



WP2 – Research project on ‘Histories, interactions and transfers of European models of sociability in the long eighteenth century

D2.3. Submitted publication of a collective volume on

Nature, sociability and power

Title: Sociability and the Discourses of Nature in Eighteenth-Century Literature and Culture, a special issue of the journal *Literature & History*



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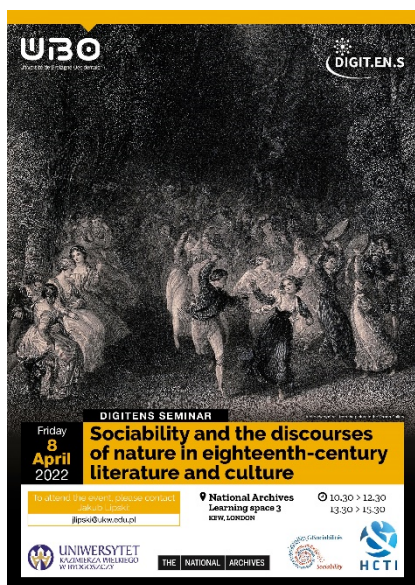
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1. Objective of the deliverable

This deliverable is part of WP2 ‘Research project on ‘Histories, interactions and transfers of European models of sociability in the long eighteenth century’’ and linked to D2.3. This report details the context of publication of research output following secondments at TNA and BnF and a one-day seminar in a

special issue of *Literature & History*, a very reputable SAGE journal. The DIGITENS seminar took place at the National Archives in London in April 2022.



The issue will be published by the journal *Literature & History*, *SAGE journals* and entitled: 'Sociability and the Discourses of Nature in the Long Eighteenth Century'

The chapters will be available on: _the journal website (<https://journals.sagepub.com/home/lah>), while the AAMs (author accepted manuscripts) will be available in open access on the DIGITENS project website

Since sociability is often thought about in terms of urban places and urban life, the workshop was aimed at examining the place and function of sociability in discourses related to nature or human nature. In the projected issue, two major strands of reflections are envisaged. The first one is deals with the philosophies of human nature and how sociability is related to

body, health and human passions while the second strand examines ecologies and natural environments of sociability. Attention is given to outdoor contexts of sociability, such as pleasure gardens, estate gardens, public parks, and how ideas of nature with respect to these contexts inform practices of sociability. The discussion is also aimed at exploring the role played by late eighteenth-century aesthetic categories of the picturesque, the sublime and the beautiful in the evolution of outdoor practices of sociability, such as mountaineering, travelling by foot and scenic tours.

The workshop drew on the research work of five DIGITENS members, 4 of whom did a secondment to the Bibliothèque nationale de France and the National Archives.

2. Context, contributors and link to WP2

2.1. Workshop 'Sociability and the Discourses of Nature in Eighteenth-Century Literature and Culture', National Archives, 8 April 2022

The workshop and the projected issue contribute to the general argument of the DIGITENS research project in at least two ways. First, four contributions offer transnational perspectives on how aesthetic concepts, ideas of nature and social life determined sociable practices on the Continent. These studies focus on the issues of sociable isolation in the wild, or, conversely, the public display of sociability in eighteenth-century gardens, as well as spa sociability and ways in which the notion of picturesque influenced sociable practices. Second, even if the studied material in the remaining contributions qualifies them as case studies, these case studies – addressing the work of Frances Burney, Laurence Sterne, and S.T. Coleridge – are informed by transnational concepts of artifice, "naturalness", human nature, and race, which help locate focused reading within the wider network of European Enlightenment thought.

The decision to make this special issue one of the key deliverables of the project has been motivated by the fact that while the other deliverables acknowledge the importance of eighteenth-century

discourses of nature for the conceptualisation of the models of sociability, it has been felt they prioritise issues of urban and domestic sociability and do not sufficiently foreground the centrality of sociability in the eighteenth-century discourses of human nature. This special issue will fill in this crucial gap, thus adding to the comprehensiveness of DIGITENS project outputs.

2.2. Presentation of the contributors of the volume

Most of the contributors of this volume belong to partner-institutions of the [DIGITENS consortium](#), and are involved, one way or the other, in the DIGITENS project: either in the co-editing of a deliverable of the project, in the development of the [DIGIT.EN.S encyclopedia](#) or in the management of the H2020 RISE DIGITENS project.

Jakub Lipski, Introduction (co-authored)

Jakub Lipski is University Professor and head of the Department of Anglophone Literatures at the Faculty of Literary Studies, Kazimierz Wielki University in Bydgoszcz. He is the author of *In Quest of the Self: Masquerade and Travel in the Eighteenth-Century Novel* (2014) and *Painting the Novel: Pictorial Discourse in Eighteenth-Century English Fiction* (2018), *Re-Reading the Eighteenth-Century Novel: Studies in Reception* (2021) as well as a number of articles and book chapters on eighteenth-century English literature. He has contributed to the DIGIT.EN.S encyclopedia and is member of the steering committee of the project.

M-C. Newbould, Kazimierz Wielki University, Poland

M-C. Newbould has taught at the University of Cambridge for many years and is now assistant professor at Kazimierz Wielki University in Bydgoszcz. Her research interests lie in eighteenth-century literature and visual culture, with a specialist interest in Laurence Sterne, and in the fictional 'afterlives' of his work. Her *Adaptations of Laurence Sterne's Fiction: Sterneana, 1760-1840* (Ashgate, 2013) and the Sterne Digital Library – a database of Sterne and Sterneana hosted by Cambridge Digital Library – represent this area of her research. She will contribute several entries to the DIGIT.EN.S encyclopedia and participated in the DIGITENS seminar at the National Archives

Anna Paluchowska-Messing, Jagiellonian University, Krakow, Poland

Anna Paluchowska-Messing teaches English literature and adaptation at the Institute of English Studies at Jagiellonian University in Kraków, Poland. She is the author of *Frances Burney and Her Readers. The Negotiated Image* (Peter Lang, 2020) and editor (with Monika Coghen) of *Romantic Dialogues and Afterlives* (Columbia University Press, 2020). She has also published a number of articles on eighteenth-century English literature. She participated in the DIGITENS seminar at the National Archives.

Przemysław Uściński, University of Warsaw, Poland

Przemysław Uściński is Assistant Professor at the Institute of English Studies, University of Warsaw. He has published a number of articles on British literature and culture of the eighteenth century, the history and criticism of the novel, the aesthetics of satire, parody and translation. His book *Parody, Scriblerian Wit and the Rise of the Novel* was published in 2016, and his current research focuses on the theories of hypocrisy and disavowal, English urban satire, and the eighteenth-century sentimental novel. He participated in the DIGITENS seminar at the National Archives.

Tymon Adamczewski, Kazimierz Wielki University, Poland

Tymon Adamczewski is University Professor at the Department of Anglophone Literatures, Kazimierz Wielki University in Bydgoszcz, Poland. His academic interests revolve around the critical discourses of contemporary literary studies. He is the author of *Following the Textual Revolution: The Standardization of Radical Critical Theories of the 1960s* (McFarland & Co, 2016) and articles on various aspects of literary and cultural studies, including texts on Horace Walpole, contemporary rewritings of *Frankenstein* or the historical fiction of Sarah Waters. He has recently edited a volume entitled *Bob Dylan: America and the World* (Routledge, 2020) and is currently researching the notion of experience of materiality and immateriality in literature. He has contributed to DIGIT.EN.S and is member of the communication committee.

Karl Wood, Kazimierz Wielki University, Poland

Karl Wood received his Ph.D. in History from the University of Illinois at Chicago, and is University Professor in the Department of Anglophone Literatures, Kazimierz Wielki University, Bydgoszcz, where he teaches courses in the history and culture of English-speaking countries. He is the author of a monograph on the cultural history of medicine in nineteenth-century health spas and has recently contributed to *La Représentation et la réinvention des espaces de sociabilité au cours du long XVIIIe siècle*, ed. by Annick Cossic and Emrys D. Jones (Le Manuscrit, 2021). He has contributed to the DIGIT.EN.S encyclopedia and is member of the editorial board.

Alain Kerhervé, University of Brest: William Gilpin's picturesque and equine sociability

Alain Kerhervé is Professor of British Studies at the University of Western Brittany, France, and Director of the research unit HCTI (Héritages et Constructions dans le Texte et l'Image). His research focus is on the theory and practice of letter-writing, and he has published edited collections of *The Correspondence of Mary Delany (1700–1788)* and *Francis North, Lord Guilford (1704–1790)* (Cambridge Scholars, 2009), *The Ladies Complete Letter-Writer* (Cambridge Scholars, 2009), and *The Memoirs of the Court of George III, vol. 2* (Routledge, 2015). His recent work is concerned with sociability: he co-founded the GIS Sociabilités together with Annick Cossic and edited a volume on *British Sociability in the Long Eighteenth-Century* (Boydell and Brewer, 2019) with Valérie Capdeville. He has contributed to DIGIT.EN.S with two entries and is member of the scientific committee of the DIGITENS project.

Kimberley Page-Jones, University of Brest: Individuation and sympathy in Coleridge's Theory of Life

Kimberley Page-Jones is senior lecturer at the University of Western Brittany in France. Her research has focused on the practice of notebook writing during the Romantic era and she has published a monograph on the *Notebooks* of S.T. Coleridge: *Energie et mélancolie: les entrelacs de l'écriture dans les Notebooks de S.T. Coleridge* (Grenoble: UGA, 2018). She is part of the GIS Sociabilités and currently coordinating the H2020 project DIGITENS on European sociability in the long eighteenth century (2019–2022). Recently, she has co-edited *La sociabilité en France et en Grande-Bretagne au Siècle des Lumières: l'insociable sociabilité: résistances et résilience* (Paris: Editions Le Manuscrit, 2017) and *Discours sur la mer. Résistance des pratiques et des représentations* (Rennes: PUR, 2020). Her research work currently focuses on the political values attached to sociable practices and their aesthetic representations in literature.

3. The publication project

3.1. Main argument and structure of the volume

In this special issue we are interested in how literary representations of sociability in the period were engaged with eighteenth-century ideas about nature, in general, and natural environments, in particular.

To this end we explore literary representations and conceptualizations of sociability, and the ways in which they were interrelated with eighteenth-century discourses of the body, gender, human–animal relations, and human nature more broadly. The proposed articles offer focused studies of a number of eighteenth-century authors, from John Dryden to Samuel Taylor Coleridge, and they evaluate the extent to which sociable practices were represented as indispensable constituents of and factors determining selfhood, very much in line with Joseph Addison’s well-known idea of man as sociable animal. At the same time, we will show how reflections on the sociable self are also necessarily preoccupied with the external, ‘natural’ world: from the traditional city–countryside dialectic to the specifically eighteenth-century paradoxical reconciliation of the nature–artifice, nature–culture and nature–nurture binaries. Just as the popular spaces of sociability at the time, such as promenades, spas and gardens, purposely depended on the questionable arbitrariness of these binaries, in line with the oxymoronic Enlightenment ideal of nature civilized, so was sociability understood as both a pattern of culture and a natural predisposition. Taught as part of the socio-cultural programming at the time, it was also felt to be part of man’s natural constitution: an impulse or a passion, for example.

Adding to the recent work on eighteenth-century British sociability, including the work of our project partners (e.g. *La Représentation et la réinvention des espaces de sociabilité au cours du long XVIIIe siècle*, ed. by Annick Cossic and Emrys D. Jones, Paris 2021 and “Sociable Spaces in Eighteenth-Century Britain: A Material and Visual Experience”, special issue of *Études Anglaises*, ed. by Valérie Capdeville and Pierre Labrune, 74.3, 2021), this collection will contribute to an underexplored area of sociability studies; an area that merits further scrutiny especially in the context of the current global crisis of the traditional (that is, not virtual) performance of sociability. As the proposed articles on ‘escaping the crowds’ and ‘solitary confinement and sociability’ make us realize, (post)epidemic sociability of our own time, the inter-subjective longing for and fear of company, and our own thinking of ourselves as ‘sociable animals’, can be fruitfully historicized with reference to the long eighteenth century, when modern ideas of selfhood and society were taking shape.

The issue will be published on the *Literature & History* journal platform, but all contributions will be available in open access as author accepted manuscripts. The most suitable dissemination platform will be the official DIGITENS website.

3.2. Contribution of authors

1. M-C. Newbould, ‘Solitary Confinement and Sociability in Sterne’

Laurence Sterne's *A Sentimental Journey* created one of the most enduring motifs of isolation in the figure of the captive, conjured by Yorick's imagination after he encounters a caged starling at his Paris hotel. The Captive experienced afterlives in texts, images, and material objects, which often used this symbol of incarceration to speak to new contexts, from slavery to the French Revolution. This article approaches the episode from a different perspective, addressing how its iconic representation of isolation through actual imprisonment mirrored the confinement Sterne himself experienced through other means, and the balance between the pleasures and pain of being alone and enjoying an imaginative sociability with absent others. Solitude tests the limits of what 'human nature' encompasses, where Yorick's dictum that man was not meant to sit alone encourages the confined Sterne to forge the sociable links with others that allow him to be more fully in accord with his own nature as a 'man of feeling'. His *Bramine's Journal* in particular presents a Sterne confined through illness, but also experiencing isolation through his separation from Eliza, the journal's addressee. Sterne creates a fictive sociability with Eliza by imagining her to be an interlocutor in the fantasised conversation he creates through writing the journal. Similarly, Sterne's correspondence frequently deploys epistolarity's capacity to imagine the presence of an absent other through the conversational form of intimate writing. This paper therefore explores how Sterne fashions a community in isolation that his captive seems unable to enjoy using the imaginary engagement with others that writing-as-conversation seems to make possible.

2. Anna Paluchowska-Messing, 'Between Shakespeare's Hermione and Behn's Angellica: Nature, art, artifice and monstrosity of feminine self-display in the works of Frances Burney and Hannah Cowley'

In *Pride and Prejudice*, Mr Bennet stops one of his daughters from diverting the company at a party with the memorable words: "That will do extremely well, child. You have delighted us long enough. Let other ladies have time to exhibit."

What Mr Bennet thus reveals, much to his other daughter Elizabeth's discomfiture (and the reader's amusement), is not only his own peculiar sense of humour but also the very mechanisms underpinning the nature of eighteenth-century sociability. Especially for a woman, to socialise meant to exhibit herself and her accomplishments in order to entertain the company. Part of the reason why Elizabeth finds her father's words embarrassing lies in the catch-22 of this arrangement, namely, that women's modesty was supposed to make them shun any overt self-display.

The paper explores this paradox of immodest self-exhibition both expected of and criticised in women, and traces the ways in which it is played out in the works of two popular women writers of the last decades of the eighteenth century: the novelist Frances Burney and playwright Hannah Cowley. Both writers investigated and challenged the notions of what should be understood as natural feminine behaviour in the realm of social exchange. The article views Burney's and Cowley's depictions of feminine self-display as re-examinations of the portrayals of two earlier literary characters: the morally upright and yet much wronged Hermione in William Shakespeare's *The Winter's Tale* and the audaciously self-commodifying and also wronged Angellica Bianca in Aphra Behn's *The Rover*. The two plays were very much present in the communal imagination of consumers of eighteenth-century culture – *The Winter's Tale* was part of the theatrical repertoire at the time, and Behn's plays were clearly an inspiration for Cowley's own writing – and provided the fascinating tropes of the queenly statue that may be displayed for a moral lesson and the portrait of a prostitute hung out to advertise her wares. The analysis of the dialogue into which both Burney and Cowley entered with these tropes (and with each other over reworking them) points to the intrinsic fluidity of the terms nature, artifice, and monstrosity when applied to women's sociable behaviour. Far from denoting opposing ways of

conduct, these terms were, in fact, the paper argues, often used interchangeably for women's active negotiations of their public images.

The article further shows that the tensions resulting from the paradoxes inherent in feminine sociability were amplified for women writers. Writing and reading were themselves viewed as sociable exchanges in which women authors exposed themselves and put their reputation at risk. The paper examines Burney's and Cowley's takes on the delicate question of the nature of authorial self-exhibition and argues that both writers aimed at achieving the status of Shakespeare's Hermione, who exhibits herself only partly to entertain and primarily to edify her audience.

3. Przemysław Uściński, 'Escaping the Crowds: The Harmonious Environments of Sociability in Eighteenth Century Writing'

For many eighteenth-century writers crowds, especially urban crowds, become an antithesis of order and taste, those two pillars of a refined society. From Dryden and Pope to Johnson and Wordsworth, a (poetic) rhetoric manifesting a disdain towards crowded urban spaces and a palpable fear of crowds, seems to mark a more general distrust, present throughout the eighteenth century, towards the lower-class urban populace. Rowdy and riotous crowds in particular are often depicted as unnatural, threatening and contradicting the proper ways of genteel, polite socialising. Consequently, the efforts to provide a secure environment for civil public conversation and polite sociability resort to evoking the beauty of nature and the appreciation of natural environment through gardens, grottoes, walks, parks, sea-resorts, landscape drawing and painting, etc. Remembering the important connection between thinking and building, the article seeks to examine the various cultural "uses" of nature in the period that often served to mitigate the attachment to *urbane* civility, undoubtedly crucial for Pope, Johnson and others, which may be distinguished from the merely *urban* spaces of the city, which, in the poetry and prose of the eighteenth century, are actually often presented as chaotic, unnatural and even monstrous, and detrimental to genteel ideals of sociability.

4. Tymon Adamczewski, 'The Architecture of Imagination: Experiencing the (im)Materiality of Eighteenth-Century Gardens'

Enlightenment gardens and parks were not only spaces embodying the idea of progress which might typify this age in general. As spaces of mutable materiality in which nature was re-written to tell a tale intended by the designer or the owner, gardens in their varied forms can also be looked at as spaces where the human experience was controlled and produced through deliberate semantic organization of space. These factors, not without an influence on the social interactions taking place within their borders or along their paths, make gardens into examples of wide-ranging signifying and cultural practices. Landscape and pleasure gardens of the eighteenth century not only offered multimodal experiences for their visitors but also lend themselves to various readings, akin to those offered by literature. This article aims to identify connections between landscape design thinking, found in works like Thomas Whateley's *Observations on the Modern Gardening* (1770), among others, and the ways in which the forms of eighteenth-century gardens provoked the work of imagination and a modeling of experience also reflected in literature of the period. The interconnections between materiality, sociability and aesthetics will also be studied with the reference to selected fictional representations, e.g. Francis Burney's *Evelina* (1778) or Tobias Smollett's *Humphry Clinker* (1771).

5. Karl Wood, 'Satire and the diffusion of spa sociability in the long eighteenth century: a case study of two less-known works'

The eighteenth-century spa was an important heterotopic social space and functioned as a centre for the diffusion of the culture of sociability generally, as well as its own particular manifestations with local variations and expressions. This took place both in physical space of the spa, but also in the world of print through personal correspondence, a proliferating number of guidebooks, as well as a wide range of journalistic and literary writing. These created a literary existence of the spa outside of its physical existence that contributed to the diffusion of spa culture and sociability from its centres into peripheral locations. In addition to guides, descriptions and journalistic reports, satires of the spa experience enjoyed considerable popularity. Perhaps the best known and studied of these is Astley's *New Bath Guide*, but less known works provided satirical commentary on the peculiar environment and practices of sociability in spaces located more on the periphery of the spa world. Through a close reading of two such works— *Meine viertägigen Leiden im Bade zu Pyrmont* [My Four-Day Sufferings in the Spa of Pyrmont] (first edition, 1809) by G.C. Sponagel, and *Admonitory Epistles to Visitors to Ballston Spa, by Simeon Senex, Esquire* (1808), a little known work from New York whose authorship remains disputed, but may have been written by Washington Irving – this paper seeks to identify elements of commonality across different spa environments removed from what might be seen as the foundational tradition of Bath, as well as to seek out distinctive peculiarities that may be German in the case of Pyrmont, or colonial-peripheral in the case of Ballston Spa. It is hoped that in doing so, some insights might be drawn regarding the diffusion of spa culture.

6. Alain Kerherve, 'William Gilpin's picturesque and equine sociability'

When one thinks of equine sociability in eighteenth-century Britain, one thinks of Jonathan Swift's Houyhnhnms in *Gulliver's Travels*; one thinks of the horse races that were fashionable at the time, with horses and human beings gathering for the occasion; or possibly of Stubbs's paintings. The purpose of the present paper is to establish William Gilpin's approach of horses as sociable animals. To the father of the picturesque, horses provided several forms of access to sociability. The sources of the present paper will be both personal letters exchanged by William Gilpin and his grandson and his essay entitled "Absurdity of docking the tails, and cropping the ears of horses." To the grand-father, horses were important animals to educate his grandson to some forms of sociability; to the essayist, they were worth taking good care of to help human beings socialize; to the theoretician of the picturesque, they were the best animals to represent in nature, the cows being beautiful but the horses picturesque.

7. Kimberley Page-Jones, 'Individuation and sympathy in Coleridge's *Theory of Life*'

Published 14 years after his death, Coleridge's *Theory of Life* is to be read in the context of the Abernethy-Lawrence scientific controversy over the division of matter into two classes: inanimate matter and living matter. For Coleridge defending Abernethy – himself relying on the work of John Hunter – such a division could only give rise to a philosophy of Death. Calling for a perception of man and nature animated by a vital philosophy, his posthumous work invites us to reconsider sociability in the light of these debates on man's relationship with nature and vice-versa.

As Seth B. Watson, the editor of *Theory of Life*, remarks, Coleridge was the very first writer to extend the term *Life* not just to the vegetable and animal worlds, but to all elements of nature: "the great globe itself' share with mankind the gift of Life'. The reaction of Watson partly explains why this essay,

bridging the gap between science and literature, disappeared from the Romantic canon. Instead of envisaging Nature as the hand of the Almighty, Coleridge endowed it with agency – ‘Nature never loses what she has once learnt (...) She may seem forgetful and absent; but it is only to recollect herself with additional as well as recruited vigour in some after and higher state’ – to which Watson responded: ‘Nature is not a person; it is not active; it neither creates or performs actions more or less energetically, nor learns, nor forgets, nor reexerts itself, nor recruits its vigour’.

In this remarkable text, Coleridge, borrowing from English physiology and German natural philosophy and anthropology, perceives man’s relationship with his natural environment not as severed from some forms of life but intricately connected to them and different in *degree* but not in *kind*. This evolutionary, or rather organic perception of man and nature – ‘Man himself is a syllepsis, a compendium of Nature – the Microcosm!’ – had important implications on how man should perceive and relate with the natural and social elements surrounding him: ‘In social and political life this acme is inter-dependence; in moral life it is independence’. For Coleridge, the natural world was not just a metaphor for thinking the social self; as part of this great system, man used exactly the same polar energies as minerals, corals, fishes ... – namely, individuation and interrelation – in social organisations. By drawing from Coleridge’s *Theory of Life* and from fragments from his notebooks and letters, but also by tracing Coleridge’s scientific borrowings (Abernethy, Lawrence, Hunter, Darwin, Blumenbach, Schelling, Steffens), this paper will try to think about the implications of this Romantic perception of man, life and nature on the concept of sociability and how it encompasses in a *Latourian* way what we would today call inanimate matter.

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4. Performed secondments and link with deliverable

4.1. Secondments at the Bibliothèque nationale de France

Tymon Adamczewski ([a]1 – 15/06/2019; [b] 3 - 19/11/2019)

Tymon Adamczewski completed a secondment to Musée Cognacq-Jay and The Bibliothèque nationale de France (BNF) to consult materials regarding the history and theory of garden design (pleasure and landscape gardens) and the history of reading, in relation to the material dimension of sociable practices. List of materials consulted and used for his article:

- Johan Sebastian Müller, *Vauxhall Gardens, shewing the Grand Walk at the entrance of the garden, and the Orchestra, with the Musick playing, Cornhill, 1755*, engraving, Bibliothèque Nationale de France, [LI-72 (5)-FOL]
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4.2. Secondments at the National Archives, Kew

Alain Kerhervé (25/10/2021 – 31/10/2022 ; 24/03/2022 – 15/04/2022)

Alain Kerhervé has done a secondment at the National Archives in order to investigate into their collections of eighteenth-century letters, looking for letters written by children, members of the Pitt family and a few William Gilpin manuscripts mentioned in the chapter contained in this volume. Some of the manuscripts mentioned in the National Archives catalogue were held at the Victoria and Albert Museum archive in London and a few other archival centres around London.

List of manuscripts consulted for the present deliverable:

- A Fragment Containing a Description of the Thames (V&A, 218.E.6 – NAL)
- Will of Reverend William Gilpin, Vicar, Clerk of Boldre, Hampshire (TNA, PROB 11/1408/233).

Kimberley Page-Jones (25/10/2021-29/10/2021; 07/04/2022-14/04/2022; 21/09/2022-26/09/2022)

K. Page-Jones has completed a secondment at the National Archives to consult material related to Coleridge's collaborative work with Joseph Henry Green and their impact at an institutional level, that

of the Royal College of Surgeons. Some of the archives (notes of students attending Green's lectures) were kept at the Royal College in Lincoln's Inn Field in Holborn, London.

List of manuscripts consulted:

- Lecture notes of J.H. Green, 1825 (TH/00 GREEN)
- Collections of lecture notes of Thomas Egerton Bryant who attended lectures at RCS (Royal College of Surgeons) between 1812 and 1828 (MS0125)
- Four notebooks containing notes on lectures in comparative anatomy by Joseph Henry Green made by William Clift and Richard Owen. The lectures were delivered at the Royal College of Surgeons of England, when Green was Hunterian Professor, 1824-1828 (MS0122)
- Thomas Egerton Bryant file, Manuscript notes on lectures by Joseph Henry Green titled "Green, Comparative Anatomy, delivered at the College", 1824-1828 (MS0125/3)
- Diagrams and Notes of lectures given by Sir Charles Bell and Mr Joseph Henry Green, 1828 (MS0239/5)

Karl Wood (06/02/2020-22.02.2020; 01/09.2022-18/09/2022)

Karl Wood has completed a secondment at the National Archives to consult correspondence in their collections in order to find evidence of links between the spa cultures of Britain and the German Pyrmont, in particular during the first half of the eighteenth century. The items mentioned in this chapter were found in the State Papers collections related to the court traveling to Hannover including excursions to Pyrmont.

- Letter dated in Kew, in June 1725 from Sophia, Countess of Lippe and Buckenbourg to Lord Charles Townshend, then in Hanover, starting with a reference to the "bon effect des Eaux de Pyrmont," [SP43/128]
- Letter from Lord Townshend in Pyrmont to the Duke of Bolton from July 1725, reporting on the king's health and humour in Pyrmont [SP43/126, Part 1].
- Other asides and brief discussions of the waters can be found in other items in SP43/126 and 128.
- Listed in the National Archives catalogue, but held by the British Library on Euston Rd., are the manuscripts of Richard Pococke's European and eastern travel journals (MS 22985 vol. VIII, 1736-37, which includes a much more detailed account of his travels to Pyrmont than in published collections)