# ELIZA COOK & LOUISA HUBBARD



# TWO FAMOUS RADICAL VICTORIANS FROM HORSHAM

HELP YOURSELF TO THIS FREE BOOKLET, WRITTEN AND PRODUCED BY HORSHAM WRITER'S CIRCLE AS OUR SEPTEMBER AUTHOR-OF-THE-MONTH CONTRIBUTION TO HORSHAM & DISTRICT YEAR OF CULTURE 2019. OR, IF YOU'D PREFER, DOWNLOAD IT DIRECTLY FROM OUR WEBSITE: <u>horshamwriters.co.uk</u>

## ELIZA COOK

#### INTRO

Horsham's Eliza Cook was one of the best known and celebrated women poets of the mid-19<sup>th</sup> Century.

In her peotry, and later in her prose writings, she championed the rights of women, the working classes and education and she became a favourite author for working-class people on both sides of the Atlantic.

She was a woman's voice in the Chartist 'brotherhood' - that 19<sup>th</sup> Century movement for social reform which demanded universal male suffrage, out of which sprang the union movement, friendly societies and eventually the Labour Party. Seen as a 'poet of the people', her lively, often witty, and very human writing led her to be called 'the new Robbie Burns'.

Her poetry, as well as her essay writing (both of which she produced in prodigious quantities) is down-to-earth, personal and honest, as I hope to illustrate in the next few pages. Look beyond what our more cynical age might see as 'Victorian sentimentality' and you'll see a brilliant, thoughtful and perceptive mind at work. Cook, I think, demonstrates what poetic expression can do best - get to the very heart of things, bring out simple truth from seeming complexity.

#### CHILDHOOD

Eliza Cook wasn't actually born in Horsham. She was born in her family home on the London Road, Southwark. The eleventh child of eleven children, she came into the world on Christmas Eve 1818.

Her father was a tin smith and brazier (brass smith). These were both skilled, wellrespected jobs, both requiring long apprenticeships. But by the early 19<sup>th</sup> Century industrialisation was already having its effect - these occupations were being replaced by mass produced, factory created goods. Perhaps it was for this reason that Eliza's father sold up his business in London and brought the whole family down to Horsham, to live on a small farm in St Leonard's Forest. Eliza was nine years old.

The issue of the replacement of traditional jobs like her father's by mass production, where individuals no longer felt pride in what they were producing and where craft was no longer valued, was to be significant in the development of Eliza's opinions.

And it was here, in Horsham, that Eliza Cook began to write poetry. Cook had no formal education, but, encouraged by her mother, and, perhaps by her many older siblings, she taught herself. We know her mother really encouraged her interest in literature and poetry. We know, too, that she attended the local Sunday school where her self eduction continued, and, it is said, with the support and help of the choirmaster's son, she began, at the age of fifteen, to focus on writing her own poetry.

By the time she was seventeen, her first collection of poems was published: *Lays of a Wild Harp*.



#### COOK'S FIRST SUCCESS AS A POET

*Lays of a Wild Harp* was a success and it received a good deal of critical acclaim. It was to be the first of several very popular collections of poetry she wrote between 1835 and 1864.

But the poem that made her famous and made her a household name, was in her second, even more successful, collection of poems, *Malaia and Other Poems* (1840). It was called *The Old Arm Chair* and was written in 1838 when she was 20.

#### The Old Armchair

I LOVE it. I love it! and who shall dare To chide me for loving that old arm-chair? I've treasured it long as a sainted prize, I've bedewed it with tears, I've embalmed it with sighs. Tis bound by a thousand bands to my heart; Not a tie will break, not a link will start; Would you know the spell? - a mother sat there! And a sacred thing is that old arm-chair.

In childhood's hour I lingered near The hallowed seat with listening ear; And gentle words that mother would give To fit me to die, and teach me to live. She told me that shame would never betide With Truth for my creed, and God for my guide; As I knelt beside that old arm-chair.

I sat, and watched her many a day, When her eye grew dim, and her locks were grey; And I almost worshipped her when she smiled, And turned from her Bible to bless her child. Years rolled on, but the last one sped, -My idol was shattered, my earth-star fled! I learnt how much the heart can bear, When I saw her die in that old arm-chair.

Tis past, 'tis past! but I gaze on it now, With quivering breath and throbbing brow: T was there she nursed me, 't was there she died, And memory flows with lava tide. Say it is my folly, and deem me weak, Whilst scalding drops start down my cheek; But I love it, I love it, and cannot tear My soul from a mother's old arm-chair.

### ELIZA COOK'S 'POETRY OF THINGS'

*The Old Arm Chair* brought Cook huge fame in both Britain and America (where it was published in 1844). It clearly struck a chord with the public.

But what is also interesting - and is a feature some of her poetry - is the way the poem focuses on an everyday object, a familiar object in the household, in this case an armchair. A number of Cook's poems focus on such household 'things' - not for their commercial value, nor their aesthetic appeal, but for their practical value and for what they say about the family or society.

At the end of the 18<sup>th</sup> Century there had been a fashion for stories in which objects (or animals) were central - a sub-genre in which the narrative would follow the object, sometimes imagining it had a voice of its own, as it was stolen, reshaped, rebought, or taken on exotic journeys around the world, etc. Cook, however, found a different purpose for everyday objects in her poetry - not for stories of adventure or visits to far-away lands, but to say something about people and the society in the here and now.

In *The Room of the Household* for example, Cook satirises the consumerism that was at the heart of middle-class Victorian society, contrasting it with an unpretentious living-room where children have fun and where objects and furniture is to be used, and not just for show:

The romp may be fearlessly carried on there, No 'bijouterie' rubbish solicits our care; All things are as meet for the hand as the eye, And patchwork and scribbling unheeded may lie.

And the bookshelves - where tomes of all sizes are spread, Not placed to be looked at, but meant to be read; All defaced and bethumbed, and I would not be sworn, But some volumes, perchance the most precious, are torn.

This certainly challenges those ostentatious middle-class Victorian parlours, so neat and full of showy possessions! Cook would no doubt have plenty to say about today's conspicuous consumption and wasteful consumerism.

In another such 'thing' poem, *My Murray Plaid*, Cook extolls the value of that simple, rough but serviceable Scottish fabric. Here are a couple of extracts:

Let ladies sneer, and dandies scoff, I cannot, will not fling thee off, And wonder not, if I'm arrayed On wedding-day in Murray plaid

I shun the world - I cannot bear The worldling's greetings, wordling's stare -And placed among them, soul and eye Grow strangely haughty, strangely shy: I'm happier far when I can find The few. the genial, and the kind; Whose warm, fond spirits are betrayed, And welcome me in 'Murray plaid'.

Here is practical, unpretentious and down-to-earth common sense - with a good deal of humour and not a little bit of irony thrown in. But it also challenges the elaborate and extravagant female fashions of the day. What would she make of today's throw-away fashions, factory-made with cheap labour or the high-brow, expensive must-have brands that we seem to value so much?

Cook wrote many such poems - championing the warmth of the home, the practical and the 'ordinary' - championing the virtue, the worthiness and the comforts of family life - championing the dignity of the everyday, the moral value in the prosaic.

As well as social comment in these poems, in some we can see more overt political views, too. In the *Song of the Seaweed*, for example, a strand of seaweed starts by boastfully announcing:

I am born where human skill Cannot bend me to its will

Collecting seaweed was, for a time, a popular occupation for young ladies (something to do when the tide was too far out for you to reach your bathing machine, one might suppose).

Our eponymous piece of kelp starts out thinking that it is too good for human use. Then, tugged by the tide to a sinking ship, it finds itself firstly wrapped around the mast, then attached to the foaming lips of a drowning sailor. Through this and other adventures it starts to achieve some sort of humility, to recognise it may be able to help others and have purpose. So although recognising the wealth of the wrecked vessel:

Gems of all hues for a king to chose, With coins and coffers around: The wealth and weight of an Eastern freight In the Seaweed's home are found. Our piece of seaweed now recognises that such ostentation is not part of nature - it serves no real purpose:

Here are pearls for maiden's curls -Here is gold for man; But the wave is a true and right safe bar, And its murmur a dreaded ban.

The seaweed continues on its journey, but can find nothing of value in its life, no real purpose, until it meets with some kelp-gatherers. Here it learns that though self-sacrifice it may, indeed do something useful:

'Tis my death-dirge they are singing And thus the lightsome troll is ringing

So gather and carry, for oft we need The nurturing help of the good Seaweed

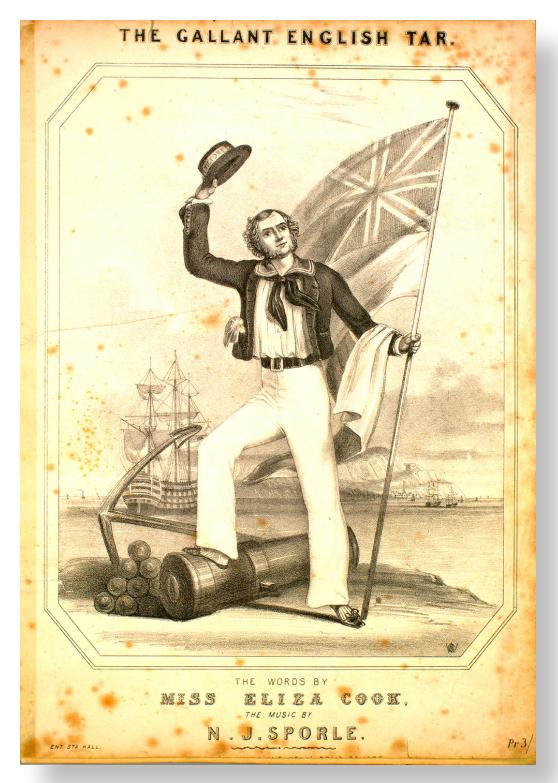


### ELIZA COOK: THE PATRIOT

By the middle of he 19th Century, Britain's rôle and standing in the world was reaching its height. Patriotism was the norm - and, even amongst the working classes, there was little criticism of the nation's imperial ambitions. Cook wrote a number of poems in support of the benefits of Britain's influence in the world.

There was a sense that this British strength was creating a world peace (the 'Pax Brittanica') not least because of her military power, especially that of the Royal Navy.

Cook's poem *The Gallant English Tar* (1840), for example, was (along with other of her poems) set to music and, no doubt, sung 'boldly and with animation' (as it tells us to on the sheet music, the cover of which is shown below). It would no doubt have been sung with gusto in many a music-hall performance. It celebrates of course the British navy - the 'Senior Service' - but, significantly, Cook isn't focused on the warships or the strategies of the admirals and ships' officers, but on the ordinary sailor. And Cook is determined, as you can see from these opening lines, to suggest honour and propriety as well as courage in the character of the ordinary Jolly Jack Tar :



There's one whose fearless courage yet has never failed in fight, Who guards with zeal our county's weal, our freedom and our right; But though his strong and ready arm spreads havoc with its blow, Cry 'Quarter!' and that arm will be the first to spare its foe.

#### ELIZA COOK'S RADICAL VISION

Cook continued to have her poems published in periodicals. At first she would send her work anonymously (using just the letter C). Soon she was a regular contributor to four popular periodicals: 'The Weekly Dispatch', the 'Metropolitan Magazine', the 'New Monthly Magazine' and the 'Literary Gazette'. These publications were sympathetic, 'though to varying degrees, to the idea of political reform. The editor of the 'Weekly Dispatch', perhaps the most radical of the periodicals, was so taken with the poems that he placed a notice in an edition asking the writer "C" to reveal 'his' name. So, after announcing **her** name, she focussed her considerable energies on this publication - which became the main vehicle for her writing for the next ten years (until she created her own weekly).

Some of her work, however, was cheekily pirated by the even more radical Chartist publication 'The Northern Star' and so Cook began to achieve celebrity as **the** female Chartist poet. Although she never subscribed to the violent revolutionary ideas of some of the movement's several factions she was very committed to the principles of the movement: universal suffrage (for men!), education for all, internationalism, church reform, egalitarianism, anti-racism, freedom of the press, and a more equitable distribution of wealth. For Cook the most important thing was what she called 'levelling up' through education - a belief (like her hero, Robert Owen, in his New Lanark textile factory) that real change in society would only really come about through literacy and education. She championed women's education as well as that of the working classes. At the same time, she wanted to uphold the values of working class culture, which she saw as a family values, a sense of community, solidarity, unpretentiousness ...

In *The Street*, for example, she fills her poem with examples of working class culture - from pedlars selling home-made 'sculptures', to organ-boys, blind fiddlers and flower-girls:

Who scorns the common sculpture art that poor men's pence can buy, That silently invokes our souls to lift itself on high? Who shall revile the 'common' tunes that haunt us as we go? Who shall despise the 'common' bloom that scents the market row? Oh! Let us bless the beautiful that ever lives and greets, And cheers us in the music and flowers of the 'Streets'. There is in her writing some nostalgia for the old ways of life - before the urbanisation that was to change work and the sense of community for all future generations.

In the 'Song of the Haymakers' Cook makes her views clear:

The noontide is hot and our foreheads are brown; Our palms are all shining and hard; Right close is our work with the wain and the fork, And but poor is our daily reward. ...

We dwell in the meadows, we toil on the sward, Far away from the city's gloom; And more jolly are we, though in rags we may be, Than the pale faces over the loom.

However, aware that urbanisation and industrialisation will not be reversed, Cook champions education as a way forward, e.g. in *Song for the Ragged Schools* she calls for society to push for change. Here she suggests education will reduce crime:

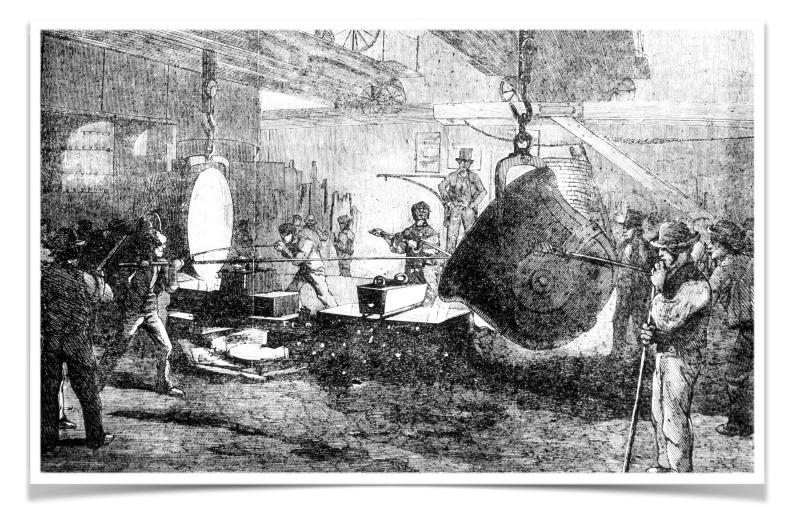
To work. To work! With hope and joy, Let us be doing what we can; Better build schoolrooms for "the boy", Than cells and gibbets for "the man".

In 'A Song for the Workers' - written to support a call for shorter working hours -

Let Man toil to win his living: Work is not a task to spurn; Poor is gold of others giving, To the silver that we earn.

•••

Let Man proudly take his station At the smithy, loom or plough; The richest crown-pearls in a nation Hang from labour's reeking brow.



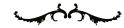
In '*A Song: To 'the People of England'* Cook champions the third (and final) Chartist petition of 1848 which, with a claimed 5 million signatories, demanded the following:

- All men to have the vote
- Voting should take place by secret ballot
- Parliamentary elections every year, not once every five years
- Members of parliament should be paid
- Constituencies should be of equal size
- The property qualification for being an MP should be abolished

Although the petition failed and with it the impetus went out of the Chartist movement as such, it had a profound influence on the country's politics and Parliament and directly lead on to the Reform Acts of later in the century.

#### Song to the People of England

Now that you have sense and feeling, Fit to gain and guard your place; Let your own determined dealing Meet oppression face to face! Not with weapons red and reeking; Not with Anarchy's wild flame; But with love and open speaking, In 'The People's' mighty name! Wisely think, and boldly utter Hat ye think, in Wisdom's speech But ye must not evedn mutter Words that madmen only teach! Ye shall soon have wider Charters! England hears the startling cry Of her poor and honest martyrs; And her glory must reply. Ask for all that should be granted! Show the festers of neglect; If "a People's" love is wanted, "People's Rights" must have respect.



#### ELIZA COOK'S JOURNAL

Such was Eliza Cook's celebrity that she was able, between the years 1849 and 1854, to write, edit and publish her own weekly periodical 'Eliza Cook's Journal'. This was a massive undertaking and it is this publication that she is perhaps best remembered for today. It had, at its height, a circulation of between 50,000 and 60,000, and it was a huge hotchpotch of a magazine, full of articles and poems which ranged from everyday household concerns to the goings on in Parliament and events across the world. It supported liberal causes (employment opportunities for women, education, extended Sunday hours for museums, the development of public libraries etc.). Indeed, many of the social improvements for which the second half of the 19th Century is known were encouraged in its pages.

Below is the first page of the first edition. You'll get a flavour of Eliza's voice here - generous, thoughtful, modest, perceptive ...



#### A WORD TO MY READERS.

WHILE venturing this step in the universal march of periodicals, let it be understood that I am not playing with Fortune at "pitch and toss" in a desperate or calculating mood of literary gambling, nor am I anxious to declare myself a mental Joan of Arc, bearing special mission to save the people in their noble war against Ignorance and Wrong. I simply prepare a plain feast, where the viands will be all of my own choosing, and some of my own dressing, hoping that if what I provide be wholesome and relishing, I shall have a host of friends at my board, whose kind words and cheerful encouragement will keep me in a proud and honourable position at the head of the table.

I have been too long known by those whom I address, to feel strange in addressing them. My earliest rhymes, written from intuitive impulse, before hackneyed experience or politic judgment could dictate their tendency, were accepted and responded to by those whose good word is a "tower of strength." The first active breath of nature that swept over my heart strings, awoke wild but earnest melodies, which I dotted down in simple notes; and when I found that others thought the tune worth learning-when I heard my strains hummed about the sacred altars of domestic firesides, and saw old men, bright women, and young children scanning my ballad strains, then was I made to think that my burning desire to pour out my soul's measure of music was given for a purpose. My young bosom throbbed with rapture, for my feelings had met with responsive echoes from honest and genuine Humanity, and the glory of heaven seemed partially revealed, when I discovered that I held power over the affections of earth.

The same spirit which prompted my first attempts will mark my present one. What I have done has found generous support,—let me trust that what I may do will still meet the kind hand of help. I have full confidence in my friends, and believe if I offer them the combination of utility and amusement, which I hope to be enabled to

do, they will freely take the wares I bring, and not think worse of me for mixing with them in the market-place of Activity and Labour.

Let it not be imagined I am appointing myself any particular right to lead or teach "the people." Let it not be said that I am striving to become a moral "Mrs. Trimmer" to the million; rather let me confess that I have a distaste for the fashion so violently adopted of talking to "the people," as though they needed an army of self-sacrificing champions to do battle for them, and rescue them from the "Slough of Despond." I am only anxious to give my feeble aid to the gigantic struggle for intellectual elevation now going on, and fling my energies and will into a cause where my heart will zealously animate my duty.

It is too true that there are dense clouds of Ignorance yet to be dissipated—huge mountains of Error yet to be removed; but, there is a stirring development of progressive mind in "the mass," which only requires steady and free communion with Truth to expand itself into that enlightened and practical wisdom on which ever rests the perfection of social and political civilization; and I believe that all who work in the field of Literature with sincere desire to serve the many by arousing generous sympathies and educational tastes, need make little *profession* of their service, for few instances can be adduced where "the people" have not had sufficient perception to thoroughly estimate those who were truly "with" and "for" them.

I only ask a trial at the hands of those who have hitherto honoured me by their adoption. I will give them the best my judgment can offer from the co-operation of healthy and vigorous talent, and my own continued efforts. I have strong faith in being received by my "auld acquaintance" with gracious and familiar welcome; but, should I fail in my attempt to gain the patronage I so covet, I shall at least have the satisfaction of knowing that I have endeavoured to deserve success.

ELIZA COOK.

Whether it was the huge effort of producing this, the 'failure' of the Chartist movement after the 1848 petition, or simply illness, in 1854 publication ceased. Cook's health was in decline. Although there was a selection of poetry and articles from the Journal republished in 1860 ('Jottings from My Journal') and again in 1865, with the addition of some new material (the book was called 'Diamond Dust'), Cook stopped writing.



PERSONAL LIFE

Not much is really known about Eliza Cook's personal life. Her love for her mother runs through much of her writing (she died when Cook was fifteen - perhaps significantly this was the year Cook started writing poetry seriously). In the 1840's, as she moved into publishing circles, she lived firstly in Walworth, London, and later in the house of James Harmer, owner of the 'The Weekly Dispatch' the publication she wrote almost exclusively for after her initial success.

It is assumed that Cook was a lesbian, although her own sexuality was not a subject that she ever wrote directly about. He peers described her as having short 'boyish' hair, a 'mannish appearance' and talked of her wearing lapelled jackets that 'showed off her shirt front and ruffles'. Part of an 1851 article about her in The New York Times provides a most revealing observation of her: '...tilting back in her chair, planting both feet on the fender, and bluffly ordering a glass of beer.' She was also closely linked to an American actress, Charlotte Cushman, to whom she wrote passionate poetic tributes. The two wore matching dresses together - seen as indicating a homosexual relationship.

## ELIZA COOK'S LAST YEARS

The last 20 years of Cook's life were ones of decline. In 1863 Cook was granted a civillist pension of £100 per annum - a recognition by the government (or was it Queen Victoria herself?) of her contribution to society. But after a final collection of poems 'New Echoes and Other Poems' (1864) she wrote only occasionally. Many of her poems from earlier years popped up in anthologies of poetry and, along with the collections of her writing still in print, provided a worthwhile income.

The 1870 census records that she was living in Thornton Hill, Wimbledon, with one of her sisters and her family. It seems that she lived out her last years there, in continuing poor health and no longer in the public eye.

Eliza Cook died on 23<sup>rd</sup> September 1889, age 70.



## Louisa Hubbard

Louisa Hubbard was an agitator for social change. As a pamphleteer, author and editor she worked to improve the world for women. Although her 'mission' in life was quite distinct from that of Eliza Cook, she, too was a hugely energetic campaigner and her contribution to society was enormous.



Early Years

She was born on 8th March 1836 in St Petersburg where she lived for her first seven years. Her background could hardly have been more different from that of Eliza Cook, apart from one thing. She was also one of a large family - the oldest of seven children (Eliza Cook was the youngest of eleven). However, unlike Eliza Cook, her family was very wealthy indeed. She was born into privilege. Her father, a merchant, had a range of business interests in Russia which were clearly very lucrative.

In 1843 the family returned to England permanently, and settled in the 2,000 acre estate of Leonardslee, Lower Beeding. Here Louisa was privately educated and here she remained for most of her life. As a daughter in an upper middle class family, she was destined to marry a gentleman of appropriately similar status and most likely go on to live the easy life of the idle rich.

However, Louisa Hubbard never married. Perhaps she didn't want to, or perhaps she was unlucky in love. Whatever the reason, as she said at a later date, "I gradually drifted into the position of wishing to champion the cause of the unmarried woman, and from the first I refused to apologise for her existence." Perhaps there are still slight echoes of it now, but in the middle of the 19th Century there was, throughout Europe, shame attached to being a spinster. The phrase 'left on the shelf', with its connotation of goods no longer worth buying. was in common use.

Combined with this attitude to women left unwed, there was also a very strong social attitude amongst the middle and upper classes that respectable women should not go out to work. They might engage with charitable activities or involve themselves with the local

church, but taking on paid work or a career was seen as reprehensible. It was not what a woman with any social standing should consider. A spinster should remain with her family, perhaps supporting her parents into their old age. If the family had fallen on hard times then there was a kind of acceptance that the daughter(s) might need to find some sort of employment as a governess or lady's companion, rather than be a drain on the family. But this was seen as a course of last resort.

### The Deaconess Movement

The first 'cause' that Louisa Hubbard seriously embarked upon was the 'Deaconess Movement'. This was seen as a revival of the early Christian practice of providing women with an official rôle in the church community. Its 19th Century development was for the Church to offer educated women an official occupation in which they would work in the community, as deaconesses (although, unlike their male deacon counterparts, they were



not ordained). They would be trained and would serve, usually for five-year 'contracts', helping in the community - supporting the poor, the elderly, teaching, nursing etc.. From 1864 onwards, Hubbard wrote articles, letters to newspapers, and supported the development of the organisation.

But by 1870 she had become frustrated at the slow development of the schemes and the conservatism of the Church authorities. In 1871 she published a pamphlet entitled "Anglican Deaconesses: or, Is There No Place For Women in the Parochial System?" suggesting by its double title her feelings. Although she continued to support the movement, she pulled back from taking a leading part in it. Anyway, by now, her considerable energies were being used in a number of other activities.

She produced, or was centrally involved with, creating a number of publications:

• Between 1867 and 1878 she compiled an annual "Guide to all Institutions for the Benefit of Women" - a list of institutions and societies

which existed for the benefit of women and children.

• From 1875 to 1893 she edited "The Handbook of Women's Work." and later "The Englishwoman's Yearbook."

• In 1875 she founded and edited "The Woman's Gazette: Or News About Work." which was renamed, in 1880, "Work and Leisure" from January 1880. She remained editor of this influential publication until 1893.



Ottery College, Chichester

One hugely significant event that was to help change attitudes towards middle class women working came in 1870 - the Elementary Education Act. This required ALL children from the age of 5 to 12 to attend school. There would be an immediate need for an army of teachers, and qualification was required. In 1873 Hubbard established Ottery College in Chichester (now part of Chichester University) as a teacher training establishment for women (it had previously been a men's college, but had closed several years prior to this).

The College was a success. However, there remained an issue of 'respectablity' - for middle class young women with their refinement and sensitivities to engage with the children of the working class was seen by many as a major hurdle. Hubbard believed, however, that breaking down such social barriers was valuable (although at times her arguments appeared to come down to the value of middle-class women accepting dutifully the concept of Christian self-sacrifice!)

Nursing was another profession that (with the help of Florence Nightingale) had become more acceptable as a career. Between 1875 and 1878 Hubbard wrote a number of articles about nursing, with titles like`: "Nursing as a Career for Educated Women." Then, later in the century, from the 1880's onwards, helped considerably by improvements in women's literacy with the success of elementary schools, the use of the typewriter in offices led to a huge growth in employment of trained typists and secretaries - rôles that were seen as ideal for women, indeed, by the 20th Century were seen as women's jobs.

There were setbacks. Hubbard failed, for example, to raise enough money to create a secondary school for girls from 13 to 15 despite several publications designed to persuade parents of the value of continuing education for their girls.

However, she never lost momentum and continued to work to change attitudes. She led the development of a number of organisations - The Working Ladies Guild, The

Teachers' Guild, The Matron's Aid or Trained Midwives' Registration Society and the Church of England Women's Help Society'.

One particularly interesting organisation 'The United British Women's Emigration Association', she co-created in 1880. Hubbard had written about opportunities abroad for women several times in the Gazette. Now she helped found this organisation, designed to assist women in finding useful work in the colonies, as well as providing networks of support on their journeys and for their first years in the new countries. As these societies tended to have a preponderance of men it was recognised by the Association, indeed it was part of the promotion of its services, that such a 'career' move was a good way for a single women to find a husband!

In 1887 she set up 'The Ladies' Dwelling Company Ltd.' in Sloane Street, London. This seems, in fact, to have been a lodging place to allow women who were coming to London for their careers to stay until they found a permanent place of their own.

She provided backing for the Gentlewomen's Employment Club' (1889) and had a rôle in establishing the National Union of Women Workers (1895) - although by now ill-health prevented her becoming active in its development.

Louisa Hubbard was an energetic, 'driven' reformer who contributed enormously to changing attitudes both <u>towards</u> women and <u>by</u> women about their place in society.

Hubbard did, however, also have some spare time. She loved horse riding and enjoyed landscape painting. As well as the research and writings and hundreds of meetings indicated above, she found time to produce three other significant publications: "The Beautiful House and Enchanted Garden" (1885), "Where to Spend a Holiday" (1887) and "Statistics of Women's Work" (1893).

**Final Years** 

It was in 1893, however, that ill-health obliged her to give up most of her work. She passed on her editorships and research to others. In 1899 she suffered a stroke while on holiday in the Austrian Tyrol. She remained in Austria until her death on 25th November 1906 at the Hotel Austria, Gries bet Bozen.





Written by Bryan Webster and produced by Horsham Writers Circle as part of Horsham and District Year of Culture 2019





