her description of the proper attitudes of the different characters. For example, Haywood links the “gentleman” as being a man of “truth,” and a “gentlewoman” as a woman of “virtue.” Haywood concludes her first periodical with a charge to her audience. She writes:

We may flatter ourselves too far; there is nothing more frequently deceives us than our own hearts: and it is, methinks venturing too far, to stake that innate settled peace, which conscious innocence, though untried, unmagnified, affords against the precarious hope of purchasing a public fame, which, however just, is yet in danger of being slated by envy and detraction. (56)

With this concluding thought, Haywood creates a precursor for the following issues of *The Female Spectator*.

Volume I Book II

In this second book, marriage is the topic. Haywood reveals her personal beliefs by stating, “I believe I shall easily be understood to mean Marriage, since there is no one thing on which the happiness of mankind so much depends. It is indeed the fountain-head of all the comforts we can enjoy ourselves, and of those we transmit to our posterity” (59-60). Haywood continues by discussing the importance of marriage and providing examples of married men and women she knows. She references one couple in particular who had an arranged marriage and reflects on the hardship that followed:

To this cruel declaration she replied coldly, that as they were destined for each other by those who had the sole power of disposing of their hands, it was a very

great misfortune their hearts could not comply with the injunction; but as for her part, she was determined to follow duty, though she fell a martyr to it. (66)

She continues by writing of how this couple, Ariftobulus and Celinda, learned to act in marriage and become each other's suitable husband and wife.

She then turns her attention to another example to illustrate the ideas of marriage in society. Her example is a young gentleman named Bellair who is "a very accomplished gentleman, has a large estate, and lives up to his income, without going beyond it; is charitable to the poor; liberal to merit. . . hospitable and generous to his friends; punctual in the payment." She continues by referencing other qualities as he "is a lover of pleasure, but a hater of vice; and, in a word, has nothing in his character that might not make a prudent and good-natured woman happy in a husband" (73). Such a gentleman deserves a lady of high quality, and Haywood recognizes this through the character of Miferia. She is "well shaped, had something extremely graceful in her air in dancing; a face, though not exquisitely beautiful, yet very agreeable; and the most winning softness in her conversation and manner" (73). Haywood provides additional examples of men and women who succeed at marriage, but she also includes those who fail at it. She writes: "But see the uncertainty of all human events! This equally-enamored pair, when they thought themselves most secure, and near being joined to each other, were on the point of being separated eternally. . . that the extremist malice of their fate could have invented" (103). Haywood's examples of successful and unsuccessful marriages provide a clear distinction between what to do and what not to do. With the two distinctions, the character of the two individuals becomes the foundational characteristic for whether or not a marriage will be successful or unsuccessful. If both the man and woman exhibit characteristics of gentility, the marriage will have a higher rate of success as each individual is seeking to put the needs of the

other above their own, thus not only strengthening their character, but also their marriage. During a time when society placed a great emphasis on marriage, Haywood is adamant to recognize the importance of not only marriage but being worthy of marriage.

Volume I Book III

In this third book, Haywood begins by addressing human nature. She states:

Everyone is born with qualities suited to society; and when they deviate, it is not the effect of nature, but of the influence of those vicious passions, which, by their ill conditions, corrupt nature, and render it no longer what it was: - avarice, ambition, rage, envy and jealousy, are the weeds that grow up in the foul; and, if indulged, will by degrees choke all the nobler. (107)

She continues by arguing how “Men are but children of a larger growth” (108). From this statement, she begins to tell the story of a beautiful young lady who was addressed by an immensely rich gentleman, but he possessed only his great wealth and was not “capable of rendering him agreeable to a delicate and refined taste, such as hers” (110). She did not want to be with this young man, and Haywood writes of the emotional toll this relationship placed on this poor lady: “The constraint she put on herself by his behavior, however, took away great part of that cheerfulness and vivacity which has used to sparkle in her eyes, she grew much more reserved in company that she had been, and was often surprised with tears” (111). However, her father greatly admired this young man and promised her to him. Haywood writes of how the virtuous lady, Euphrofine, received the news as she “hung her head at these words, and faintly replied, ‘that the education she had received would always instruct her to fulfill her duty’” (112). As Euphrofine is a virtuous woman, she accepts her fate and respects her father’s decision. Haywood conveys the pain she feels for this young lady and writes, “Times like these require

corrosives, not balsams, to amend: - the sore has already eaten into the very bowels of public happiness, and they must tear away the infected part, or become a nuisance to themselves” (124).

This strong language reveals Haywood’s frustration and disgust of arranged marriages; her response to this situation illustrates her compassion and feelings of sympathy for Euphrofine. Her descriptive writing emphasizes the ever growing need for women to establish their identity and receive freedom for it, thus having the ability to make their own decisions. Haywood’s illustration reveals the importance of a gentlewoman (lady) having character and retaining her virtue even in the midst of difficult circumstances. Euphrofine’s gentility is manifested through her virtue and respect for her father.

Volume II Book VII

In this seventh book, Haywood begins by addressing the issue of Ingratitude as a result of a letter that she has received from a fellow reader, a gentleman. He begins his letter by describing his encounter with a beautiful young lady, and he wastes no time in describing her great beauty. He then begins to describe her conduct and behavior as “She maintains a perfect cheerfulness, without the least mixture or levity. She is never the first in any fashion, and when entered into it goes not to the extremity . . . all her actions are governed by a prudence far above her years” (4). However, the young man is shocked to discover she is only a maid, for the young woman reveals her identity in a letter stating, “I am very much obliged for the high opinion you have of my merit; but as it seems to have given birth to an inclination, which I am certain will never be in my power to encourage” (6). The young man expresses his feelings of disappointment and sadness. His plea to *The Female Spectator* appears in these words:

Never was there a cause in which your pen could be more worthily employed,
than in an endeavor to preserve the senses, the life, nay the very foul from death

of an unfortunate miserable man, who is so only by his having too great a share of love and constancy for the most amiable woman in the world. (8)

Haywood proceeds to respond to the “Sorrowful Amintor” (9) as he has labeled himself.

Haywood expresses her feelings of sorrow for the young man who has encountered this woman as she is showing him an attitude of ingratitude; she writes, “Reason, however, and a thorough understanding it in ourselves, may put a check on inclination and prevent the ill-judging will from running into practice” (23). Haywood continues by affirming, “We may do violence to our own hearts, and in our outward behavior give the preference to those who love us, rather than to those we love: but few there are will take this pains” (23). Haywood’s advice to the gentleman is to recognize the current state of his situations and understand the gravity of his decisions in a society where individuals are separated as a result of class. This gentleman represents the upper class, but the young woman is a maid, thus a problem arises for the desire to interact in a society where this is socially unacceptable. Haywood concludes her periodical by thanking her readers, thus illustrating an attitude of gratitude toward those around hers.

Volume II Book XI

In this periodical, Haywood includes a letter from a fellow reader, Platonides, who expresses how his view of Haywood has changed based on her addressing the issue of the education of women. He writes, “Your recommending the study of philosophy to the ladies, as well as the many reflections which I find sprinkled through your works, convince me you are not wholly ignorant yourself in a science you can speak seemingly upon.” He then defines his definition of philosophy by writing, “When I say philosophy, I mean that most useful branch, which teaches the knowledge of one’s self – the true nature of the nobler part of our being” (210). He alludes to Dryden for support of the importance of education: “By education most have

been misled, So they believe, because they were bred. The priest continues where the nurse began, And thus the child imposes on the man” (211). This young gentleman, Platonides, continues his letter by expressing the importance of education for both the gentleman and gentlewoman (Lady).

Haywood responds to this letter by thanking the reader for his admiration of her work. She then turns her attention to the topic of honor. She writes of a man named Martius who “was a general in the army, and, like the patron of his arms, was no less amorous than valiant, and served both the powers of love and war with equal success. Martius began to court a young lady “whose innocence was equal to her beauty, and who, on the first discover made of his inclinations, gave him a rebuff, such as he had not been accustomed to be treated with.” Haywood then begins to describe their relationship as “in vain he tempted her with all the arts which artful men practice on our too often unwary and believing sex: - in vain he followed her with presents, promises, fights, tears, made use of every argument that love could dictate” (235). This young lady had “virtue like a rock, was impregnable to all assaults from without, and as little capable of being betrayed by any guilty tenderness within.” However, this man was a married man, and this young lady did not want to do anything to destroy her virtue. However, Haywood writes, “but let virtue be ever so industrious for its preservation, vice will still be more for its destruction” (236). Martius wanted to be with this young lady (who Haywood names Ismenia to protect her identity), and he did everything he could to take advantage of her. In order to get his way, he used “his rhetoric, together with that of the few words which the bit of paper contained, [which] soon silenced all objections, and she became entirely the creature of his will” (237). Haywood continues to tell of how Martius destroyed Ismenia’s virtue by taking advantage of her by overpowering her: “In fine, love, interest, ambition, or any other predominant passion,

will render us forgetful of what is owing to honor or morality, were it not for something more than barely knowing what we ought to do” (241).

Haywood concludes her periodical by writing of this virtuous woman, “The worst that can be said of this attempt is that it is the overflowing of a heart sincere and ardent for the happiness of that species of the creation, of which I have the honor to be . . . join with me in grateful praise of that immense and gracious Power, who made us what we are” (266). This periodical is a prime illustration of the social context concerning the education on women surrounding the writing of *The Female Spectator*. In addition, her example of the married man attempting to destroy Isemenia’s virtue was a common occurrence during the eighteenth century. This immoral act was further illustrated by not only Haywood, but also several novelists during this time period. Writers such as Daniel Defoe (*Moll Flanders*), Samuel Richardson (*Pamela*), Henry Fielding (*Tom Jones*), and Laurence Sterne (*Tristram Shandy*) recognized the injustice done to women due to the repugnant actions of disrespectful men.

Volume III Book XIII

There is a loft in man no charm can tame,

Of loudly publishing his neighbor’s shame:

On eagles wings immortal scandals fly,

While virtuous actions are but born and die. – Harv. Juv.

Haywood begins this periodical with a quote, but unlike her predecessors, Addison and Steele, she translates the Latin for her readers. Haywood illustrates her authorship here as she knows not all her readers may have an education which includes Latin, thus she does not want to exclude any of her readers. Continuing in the periodical, Haywood wastes no time discussing the issue of her writing this book as she begins, “Nothing more plainly shows a weak and degenerate

mind, than taking a delight in whispering about every idle story we are told to these prejudice of our neighbors: this is a fault charged more generally on our sex than the other; and I am sorry to say, with but too much justice” (5). Haywood is charging women with being guilty of malicious gossip and slander, and she warns her readers to stay away from this behavior. Her frustration with women who deem themselves as such continues: “this ridiculous ambition – an ambition, did I call it? – of what? – of being a talebearer! – a gossip! – a lover of raking into filth – shameful character, even to the lowest breed, much more so a woman of quality and condition!” (6). She then encourages those who are listening to this gossip to “resolve to give no ear to information of this nature” (8). Haywood alludes to Shakespeare’s Othello (Act 3, Scene 3) for further insight into this matter:

Good name in man or woman, dear my lord,
 Is the immediate jewel of their souls.
 Who steals my purse steals trash. ‘Tis something,
 Nothing:
 ‘Twas mine, ‘tis his, and has been slave to thousands.
 But he that filches from me my good name
 Robs me of that which not enriches him
 And makes me poor indeed. (9-10)

Haywood’s allusion to Shakespeare not only furthers her credibility on this subject but also allows her readers to connect with the literary reference.

Although Haywood begins by addressing women, she does not exclude the men from this conversation. She writes, “The men too, however they may condemn it in us, are not altogether free from this foible; - especially those among them who affect to be great politicians: - some, if

they happen to get a secret, can neither eat nor sleep till they have communicated it” (11).

Haywood then challenges her readers to morality and virtue for “the use of speech was given us to communicate such things, as reason and judgment supply us . . . for the mutual improvement of each other” (12). Haywood’s writings certainly demonstrate how a man or woman of gentility should not participate in slanderous or malicious speech.

Volume III Book XV

Taste is the topic of this book, for Haywood writes of the importance of being an individual of taste and “the character of fine taste stands in need of no addition; - it implies whatever is great and valuable, and a bad one everything that is mean and contemptible” (116). She continues: “In effect, nothing can be called a true taste, that is not regulated by reason, and which does not incline us to what will render us better and wiser: for, indeed, these two qualities are inseparable; to be good is to be wise, in the most just sense of the word” (117). In correlation with taste, Haywood then turns her attention to the importance of the mind. In comparing the mind and the body, she writes:

Yet if the mind were attended to with the same care as is the body, it might be brought nearer to what is lovely: – those who are the least anxious about their personal charms, can find means to purify their complexions, to take out pimples, freckles, and more from the skin: – their glasses instruct them to add softness to their eyes, and graces to their smiles; the taylor’s art reforms the shape; and the dancing-master the motions of the whole frame: – and will not reason and reflection enable us to erase whatever is a blemish in the mind? – surely they will; they have it in their power, and it is only a firm resolution to call them to our aid, and to be wholly guided by them. (119-120)

She then returns back to the idea of taste and enjoins her readers to have “true” taste. True taste, she says, “will never take anything upon the credit of others: – it will examine for itself, judge according as it finds, and continue to form its first sentence; whereas the false, is wholly governed by prejudice, will dry up or depreciate whatever is the mode” (120). She continues by distinguishing the difference between true taste (“the one”) and false taste (“the other”). True taste stays out of the affairs of others and is polite, modest, affable, and gentle. However, “the other” or false taste is “haughty, tenacious, over-bearing, and disdainful. Moreover, false taste assumes to regulate in the affairs of others, instead of minding its own business” (120-121). Haywood encourages her readers to practice true taste and avoid the pitfalls of false taste, thus protecting not only their character but also their integrity. By becoming a woman of true taste, these admirable qualities provide the woman with freedom to be her own woman, thus rising above the ever present pitfalls of becoming a woman of false taste. Exhibiting these gracious characteristics provides the woman with the ability to be her own woman and achieve freedom by being a respectable gentlewoman (lady), and this respect is the first step for women to achieve freedom and discover their identity in a society that praising the idea of the rise of the individual.

Volume III Book XVI

This book begins from a fellow female reader, Philenia, who recognizes the purpose of *The Female Spectator* as intending “to correct all ill habits, whether natural or acquired, particularly those which are a disturbance to society.” She expresses her favor toward Haywood’s essays: “I have been impatient for every new publication of *The Female Spectator*, in hopes it would touch on the ungenerous and cruel behavior some of our sex are guilty of, after they become stepmothers.” Philenia continues by declaring, “Nothing, in my opinion, can be

more incongruous, than for a woman to pretend affection for her husband, yet treat his children with all the marks of hatred; yet this so common a thing” (169). She then continues addressing other women who behave with inappropriate behaviors, such as those who throw themselves at men or who choose to have relations with whomever they please. Philenia ends her letter by saying, “if you would please add some few of them by way of corroborating the truth of this, and setting forth the ill effects of using unkindly the children of a husband by a former marriage, I am of opinion it would be of great service towards remedying this general complaint” (173).

Haywood then chooses to respond by addressing this issue of women and the importance of acting with virtue. She also takes an interesting position as she rises to the defense of the stepmothers and shifts the blame to the children. She writes, “Children are apt, on the first mention of the father’s marrying again, to conceive a hatred for the person intended for his wife: - they run over in their minds all the possible disadvantages...that the worst they can image” (176). Haywood confesses, “I never could approve of second marriages, where there are children by the first, nor think any of the various pretences made by those who enter into them, of sufficient weight to overbalance the almost sure destruction of their peace of mind” (177). Haywood does show compassion for the stepmother and recognizes the cruel fate that awaits her as she “will yet be treated with more severity: - she will be loaded with everything that scandal can invent, and have so much to sour her disposition, as if good before, may in time render her, in reality, what she is said to be” (178). Haywood then addresses the foundational issue:

Everyone knows a wife is but the second person in the family: – a husband is the absolute head of it, can act in everything as he pleases, and though it is a great misfortune to lose either of our parents while young, and unable to take care of ourselves, yet is the danger much greater when the place of a father is filled up by

a stranger, than it can be under a mother-in-law: – the reason is obvious; – the one can do of himself, what the other can only accomplish by the influence she has over her husband. (180)

In closing, Haywood reminds all women to protect their virtue and to make respectable decisions, thus making them respectable. Her address of marriage and remarriage illustrates the vitality of this, as well as the importance of not making light the bond of marriage. Women who become mothers or stepmothers must seek to instill qualities of gentility into their children, but they must first be respectable mothers or stepmothers. Haywood does not paint an idealistic picture of marriage, thus doing her audience a great service. In a culture that placed a strong emphasis on marriage for survival, she is once again challenging her audience to take the bond of marriage very seriously. By warning her audience of the hardships that could ensue, she encourages her audience to think of the repercussions that could result from marrying too young or quickly.

Volume IV Book XX

The theme of this periodical paper is true beauty. Once again, Haywood introduces this topic to her readers in the opening sentences of her writing: “Our sex are, for the greatest part, so very fond of seeing their own pictures, that I am afraid many of them will be disoblged with *The Female Spectator*, for having till now withheld from them the Mirror of true Beauty” (54). This periodical, like others, contains a letter from a reader, and this reader is named Philocletes. He writes to *The Female Spectator* concerning true beauty and the way women see themselves.

Philocletes asserts:

Nothing is in fact true beauty, but what is universally allowed to be such; what is every man’s taste, and enforces love and admiration from all who behold it: –

Now beauty, taken in the common acceptation of the word, never can be so; because there are almost as many different opinions concerning the requisites for that character, as there are different fancies to be charmed by it. (56)

Philocletes continues by encouraging women with these words: “Even in an age when the fair sex seems to study nothing so much as to destroy that true beauty they received from the hands of their all beneficent Creator,” and he writes of how he hopes “there will be found among the number of your readers some who may fearless appear before this all-betraying glass; at least I might depend upon it, could I but as easily assure myself, that what *The Female Spectator* has taken the pains to remonstrate to them, had its due weight” (58).

Haywood responds by not only agreeing with Philocletes but also thanking him for his letter and advice. She writes of how women should see themselves and not degrade themselves. She addresses women in different areas of life, from married women to virgins to widows. To all the women she mentions dignity and love, as these are the “true beauties which alone can see themselves with any pleasure, but as for those who have forsaken wisdom and followed folly . . . they must not be angry with the mirror, if it presents them with deformities they little expected” (62). As she concludes this paper, she restates the purpose of *The Female Spectator* for her readers: “It has, notwithstanding, been hitherto the care of *The Female Spectator*, to mingle pleasure with instruction; and we are far from discontinuing the same measures, tho’ it must be confessed we have of late pursued subjects of a more serious nature” (64). Haywood recognizes the significance of addressing these issues, but she does not shy away from them. From education to the marital status of women, she seeks to address issues that her audience must understand and decide how to incorporate into their own lives. These subjects are serious, as some women could potentially risk a great amount, both in status and monetary nature, if they

decide to pursue them. Hawyood's tone is apologetic for addressing such serious subjects that may not be of great pleasure but must be addressed.

Volume IV Book XXIII

This periodical issue is comprised of letters written by readers. Haywood has compiled a list of letters comprised of wit, humor, and matter of improvement. She includes a letter that she is "certain none of [her] readers will be surprised to find inserted in a work of this nature, because of the service it may do to young unmarried ladies, if rightly attended to" (235). The writer Lavina confesses her reason for writing is "to warn all young girls, of what rank or degree forever, from being guilty of the fault I have been" (235). She writes of her interaction with her lover and how her "heart was sensibly touched with the affecting things he said to me, and being too young. . . I encouraged his hopes, as far as was consistent with modesty and honor" (236). Lavina confesses how she had deceived herself, for she "imagined that [her] passion was equal to that of any heroine in romance, and the confessions I sometimes let fall of this ideal flame, were such as might well deceive the person in whose favor they were made" (237). She writes of the passion she had with her lover, but abandoned him to be with another man. Lavina declares, "For some days I continued in this fluctuating state of mind, loving both, yet neither as I ought to do, and therefore, in fact, little deserving myself of the love of either" (239). After making her decision, she writes of the heartache that came as she writes, "but I was too young, too gay, and indeed too well satisfied with my own fate to be long under any concern for that of another whatever obligations I had in honor, conscience, or generosity to be so" (241). However, she later reveals that her husband finds out about her atrocious act and now despises her. She writes of how her husband must deal with a "gloomy sadness [that] dwells upon his brow, he eats little, speaks yet less, – avoids company, – takes no diversions, and sometimes breaks into such starts

of horror, as give evident testimony of his being in danger of falling into a condition more deplorable than death itself” (250).

Haywood responds with her thoughts concerning Lavinia’s behavior and cannot condone it nor provide a solution to her problems:

It is a great misfortune, when young ladies, who have scarce quitted the nursery, think themselves women, and imagine they have a right to act as they please, choose what company they will, and are fond of having secrets of their own; when in reality, nothing can be for the advantage of their interest, or honor, that is not fit to be communicated to their parents.
(252)

Haywood concludes her periodical essay by writing, “I believe, if we look into the world, we shall find no great evils in private life, than what marriages . . . have occasioned” (261). She summarizes the values of *The Female Spectator* by writing, “Of all the virtues, there are none ought more to be inculcated into the mind of a young girl, than modesty and meekness. Vanity and pride are perpetually endeavoring to force their way into the heart.” She continues: “The more she has of beauty, the less she ought to be told of it, and the stronger arguments made use of to convince her of the little value she should set upon it” (264). Haywood’s address of modesty and meekness demonstrate the importance of these traits for displaying an attitude of gentility. By summarizing the purpose of *The Female Spectator*, Haywood reaffirms her authorship for her readers as a writer who wants to challenge her readers to examine both their attitudes and their actions. Modesty and meekness are the crucial elements needed for an individual to rid themselves of vanity and pride, and Haywood recognizes this idea is particularly important for a young lady.

Conclusion

Arguably, Haywood's *The Female Spectator* offers instruction via delight for both the gentleman and gentlewoman (lady). Her writings are interactive and eloquent as she addresses her audience with both compassion and chastisement as their author. From the beginning, Haywood establishes her credibility as an author and illustrates her passion as a writer of *The Female Spectator*; moreover, she wastes no time in creating the foundation for instructing her audience toward gentility as she discusses issues of virtue and honor (Volume I Book I).

Continuing through the selected books, Haywood defines a gentlewoman (lady) as a person of high quality, agreeable, and with a soft manner (Volume II Book II). A woman of gentility also maintains her virtue and respects the decisions of her elders (Volume I Book III), and she practices cheerfulness and prudence (Volume II Book VII). Virtue is a common theme of Haywood's writings as she is continually admonishing women to pursue it (Volume II Book XI, Volume IV Book XX, and Volume III Book XVI). Haywood also chastises the use of malicious and slanderous speech and warns women not to fall prey to such behavior (Volume III Book XIII); likewise, Haywood reprimands women who do not respect themselves or the bond of marriage (Volume III Book XVI).

Haywood also seeks to instruct her male readers. She writes of the importance of the gentleman being a man of truth and honor (Volume I Book I). This gentleman is also charitable, hospitable, and generous to those around him; moreover, he is prudent and will make a woman happy to be his wife (Volume I Book II). A gentleman must also recognize the impact of his choices (Volume II Book VII), and he must not partake in slanderous speech (Volume III Book XIII). Haywood also rebukes the man who takes advantage of a woman and warns him to stay away from such corrupt behavior (Volume I Book III and Volume II Book XI). Haywood's

writings provide instructions for both genders concerning the issue of gentility. As a result, both men and women are able to see not only how they should act but also how their counterparts should behave.

Chapter 7 – Conclusion

Respicere exemplar vitae morumque jubebo

*Doctum imitatorem, & vivas hinc ducere voces. – Hor.*²¹

The purpose of this study was to build on the framework of previous studies and apply Turner's framework of rhetorical history with regards to text and context. Accordingly, this qualitative study explored the rhetorical value of *The Spectator* and *The Female Spectator*, and found that these periodicals function as instruction concerning gentility for both men and women. The following section provides a review of the chapters in this study, recommendations for future research, and a conclusion.

Chapter one explored not only the state of eighteenth century gentility but also the current state of Anglo-American gentility. This first chapter laid the framework for the historical and social context to be discussed in chapter four. The second chapter assessed Kathleen Turner's framework for rhetorical history with regards to text and context and presented other studies that have applied Turner's framework. The literature review also presented past and present research dealing with *The Spectator* and *The Female Spectator*. Chapter three presented the methodology and the twenty periodical essays that would be chosen for analysis.

The rhetorical analysis of this thesis began in the fourth chapter as it examined the historical and social context surrounding these periodicals. Specifically, this chapter assessed the ideas of gentility and individuality as were present within the eighteenth century. By providing the historical and social context surrounding the writing of *The Spectator* and *The Female Spectator*, a backdrop was created for these periodical essays. Addison and Steele's *The Spectator* was analyzed in chapter five, and *The Female Spectator* was examined in detail in the sixth chapter. Both of these chapters provided results concerning gentility for both genders.

²¹ "I would advise one who has learned the imitative art to look to manners for a model."

These conclusions were reached based on analysis of the texts by examining themes and defining characteristics of a gentleman and gentlewoman (lady).

Implications of the Research

Identity and Individuality. These two words are the same words that were grappled with during the eighteenth century and are still being addressed in the current society. Both men and women are still seeking to find their identity while establishing themselves as individuals. Addison, Steele, and Haywood all recognized the implications of this “quest” for their audiences, and gentility became the underlying theme in their periodicals. In today’s modern society, this idea is being overlooked, and new foundational themes, such as power and dominance, are arising.

Both men and women have become so consumed with figuring out their identities and who they are as individuals that a power struggle has arisen. A man is expected to lead his household, but he must face the ever present temptation and struggle not to lead. The responsibility of leading the household is being ever tested, lest a man slip into a wasteland of male chauvinism – a struggle that can be traced back to the feminist movement. Similarly, in today’s culture, the idea of the “perfect woman” is available to everyone through different mediums, such as television, internet, and magazines,, and if a woman does not meet this standard, she must do all she can (surgery, procedures, exercise, diet, etc...) to reach this standard. The focus has become solely external and very little emphasis is placed on the internal.

In today’s Anglo-American society, there is a constant struggle between a man and a woman. Addison and Steele recognized this struggle in their writings and consistently reminded their gentlemen readers to be men of honesty and integrity. Likewise, these writers addressed the pressures their female readers faced and encouraged them to be gentlewomen of grace and

virtue. Haywood's writing illustrates the need for a rise in the freedom and quest for the identity and individuality of women. However, today's society has taken this need, recognized by Haywood, to the next level, thus blowing the issue out of proportion. Freedom for women has turned into dominance. As a result of an over-eager feminist movement that has become out of control, women are now given two choices: 1) to be an individual and seek their own dreams and goals or 2) to be subdued and marry a husband, thus sacrificing not only their freedom but also their individuality. For the woman who seeks a happy middle, the choice is not presented as a possibility. It is either one or the other. If a woman chooses the first, she must fight for her own desires and wishes, and the idea of being humble or sacrificing for the benefit of others is seen as weak, and thus, she is rendered incapable of surviving on her own. She must become almost "vulgar" in some sense of the word in order to establish her own in this "man's world," or she will not survive. But, the pendulum does swing both ways, and on the other side, a woman who wants to find her place and identity in marriage seeks out a man to marry. This pursuit becomes her defining purpose, and this purpose becomes her identity. Two extreme opposites are presented for the woman in today's society. Does she pursue her career, thus risking the chance to become a wife, or does she pursue a husband, and let her career fall by the wayside?

If ever there was a time for gentility, the time is now. Addison, Steele, and Haywood reveal vital implications of being a man or woman of gentility, and arguably these implications ought to find expression today. Our current society needs to take a few steps back if we are planning to move forward in a positive manner. By taking a few steps back, our society must examine the current state and condition of gentility or the lack thereof and appraise the best way to move forward by practicing gentility. Advancements in technology, business, and even fashion have been made by both men and women, and the current state of society is drastically

different as a result of these gains. Therefore, the question, “What does it look like to practice gentility in the twenty-first century?” must be both asked and answered. Genteel qualities, such as honor, virtue, morality, kindness, can be practiced by both genders and in any century. The principles that were true in the eighteenth century remain true today. These characteristics make an individual focus on his or her inner self first, rather than focusing solely on the external. By practicing gentility and manners, an individual can not only better himself or herself, but also seek to help others.²² Arguably, these implications may appear to be an “uphill battle” with the current culture, but this challenge is certainly a proposition that is worth fighting to better not only ourselves, but those around us – and ultimately society. By taking a look at the values of the past, we can better equip ourselves for not only the present but also the future. A man must strive to be a gentleman and a woman a gentlewoman (lady).

Our historical and cultural contexts may differ, but the foundational issue of discovering our identity and individuality is ever present, and what better way to do this than through conversation and intellectual pursuit. Discussing the ideas of how to intertwine gentility into our everyday actions is of utmost importance, and, like the eighteenth century, these conversations can still happen by sitting down in the coffeehouse, now known as Starbucks or Dunkin Donuts. By turning the conversation away from the selfish desires to achieve power and dominance, the conversation of gentility can take place, thus bringing a pursuit of pleasure via delight.

Recommendations for Future Research

The Spectator and *The Female Spectator* are artifacts that allow for different avenues of research that have not been explored here. This current study used Turner’s framework of text

²² “Do nothing from selfish ambition or conceit, but in humility count others more significant than yourselves. Let each of you look not only to his own interests, but also to the interests of others” - Philippians 2:3-4 (ESV).

and context; however, other methods could be used to rhetorically analyze these texts. Twenty essays were chosen for this study based on their discussion of gentility and manners, but both these sets of texts have additional essays that could also be analyzed using the idea of gentility. The remaining essays that were not chosen for this study could be examined for a further analysis and to add more research to this current study. Different frameworks could not only analyze the essays that have been studied here, but also the remaining essays that were not selected for this study.

Another opportunity would be to use the established framework through the current media. As stated in the introduction, the current media are credited with the rising popularity of current gender issues. The connection between the current culture and the culture of the eighteenth century are strikingly similar, as the conversations that were taking place back then are still taking place today. However, instead of the conversations appearing only in periodical essays, the television and internet are the prevailing medium for these issues to be displayed today. The similarities and differences in the uses of media could be studied to examine the message and if the idea of “instruction via delight” is still prevalent or even possible in some form.

Moreover, another avenue for future research would be to examine the definition of a gentleman and gentlewoman (lady) in today’s culture against the eighteenth century definition. In the current Western culture, gender issues are being challenged through the avenues of equality.²³ This study could apply the current framework and establish the defining characteristics of a man and woman of gentility in the current society. Furthermore, if a shift or change is found in the definitions, a study could be conducted to establish when the shift took

²³ The struggle for avenues of equality include economic, social, and political equality with men.

place and why and whether the changes lead to the kind of society that is prosperous and virtuous.

Future research could also examine other periodical essays that were written during the eighteenth century and compare the issues to *The Spectator* and *The Female Spectator*. For example, Steele also authored *The Tatler* during this time. It would be interesting to see the similarities and the differences in the essays and how the authors addressed them.

Conclusion

This chapter has provided a summary of previous chapters and suggested recommendations for future research. This concluding chapter also offered other avenues of research that can be explored to further analyze and examine *The Spectator* and *The Female Spectator*. By analyzing these texts and examining the historical and social context, a unique perspective was offered to provide a framework to study *The Spectator* and *The Female Spectator*. This study has offered instructions concerning gentility for both men and women not only during the eighteenth century but also for the modern society. The instructions that have been given were relevant for the eighteenth century culture, and great pleasure can still be obtained through applying these instructions to a higher pursuit of knowledge, manner, and discourse. This rhetorical analysis of eighteenth century conversations regarding gentility and gender has been a great pursuit of instruction via delight.

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