

DEPARTMENT OF ENGLISH AND GERMAN STUDIES

**Mapping Early Nineteenth-century Scotland in
Dorothy Wordsworth's *Recollections of a Tour Made in
Scotland, A. D. 1803***

Treball de Fi de Grau/ BA dissertation

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Abstract

Travel writing, even if not a defining or exclusive genre of Romanticism, became one of the central literary genres of the Romantic period. Dorothy Wordsworth was one of the most prolific women travel writers of the period, with *Recollections of a Tour Made in Scotland A.D. 1803* being one of her most notable travel writing compositions. Her detailed narration of the journey includes descriptions of the landscapes as well as portrayals of daily life. However, many scholars have focused on the descriptions of nature and have studied the travelogue in regard to the picturesque, disregarding the social and human aspects of the narrative.

With this in mind, this dissertation aims to explore how, in *Recollections*, and through the genre of travel writing, Wordsworth foregrounds the human and social aspects of the journey. Thus, I contend that Wordsworth maps early nineteenth-century Scotland from human and social perspectives, and her writing conveys a historical and anthropological portrayal of the country. To do so, I examine how she portrays poverty through descriptions of dwellings, households, and food, arguing that she refuses to aestheticise poverty, and analyse interactions with and between Scots, with a particular focus on hospitality.

Keywords: Dorothy Wordsworth, *Recollections of a Tour Made in Scotland A.D. 1803*, women's travel writing, poverty, hospitality, domestic sphere

Resum del treball

Recollections of a Tour Made in Scotland, A.D. 1803, escrit per Dorothy Wordsworth (1771-1855), narra el viatge a peu a través d'Escòcia que emprenen durant sis setmanes ella i els seus acompanyants, el seu germà William Wordsworth i el poeta Samuel Taylor Coleridge, amic de la família. El diari narra en detall, i dia a dia, tot allò que els hi passa i tot allò que observen al llarg del viatge: els paisatges naturals encisadors, les rutes que segueixen, els contratemps i les dificultats amb les quals es troben, com per exemple el cansament d'estar caminant sense parar durant dies, les males condicions meteorològiques, i el mal estat d'alguns camins, però també descriu les interaccions amb els escocesos, la seva manera de viure i la seva resposta envers els viatgers estrangers. El diari, però, no va ser escrit durant el viatge, sinó que el va escriure un cop havien tornat a casa, a Grasmere, a partir dels seus records. És per aquest motiu que, a vegades el relat també inclou reflexions que només podrien haver estat escrites després de completar el viatge.

El diari no va ser escrit amb el propòsit de publicar-lo, sinó que la intenció de Wordsworth era recollir fins al més mínim detall de tot allò que havien viscut ella i els seus companys durant el viatge per poder compartir-ho amb tots aquells familiars i amics que no hi havien pogut anar, i amb l'esperança que la seva descripció rigorosa els portés a experimentar el mateix que ells. El manuscrit de *Recollections* va tenir una gran acollida per part del cercle més proper de l'autora, fins a tal punt que alguns editors s'hi van interessar. No obstant això, no va ser publicat per primera vegada fins al 1874, pòstumament. Encara avui en dia, aquesta obra és una de les més reconegudes de l'autora i una obra destacable de la literatura de viatges.

Acadèmicament parlant, durant molt de temps Wordsworth ha quedat relegada a ser 'la germana de' William Wordsworth. Com a conseqüència, i tenint en compte que

era diarista, la seva obra s'estudia majoritàriament en relació amb ell. Durant dècades, els seus diaris s'han utilitzat per entendre en més profunditat i més íntimament les obres de William, i també per obtenir una idea de la seva vida privada. En ser ambdós escriptors, les obres de Wordsworth també s'han estudiat en comparació amb les de William, perquè eren col·laboradors literaris i sovint les seves obres mantenen un diàleg o representen les mateixes escenes, tot i que en formats diferents, ja que ella escrivia en prosa i ell en poesia. Pel que fa als estudis on exclusivament s'analitzen les obres de Wordsworth, normalment acostumen a centrar-se en els *Alfoxden Journals* (1798) o en els *Grasmere Journals* (1800-1803). També hi ha estudis que examinen *Recollections* i, seguint l'argument de Nabholz (1964), analitzen el diari en relació amb la natura i la representació d'aquesta a través del pintoresc. Tot i que no s'hagi tingut en compte a l'hora de fer anàlisis literàries, dos dels editors de *Recollections* han destacat que el relat de Wordsworth crea una imatge detallada, precisa i rigorosa d'Escòcia en un moment temporal concret.

Tenint en compte aquest fet, el meu estudi busca analitzar com, mitjançant la literatura de viatges, Wordsworth destaca els aspectes més socials i humans del viatge, focalitzant la meua anàlisi en la representació de la pobresa i l'hospitalitat. Fent això, proposo que Wordsworth presenta un mapatge social i humà de l'Escòcia de principis del segle XIX. Per poder dur això a terme, primer analitzaré com representa la pobresa del país a través de les descripcions de les cases, les llars i també l'escassetat de menjar. Després, analitzaré la seva resposta emocional envers la pobresa, mantenint que no l'estetitza. A continuació, examinaré la importància que atorga a les interaccions humanes, i concretament em centraré en l'hospitalitat. A partir de tot això, argumento que l'emfatització de la pobresa, l'hospitalitat i les interaccions amb els escocesos dins el seu text crea una geografia humana precisa i detallada.

El principal marc teòric de l'estudi és l'ètica de l'hospitalitat, un marc teòric multidisciplinari que explora la responsabilitat ètica envers l'altre, concretament entre l'amfitrió i l'hoste. Els estudis més convencionals de l'hospitalitat se centren en la relació establerta entre amfitrió i hoste, o entre un mateix i l'altre, i les dinàmiques que sorgeixen d'aquesta relació, alhora que també examina la responsabilitat moral d'acollir o rebutjar l'altre. Un enfocament més recent és el que presenta Jacques Derrida, que a la vegada es basa en el d'Emmanuel Levinas, que argumenta que l'hospitalitat és l'acte de rebre l'altre, sigui quina sigui la forma que prengui l'altre. Derrida també presenta els conceptes d'hospitalitat incondicional i condicional, essent la primera aquella que s'ofereix sense condicions i a la que s'hauria d'espigar, i la darrera la que es troba en la realitat. Per realitzar aquest estudi, em basaré en ambdós plantejaments, tant el convencional com el de Derrida. Aquest estudi també lidiarà amb els marcs teòrics de la literatura de viatges del Romanticisme i amb estudis de gènere, particularment, amb la noció de les dues esferes separades, que durant l'anomenat llarg segle XVIII, diferenciava l'esfera pública i l'esfera privada o domèstica. Els rols de gènere perpetuen aquesta divisió, ja que només els homes podien participar en l'esfera pública, mentre que les dones havien d'ocupar-se dels afers domèstics i familiars. Realitzar una lectura atenta mitjançant aquests camps teòrics permetrà una millor comprensió de la representació social i humana d'Escòcia feta per Wordsworth a *Recollections*.

Un cop dut a terme l'estudi de l'obra a través d'una lectura atenta, d'una banda, l'anàlisi detallada de les descripcions d'objectes quotidians i del dia a dia que trobem a *Recollections* ha evidenciat que el text mostra una representació minuciosa de l'estatus econòmic i social d'Escòcia a principis del segle XIX, juntament amb una il·lustració precisa i elaborada de l'esfera domèstica. En primer lloc, descrivint la situació dels pobles i ciutats, així com la breu menció del creixement dels centres urbans,

Wordsworth plasma els canvis demogràfics que es van produir com a resultat de la industrialització a principis del segle a Escòcia. Aquest fet va provocar un augment de la població a les Terres Baixes (Lowlands) i l'aglomeració al voltant de les ciutats. Tot i que és de passada, el fet que exposi aquests canvis en la densitat de població atorga credibilitat al seu relat, ja que són canvis ben documentats històricament. En segon lloc, les descripcions detallades de les cases i les fondes, tant dels seus exteriors com dels seus interiors, incloent-hi la distribució dels mobles i les habitacions, acostumen a ser representades com a brutes, deteriorades i miserables, fet que manifesta la pobresa a Escòcia a principis del segle XIX, especialment a les Terres Altes (Highlands). La percepció empobrida del país es veu consolidada per la representació de la llar, i concretament per la disposició dels llits, que acostumen a estar fets de palla, l'estat de les cuines i l'escassetat del menjar. La narració de Wordsworth gira clarament al voltant de la representació de l'àmbit domèstic i, per tant, s'adhereix a les expectatives de gènere de la societat de l'època, alhora que crea una imatge inusual de la societat escocesa a través dels afers domèstics, mundans i de la vida privada. Finalment, el diari de Wordsworth no presenta explícitament una resposta emocional de l'autora envers la pobresa, sinó que es limita a redactar les seves observacions de la manera més objectiva possible, fet que reafirma que crea una imatge precisa i fidel de la societat d'Escòcia i també demostra que l'autora es nega a estetitzar la pobresa. No obstant això, la comparació constant entre l'àmbit domèstic escocès i l'anglès serveix no només per reforçar la imatge de pobresa a Escòcia, sinó també per manifestar una clara distinció entre ella i els pobres, però sense jutjar-los.

D'altra banda, l'estudi acurat de les interaccions entre Wordsworth i els seus acompanyants amb els escocesos, i posant èmfasi a l'hospitalitat dels habitants del país, revela un mapatge humà d'Escòcia. Malgrat això, ja que la gran majoria de les

interaccions que es produeixen son entre dones i en relació amb l'esfera domèstica, el mapa social d'Escòcia que presenta situa a la dona al centre. En primer lloc, les dones solen estar representades a càrrec de la llar, i, consegüentment, també són les que atenen els hostes, fet que reafirma la representació d'Escòcia a través de l'esfera domestica. Addicionalment, en descriure com la majoria de les dones es reuneixen al voltant de la llar de foc per xerrar sobre temes de la vida quotidiana, Wordsworth retrata amb precisió un element clau de la socialització de les dones dins de l'àmbit privat i il·lustra una altra part de la societat escocesa de l'època. D'entre les relacions de les dones, també en destaca la relació que estableixen amb els infants. Representa a les dones com a les que tenen cura dels nens, normalment en comunitat, fet que de nou evoca a les expectatives socials de gènere. Això es veu reafirmat per les interaccions de l'autora amb els infants, ja que d'entre els viatgers, ella és sempre la que les inicia, intentant sempre que els nens estiguin ben atesos. En segon lloc, Wordsworth descriu la labor que realitzen les dones, concretament com fan la bugada en comunitat a l'aire lliure. Tot i estar a l'exterior, les tasques continuen estant estretament relacionades amb l'àmbit domèstic. Així doncs, a *Recollections* l'autora crea un mapatge a través d'una perspectiva femenina que situa la dona al centre del viatge. Finalment, les descripcions de Wordsworth sobre com són acollits pels escocesos els retraten com a persones atentes, hospitalàries i amables, malgrat la pobresa i les males condicions de vida. També els representa com a servicials, considerats i disposats a posar les necessitats dels seus hostes per davant de les seves pròpies. Tot i que en primera instància això pot semblar el resultat d'una cortesia narrativa, Wordsworth també narra episodis on no se'ls permet allotjar-se en alguns establiments, i a més a més els amfitrions són desagradables amb ells. És per això que podem argumentar que la representació del caràcter general dels habitants del país com a hospitalaris és precisa i rigorosa.

Tanmateix, segons l'autora, l'hospitalitat no és fruit de la simpatia, sinó que és una conseqüència de les classes socials i les dinàmiques entre classes, concretament entre els escocesos i els terratinents. Això, novament, consolida el mapatge humà d'Escòcia que es presenta al llarg de *Recollections*.

En conclusió, Wordsworth segueix i referma les expectatives de gènere de principis del segle XIX, d'acord amb les quals una dona hauria d'ocupar-se dels afers de la llar, i es manté dins de l'esfera domèstica, representa-la com a element clau del viatge. Tanmateix, alhora, això crea un mapatge social i humà molt detallat i precís de l'Escòcia de principis de segle XIX, que centralitza la dona i el seu paper en la societat, i a la vegada presenta un retrat de la realitat, de les quotidianitats de la vida i del dia a dia. A través de *Recollections*, Wordsworth esdevé una antropòloga social per dret propi, fet que no s'ha de descuidar pel simple fet de no seguir els mandats estructurals i narratius propis dels escriptors de viatges masculins del Romanticisme. Al contrari, les obres de Wordsworth se cenyeixen a una tradició literària femenina de narratives de viatge que destaquen per abordar afers personals, qüestions domèstiques i anècdotes de la vida quotidiana, que històricament ha estat menyspreada. Posant en primer pla la representació d'Escòcia a través d'una perspectiva condicionada pels rols de gènere, i centrant-se en l'anàlisi dels aspectes socials i humans del viatge, aquesta investigació no només busca posicionar *Recollections* com font d'informació inestimable, sinó que també proposa una nova lectura del diari que s'alinea amb la tradició literària femenina de narratives de viatge del romanticisme.

0. Introduction to Dorothy Wordsworth's *Recollections*

Recollections of a Tour Made in Scotland, A.D. 1803 (1874) is a travel memoir written by Dorothy Wordsworth (1771-1855) that narrates a six-week-long wayfaring journey through the Scottish Highlands with her brother, William¹, and Samuel Taylor Coleridge, who was a family friend. In *Recollections*, Wordsworth notes everything they see and experience throughout the tour, describing it with minute detail: she describes the breathtaking landscapes they encounter, the hardships they endure, such as fatigue, harsh weather conditions, and some deplorable roads, as well as narrating the encounters with locals, their way of living, their manners, and their response to foreign travellers.

Wordsworth wrote *Recollections* soon after returning to Dove Cottage² (see fig. 1, p. 44), roughly over a period of twenty months after her homecoming, from memory, but aided by some notes she took while on the tour. The journal was not written with publication in mind but rather as a means of recounting the circumstances they had encountered on the journey, down to the minutest and most insignificant occurrences, to her family and friends, in hopes they could experience what Wordsworth and her companions had. As she herself wrote in a letter to a friend: “I had written it for the sake of Friends who could not [be] with us at the time” (*Letters*, Wordsworth 67). Her manuscript of *Recollections* began circulating among friends, who were fascinated by her personal travelling records, and it rapidly gained attention, but it was never published during her lifetime. Posthumously, in 1874, it was edited and published for

¹ Throughout this dissertation, I will refer to Dorothy Wordsworth by her surname, and to her brother by his first name.

² Dove Cottage is a small dwelling in Grasmere, in the Lake District, England. It was home to Dorothy Wordsworth and William Wordsworth, along with his family, from 1799 to 1808. While living there, Wordsworth wrote one of her most renowned works, *The Grasmere Journals* (1800-1803).

the first time for commercial purposes³. *Recollections* remains one of Wordsworth's most acclaimed works, and it is considered a major piece of travel literature (De Selincourt qtd. in Kyros-Walker 25).

0.1. Genre: Women's travel writing within Romanticism

Despite Wordsworth being reticent to classify her work as travel writing, as she hoped she was focusing her writing more on the travellers and their experiences rather than the places and routes (Kyros-Walker 20), *Recollections of a Tour Made in Scotland* falls under the travel writing genre, according to most scholars (Beattie-Smith; Butler; Kyros-Walker; O'Loughlin) and is considered part of her travel journals.

Defined as a “genre [that] subsumes works of exploration and adventure as well as guides and accounts of sojourns in foreign lands” (Cuddon 937), travel writing, even if not a defining or exclusive genre of Romanticism, became one of the central literary genres of the Romantic period—be it as travel literature itself or as a trope used in novels, journals, and poetry. Many, if not most, Romantic writers engaged with travel literature by writing or reading it. This was due to travel writing presenting features that aligned with Romantic writers' concerns, such as the emphasis on personal experience and the inner understanding of the self, as well as the fascination with nature. It is this fascination with nature what resulted in “Romantic travel literature [finding] its theoretical underpinnings in accounts of the beautiful, the sublime and the picturesque”

³ *Recollections* has only been published four times, of which only two were by itself. In 1874, John Campbell Shairp edited and published it for the first time. Shortly after, in the same year, a second edition of Shairp's was published, and a third edition followed in 1894. In 1897, it was published as part of William Knight's *Journals of Dorothy Wordsworth*, and in 1941, as part of Ernest de Selincourt's *Journals of Dorothy Wordsworth*. In 1997, Carol Kyros-Walker edited and published a definitive version that includes notes on the text, Wordsworth's original hand-drawn maps, and a detailed itinerary, as well as Kyros-Walker's black-and-white pictures of Scotland, which are relevant to the text.

(Butler 395). William Gilpin⁴'s works, which were especially concerned with the picturesque and were known as the 'picturesque tours', not only became a fundamental basis for Romantic travel literature but also instigated the rise of domestic travel within the UK.

The increasing popularity of regional travel in Great Britain, which was also boosted by the politically convulsive state of continental Europe, benefited the surge of travel writing, namely domestic travel, which was known as the Home Tour, as opposed to the eighteenth-century Grand Tour and the writings that thrived from such travels (Butler). Scotland especially became a popular destination for the Home Tour during the late eighteenth century, and, as a result, there was an influx of travel writings set in Scotland. A particularly notorious travel account through Scotland is Samuel Johnson and James Boswell's *A Journey to the Western Islands of Scotland* and *A Journal of a Tour to the Hebrides*, "written on their tour of Scotland in 1773, [which] suggested routes, provided descriptions of social conditions, and of scenery, from which subsequent travellers were able to gain an insight into Scotland" (*Tours*, Beattie-Smith 25). Some of these subsequent travellers were the Wordsworths and Coleridge, who based their tour throughout Scotland on Johnson and Boswell's route and commentary on the country. This travelogue is written in a diary-style narrative, which was one of the most common formats of travel narratives.

The main literary forms of travel writing were journals, diaries and letters, which during the seventeenth and eighteenth centuries were mainly thought of as women's activities, as they, especially the latter, presented a "chatty, immediate, and unmediated form" (O'Loughlin 8), which were thoroughly considered feminine features. In other words, women were thought to be excellent letter-writers because of the apparent

⁴ William Gilpin (1724-1804) was an English cleric and author. He is known for his travel writings and was one of the people who developed and defined the idea of the picturesque.

similarities between this form of composition and the characteristics of what was deemed as casual and gossipy conversations, which were also associated with women. Nevertheless, the epistolary format also connoted a personal, unfiltered and authentic portrayal of events, as well as the possibility to be addressed to the public. Similarly, journals and diaries also allowed a direct and candid description of experiences, along with “a consecutive, dated account of a voyage” (O’Loughlin 5).

Moreover, the immediacy and genuine depiction of events characteristic of these formats also enabled writers to capture other cultures more truthfully and in an unpolished manner: different customs, habits and traditions, along with records of daily life and mundane happenings, are represented accurately. Considering that British writers, as a result of “the ethnographic or anthropological curiosity of this period” (O’Loughlin 6), were interested in other cultures and other ways of living and in the differences between their customs and habits and those of other nations, letters and journals were the perfect support to write about the everyday details in the most forthright manner. This allowed them not only to reflect on human experiences distinct from theirs but also to explore and better understand their own identity and experience in the world. Finally, partaking in travel writing facilitated women’s interventions in political, philosophical and social contemporary discourses and debates, of which they were usually excluded. Thus, due to letters and journals being the most suitable format for travel literature and this format being substantially associated with women, as well as creating a space for women to contribute to ongoing influential discourses, during the Romantic period women constituted a significant portion of travel literature writers.

This fact, however, was not an isolated occurrence, but rather the result of a long literary tradition of travel writing. Yet, the marginalisation and tendency to relegate women’s compositions prompted the unawareness of the amount of Romantic travel

literature written by women, and the fact that it is understudied. Luckily, in the most recent decades, the notable corpus of eighteenth-century women's travel writing has been steadily retrieved for research and analytical purposes. Women's Romantic travel literature dates back to at least the 1760s, namely to Lady Mary Wortley Montagu's *Turkish Embassy Letters* (1763). As stated by O'Loughlin, there was a "growing number of women who travelled, and wrote about their experiences, after the appearance of her [Montagu's] letters" (1). As a consequence, by the 1770s, women's travel letters and travel accounts were by no means uncommon or scarce, a reality that outstretched the Enlightenment and early Romantic periods well into the Victorian period.

Nevertheless, before the publication of Montagu's letters, "aristocratic women were [already] conspicuous travellers on the Continent from the late seventeenth century, and their courtly experiences and correspondence were sought after by an expanding reading public" (O'Loughlin 8). Their correspondence circulated in manuscript form within the elite circles and upper classes of society, since people were curious and eager to know details of the personal lives of courtly and well-known women, which included their travelling experiences abroad. Although the volume of women travellers was reflected in the existing amount of their travel writings, it was not as prominently reflected in the publishing world, as many women were reticent to publish their travel writings and preferred to circulate them in manuscript form, especially if they were private letters and journals not composed with publication in mind (O'Loughlin). Still, there were some women who did publish their travel writings; that is the case of Mary Wollstonecraft's *Letters Written during a Short Residence in Sweden, Norway, and Denmark* (1796). However, Wordsworth never saw her

travelogues, including *Recollections*, published during her lifetime, and not because of a lack of interest from prospective editors.

0.2. State of the art and theoretical framework

Academically, Dorothy Wordsworth has usually been referred to as being ‘the sister of’ William Wordsworth. Thus, usually her works are studied in regard to him, as she was mainly a diarist. Her journals have often been employed to get an inside look at William’s private life, as well as used to better understand the person behind the poet. For decades, Wordsworth’s journals were primarily a tool to acquire an intimate and more personal comprehension of William’s works by getting an insight into his personal affairs. They have also been studied to gain a deeper understanding of William’s process of writing and composing. Similarly, and due to the closeness between the Wordsworth siblings and Taylor Samuel Coleridge, some scholars have also turned to her works to grasp a better understanding of Coleridge’s life and oeuvre. Moreover, Wordsworth’s works have also been studied in comparison to William’s, as both siblings used to portray the same scenes⁵, but the former in prose and the latter in poems, resulting in what is often deemed as creative collaboration. There is a dialogue between the siblings’ and often also Coleridge’s works, prompted by representing shared experiences, usually with similar wording as well, creating an intricate and entangled narrative that captivates scholars. Lucy Newlyn’s *All in Each Other* (2013)

⁵ The most well-known instance of both siblings portraying the same scene but in different formats is the daffodil sighting on the shore of Ullswater on a stormy day. Wordsworth wrote about it in her *Grasmere Journal* (1800-1803): “I never saw daffodils so beautiful they grew among the mossy stones about and about them, some rested their heads upon these stones as on a pillow for weariness and the rest tossed and reeled and danced and seemed as if they verily laughed with the wind that blew upon them over the lake, they looked so gay ever glancing ever changing.” From such a scene, William wrote the famous ‘I Wandered Lonely as a Cloud’ (1804), in which he says “When all at once I saw a crowd / A host, of golden daffodils; / Beside the lake, beneath the trees, / Fluttering and dancing in the breeze (...) Tossing their heads in sprightly dance”.

draws on the siblings' creative collaboration and explores how their writings were closely intertwined, and she discusses *Recollections* as part of her analysis.

Key figures who have studied Wordsworth's oeuvre by its own literary merit include Susan Levin, who published *Dorothy Wordsworth and Romanticism* (1987), the first academic monograph of Wordsworth as a writer, where she discusses her work as valuable and substantial by itself, as well as being the first to collect and publish her poems; and Pamela Woof, who has published an annotated edition of *The Grasmere and Alfoxden Journals* (1991), and multiple of her articles on Wordsworth's writing appear in *The Wordsworth Circle*⁶.

Despite the focus being centred on her *Alfoxden Journals* (1798) and *Grasmere Journals* (1800-1803), there has also been some research on *Recollections*. In 1964, John Nabholz wrote an article where he discussed Wordsworth's writing in relation to the picturesque, arguing that "the Picturesque tradition was central to Dorothy's observation of landscape" (119), especially in *Recollections*. Nabholz's approach to Wordsworth's writings has been generally followed by scholars, who have mainly discussed Wordsworth's *Recollections* in regard to the picturesque. For instance, Kenneth Cervelli (2007) maintained the same argument as Nabholz by asserting that "we detect the picturesque (...) at almost every turn" (qtd. in Van Renen 167). More recently, Denys Van Renen (2015) and Gabrielle Kappes (2020) have discussed how Wordsworth challenges the picturesque aesthetic within its limits in *Recollections* by developing a more ecological and emotional response to the landscape.

In contrast, Beattie-Smith (2017) focused on Wordsworth's identity as a woman writer in her nineteenth-century travel writing about Scotland, and, in an article published in 2019, she analyses the dialogue between *Recollections* and Wordsworth's

⁶ *The Wordsworth Circle* is a quarterly-published journal that publishes essays, papers, criticism, biographies, and the like concerned with writers, works, and events regarding Romanticism.

Journal of My Second Tour in Scotland (1822)⁷. Elizabeth Bohls (1995) discussed *Recollections* as part of her study on women travel writers of the eighteenth and early nineteenth centuries and their relation with the language of aesthetics, and Elizabeth Hagglund (2000) explored *Recollections* as part of her study on women's non-fictional writings of Scotland during the eighteenth and early nineteenth centuries.

Romantic writers were fascinated with nature and the picturesque, which was reflected in their works. Consequently, most works have been examined in regards to the picturesque, including Wordsworth's *Recollections*. Nonetheless, I am interested in how Wordsworth's writing conveys a historical anthropological portrayal of Scotland. As John Campbell Shairp and William Knight, both editors of *Recollections*, noted, Wordsworth's writing offers a detailed and circumstantial historical picture of Scotland in a specific time period. Shairp insists that *Recollections* "marks the state of Scotland (...) before the flood of English interest and 'tourism' had set across the border" (xxxii), and, similarly, Knight writes "[*Recollections*] has abiding interest, not only as a record of travel, but also as a mirror of Scottish life and character" (xi). Similarly, although she is discussing Wordsworth's 1798 *Hamburgh Journal* and not *Recollections*, Magdalena Ożarska argues that "Wordsworth the traveller is a spirited and indefatigable observer and recorder of foreign lifestyles and manners" (187).

With all this in mind, in this dissertation I aim to explore how, through the genre of travel writing, Wordsworth foregrounds the human and social aspects of the journey above the aesthetic landscape by paying close attention to how she represents poverty and hospitality; and thus maps early nineteenth-century Scotland through a human and social perspective. To do that, I will explore how she represents poverty through descriptions of Highland dwellings, and households, as well as food scarcity. Secondly,

⁷ Wordsworth did a second tour through Scotland in 1822 with Joanna Hutchinson, her sister-in-law's sister. During the journey, she wrote about their visit in *Journal of My Second Tour in Scotland* (1822).

I will analyse her emotional response to such scenes, arguing that she refuses to aestheticise poverty. Then, I will examine the importance she places in human interactions, and I will particularly focus on hospitality. By doing so, I propose that Wordsworth's highlighting of poverty, hospitality and human interactions creates a detailed human geography of Scotland in her text.

The main theoretical framework for this research is the ethics of hospitality. The ethics of hospitality is a multidisciplinary field that explores the ethical responsibility towards the other, especially from host to guest (Still). Hospitality has been a key feature of literature since, at least, Homer's *Odyssey* and can be found in numerous literary texts throughout history (Still). The conventional studies of hospitality regard the relationship established between host and guest—or the self and the other—and the dynamics that arise from it, as well as analyse the intricate moral responsibilities related to welcoming or rejecting the other (Hollander). Hospitality is deeply concerned with the acts of welcome, reception and shelter or rejection of others, but especially strangers, which have been attributed to sympathy until the early Victorian period (Hollander).

However, the concern with the ethics of hospitality experienced a resurgence in relevance from the 1990s onwards, from which the most influential approaches are Emmanuel Levinas' *Totality and Infinity* (1961) and Jacques Derrida's *Of Hospitality* (2000)—the latter being in constant conversation with the former (Hollander). Although Levinas' work does not frequently deal with the idea of hospitality explicitly, Hollander argues that “the idea of hospitality as the self's welcome of the absolutely other grows directly out of his seminal work on the ethics of alterity (...) [as it explores] the self's encounter with and responsibility for the other” (*Narrative Hospitality*). Derrida's views on hospitality emanate from Levinas', maintaining that hospitality is concerned

with the welcoming and the receiving of the other, “especially the ‘wholly other’ (...), whether it is the ‘other’ as a human or as an animal” (Kakoliris 2). Derrida also proposes that hospitality can take two different forms, “namely, that which is offered without terms or conditions, which he calls ‘unconditional,’ and that offered to the guest ‘conditionally’” (Kakoliris 2). He presents unconditional hospitality as the real form of it, despite being a utopian form, as it requires the host to welcome any stranger completely and with an absolute openness to anything it wants to do. On the contrary, conditional hospitality is adjusted to the conditions and limits the hosts impose on the guest. Conditional hospitality is the practical reality, and it even allows denying hospitality to the stranger, as opposed to unconditional hospitality (Kakoliris).

In this dissertation, I will refer to both the conventional approach of hospitality and the newfound approaches proposed by Levinas and Derrida, focusing on the concept of unconditional hospitality. I intend to analyse how Wordsworth portrays encounters with Scottish people, spaces, and customs from a guest’s, stranger’s, and foreigner’s perspective, in order to explore how ethics of hospitality unveil society’s values, which are expressed through the emotional and spatial practices of including or excluding strangers.

This dissertation also deals with Romantic travel writing studies, women’s studies and gender studies. Particularly, it will deal with the notion of the separate spheres and “the separation of gender roles [which] was often inextricably linked with the separation of public and private spaces” (Rotman 666). During the long eighteenth century “women became excluded from public life and concentrated their attention on their domestic responsibilities” (Shoemaker 6). The domestic responsibilities mainly included handling household and domestic duties and attending to family affairs. A

close reading analysis through these frameworks will allow a better understanding of Wordsworth's representation of the social and human aspects of Scotland.

1. Observing Scotland: Wordsworth's portrayal of the domestic sphere

1.1. Dwellings, households, and food

In *Recollections of a Tour Made in Scotland*, Wordsworth creates a balanced narrative between the description of the beautiful and breathtaking landscapes characteristic of Scotland and the portrayal of the human and social realities of the country⁸. She does not adhere completely to the more common way of representing Scotland at the time, which focused chiefly on the depiction of its natural topography—particularly the wild mountains, lochs, and glens, especially those of the Highlands. Although she does provide the reader with extended illustrations of such scenery, the amount of writing she devotes to scenes of mundane affairs rivals the amount she dedicates to nature. These scenes of mundane affairs mainly consist of descriptions of Scottish cottages, their food, and household habits, as well as the behaviour of Scots.

Since embarking on their journey, and upon entry in Scotland, Wordsworth details everything she sees regarding the living conditions of Scots. One of the first aspects of Scottish social life that she reports is the disposition of Springfield (see fig. 2-9, pp. 45-7), a village located on the Scottish side of the border, which has “a dull uniformity in the houses, as is usual when all built at one time, or belonging to one individual, each just big enough for two people to live in, and in which a family, large or small as it may happen, is crammed” (*Recollections*, Wordsworth 41). Such description is a recurrent one throughout the travelogue to describe villages and towns,

⁸ On page 45, there is a map that can be consulted to follow along the analysis of Wordsworth's journey.

which usually consist of “a great number of huts, all alike, and all thatched, with a few larger slated houses among them, and a single modern-built one of a considerable size” (49) or “a cluster of thatched houses among trees, with a large chapel in the midst of them” (84). However, there is a clear distinction between the Lowlands’ and the Highlands’ living settlements. While the Highlands have fewer villages and towns, and further up north there are only “thinly-scattered dwellings” (125) and “here and there a cottage” (101), the Lowlands are the more populated area of Scotland, which is reflected by the growing villages and cities, such as Dumfries and Stirling, but mainly, Glasgow and Edinburgh. Wordsworth particularly focuses on the last two, which, in comparison to the small hamlets and the tiny towns in more rural parts of Scotland, are “full of people” (73) and have “an appearance of business and bustle” (74). In these cities, Wordsworth observes the opposite of the countryside: wide roads with constant movement in Glasgow, “not a vacant room” (196) in Stirling’s inn, and crowded streets with “one loud indistinct buzz” (197) and “the goings-on of trade, the strife of men, or every-day city business” (197) in Edinburgh.

Moreover, she does also comment on how these cities are growing and expanding at a fast pace, consequently becoming urban centres: “New houses are rising up in great numbers round Glasgow, citizen-like houses, and new plantations, chiefly of fir; the fields are frequently enclosed by hedgerows, but there is no richness, nor any particular beauty for some miles” (76). In making these observations, she is indirectly reflecting the demographical shift that happened during the early nineteenth century in Scotland, right at the time of her first visit to the country. As Findlay and Tran state, “the growth of its [Scotland’s] towns and cities produced a radical shift in the balance of population and of power away from the traditional rural and agricultural way of life” (2). Wordsworth’s aim was to accurately portray what they saw for the

benefit of her family and friends back at home, so it is understandable that she mentions such relevant social changes, even if it is in passing and not as the main focus of her narrative. Moreover, despite being short and fleeting, there is a moment in which she points to the process of industrialisation that Scotland was undergoing at the time:

Went through a part of the village of Galashiels, pleasantly situated on the bank of the stream; a pretty place it once has been, but a manufactory is established there; and a townish bustle and ugly stone houses are fast taking place of the brown-roofed thatched cottages, of which a great number yet remain, partly overshadowed by trees. (*Recollections*, Wordsworth 206)

The mention of these events, although it might seem trivial at first, is a key element that exhibits that Wordsworth's portrayal of Scotland is accurate and represents early nineteenth-century Scotland faithfully and according to her experience in 1803.

Despite the brief glimpses of industrialisation and shifting populations, *Recollections* is much more concerned with describing the minutiae of daily life by paying attention to the dwellings, objects and food, or to the elements of the domestic sphere. As Ozarska states, “in her travel account, mentions of food, drink, general household management, prices of victuals, dealings with servants, accommodation standards, and cleanliness or lack of it, abound” (187). Although Ozarska is discussing Wordsworth's 1798 *Hamburgh Journal*, her argument also applies to *Recollections*, where descriptions of both the inside and outside of the dwellings they stay in occupy a significant part of her narrative. When it comes to describing the exterior of the dwellings, be it a house, a cottage, an inn or a hut, Wordsworth consistently uses the words “dirty”, “comfortless” and “miserable” to represent them: “it is a dreary place; the stone houses dirty and miserable, with broken windows” (*Recollections*, Wordsworth 41); “those houses by the roadside which are built of stone are comfortless and dirty” (41); “the house throughout dirty” (69); “it was a miserable place” (73); “passed a miserable hut on a naked hill-side” (126); “a small public-house, a

wretchedly dirty cottage” (177). Yet, not only is the outside of the houses filthy, but there are some instances in which she recollects “houses (...) with broken windows” (41), or outright “houses without windows” (84) or “open window-places” (84), and even a hovel near Glen Coe being “half unroofed” (152). Although they see the occasional mansion belonging to a duke and, at times, a big house at a distance from the road, these are also considered to be miserable, as she argues that “many of the ‘gentlemen’s’ houses which we have passed in Scotland have an air of neglect, and even of desolation” (44). Wordsworth sets the tone of such descriptions right at the beginning of her narrative, when she notes that the outside of poet Robert Burns’ house in Dumfries, one of the first towns they pass through, “has a mean appearance (...) dirty about the doors, as almost all Scotch houses are” (41). However, the statement that most Scottish dwellings are in such dirty and poor conditions is a representation of her observations and her own perception of the state of the country during her visit. Thus, since the start of her work, she conveys Scotland as a poor country where houses and cottages are in decay, and such is the image the reader conceives.

The poor and wretched portrayal of the outside appearance of the dwellings also translates into her illustration of the inside of the houses, a task to which Wordsworth devotes much of her writing in the travelogue. She describes everything inside the houses, from the disposition of the rooms and their condition to the objects scattered around. Just as the exterior, most houses are dirty and wretched inside too, as a result of the rural poverty in Scotland: “The house looked respectable at a distance—a large square building, cased in blue slates to defend it from storms,—but when we came close to it the outside forewarned us of the poverty and misery within” (153). Wordsworth constantly emphasises the uncleanness she observes in the interiors of the huts and cottages by making sure to mention all the dirty spaces she finds at almost all their stops

at inns and public or private houses. For instance, at Glengyle, she states that a mistress's "kitchen, roof, walls, and floor of mud, was all black alike" (98), although the mistress herself "did not differ in appearance from an English country lady" (98). Even at times when she could not properly see the inside of the house, she still was reluctant to believe it was clean, as she herself admits about a cottage near Leadhills when she notes that it "looked comfortable and cleanly; but remember I saw it only by firelight" (52). As Beattie-Smith (2017) argues, viewing Scotland with a tourist gaze, "taking poverty to be signifiers of what is Scottish" (*Tours*, 95), can be perceived as a means of distancing Scottish social status from that of English, through standards of cleanliness, or lack thereof. Although here it is implicit, through the travelogue, Wordsworth repeatedly compares scenes she observes in Scotland with those back home in England, which reinforces the distinction between the two countries that arises from her descriptions of dirtiness within Scottish houses.

In addition, and due to the general population's poverty, which we see reflected in Wordsworth's recollections of the country, most dwellings, especially Scottish huts, consist of tight and cramped spaces. Wordsworth lingers on the descriptions of the interiors of the houses, often sketches the distribution of the cottages and details how each room is divided or connected with the rest of the house. Some houses have "slender partition[s]" (*Recollections*, Wordsworth 77) splitting the room from the dining-room. She describes the distribution of other houses as follows:

The walls of the whole house were of stone unplastered. It consisted of three apartments,—the cow-house at one end, the kitchen or house in the middle, and the spence at the other end. The rooms were divided, not up to the rigging, but only to the beginning of the roof, so that there was a free passage for light and smoke from one end of the house to the other. (107)

Another concern reflected in this passage is how rooms are lighted and how smoke from the fireplace can be cleared out from the house. She also pays close attention to

furniture, which she considers there is a lack of in many of the dwellings they visit, and considers some of the lodgings to be “half-furnished” (46);

Never did I see such a miserable, such a wretched place,—long rooms with ranges of beds, no other furniture except benches, or perhaps one or two crazy chairs, the floors far dirtier than an ordinary house could be if it were never washed,—as dirty as a house after a sale on a rainy day, and the rooms being large, and the walls naked, they looked as if more than half the goods had been sold out. (153)

or that the furniture is poorly chosen, as nothing matches, which creates a sense of messiness and carelessness:

It was a large square deal wainscoted room, the wainscot black with age, yet had never been painted: it did not look like an English room, and yet I do not know in what it differed, except that in England it is not common to see so large and well-built a room so ill-furnished: there were two or three large tables, and a few old chairs of different sorts, as if they had been picked up one did not know how, at sales, or had belonged to different rooms of the house ever since it was built. (97)

These three last passages also illustrate how Wordsworth portrays the walls of the houses and the manner they are painted, without failing to mention how dirty and poor the appearance of the inside of the houses is. Such insignificant observations, that at first can be overlooked or considered irrelevant to the narrative of the travelogue, are actually what differentiates Wordsworth’s *Recollections* from other travel writings of Scotland. Her writing focuses on describing households and on paying attention to each and every detail of the inside of lodgings, which “‘across the nineteenth century (...) would be identified more closely with domestic female chronicling – a skill set Dorothy has well in hand” (Wolfson 196-7). By focusing on such instances, Wordsworth is providing “‘descriptions of those locations which are gender appropriate, such as domestic scenes”’ (*Tours*, Beattie-Smith 35). *Recollections* presents Scotland through the perception of a woman travel writer who is closely concerned with the domestic sphere and topics that were significantly viewed as female affairs. By focusing on these aspects, she adheres to an existing tradition of women travel writers who focused on women’s spaces, which resulted in descriptions of the domestic (O’Loughlin).

The domestic-centred portrayal of Scotland is reinforced by Wordsworth's observations regarding sleeping situations and bed arrangements. Most nights, they sleep in uncomfortable beds made of chaff or straw, more often than not "with not over-clean bedclothes" (*Recollections*, Wordsworth 148). However, she also acknowledges that at a couple of lodgings, she is provided with "plenty of covering, and a pair of very nice strong clean sheets" (171), of which the woman of the house who hands them to Wordsworth is very proud. They encounter a variety of beds throughout the journey—from "shutting-up beds in the sitting-rooms" (77), which "is not uncommon thing in the best inns of Scotland" (77), to "beds in recesses in the wall" (53) and "straw beds (...) raised on logs of wood" (88). As she recollects, beds can also be found in any room of the house, from sitting rooms to kitchens and garrets. The beds tended to be hard and uncomfortable and, as a result of the weather and the living conditions, damp and cold. There is a particular episode at King's House where the woman of the house gives Wordsworth sheets to sleep on, but they were "so wet, that it would have been at least a two-hours' job before a far better fire than could be mustered at King's House" (154) could dry them. At some of their stops, their hosts could not allocate beds for them, and they end up sleeping on the floor or on top of hay. Although this tends to be William's and Coleridge's fate—who at the Ferryman's hut sleep on top of the hay in the barn, and the former "lay[s] upon the floor on some hay, without sheets" (171) later on on the journey—at some point, Wordsworth herself sleeps "upon blankets" (98). Besides the precarious sleeping arrangements, most inns and public houses are described as loud from "noisy drunkards below stairs" (165). Providing such detailed and precise accounts of beds might be perceived as inconsequential. However, just like the intricate report of the dwellings' interiors, it places Wordsworth's narration within the domestic sphere. Her travelogue is just as

preoccupied with mundane and household affairs as it is with describing the natural landscape and the journey, which consequently creates a human and social mapping of Scotland during the early nineteenth century that none of her male travel writers' precursors rendered. Some of her women travel writers' predecessors, such as Sarah Murray, did include descriptions of mundane happenings; however, Murray's writings are generally more similar to guidebooks of the country rather than an account of the country according to her experience (Hagglund).

Wordsworth also tends to pay great attention to the detail of the kitchens she has access to throughout the tour and mainly focuses on the types of food they eat, which strengthens Scotland's portrayal through the domestic. The kitchens, just as any part of the lodgings they visit, are dirty, which contrasts with how most kitchen utensils are described. Both the tableware and the cookware are considered to be clean but haphazardly arranged:

I examined the kitchen round about; it was crowded with furniture, drawers, cupboards, dish-covers, pictures, pans, and pots, arranged without order, except that the plates were on shelves, and the dish-covers hung in rows; these were very clean, but floors, passages, staircase, everything else dirty. (*Recollections*, Wordsworth 53)

She is so set on accurately portraying the kitchens that she “would willingly have given twenty pounds to have been able to take a lively picture of it” (157). Yet, food is even a more recurring topic of discussion in Wordsworth's *Recollections* than kitchens' appearances. She details all the different food they are served, which commonly is conformed by bread, butter, cheese, barley cakes—which she describes as “[*their*] cakes are as thin as *our* oat-bread, but, instead of being crisp, are soft and leathery” (97; emphasis added)—, oaten, eggs and fowls—“there are always plenty of fowls at the doors of a Scotch inn, and eggs are as regularly brought to table at breakfast as bread and butter” (91)—, and near lochs, also fish, such as herrings. However, most of their

meals are not appetizing—at the turnpike man’s house the cheese and milk “proved to be sour” (46), at Mrs Macfarlane’s “all the party (...) were very jocose about the necessity of helping out their coarse bread with butter, and they themselves ate almost as much butter as bread” (98) as the bread was hard and dry, at the King’s House “a shoulder of mutton so hard that it was impossible to chew the little flesh that might be scraped off the bones, and some sorry soup made of barley and water, for it had no other taste” (154) and at an inn near Inveroran breakfast “proved a disappointment: the butter not eatable, the barley-cakes fusty, the oat-bread so hard I could not chew it, and there were only four eggs in the house, which they had boiled as hard as stones” (157). Besides the descriptions of more common and ordinary meals, she also describes some of the true Scottish dishes, such as a boiled sheep’s head: “This first dish was true Scottish—a boiled sheep’s head, with the hair singed off; Coleridge and I ate heartily of it; we had barley broth, in which the sheep’s head had been boiled” (65). Despite the majority of unfortunate experiences with food, she occasionally mentions excellent dairy products, such as cream, cheese and butter, and also comments on how she considers whey to be “the best [she] had ever tasted” (98). Such foods and meals are not only home-cooked but also affordable and zero-waste cooking⁹, usually consumed in poorer areas, which is a clear reflection of the economic conditions in rural parts of Scotland at the time. This is reinforced by the constant illustration of food scarcity in households. Even if the aforementioned foods are what is typically consumed, there are many episodes where the food in their lodgings is not enough to feed them—at the turnpike man’s, “he had no meal” (46), at another house, they “could have nothing but eggs” (73) and even in a scene where Wordsworth asks for boiled eggs to the woman of the house and because they have none, she “sent a boy into the out-houses to look

⁹ Although zero-waste cooking is a modern term, in here it is used to emphasise the fact that they used every part of the ingredients and did not throw away anything. Back then, cooking already encompassed such practises.

about, who brought in one egg after long searching” (156)—or they are just given meal remnants, such as a fowl served to William for supper which “to their great disappointment it proved a cold one that had been stewed in the broth at dinner” (115).

In addition, Wordsworth does not limit her narration to describing what they are served, but she is also curious and asks Scottish women what their eating habits are: “asked her what sort of food was eaten in that place, if they lived much upon fish, or had mutton from the hills; she looked earnestly at me, and shaking her head, replied, ‘Oh yes! eat fish—no papistes, eat everything’” (94-5). This curiosity also extends to the cooking habits and recipes. There is a particular episode where Wordsworth observes and asks questions to the mistress of a public house not far from Loch Lubnaig while she prepares barley cakes:

I went to talk with the mistress, who was making barley cakes, which she wrought out with her hands as thin as the oaten bread we make in Cumberland. I asked her why she did not use a rolling-pin, and if it would not be much more convenient, to which she returned me no distinct answer, and seemed to give little attention to the question: she did not know, or that was what they were used to, or something of the sort. It was a tedious process, and I thought could scarcely have been managed if the cakes had been as large as ours; but they are considerably smaller, which is a great loss of time in the baking. (195)

In regard to food, she sometimes also mentions and discusses the pricing of dining in different towns and how public houses in more touristic towns are more expensive. Such is the case in Dalmally, where they are asked to pay three shillings but, deeming it “far too much” (129) for “a sixpenny feed of miserable corn, not worth threepence; [and] the rest of the charge was for skimmed milk, oast-bread, porridge, and blue milk cheese” (129), they decide to only pay the woman at the public-house half-a-crown. The following day, she is surprised by the price of not only the food—and better food—but also the price of the beds in an inn near Loch Awe, as the total is half the price of what they were asked to pay in Dalmally:

We had an excellent supper—fresh salmon, a fowl, gooseberries and cream, and potatoes; good beds; and the next morning boiled milk and bread, and were only

charged seven shillings and sixpence for the whole—horse, liquor, supper, and the two breakfasts. We thought they had made a mistake, and told them so—for it was only just half as much as we had paid the day before at Dalmally, the case being that Dalmally is in the main road of the tourists. (138)

All these observations about food and its price, especially the former, are extensively detailed and clearly reinforce the portrayal of the human reality of Scotland during the early eighteenth century as an impoverished country.

By paying such close attention to household affairs—from the conditions of dwellings to housing and bedding and even food and cooking—Wordsworth moves the attention from the scenic landscapes to the domestic sphere and private happenings of daily life. Wordsworth adheres to the stereotypical role of a woman concerned with domestic and private affairs and mundane occurrences, but consequently, she also writes a piece of travel writing that mostly differs from other travel writings of Scotland, which are mainly concerned with sublime and picturesque scenes of nature. *Recollections* then becomes not only a travelogue but also serves as a mapping of Scotland's cultural anthropology, society and living conditions, as opposed to the common topographical mapping of the country executed by male travel writers at the time. Wordsworth embraces the position her gender occupies within society as a woman—which her travel writing is influenced by—and creates a rare picture of Scotland through the domestic, the mundane and the private.

1.2. Wordsworth's emotional response to poverty

Despite all the descriptions and detailed observations of the living conditions, Wordsworth does not appear to reflect an emotional response to these, especially to poverty. Wordsworth portrays different domestic scenes and daily life happenings in great detail, but her descriptions are seemingly neutral and plain. She tends to avoid

commenting on how scenes of extreme poverty affect her or her thoughts regarding such incidents. As Beattie-Smith argues, Wordsworth

does not expose her own interiority and, although she shows her reader what might be seen, what might be felt, and what might be heard, she does not explain her feelings or provide detailed analysis or explanation of how those feelings have been reached. She states what is. Her writing is direct and is not discrete. (*Romantic Subjectivity*, 110)

On the contrary, when describing and picturing nature and landscapes, Wordsworth does refer to how different natural scenes make her feel and what emotions they evoke in her, as well as those of her companions. Thus, by not reflecting her emotional response in her descriptions, or at least not as explicitly as expected, she is allowing the reader to not only conceive the places described but also to have their own emotional responses to what Wordsworth is presenting, without it being influenced by her own opinions. Beattie-Smith argues similarly by claiming that Wordsworth “provides the opportunity for readers to make their own connections and to have their own emotional experience, rather than to provide a narrative of what she experienced and therefore to limit the readers’ own” (*Romantic Subjectivity*, 107), but she also contends that “such an approach is unlikely to have been consciously developed” (*Romantic Subjectivity*, 107).

However, despite not making any commentaries on poverty, Wordsworth is completely aware of their privileges as tourists and as English travellers. There is a particular episode where Wordsworth meets with a family waiting for a ferry, who were “driven from her home by want of work” (*Recollections*, Wordsworth 184). As a result of this meeting, Wordsworth reflects on how different their journeys are and how different their social conditions are. While this poor woman leaves home in search of a better job and a better life and embarks on “a long journey (...) [where] every step was painful toil, for she had either her child to bear or a heavy burthen” (184), for

Wordsworth, her walking and her journey were strictly for pleasure: “*I walked as she did, but pleasure was my object, and if toil came along with it, even that was pleasure, —pleasure, at least, it would be in the remembrance*” (184; Wordsworth’s italics). In such an episode, an emotional response on Wordsworth’s part can be observed, although it is implicit and a rare occurrence. While being completely aware of her privileges and class differences, Wordsworth feels sympathy for the woman instead of judging her.

Although she generally does not judge the poor and she does not seem to draw any conclusions about their living conditions, as Snow claims (*Definition Poverty*), she does distance Scotland’s society from that of England by constantly comparing the two. As seen in affect theory, namely in Sara Ahmed’s approach, Wordsworth’s “narrative works through othering” (1), particularly by othering the domestic sphere. Wordsworth is constantly comparing Scottish lodgings, household habits and food to the ones back at home and even to French and German ones. For instance, at an inn near Glasgow, she notes how, despite the first sensations being pleasant, Wordsworth also has “the feeling that we were not in an English inn—partly from its half-unfurnished appearance, which is common in Scotland, for in general the deal wainscots and doors are unpainted, and partly from the dirtiness of the floors” (*Recollections*, Wordsworth 74). Similarly, Wordsworth recollects the following from a public house in Bothwell: “It was a miserable place, very like a French house; indeed we observed, in almost every part of Scotland, except Edinburgh, that we were reminded ten times of France and Germany for once of England” (73). It is evident in these comparisons that Wordsworth—as do most English people—deems Scotland as inferior to England, especially because of its poverty and decadence. This is also highlighted by the frequent mention of Scots speaking mainly in Erse and not being able to “speak a word of English” (93, 98) or

“scarcely speak five English words” (92). The difference between languages, along with the contrast between the households, reinforces the othering of Scotland.

Thus, although Wordsworth does not explicitly reflect any of her emotional responses towards poverty or any of her thoughts regarding it—but rather just presents what she observes—she does portray Scotland and its domestic sphere as different from that of England. She creates a clear distinction between the two countries through comparisons of household descriptions, which pinpoints her mapping of Scotland as an impoverished country, especially in comparison with England. By doing so, she does present her stance regarding the poor in Scotland, even if she does not judge them but rather recognises them.

2. Interacting with Scots: exploring human exchanges and hospitality

2.1. Conversations with locals

When it comes to describing Scotland, *Recollections* is as concerned with the descriptions of households as it is with the interactions with Scots, what can be referred to as the human side of the country. There is an abundance of accounts of interactions between Wordsworth and locals. She describes interactions with fellow travellers, conversations with hosts, anecdotes with children and observations of locals labouring. However, the focus on the domestic also translates into the portrayal of such interactions, as most are women-centred and revolve around topics connected to the domestic sphere.

At most lodgings, Wordsworth and her companions are tended by women, be they the mistress of the house or a maid, who are in charge of the household. Usually, they are the ones who provide the food, are in charge of the bedding and take care of the

guests' necessities. For instance, at the house near Glengyle, upon their return from the boat trip through the lake, "the good woman had long been looking out for us [Wordsworth, William, and the boatman], and had prepared everything for our refreshment" (190); at a house near Loch Tunnel, the mistress of the house "blew the embers on the hearth, and lighted a candle to assist us in taking the luggage out of the car" (171), and afterwards, "the poor woman hung the kettle over the fire (...) and she set before us barley cakes, and milk which she had just brought in" (171); at the public house of a wee hamlet near Loch Awe,

the woman of the house helped to take the horse out of harness, and, being hungry, we asked her if she could make us some porridge, to which she replied that 'we should get that,' and I followed her into the house, and sate over her hearth while she was making it. As to fire, there was little sign of it, save the smoke, for a long time, she having no fuel but green wood, and no bellows but her breath. My eyes smarted exceedingly, but the woman seemed so kind and cheerful that I was willing to endure it for the sake of warming my feet in the ashes and talking to her (126).

These are just some examples of Wordsworth recollecting household chores, which are more often than not undertaken by women. Portraying such scenes—and not doing so sporadically but for every stop along their tour—and paying close attention to all the domestic tasks undertaken by women as part of the private sphere creates a gendered map of Scotland. Wordsworth creates a depiction of the country according to the standards of her gender, but at the same time—although probably unintentionally—she is building an accurate representation of the social conditions, especially those of women.

Another recurrent scene where interactions with women take place is around the fireplace, be it the one in the parlour or the one in the kitchen. Wordsworth persistently mentions the hearth and its state—whether it is "a good fire" (60, 120, 179) or "low-burnt fire" (108) or "there was little sign of [a fire], save the smoke" (126)—, but she also notices how most people, but particularly women, gather around the fire, which

results more often than not in long conversations with their hosts, usually about the living conditions or human connections in town. Wordsworth usually conveys such interactions in detail and presents these scenes as common in Scottish houses. At the blacksmith's house, for instance, Wordsworth recollects that she and Mrs Duncan—the blacksmith's wife—“talked over the fire; I [Wordsworth] answered her hundred questions, and in my turn put some to her. She asked me, as usual, if I was married, how many brothers I had, etc. etc.” (148). After some time talking and getting to know each other by sharing personal details, Mrs Duncan's “next-door neighbour came in with a baby on her arm (...) [and] joined in [their] conversation” (148). They take part in a long conversation, which Wordsworth captures in vast detail in her travelogue, and not only do they learn about each other's lives but they also discover that they have some connections. First of all, Mrs Duncan—the next-door neighbour—reveals that she is not a native of the town but that she is from Leadhills, a place Wordsworth and her party have just passed through, “only a fortnight before” (148). When Wordsworth tells her precisely that, she recollects that

a joy lighted up her countenance which I shall never forget (...), her eyes filled with tears. I was exceedingly affected with the simplicity of her manners; her tongue was now let loose, and she would have talked for ever of Leadhills, of her mother, of the quietness of the people in general, and the goodness of Mrs. Otto, who, she told me, was a ‘varra discreet woman.’ (148)

This creates a bond between the women, who start chatting and having a more in-depth conversation, involving different topics, but always concerning the domestic and private sphere, such as hosting and relationships. While they are having this conversation, “they discovered another bond of connexion” (149); another neighbour from town is from the same part of England as Wordsworth, which leads to the women going on the lookout for Mrs Rose at the hay field. Mrs Rose, who was “exceedingly glad to see one of her country-women” (149), then proceeds to invite Wordsworth to her own house,

and they later on join the other two women back at the blacksmith's, where "Mrs. Duncan and Mrs. Stuart shook me [Wordsworth] cordially, nay, affectionately, by the hand" (150). By describing such encounters, Wordsworth gives the reader a clear and intimate insight into women's relationships and encounters in their daily life routines. Although gathering around the fireplace is most likely a way of keeping dry and warm in the wet and cold climate of Scotland, it also becomes a means of socialising for Scots, especially women, as well as a way of getting a closer insight into the human aspect of the country for Wordsworth. This only further aids her human mapping of Scotland by portraying mundane scenes that would not vastly appear in previous male Scottish travel writings, as "the neoclassical travel account was expected to be impersonal (...) [and] it was not until the 19th century that anecdotes enlivening matter-of-fact reports were encouraged or appreciated" (Ożarska 180). Although Wordsworth was not the first to include anecdotes of daily happenings, her sustained attention to describing trivial scenes derived from lived experiences was not the norm until the 19th century. However, it does comply with the female approach to travel writings, which was more concerned with personal experiences (O'Loughlin).

A similar scene happens at the ferry house near Loch Lomond, where Wordsworth and William—upon stumbling with two girls—are welcomed inside the house to wait for the ferryman to come back from the other shore of the lake while they shelter from the heavy rain and dry their clothes by the fire: "They told us we might sit in the ferry-house till the return of the boat, went in with us, and made a good fire as fast as possible to dry our wet clothes" (*Recollections*, Wordsworth 109). Around the fire, they

learnt that the taller was the sister of the ferryman, and had been left in charge with the house for the day, that the other was his wife's sister, and was come with her mother on a visit,—an old woman, who sate in a corner beside the cradle, nursing her little grandchild (109).

Wordsworth then proceeds to describe all women previously mentioned, from their physical aspect to their manners, as well as how they attend the guests. However, the most particular scene in the ferry-house passage is when the two younger lasses are dressing Wordsworth in the mistress' clothes, which Wordsworth narrates as: "I was to have a gown and petticoat of the mistress's; so they turned out her whole wardrobe upon the parlour floor, talking Erse to one another, and laughing all the time" (109). They spent some time convincing Wordsworth to try different clothes on, and after a while, they came down to the fireside to talk about their traditions and religious habits. It is a cheerful and light-hearted scene, where Wordsworth is embraced as if she were one of them, and she remembers it as such: "at this day the innocent merriment of the girls, with their kindness to us, and the beautiful figure and face of the elder, come to my mind whenever I think of the ferry-house and waterfall of Loch Lomond" (112). This scene is comparable to the one at the blacksmith's, as it also portrays the relationship between women, namely the one established by the fireside, and as a means of socialisation. Moreover, it also contributes to the detailing of Scotland's society with a more intimate perspective by paying attention to the mundane and private interactions with and between Scottish women. This creates a more personal mapping of Scotland but, at the same time, a more accurate one when it comes to society and human interactions.

Although not around the fire, there is also a passage where Wordsworth recollects her conversation with the mistress of the public house near Loch Lubnaig, where both women engage in what would be considered as pertaining to the female sphere, particularly family relationships. While the woman is making barley cakes, she asks Wordsworth "among other questions (...) the old one over again" (195), if she was married, to which Wordsworth answers that she is not. The lady appears surprised

at first but answers that “to be sure, there is a great promise for virgins in Heaven” (195), and then she proceeds “to tell how long she had been married, that she had had a large family and much sickness and sorrow, having lost several of her children” (195). This scene provides another example of how Wordsworth interacts with other Scottish women, which is always in relation to the domestic. Even if they are not gathered around the fire, the conversation happens in the kitchen while the mistress is baking, which again frames the interaction within the private sphere. This is further reinforced by the conversation topic, which revolves around family, marriage, and children, which were strongly conceived as women’s conventional concerns.

Children and child rearing, at least to some extent, is another recurrent topic Wordsworth focuses on in *Recollections*. The passage mentioned previously, the one at the ferry house, also serves as an example of this:

conceive what a busy house it was—all our wet clothes to be dried, dinner prepared and set out for us four strangers, and a second cooking for the family; add to this, two rough ‘callans,’ as they called them, boys about eight years old, were playing beside us; the poor baby was fretful all the while; the old woman sang doleful Erse songs, rocking it in its cradle the more violently the more it cried. (110)

She depicts a house full of children, two of them playing rather forcefully together, and a distraught baby, who is being tended by the old woman. The women of the household are the ones taking care of the kids, besides being the ones responsible for all the domestic chores, such as cooking and doing the laundry. In addition, children’s upbringing and taking care of them tends to be a communal activity, where all the women of the family, and those women who are close to the family, take part in it. The scene at the ferry house is not an isolated observation, as it is not the only instance where she illustrates women taking care of the kids, be it their own or not. At Douglas Mill, for example, while Wordsworth and William are waiting to be charged for dinner and hay, they observe two of the landlady’s children “the elder, a boy about six years

old, was running away from his little brother, in petticoats'' (58). The mother is the one watching them, and she even tells the older sibling to '' 'tak' your wee brother by the hand'; [to which] Alexander [the oldest] obeyed, and the two went off in peace'' (58). Regarding their stop at the blacksmith's shop, she also describes how the mistress is carrying ''a child in her arms and [has] two or three running about'' (148). This showcases how women, and especially mothers, were subject to the duties of taking care of the children and playing a role in their upbringing. The representation of the relationship between mothers and children is an insight into the family dynamics of eighteenth- and nineteenth-century Scotland. By paying attention to such scenes and collecting them in her travelogue, she complies with the gender expectations of the time, as well as providing a closer look at societal gender roles in early nineteenth-century Scotland.

The commentary on how kids are tended is not only observed and described but also reinforced through Wordsworth's actions, namely interactions with kids. Despite not being a mother, Wordsworth displays a nurturing attitude, which fosters her caring and tender attitude towards children. Such behaviour can be perceived in various instances throughout the journal. For instance, on the journey between Loch Awe and Kilchurn Castle, Wordsworth and William stumble upon a young man carrying a boy on his back, and Wordsworth offers ''to take the boy on the [jaunting] car, to which the man replied that he should be more than thankful'' (129). Even if the small boy was shy and did not talk much, she ''found him good company; though I could not draw a single word out of him, it was a pleasure to see his happiness gleaming through the shy glances of his healthy countenance'' (129). She is the one making sure the boy is comfortable and well taken care of, and does not mind that the boy does not talk, as she is just delighted by ensuring he is joyful and enjoying the ride. There are a couple of

other interactions where Wordsworth gifts presents or money to little girls as a means of thanking them. One is at the inn near Ben Duirinish, where the landlady's daughter waits on Wordsworth, and as a reward she gives her "one of the penny books bought at Dumfries for Johnny [William's son], with which she was greatly delighted" (138). The other episode happens near the Falls of the Clyde where a little girl of only eight years, guides Wordsworth to the porter's lodge to enquire if she could see the waterfall. As a reward, she gives her guide—as Wordsworth refers to the girl—a sixpence, with which she was delighted "and said she would buy a book with it" (61). In all these examples, Wordsworth captures tender interactions between her and the children, and rejoices at seeing the kids delighted and makes sure to note their merriment.

However, Wordsworth also notices women working outside of the house, especially in hay-fields. Although there is a mixture of people working on the fields—both men and women of all ages—she tends to describe the women with more detail. A particular scene that stands out is the passage where she depicts the bleaching-ground (see fig. 10, p. 48), a field on the banks of the Clyde near Glasgow, where women and girls gathered to bleach the linen. She describes the scene as a "field, [which] the whole summer through, is covered with women of all ages, children, and young girls spreading out their linen, and watching it while it bleaches. (...) [T]here was linen spread out in all parts, and great numbers of women and girls were at work" (74-5). A wash-house stands in the middle of the field, "whither the inhabitants of this large town, rich and poor, send or carry their linen to be washed" (75). Despite them being outside in the field, all these women bleaching and washing the linen are still participating in a mundane household activity. She presents household tasks being performed as communal activities, which highlights that in *Recollections* women often appear in community. Wordsworth herself writes about the scene that "it was amusing to see so

many women, arms, head, and face all in motion, all busy in an ordinary household employment, in which we are accustomed to see, at the most, only three or four women employed in one place'' (75). Along with the description of the place, she also recounts how the women told her all about the regulations of the house. By describing this episode with much more detail, compared to other episodes where they pass people working in the field, she again underpins that her human depiction of Scotland is women-centred. Consequently, she situates her portrayal of the country in the mundane happenings, domestic affairs and private incidents of the household, even when those happen outdoors, as is the case of the bleaching-ground episode. As Ożarska argues about Wordsworth's *Hamburgh Journal*, which can also be applied to *Recollections*, her ''travel writings readily lend themselves to a discussion from a gender-based perspective with a view to demonstrating that they are, first and foremost, women-centred and women-oriented'' (181). In other words, she creates a mapping of Scotland through the depiction of the domestic sphere, with women being at the centre of her portrayal of society.

2.2. Relationship between traveller and host

Scotland, and particularly the Highlands, were for long considered to be a savage and wild country, with their inhabitants being deemed primitive and uncivilised. This misconception arose from typical prejudices of the time and misinformation, and went on at least until the 1880s (Jaëck 65). However, Wordsworth's *Recollections* does not support this perception of Scots. On the contrary, her travelogue is replete with accounts of hospitable and civil hosts that treat her and her companions with kindness and friendliness. Indeed, there are hosts who are more generous than others and some that are more reserved than others, but generally, at most lodgings, they are welcomed. For

example, on their way to Crawfordjohn, they stay at an inn where the landlady was not extremely agreeable, “but her servant made amends, for she was as pleasant and cheerful a lass as was ever seen” (*Recollections*, Wordsworth 53) and attended them “with a merry smile” (53). Wordsworth regularly compliments their hosts in her writing and claims that they “were not afraid of trusting [them]selves to the hospitality of the Highlanders” (136), and this sentiment is already highlighted upon their entry into the North of Scotland, as she writes that “the hospitality we had met with at the two cottages and Mr. Macfarlane’s gave us very favourable impressions on this our first entrance into the Highlands” (112).

The “blessing of a hospitable welcome and a warm fire” (106) that they encounter in many of the lodgings creates a contrast with the living conditions of their hosts. More often than not, even if they are welcomed indoors and invited to eat or spend the night there, their hosts are poor and do not have much to offer, but they still do. For instance, near the Blair, not having anywhere to spend the night, they stumble upon a poor woman who welcomes them into her small cottage, which

had no place for the horse, and how we could lodge in her house she could not tell; but we should be welcome to whatever she had, so we turned the car, and she walked by the side of it, talking to us in a tone of human kindness which made us friends at once. (170)

Despite her poverty, she is willing to lodge them and help them in any way possible. Furthermore, in order to provide them beds, the woman ends up being reprimanded by her landlord for lodging travellers, and Wordsworth wishes that “William should go and speak to her master, for [she] was afraid that he might turn the poor woman away” (173). Yet, this is not the only instance where Scots are disposed to help the travellers. In another episode, Wordsworth recalls how William was “highly pleased with the cheerful hospitality and kindness of the woman of the house, who would scarcely permit him and his guide to go away without taking some refreshment” (136); at a hut

in Taynuilt, the landlady is even “willing to put herself in a bustle for [their] comfort” (134); and the woman at the ferry house near the Trossachs seemed to be pleased with herself to be able to help the guests, and to any request she answered with a “Ho! Yes, ye’ll get that” (101). That, to Wordsworth and her companions, it appeared “as if it came from a perpetual feeling of the difficulty with which most things are procured” (101). Some of their hosts go as far as tending to the guests and making sure they are comfortable before occupying themselves with their own needs, which is the case in the ferry house near Loch Achray, where they “could not prevail upon the man of the house to draw near the fire, though he was cold and wet, or to suffer his wife to get him dry clothes till she had served” (106) them. All of these episodes widely differ from the perception of Highlanders during the eighteenth century, who were stereotypically considered to be savages and uncivilised people. However, Wordsworth refuses to perpetuate such beliefs and instead produces a more truthful and reliable depiction of how Scots behave with foreigners, according to her own first-hand experience in the country. She portrays Scots as people who, despite their poor living conditions and the overall impoverishment of the country, accommodate their guests and treat them with the outmost kindness.

Although the portrayal of Scots’ hospitality represented by Wordsworth could be perceived as idealised or a result of narrative politeness, it is clear that it does not stem from those. Wordsworth is simply describing her experiences as she recollects them. Despite most encounters with hosts being a pleasant experience for the travellers and them being welcomed into Scots’ lodgings, Wordsworth does also capture in detail the few unpleasant interactions they have. For instance, at the inn in Luss, Wordsworth and her companions are refused a fire, even when they are willing to pay for it, to which the servant girl tells them that “her mistress was not varra willing to gie fire” (85). They

are also treated harshly by the landlady, and consequently Wordsworth describes her as having a countenance that “‘corresponded with the unkindness of denying us a fire on a cold night, for she was the most cruel and hateful-looking woman [she] ever saw” (85). In another passage, the woman at Fascally’s public house “‘positively refused to lodge [them], though [they] had every reason to believe that she had at least one bed” (165). The woman denies them a place to spend the night, not once but twice, “‘in an uncivil way” (165), as she claims “‘that she had been sitting up the whole of one or two nights before on account of a fair, and that now she wanted to go to bed and sleep” (165). Wordsworth does not constrain herself, and upon receiving such a rude and disrespectful attitude, she writes that she “‘would rather have lain in a barn than on the best of feather-beds in the house of such a cruel woman” (170). Both these passages showcase how Wordsworth portrays hospitality as closely and accurately as possible so the readers of the travelogue can conceive Scotland as she experienced it. Hence, by including a couple of unpleasant encounters with hosts in her narrative in opposition to most encounters, in which hosts are welcoming and kind, Wordsworth not only creates a more reliable and trustworthy anthropological representation of Scotland but also presents Scots as the antipode of the stereotypical beliefs that they were savage and uncivilised. Moreover, she also opposes the idea of the unconditional welcome of the guest, or the other, and reinforces the idea that the hospitality they receive is a reflection of Scots’ manners and social behaviour rather than an imposed standard.

According to the conventional definition of ethics of hospitality, the hosts’ openness and welcoming attitude are perceived to be “‘a moral code founded on sympathy” (*Narrative Hospitality*, Hollander), but Wordsworth does not attribute the Scots’ hospitality to sympathy. Instead, she perceives the hospitality they encounter as a consequence of social positions and class dynamics. About the previous passage

mentioned, at the ferry house near Loch Achray, where the hosts tend to their guests before taking care of their own needs, she ascribes that “in the Highlander it only seemed like politeness, however erroneous and painful to us, naturally growing out of the dependence of the inferiors of the clan upon their laird” (*Recollections*, Wordsworth 106). As argued by Beattie-Smith, Wordsworth perceives the Highlanders’ hospitality as a result of their obligations and allegiance to their landlord and as a result of the power social dynamics between classes (*Romantic Subjectivity*, 125). In addition, when comparing the Highlander to a Cumberland man, Wordsworth asserts that if a Cumberland man were to set aside his needs in favour of those of a guest, as the Highlander does, “one would have accused him of servility” (*Recollections*, Wordsworth 106). Hence, in the travellers’ eyes, it is not deemed proper for the man of the house to disregard his own needs for those of the guests. Yet, they are still appreciative of the hospitality, generosity and welcome they are shown.

Hospitality, as Hollander proposes, “highlights the relationship between public and private spheres, as it concerns the decision to welcome the stranger from outside to inside” (*Narrative Hospitality*); and while this is also true in Wordsworth’s *Recollections*, in her travelogue hospitality is not only discerned inside lodgings but also in passing encounters with locals. There are multiple accounts of Wordsworth and her companions crossing paths with Scots, who are hospitable, generous and helpful. For instance, on several occasions, Scots living in houses along the journey invite them to a drink or refreshments, without expecting anything in exchange nor expecting them to come inside the dwellings: “passed a miserable hut on a naked hill-side, not far from the road, where we were told by a man who came out of it that we might refresh ourselves with a dram of whisky” (*Recollections*, Wordsworth 126); “there was a cottage, at the door of which a woman invited me to drink some whey” (192). At other

points of the journey, they are aided by working people in the hay fields, like the man they met on the road to Glen Coe, who “gave them the information they desired, and said that there was an acquaintance of his between that place and Glen Coe, who, he had no doubt, would gladly accommodate [them] with lodging and anything else [they] might need” (137). Another sweet interaction included in the travelogue is the one on their way to Falkirk, where they are

greeted by a Highland drover (...) He spoke as if we had been well known to him, asking us how we had fared on our journey. We were at a loss to conceive why he should interest himself about us, till he said he had passed us on the Black Mountain, near King’s House. It was pleasant to observe the effect of solitary places in making men friends, and to see so much kindness, which had been produced in such a chance encounter, retained in a crowd. (196)

Despite having met each other briefly in passing, the Highlander genuinely wants to know about their journey and shows unfeigned kindness and consideration for foreigners. Therefore, as seen in these scenes and among others, not only are the dwelling’s hosts hospitable, but hospitality is also reflected in everyday encounters and interactions. Scots are mostly welcoming and generous towards foreign travellers—be it indoors as hosts or outside as local people—and are willing to help whenever possible. Consequently, those Scots that they meet along the journey can also be considered hosts, namely hosts of the country. By representing them as such, Wordsworth portrays early nineteenth-century Scottish society as generous, kind and thoughtful, as well as welcoming towards foreign travellers. Portraying Scots as hospitable and considerate, also conveys the character of the country as welcoming and hospitable.

3. Conclusions and Further Research

This dissertation has examined how Dorothy Wordsworth maps nineteenth-century Scotland in *Recollections of a Tour Made in Scotland, A.D. 1803*. Instead of taking the

generally followed approach proposed by Nabholz (1964), who discussed *Recollections* in relation to nature and the picturesque, and focusing on the topographical mapping of Scotland, this dissertation focuses on the anthropological and social representations found in the travelogue.

On the one hand, conducting a close reading analysis of the descriptions and observations of mundane and daily life objects presented in the journal has revealed a detailed portrayal of the economic and social status of Scotland at that time, along with a precise and elaborate illustration of the domestic sphere. Firstly, by describing the distribution of towns and cities, as well as briefly commenting on the growth of urban centres, Wordsworth portrays the demographical changes happening as a result of industrialisation at the beginning of the nineteenth century, which led to the Lowlands' population increasing and clustering around cities. Secondly, the detailed descriptions of lodgings and dwellings, both the outside and inside appearances and distribution, which are represented as dirty, wretched and decayed, highlight the poverty in Scotland during the early nineteenth century, especially in the Highlands. This impoverished perception of the country is reinforced by the illustration of the household, namely bed arrangements, kitchens and food. Wordsworth's writing is clearly concerned with the portrayal of the domestic sphere and thus adheres to the gender expectations of society at the time by creating a rare but not unprecedented picture of Scotland's society through the domestic, the mundane and the private. Finally, Wordsworth's emotional response to poverty is analysed. Her travel writing does not explicitly reflect any of her emotional responses; she just presents her observations as objectively as possible, which substantiates that she refuses to aestheticise poverty. However, the constant comparison between the Scottish domestic sphere and the English serves as a means of not only

reinforcing the image of poverty in Scotland but also presenting her stance regarding the poor without judging them.

On the other hand, examining the interactions of Wordsworth and her companions with Scots, and paying special attention to hospitality, unfolds a human mapping of Scotland. However, as most interactions recollected are between women and regarding affairs from the domestic sphere, the human and social mapping becomes women-centred. Firstly, women tend to be represented in charge of the household, and consequently they are also the ones to attend guests, which strengthens the portrayal of the Scottish domestic sphere. Moreover, by describing how most women gather around the fireplace to chat about mundane occurrences, Wordsworth accurately portrays a key component of women's socialisation within the private sphere and further depicts Scottish society. Within women's relationships, she also illustrates women taking care of children, which depicts the social expectations of gender, which are also reinforced by Wordsworth's own interactions with kids. Secondly, Wordsworth describes women's labour, namely at a bleaching ground and at a washing house, which, despite happening outside of the household, is still closely related to domestic affairs. Thus, her mapping of Scotland's society is based on a gender-based perspective which places women at the centre. Finally, the hospitality towards foreign travellers is analysed. By recollecting how she and her companions are hosted, Wordsworth portrays Scots as welcoming, hospitable and kind people, despite the poor living conditions. She represents them as obliging and considerate and willing to put their guests' needs before theirs. However, according to Wordsworth, this does not stem from sympathy but rather is a consequence of social positions and class dynamics, specifically between Scots and their laird. Hence, this strengthens the detailed human geography of Scotland.

Taking everything into consideration, Wordsworth adheres to and reinforces the gender expectations of the early nineteenth century, according to which a woman should be concerned with household affairs and prevail within the domestic sphere by representing them in her writing. However, at the same time, this creates a gendered, detailed mapping of the social and human geography of early nineteenth-century Scotland, which is women-orientated, and serves as an accurate portrayal of the mundane and minutiae of daily life. Through her travel writing, Wordsworth becomes a social anthropologist in her own right, not to be dismissed because she does not follow the structural and narrative mandates of the male travel writers. On the contrary, her travel writing complies with a tradition of female travel writing concerned with personal and domestic affairs that has historically been dismissed. By foregrounding her gendered representation of Scotland through the analysis of the journey's human and social aspects, this dissertation seeks not only to bring *Recollections* to the fore as an invaluable source of information but also to propose a new reading of the travelogue that aligns with women's Romantic travel writing tradition.

To delve deeper into Wordsworth's anthropological mapping of Scotland, a comparative analysis could be conducted between the two travelogues of the Scottish tours, namely *Recollections of a Tour Made in Scotland* (1803) and *Journal of My Second Tour in Scotland* (1822). This comparative study would reveal if her mapping of 1822 Scotland is consistent with the one presented in *Recollections* and also creates a social and human mapping of the country by focusing on the minutiae of daily life and the interactions with locals. It would also provide insight into the evolution of the country over the span of a couple decades and into which significant changes Wordsworth perceived. In addition, I consider a deeper insight could be given to Wordsworth's mapping of Scotland if her travelogue were to be compared to the

accounts written by her companions of the tour, as both William and Coleridge wrote about the journey—the former in *Memorials of a Tour in Scotland in 1803* and the latter in his Notebooks. Comparing the three reports of the tour would not only create a more elaborate and comprehensive mapping of Scotland but also pinpoint the different understandings as well as the gendered perspectives of the country.

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Appendix



Figure 1. Window seat in Dorothy Wordsworth's bedroom at Dove Cottage where she wrote *Recollections* after returning from the tour. Dove Cottage, Grasmere. April 2026.

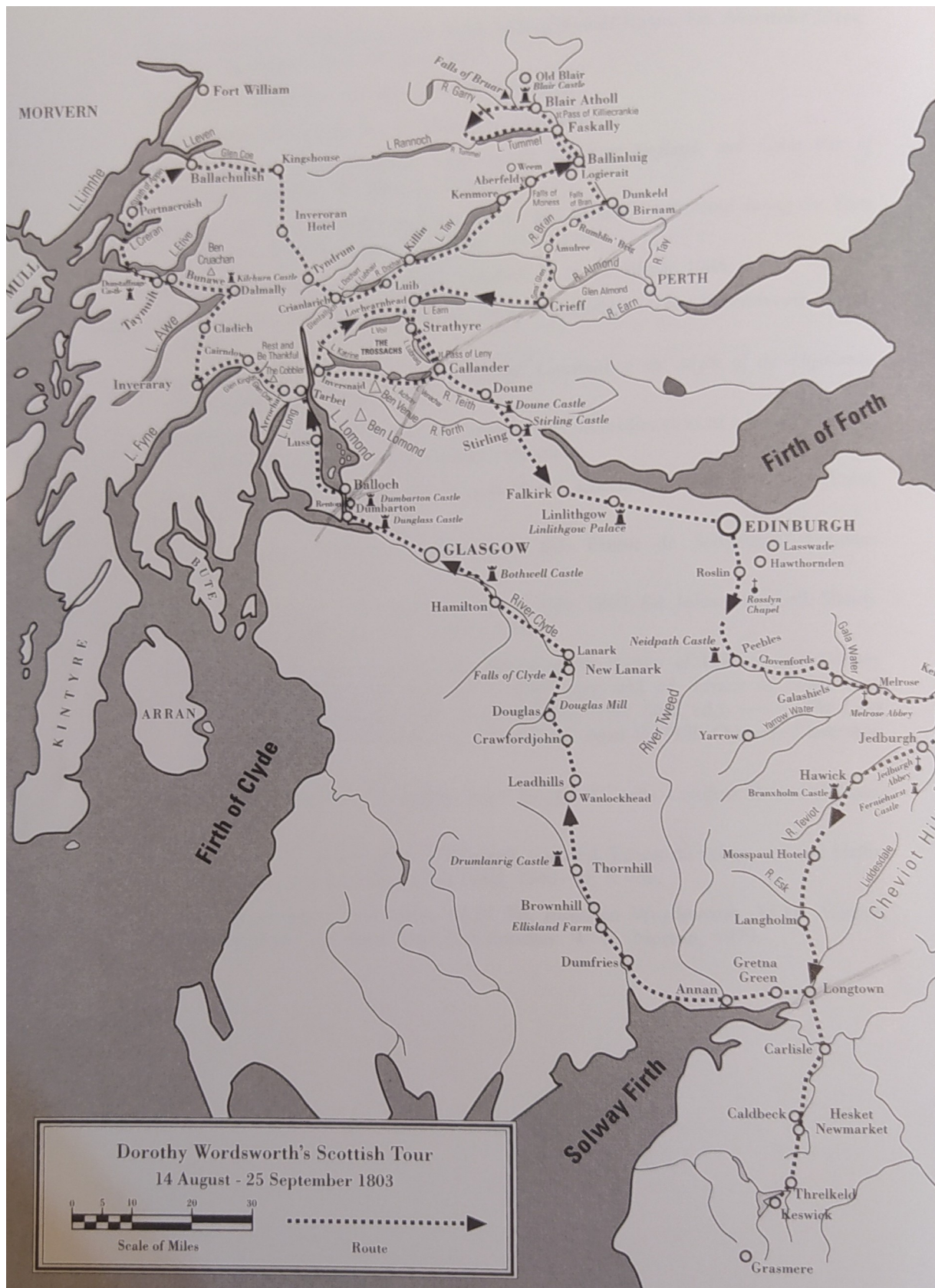


Figure 2. Map of the Scottish Tour's itinerary.

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1	Left Kennock, Spiddal	1	Talk of the blyden .. 31
	House - Robert Wainwright		Carlisle, Crag .. 35
	Cullin, Ball .. 1		Talk of Linn, Finghly, the blyden 37
2	Rose Castle - Castle .. 2		Hamilton .. 39
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4	Dunfermline .. 5	9	Reaching ground .. 46
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	Gate of the .. Dunfermline .. 7	10	Road & Castle of Dunfermline .. 54
	Road to Dunfermline .. 9		State of house .. 56
5	Thornhill, Dunfermline .. 10		Small Monument .. 57
	Road to the .. Dunfermline .. 10		Leip .. 60
	Highfield .. 11	11	Head of Loch Lomond .. 64
	Wainlock head .. 12		Road to Torbat .. 68
	Loch Linn .. 13		Coler .. 69
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6	Road to Crawford John .. 20		
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12	Left Torbat for the Trofacks .. 77	16	Road to Inverary .. 114
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Figures 3, 4, 5, 6. Detailed itinerary per day. Included in the manuscript DCMS 54; in Wordsworth's hand.

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3. Solway Moss—Enter Scotland—Springfield— Grena Green—Annan— Dumfries	41	6. Road to Crawfordjohn Douglas Mill Clyde—Lanerk Boniton Linn	53 54 57 58 60
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10. Rocks and Castle of Dumbarton Vale of Leven Smollett's Monument Loch Lomond Luss Islands of Loch Lomond Road to Tarbet	77 80 81 82 83 85 89		

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Figures 7, 8, 9. Detailed itinerary per day and week. Based on Wordsworth's itinerary included in DCMS 54. Transcribed by Kyros-Walker.



Figure 10. Children at the bleaching ground circa 1900, the washing house seen in the distance, behind the washing lines. The bleaching ground was situated on what is today called Glasgow Green.