

2003

Family and the French Revolution : the domestic and the political in the work of Edmund Burke and Charlotte Smith

Rebecca M. Stewart
Lehigh University

Follow this and additional works at: <http://preserve.lehigh.edu/etd>

Recommended Citation

Stewart, Rebecca M., "Family and the French Revolution : the domestic and the political in the work of Edmund Burke and Charlotte Smith" (2003). *Theses and Dissertations*. Paper 801.

This Thesis is brought to you for free and open access by Lehigh Preserve. It has been accepted for inclusion in Theses and Dissertations by an authorized administrator of Lehigh Preserve. For more information, please contact preserve@lehigh.edu.

Stewart, Rebecca
M.

Family and the
French
Revolution: the
domestic and the
political in the
work of...

May 2003

Family and the French Revolution: the domestic and the political
in the work of Edmund Burke and Charlotte Smith

by

Rebecca M. Stewart

A Thesis
Presented to the Graduate and Research Committee
of Lehigh University
in Candidacy for the Degree of
Master of Arts
in
English

Lehigh University

April 25, 2003

This thesis is accepted and approved in partial fulfillment of the requirements for the
Master of Arts.

4-23-2003
Date

Thesis Advisor

Co-Advisor

Chairperson of Department

Table of Contents

Abstract	1
Thesis: Family and the French Revolution: the domestic and the political in the work of Edmund Burke and Charlotte Smith	2
References	18
Vita	19

Abstract

This thesis is an exploratory piece in which I set out to examine attitudes about gender, patriotism, and British national identity during the French Revolution. *Reflections of the Revolution in France* by Edmund Burke and *The Emigrants* by Charlotte Smith are the pieces I use to conduct my inquiry into the relationship between the nation and the family. I frame my essay around the separate spheres ideology which clearly defined roles for men in the public sphere and women in the realm of the domestic. However, I argue that such a separation is impossible to maintain since so much of the national identity of Britain was founded on images and ideas of family. I use Burke's family-state metaphor to reveal how even a supporter of separate spheres cannot really keep them "separate;" for Burke, the family and the state are intimately linked in the way one defines the other. Smith, I argue, illustrates the shortcomings of the system that Burke idealizes. While Burke tries to shore up traditional values against the eroding influences of the French Revolution and other "radical" movements, Smith grapples with how one can be both a patriot and a protester, a common dilemma for women who have their homes disrupted by political forces they are unable to control. I read *The Emigrants* as an attempt to make the female voice heard on the failure of the separate sphere ideology, particularly in regards to war and its effect on the family.

In an attempt to organize our understanding of the past, it is tempting, and often useful, to categorize people, events, and ideas into meaningful groups. The history and the literature of the late eighteenth century seems, superficially, to organize in a sort of binary system: feminine vs. masculine, sentiment vs. reason, family vs. nation, domestic vs. political, and so on. However, closer examination quickly reveals that such clear divisions are impossible to maintain. Attempts to understand literature or ideas of the 1790's by placing them in one or another of these categories are sure to fail. In fact, it is through understanding how "oppositional" forces, such as domesticity and politics, are in fact, intricately linked (sometimes in harmony, sometimes in struggle) that we can begin to grasp the complexity that surrounded the writing of that decade.

Charlotte Smith and Edmund Burke are two writers who, in some senses, it is safe to categorize as "opposites." Burke was a conservative member of the Whig party, heavily involved in politics. He valued tradition and was highly concerned with preserving the status of the aristocracy and the monarchy. Smith, on the other hand, was very much involved in the domestic sphere as a mother trying to provide for her children. She held progressive republican political views, although her participation in politics was, of course, limited. Smith, although from an aristocratic family herself, expresses faith in and concern for all humanity. Both Smith and Burke were concerned with the political events of their time, and each engaged issues of patriotism and nationality in their work. Although they may have had opposing views, both authors employ images and metaphors of family to illustrate their political beliefs. In this essay, I will examine Burke's *Reflections on the Revolution in France* and Smith's *The Emigrants* to compare how family imagery is used to convey the authors' feelings about the French Revolution.

In her essay "Hemans and Home: Victorian, feminine 'internal enemies'," Tricia

Lootens explores how seemingly contradictory concepts such as domestic affections and military aggression come together to define Victorian patriotism, specifically in the poetry of Felicia Hemans. By the Victorian era, according to Lootens, notions of patriotism were heavily reliant on overlapping images of home and empire: “Hemans’ verse constitutes domestic harmony, whether national or familial, as not only a form of defense but also an incentive for aggressive striving after glory, be it in the battlefield or the marketplace” (Lootens). Lootens’ observations provide a connection with the authors of the 1790’s who are of concern in this essay, for the rhetorical strategies used to discuss patriotism for the Victorians were also very much in use during the French Revolution. The blending of the political and the domestic provided a way for authors to define, explore, and critique their nation. However, the Victorian ambivalence that portrayed war as both glorious and tragic does not appear in the work of Burke or Smith, who both object to the violence the revolution and regret the threat of war.

One constant factor in the creation of a national identity seems to be the importance of family. The family-state ties that were so important to the Victorians were also a primary concern for Edmund Burke and Charlotte Smith. Patriotism and national identity were foremost on the minds of these British writers as they watched the crumbling of the French monarchy, and for both authors, family was an essential factor in the defining of Britain. Burke sets up the traditional values, in a masculine point of view, against which we can read Smith’s more radical, feminine perspective. She illustrates the shortcomings of the system he idealizes. While Burke tries to shore up traditional values against the eroding influences of the French Revolution and other “radical” movements, Smith grapples with how one can be both a patriot and a protester, a common dilemma for women who have their homes disrupted by political forces they are unable to control.

Before I turn to the works of Burke and Smith, I would like to foreground the sociopolitical expectations that influenced their writing, and, more generally, the lives of all men and women during the Romantic era. In *Britons*, a sweeping examination of political, military, and social factors that shaped British identity, Linda Colley describes the “separate spheres” that existed for the genders. The public sphere of political action and discourse belonged to men, while women were relegated to more modest, “behind-the-scenes” activity. They were expected to produce and raise the future generation of patriots and to use their feminine charm and wholesome domesticity to influence and encourage their husbands and sons. In return, men were to provide for and protect their wives and their families. After seeing the chaos and violence in France, including the revolt of peasant women and the destruction of the royal family, British anxieties about proper gender roles were rising quickly. Conduct books, sermons, and magazine articles inundated both men and (especially) women with the philosophy “that good order and political stability necessitated the maintenance of separate sexual spheres” (Colley 253). Proponents of the separate sphere ideology held that if both genders fulfilled the expectations of their sphere—expectations that were, of course, based on the “natural” talents and dispositions of men and women—then not only would individuals find happiness and contentment, but society as a whole would benefit and British culture would thrive.

Due to their personal experience, political beliefs, and, of course, their own gender, Burke and Smith differ in their perspectives on the separate spheres ideology. Burke’s writing articulates an unquestioning support of these clearly defined gender roles. However, his support of separate spheres appears to be limited to issue of gender, for he freely invokes domestic scenes to further his political arguments. In fact, his definition of

government relies heavily on the model of the family for its structure. Smith, though certainly a strong proponent of family, takes a more progressive and even cynical view about gender roles, in particular highlighting the problems with the separate spheres ideology. She, too, see the inextricable connection between state and family, but her analysis of the relationship is much more critical than Burke's. They are writing from different "spheres" themselves (Burke as a public political figure, Smith as a mother), but both illustrate how separation of the domestic and the public is impossible.

The Authors' Inspiration

A particular passion of Burke's was seeing the continuation of the "doctrine of the prince's inherent right to Regency" (Dickinson 40). He wrote *Reflections on the Revolution in France* in response to a sermon by Reverend Richard Price which Burke felt unfairly connected the French Revolution with the Glorious Revolution of 1688:

[Price] saw the example of France as completing what the Revolution of 1688 had merely begun. By linking such claims with the assertion that the English Revolution had established the right of the people to frame a government for themselves and to cashier their governors for misconduct Price inflamed Burke's apprehension that false thinking about the French Revolution was inevitably connected with erroneous thinking about the English Revolution. (Dickinson 42)

Burke was provoked into writing a response which would, he hoped, squelch British support for the Revolution in France. His motives for denouncing the Revolution stem from his support of the Whig Constitution and his belief in tradition. He also feared that the chaos and destruction occurring in Paris would soon taint his own country if it were not checked and condemned by a patriotic assertion of traditional English values and politics. Of course, Burke's position was heavily skewed in favor of the aristocratic

class, and his elitist view came under sharp attack by many, including Thomas Paine and Mary Wollstonecraft. However one may feel about his social views, though, it must be admitted that his writing is powerful. Of particular interest here is Burke's blending of the government and family. The overtly political, public motivations behind *Reflections* are intimately tied to personal, private concerns. Burke frames his letter by clarifying his political stance, deliberately distancing himself from the radical Constitutional Society and Revolution Society. Thus, he begins with a very *political* topic. Yet, as I will explore, he invokes the realm of domesticity to support his argument.

Charlotte Smith's inspiration for composing *The Emigrants* was less political in nature, although, like Burke, she effectively combines the personal and the political in her work. In the letter to William Cowper in which she introduces the poem, Smith says that part of her inspiration came from the experience of repeatedly reading Cowper's own *The Task*. The impression left by this poem, along with the sighting of several forlorn French immigrants, inspired Smith's own creation. Smith says

I was gradually led to attempt, in Blank Verse, a delineation of those interesting objects which happened to excite my attention, and which even pressed upon an heart, that has learned, perhaps from its own suffering, to feel with acute, though unavailing compassion, the calamity of others. (132)

In addition, Smith's attention to the plight of the emigrants may have been heightened by the fact that her son-in-law was French. Thus, while Smith's poem is highly political in its content, she attributes its production to personal factors of empathy and emotion.

Smith was one of the authors Iain Scott describes as "intellectual, Dissenting republicans of the middling orders of society who wished to raise the common people to their natural, inalienable rights, but who preferred non-violent methods of reforming the political system" (Dickinson 236). Since women were given no voice in the political

arena, though, Smith uses her writing to express her opinions and urge reform.

Images of Family

Although they confess different motives, both Burke and Smith turn to images of the family to convey their message. Burke employs a metaphor of family to convey his beliefs about the appropriate enjoyment of liberty and ordering of society. He explains that the British constitution claims liberty as “an entailed inheritance derived to us from our forefathers, and to be transmitted to our posterity” (14). He develops this metaphor more fully in the following paragraphs, proudly describing the successes and advantages of a form of politics that is based on the model of the family:

In this choice of inheritance we have given to our frame of polity the image of a relation in blood; binding up the constitution of our country with our dearest domestic ties; adopting our fundamental laws into the bosom of our family affections; keeping inseparable, and cherishing with the warmth of all their combined and mutually reflected charities, our state, our hearths... . (14)

Furthermore, Burke establishes the link between the the family and the “entailed inheritance” of government and liberty as “the happy effect of following nature” (14). He feels that the parallel order of family and state are proof of the perfection of the British system— a system he wants very much to preserve. Burke’s description of the domestic rests on idyllic images of coziness, love, and order, which contrast sharply with the violence and turmoil taking place in France. A government based on the domestic model certainly sounds appealing, but unfortunately for Burke, the comparison is faulty.

Burke’s family metaphor sounds as if it is coming from a proud parent, and indeed, in some senses it is. Burke was a strong supporter of the Whig constitution, and thus worked hard to create a positive image of the government it produced. However, his

representation of both the government and the family in this metaphor is highly idealized. The “we” he refers to in statements such as “We receive, we hold, we transmit our government and our privileges, in the same manner in which we enjoy and transmit our property and our lives” is a very exclusive group. The tradition and the property of inheritance belonged primarily to a small group of landed aristocrats, not to the large working class or even to the growing middle class. Thus, the family image that Burke tries to create is faulty in that it ignores or excludes many of the “members” who should be a part of it.

Also missing from Burke’s metaphor is any mention of women; no mothers or daughters are included as essential members of the family “system,” even though, of course, they would have played a vital role in creating the domestic affections and warm hearths that Burke holds in such high esteem. The absence of women from Burke’s metaphor reflects his conservative stance on the position women ought to assume in society; they were to be deeply vested in the private sphere of home, but not at all involved in the public realm of politics. Women who have no role in politics, then, do not belong in a metaphor about the governmental system, unless it is as an unmentioned and unseen supporter of that system. By eliminating women from his government-family metaphor, Burke symbolically (and unintentionally) illustrates how public policies can disrupt the domestic sphere, leaving families torn as the sons and fathers operate in one sphere while daughters and mothers are relegated to a silent existence in the other.

In contrast to Burke’s figurative use of the family, Charlotte Smith depicts a real family to illustrate her feelings about the French Revolution. She describes an emigrant family that she sees on the cliffs of Brighthelmstone. Uprooted from her life of ease and luxury in France, the mother dejectedly watch the sea as her “gay unconscious children”

play around her. As in Burke's "family," a central member is noticeably absent; in this case, it is the father who is missing. Smith describes the woman as "wearied by the task/
Of having here, with swol'n and aching eyes/ Fix'd on the grey horizon, since the dawn/
Solicitously watch'd the weekly sail/ From her dear native land (ln 215-219). One assumes that she waits for the return of her husband, or at least for news about his fate. Smith, like Burke, shows a shattered family, although she does it with intentional poignancy.

This lonely and forlorn mother incurs an interesting combination of pity and scorn from the author. On one hand, Smith can empathize with her struggle to survive and care for her family without the support of her husband. The emigrant mother is just one of the many women in Smith's poetry who reflect the struggles of a woman trying to operate in a male-ruled society. Smith did not find the contractual nature of the separate spheres rhetoric to be at all reliable; she was repeatedly frustrated by her own lack of agency in a masculine world that seemed to control her life with little regard for her needs and feelings. The "masculine protection" that was to be provided to her was glaringly absent for most of her married life. Like the mother in her poem, Smith was on her own to provide for her children, and she genuinely feels for the desperation of any woman in such a situation.

Despite her sympathy, though, Smith does not hesitate to condemn the Frenchwoman for her faults. The woman had been a member of the aristocracy in France, and Smith objects to the vanity and luxury that characterized her lifestyle:

Versailles appears—its painted galleries
And rooms of regal splendour; rich with gold,
Where, by long mirrors multiply'd, the crowd
Paid willing homage—and, united there,
Beauty gave charms to empire (ln 22-26)

Smith uses the woman's loss of luxury as a segue into her critique of elitism and power abuse. She holds up the suffering emigrants as an example of the dangers of aristocratic snobbery. After describing the misery of the emigrants, Smith goes on to attack those (French or British) who measure the worth of a person by the number of great names in his "boasted ancestry"(ln 248). She describes how greed and selfishness blind the wealthy to evils such as Despotism and Slavery (ln 274-280). In a rash of harsh rebukes, Smith goes so far as to say that such unprincipled aristocrats "deserve the woes they feel" when they lose their "ill-acquir'd wealth" and fall from their "ephemeral greatness" (ln 281-295). Diego Saglia claims that "*The Emigrants* employs and deploys luxury as a caveat to the English ruling class not to repeat the errors of its French counterpart, Smith's cautionary tales positing luxury and the excesses of consumption as a potential halt to progress and national expansion" (Saglia 23). While I certainly agree with this insight, I would clarify that by "progress," Smith has more in mind than just economical, scientific, or political growth. Progress for Smith would entail the end of oppression and unfair abuses of power in all realms. Smith's poem involves more than just a condemnation of material excess; it calls attention to issues of gender, class, power, war, and government and showcases the dangers of excess in each.

Fleeing Mothers

As I discussed earlier, the female members of the family do not appear in Burke's metaphor of home and state. This telling omission reminds us that Burke's understanding of public politics is not one in which women figure— at least not in any sense that requires mention for his "inheritance" theory of government. He clearly supports separate spheres for men and women. However, Burke balances the lack of a mother-figure in his

metaphor by foregrounding Marie Antoinette— mother, wife, and Queen— later in his argument. The dramatic passage in which he describes the invasion of the Queen’s bedchamber by the bloodthirsty mob is perhaps one of the most memorable and most discussed parts of his entire work.

Burke’s depiction of the Queen at first seems to be intended to evoke sympathy and even outrage from readers. The complete disregard the French mob show for the royal family is described so as to shock the sensibilities of those who esteem motherhood and the domestic sphere. However, if we take a different approach to this passage, we see how Burke uses the Queen not to portray the violation of mother and home as much as to reassert his aristocratic and chivalric notions— notions about the definition of men and the structure of society, not about the value of women. As Linda Colley puts it, “Like most thinkers touched by the Enlightenment, Burke was accustomed to gauging the quality of a civilisation by the way the women were treated within it” (Colley 253). In this view, women were not valuable for themselves or their contributions and talents, but as “objects” whereby men could demonstrate their degree of chivalry. The situation of women, therefore, could be used as a measure of the advancement (or lack thereof) of the manners, policies, and beliefs of a society. Claudia Johnson captures Burke’s driving motives in *Equivocal Beings*: “Such is the brilliance of Burke’s description of the glittering queen that readers sometimes forget that Burke is not so much lamenting the fall of Marie-Antoinette as he is the fall of sentimentalized manhood, the kind of manhood inclined to venerate her” (Johnson 4). Burke values the domestic sphere, but only so far as it serves to define the nation and evoke patriotic notions from citizens.

In an interesting, although arguably unnecessary, reference to Marie Antoinette’s parents, Burke emphasizes the lineage and rank of the Queen, a move that harkens back

to his earlier discussion of inheritance.

I hear, and I rejoice to hear, that the great lady...bears all the succeeding days, that she bears the imprisonment of her husband, and her own captivity, and the exile of her friends, and the insulting adulation of addresses, and the whole weight of her accumulated wrongs, with a serene patience, in a manner suited to her rank and race, and becoming the offspring of a sovereign distinguished for her piety and her courage... (Burke 15)

Marie Antoinette was the daughter of Holy Roman Emperor Francis I and Austrian Archduchess Maria Theresa. This reference to the Queen's ancestry recalls Burke's earlier discussion of forefathers and inheritance in his metaphor of state-as-family. Now, though, Burke extends the concepts of inheritance to a woman, which, of course, he did not do earlier. Royalty inherit their "race and rank," and by Burke's extension, their right to rule. Interestingly, though, Burke does not discuss power or property—the inheritance on which he bases his metaphor. Since it is Marie Antoinette, a woman, whom he speaks of, he emphasizes the inheritance of character; he sees her strength, patience, and courage as something she has received from her ancestors and must dutifully carry on. Burke's aristocratic prejudices are clear here; he seems less concerned about Marie Antoinette's fate as a woman or mother than as a Queen and a descendant of royal blood. He goes so far as to rejoice in the Queen's stately and courageous deportment. Rejoicing seems such an odd emotion to attach to the dire circumstances of the royal family, yet from Burke, it makes sense considering the value he places on aristocratic image. Burke combines the realms of domestic and political in his argument, but it is apparent that he privileges state over family.

Charlotte Smith also discusses the Queen, lamenting her cruel imprisonment and condemning the drastic measures of the French revolutionaries. In this segment of the

poem, Smith illustrates how domestic harmony can be corrupted by political ambition, particularly drawing attention to the ruination of childhood by worldly influence. To Smith, childhood was a sort of sacred time, meant to be carefree. However, for the “most unfortunate, imperial Boy,” the seven-year-old heir presumptive, Louis, childhood is shattered:

. . . –most unhappy heir
Of fatal greatness, who art suffering now
for all the crimes and follies of thy race;
Better for thee, if o’er thy baby brow
the regal mischief never had been held:
Then, in a humble sphere, perhaps content,
Thou hadst been free and joyous... (ln 127-133)

Smith compares Louis’ royal upbringing with the humble, idle life of a peasant boy, judging the simple life as superior, even though it is “obscure” and “laborious.” In fact, the obscure nature of the peasant life is what appeals so much to Smith, for by remaining private, it avoids the corruption that accompanies the wealth and fame of the public life. For Smith, true patriotism stems from a close relationship to the natural world— a literal and genuine love of the land. For young Louis, such simple obscurity was never a possibility, for he and his royal family were set up as the objects to inspire patriotism. His royal heritage thrusts him into the fray, and the domestic privacy that should characterize childhood is invaded (literally) by the Revolution. Smith sets up this unnatural tension with stark, blunt lines addressed to the child:

...most unfortunate, imperial Boy!
Who round thy sullen prison daily hear’st
The savage howl of Murder, as it seeks
Thy unoffending life: while sad within
Thy wretched Mother, petrified with grief,
Views thee with stony eyes and cannot weep! (ln 148-153)

Not only does violence threaten Louis' childhood— indeed, his very life— it also destroys the natural sentiments of his mother, the Queen, who is so forlorn she cannot even weep for her child. Smith reveals the damage that occurs when the sanctity of the home is invaded by the violence of war.

Although Smith was at first optimistic about the possibilities of the French Revolution to bring reform and equality to France, she did oppose the violent measures of the revolutionaries. As I mentioned in the introduction, the Victorians conflated images of war and home to inspire patriotism, but Smith opposed war and used her writing to show how destructive it could be to the homes and even the national identity of the country that supports it. Her antiwar sentiments are clearly expressed in poems such as “The Forest Boy,” which paints a picture of humble but happy domesticity, only to have it destroyed when a mother loses her son to the military, and the son loses his life while serving his country, homesick and alone. In *The Emigrants*, Smith's opposition to war and violence are powerfully conveyed in her description of a mother fleeing from the mob that has attacked her home and family:

To a wild mountain, whose bare summit hides
Its broken eminence in clouds; whose steeps
are dark with woods; where the receding rocks
Are worn by torrents of dissolving snow,
A wretched Woman, pale and breathless, flies!
And, gazing round her, listens to the sound
Of hostile footsteps.— (ln 254-260)

Here Smith invokes the sublime to heighten the emotion of the frightful experience.

Unlike the pleasant pastoral scenes that she describes elsewhere, the natural world here mirrors the corruption and violence of the threatening mob, leaving the poor mother hopeless and without refuge. Her home is destroyed by a “murderous bomb,” and her

family lost. To further emphasize the obscenity of such violence, Smith again shows children as victims:

...—clasping close
To her hard-heaving heart her sleeping child
All she could rescue of the innocent groupe
That yesterday surrounded her.— Escap'd
Almost by miracle! Fear, frantic Fear,
Wing'd her weak feet: yet, half repentant now
her headlong haste, she wishes she had staid
to die with those afrighted Fancy paints
The lawless soldiers victims. (ln 264-272)

This passage is brilliantly structured to show not only the physical destruction of family and home, but also the emotional turmoil that is the lot of those who survive the violence.

Smith speaks particularly of the hardships and suffering of mothers who are responsible for the domestic sphere, but who have no political power to protect it from war or violence. This impossible burden of responsibility without power is precisely what renders the separate sphere ideology ineffective. Women must produce children, raise them to be patriots, and then place them at the mercy of a political system in which mothers have no voice. Smith positions mothers as the ultimate victims in a society that places military affairs over the well-being and protection of the family and that prevents women from becoming involved in the political affairs that will directly affect the domestic “feminine” realm.

Through these close readings of Burke's *Reflections* and Smith's *The Emigrants*, readers can discern two different understandings of the family-nation relationship. Both authors mix the domestic and the public, but to different ends. Burke uses the family as a model for how the state might best operate; both family and state should have be headed

by a strong and respected leader— a father and a monarch, respectively. The practice of “entailed inheritance” assures the continuation of family names and legacies in the domestic sphere, and of royal power in the political. By equating the the two units, Burke tries to insure feelings of affection and respect for both, or as Mary Jane Corbett explains it:

Within this framework, to rise against the polity would be equivalent to parricide; far better, then, to treat both head of family and head of state with a respectful affection that proceeds from one and the same source. The naturalization of ties to patriarch and monarch, invested with the power of “family affection,” makes any assault on those ties an unnatural and alien act (Corbett 879).

Burke also uses the state of the family to gauge the success of a nation, as I noted in my discussion of his portrayal of Marie Antoinette and the royal family. He holds up British domesticity as an ideal in contrast to the utter disrespect and ruin that has occurred in France. To sum up all of these views, Burke’s valuing of the family seems to rest in the role it has in supporting and furthering the goals and values of the government. He invokes images of family in order stimulate patriotism. His perspective is one of a politician; his domestic affections exist only as a component of his patriotism and political concerns.

Charlotte Smith, on the other hand, privileges domestic ties over national affections. Her position is quite understandable considering her experience as a mother. She felt, first-hand, the “destructive and destabilizing pressures” that society could inflict on the family (Ford 17). Her son had been seriously injured while serving in the military, and her own life was characterized by the financial and legal difficulties inflicted by an irresponsible husband and an impossibly complicated court system. Smith questions the

“notion that family and state were analogous bodies,” for she illustrates how one disrupts the other (Ford 16). At the same time, she uses the family-nation parallel to her own end— to illustrate the flaws of a system that privileges the masculine over the feminine.

Edmund Burke and Charlotte Smith were patriotic citizens concerned about the events that were shaping their country. In their attempts to define their political and patriotic ideas, both turn to family imagery. Writing from opposite ends of the political spectrum, both writers illustrate how family/state, masculine/feminine, and public/private are intimately linked— so intimately that it is impossible to separate them. Their works call into question the validity of the whole separate spheres ideology, for they both show how the domestic and the political support, disrupt, challenge, and create one another.

Works Cited

- Burke, Edmund. *Reflections on the Revolution in France*. rpt. in *British Literature 1780-1830*. Ed. Anne Mellor and Richard Matlak. New York: Harcourt Brace College Publishers, 1996.
- Colley, Linday. *Britons*. New Haven, CT: Yale University Press, 1992.
- Corbett, Mary Jean. "Public affections and familial politics: Burke, Edgeworth, and the 'common naturalization' of Great Britain." *English Literary History* 61.4 (1994) 877-897.
- Dickinson, H.T., ed. *Britain and the French Revolution 1789-1815*. New York: St. Martin's Press, 1989.
- Ford, Susan Allen. "Tales of the Times: Family and nation in Charlotte Smith and Jane West." *Family Matters in the British and American Novel*. Andrea Herrera, Elizabeth Nollen, Sheila Foor, editors. Bowling Green, OH: Bowling Green State University Popular Press, 1997.
- Johnson, Claudia L. *Equivocal Beings: politics, gender, and sentimentality in the 1790's*. Chicago: The University of Chicago Press, 1995.
- Lootens, Tricia. "Hemans and home: Victorian, feminine 'internal enemies.'" *PMLA: Publications of the Modern Language Association of America* 109.2 (March 1994) Proquest. Lehigh University Library, Bethlehem, PA , April 17, 2003 <<http://proquest.umi.com>>
- Saglia, Diego. "The dangers of over-refinement: The language of luxury in romantic poetry by women, 1793-1811" *Studies in Romanticism*, vol. 38 no. 4 (Winter 1999) 641-672.
- Smith, Charlotte. *The Poems of Charlotte Smith*. Stuart Curran, editor. New York: Oxford University Press, 1993.

Rebecca M. Stewart

72 East Church Street
Bethlehem, PA 18018
610-974-9201
rms4@lehigh.edu

- Education** **M.A. English-** *Lehigh University, Bethlehem, PA May 2003*
Thesis Papers:
-Loathliness, Loyalty, and Location: the Threat of the Other in *The Wedding of Sir Gawain and Dame Ragnelle*.
-Family and the French Revolution: the domestic and the political in the work of Edmund Burke and Charlotte Smith
- Bachelor of Arts-** *Elizabethtown College, Elizabethtown, PA May 1997*
Major: English Education Minors: Spanish and Psychology
GPA: 3.8 Magna Cum Laude
- Teaching Experience** **Teaching Fellow,** *Lehigh University, Bethlehem, PA 2001-2003.*
Teach Composition and Literature I & II to freshmen. Design courses that stimulate critical thinking, effective communication, and analysis. Emphasize development of writing skills, especially thesis-driven arguments. Incorporate a wide variety of writing activities and assignments, including peer workshops, online response, revisions, journals, and style analysis. Meet individually with students several times a semester to discuss writing progress. Introduce a wide range of literature, from essays to novels, to stimulate discussion and response.
- English Teacher,** *Fairfield High School, Fairfield , PA 1997-2000.*
Taught three sections of tenth and four sections of eleventh grade English. Created and implemented units on short stories, novels, drama, nonfiction, grammar, and Shakespeare. Taught units on various eras of American literature, spanning from Native American myths to contemporary writers. Designed writing projects involving creative writing, critical analysis, and thesis papers. Used a variety of assessment methods, including teacher-made tests, presentations, and projects.
- Tutoring & Advising** **Writing Tutor,** *Center for Writing, Math, and Study Skills, Lehigh University 2002-2003.*
Meet individually with students to discuss, revise, and improve writing projects. Assist students with all stages of the writing process and aspects of writing, including brainstorming, organization, grammar, focus, and analysis.

ESL Tutor, *English Language Learning Center, Lehigh University 2003*
Assist ESL students with course-related language questions. Tutor students as they progress through various reading, speaking, and listening curricula.

Advisor, *Fairfield High School 1997-2000*
Served as Class Advisor, Graduation Project Advisor, member of the Gifted Committee, and National Honor Society Faculty Committee member.

Coordinator and Tutor, *Elizabethtown College Learning Center 1993-1997.*
Tutored individual and small groups of students. Maintained office records and scheduled tutoring appointments. Assisted in organizing and promoting campus-wide projects.

Honors & Awards Teaching Fellow, Lehigh University (2001-2003)
Philadelphia University Outstanding Educator Award (2000)
Magna Cum Laude graduate (1997)
Flavia Martz Baugher Memorial Teaching Award (1997)
College Scholar (1995-96 and 1996-97)
Sigma Tau Delta English Honor Society
Kappa Delta Pi Education Honor Society

Other Information PA Certified in Secondary English
Completed Technology Training Courses for Microsoft Programs.
Proficient in Microsoft Office and various Mac programs.
Experienced with Blackboard.
Intermediate level proficiency in writing and speaking Spanish.

Personal Information Parents: Edward and Betty Hessong
Date and Place of Birth: October 23, 1974, Hagerstown, MD

References Dr. Elizabeth Fifer, Lehigh University, ef00@lehigh.edu
Dr. Peter Beidler, Lehigh University, pgb1@lehigh.edu
Dr. Patricia Ingham, Lehigh University, pci2@lehigh.edu
Mrs. Michele Orner, Mechanicsburg High School, morner@mbgsd.org

**END OF
TITLE**