

## Preface to the Paperback Edition

IN ITS BASIC INTENTION *Love and Work Enough* is a profoundly feminist book, written out of my respect for Anna Jameson's ambitions and achievements. Its writing was the culmination of a great adventure in searching for and finding all the scattered records of Anna Jameson's life and work. Like Mrs. Erskine and Professor Needler, who wrote of her before me, I had first been fascinated by the cosmopolitan dimension of her life, her large circle of acquaintances and her warm friendships with Fanny Kemble, Ottilie von Goethe, the Brownings and Lady Byron. But I speedily became aware that thirty-five years of a writing career was the central factor in any understanding of the life of Anna Jameson and I became increasingly respectful of the quality of her professionalism. Her lifelong drive was towards the education of women, herself first and always and then all the other women she could reach. Through her particular combination of talent, ambition, energy and determination, she eventually succeeded in informing and influencing the taste of a large reading public in both England and America. She was no dilettante, practising writing as a gracious and acceptable feminine hobby, but a professional writer who supported herself and her family by her work. She was also a research scholar of unremitting energy, though the term had no currency in her time, certainly not as descriptive of a woman.

Since *Love and Work Enough* was published in 1967, Anna Jameson's various works have attracted a variety of attentions. In Canada, Eve Zaremba anthologized portions of *Winter Studies and Summer Rambles in Canada* in *The Privilege of Sex* (1973), linking her work to Marxist thought, a compliment that would certainly have astonished her. The actress, Pauline Carey, has written, produced and toured in a complete, one-woman show called, simply, *Anna Jameson*, and based on her

months in Canada. Coles' Canadiana series has reprinted the three-volume, 1838 edition of *Winter Studies and Summer Rambles* and *Love and Work Enough's* frontispiece portrait has been featured in a calendar of women notable in Canada's past and present. In Britain Margaret Maison has written an account of Anna Jameson's life for *The Biographical Dictionary of Modern British Radicals* and the scholarly lineage of her *Legends of the Madonna* is evident in Marina Warner's *Alone of All Her Sex* (1977). In the United States the art historian, Adèle Holcombe, has published research on the art criticism, and Lee Holcombe, social historian, has dealt with Anna Jameson's influence on the nineteenth-century feminist struggle. In *Victorian Ladies at Work* (1973), Ms. Holcombe has cited her influence on the early activists for higher education for women; in her extensive work on the Married Women's Property Act she has extended that citation into a more detailed account of Anna Jameson's influence on the Rights of Women movement. Most important, in *Literary Woman* (1976), Ellen Moers explores in detail the powerful influence of Mme de Staël and especially of her *Corinne* on nineteenth-century women writers. Nothing was more striking, in my own work on Anna Jameson, than the realization of the importance of Mme de Staël to her as both practical "role-model" and fantasy ideal. Ellen Moers rightly calls her an "important Corinne disciple" and her *Diary of an Ennuyée* "one of the most charming English imitations of *Corinne*: a hybrid work, part novel, part diary, part guidebook, in which the author suppressed the governess and presented herself as a highly improbable English *Corinne*."

All of these works, with their consequent expansion of interest in Anna Jameson, are a part of the creative and scholarly enthusiasm which has stemmed from the Women's Movement of the last decade. We have now come some distance from the blinkered vision with which generations of Canadian historians and literary scholars read and quoted *Winter Studies and Summer Rambles* as a minor phenomenon of trenchant observation, seldom relating it to the abundant totality of Anna Jameson's work. The photograph which is reproduced on the cover of this edition was taken by the pioneer photographer, Octavius Hill. It is a fine study of a strong woman, a pioneer herself in the fields of biography, travel literature, literary criticism and art history. She made a minor, but still unique contribution to the fabric of nineteenth-century society and she, herself, was an early, and unflagging, professional woman.

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