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**Companions in Death:  
Sydney, Lady Morgan (1778-1859), Geraldine Endsor Jewsbury (1812-1880),  
and Sydney Jane Inwood-Jones (1808-1882)  
at Brompton Cemetery, London, England**

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**Introduction: Companions in Death – The Morgan Table Tomb**

In November 2019 I visited Brompton Cemetery in London, specifically to pay homage to Geraldine Jewsbury's grave where she is buried in Sydney, Lady Morgan's table tomb. Geraldine Endsor Jewsbury (1812-1880) was an English novelist and book reviewer and Sydney, Lady Morgan [née Owenson] (1778-1859), was an Irish novelist and literary celebrity. Geraldine Jewsbury and Lady Morgan became good friends after Geraldine helped write and edit her memoir.

When I visited Geraldine Jewsbury's final resting place, I was delighted to see that Lady Morgan's table tomb and Geraldine's marker had been restored during the major conservation work carried throughout Brompton Cemetery in 2018.<sup>1</sup>

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<sup>1</sup> The project that restored London's historic Brompton Cemetery was funded through the National Lottery with a £4.5 million grant from the Heritage Lottery Fund and a further £1.7 million from generous donors with support from the Friends of Brompton Cemetery. The restoration and conservation project took four years to complete.  
<https://www.royalparks.org.uk/parks/brompton-cemetery/about-brompton-cemetery/brompton-cemetery-unveiling>. accessed 13 April 2024.



Fig: 1

Photograph of Sydney, Lady Morgan's table tomb, Brompton Cemetery, London, England, prior to the conservation work. Geraldine Jewsbury's Celtic Cross was stored under the tabletop at this time. Photograph by Robert Stephenson<sup>2</sup>, 10 October 2008, used with his permission.

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<sup>2</sup> Robert Stephenson is a qualified City of London Culture and Heritage guide and a trustee at Kensal Green and Brompton cemeteries. He teaches on London and death studies. Robert is also chairman of the National Federation of Cemetery Friends.





Fig: 2

Photograph of side-view of Sydney, Lady Morgan's table tomb, Brompton Cemetery, London, England. Photograph by Robert Stephenson, 29 March 2018, used with his permission.



Fig: 3

Photograph of Geraldine Jewsbury's marker, Brompton Cemetery, London, England. The photograph illustrates the conservation work carried out on the Morgan table tomb in 2018. Photograph by the author, 11 November 2019





Fig: 4

Photograph of Geraldine Jewsbury's Celtic cross headstone on a newly constructed plinth, Brompton Cemetery, London, England. The photograph shows Geraldine's marker in proportion to Sydney, Lady Morgan's 'table tomb'. Photography by author, 11 November 2019

There is also a third woman in the Morgan grave, Lady Morgan's niece, Sydney Inwood-Jones. Sydney Jane Inwood-Jones [née Clarke] (1808-1882) was the daughter of Sir Arthur Clarke (1778-1857) and Lady Olivia Clarke (née Owenson; 1785 –1845) of Dublin and the niece of Sydney, Lady Morgan (LBT ID: SyInwoo1882).<sup>3</sup>

This article discusses the Morgan table tomb and its three inhabitants within the context of the growth of large cemeteries such as Brompton Cemetery during the Victorian period. It also considers the literary pilgrimages which were influenced by the rise of literary celebrity. Celebrated writers of the nineteenth century, whose fame may have diminished in the twenty-first century deserve to be honoured and preserved within the Victorian literary landscape. For taphophiles interested in a literary tour of Brompton Cemetery, Sydney, Lady Morgan's grave is a well-recognised site. Honouring and remembering literary celebrities of the nineteenth century is one of the central objectives of this article.

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<sup>3</sup> The three women are listed in the Brompton Cemetery records as: BR 20781 Lady Sydney Morgan, buried 18 April 1859; BR 103263 Geraldine Endors Jewsbury, buried 27 September 1880; BR 112667 Sydney Jane Jones, buried 25 August 1882 (Stephenson).

## **Brompton Cemetery: The Haunt of Taphophiles**

Brompton Cemetery is a Victorian landmark, located in West Brompton in the Royal Borough of Kensington and Chelsea, London, England. Brompton Cemetery was established in the nineteenth century to cope with the demands of the growing population of London. It was designed by the architect Benjamin Baud, who created what has been described as an open-air cathedral, with a broad central walkway, not dissimilar to the nave of a church (Brompton Cemetery).



Fig 5: Aerial photograph of Brompton Cemetery, nd.





Fig 6:

Photograph of the chapel which stands at the head of the tree-lined Central Avenue, Brompton Cemetery. The chapel was built to hold funeral services. It is also used for a variety of activities and events including art exhibitions, poetry readings and the like.

Photograph by the author, 11 November 2019

Brompton Cemetery is one of the “Magnificent Seven” cemeteries, an informal term to encompass seven large cemeteries in London (Scholz 445). Consecrated by the Bishop of London in June 1840, Brompton Cemetery is a Grade 1 listed cemetery and is one of the oldest garden cemeteries in Britain. As a Grade 1 listed cemetery it is a listed site in the national Register of Historic Parks and Gardens. It is the final resting place for over 200,000 people and a haven for wildlife. The original design of Brompton Cemetery allowed for 60,000 grave plots, with private graves to the east and common graves to the west. Private graves were sold “in perpetuity” and could be passed from one generation to the next encouraging the wealthy to build an ornate family mausoleum over a burial vault, capable of holding generations of the same family. Lady Morgan’s table tomb is an example of a private grave with its three inhabitants (Brompton Cemetery).

### **The Lost Memorial Sculpture on Lady Morgan’s Table Tomb**

Mourning for the wealthy extended to the inscriptions on headstones and the commission of memorial sculpture. Grave inscriptions can be read as “cultural memory,” immortalizing the deceased (Anderson et al).

The inscriptions for each of the women in the Morgan grave are relatively simple in contrast to the table tomb constructed over the gravesite.<sup>4</sup> There was also a memorial sculpture commissioned by Morgan's niece, Sydney Inwood-Jones, atop the slab beneath the canopy of the table tomb. The sculpture was executed by Mr. James Sherrard Westmacott.<sup>5</sup>



Fig 7:  
Sketch of Lady Morgan's tomb by Samuel Carter Hall, 1871.

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<sup>4</sup> Visiting the Morgan grave in 1889, Michael McDonagh noted there was a flat slab, supported by six small pillars, springing from a flag of polished white marble, which contains the inscription:

Here lies interred

Sydney, Lady Morgan,  
Who died April 1859.

Also, her niece,  
Sydney Jane Jones  
Widow of the Rev Edward Inwood Jones,  
Rector of Newton, Monmouthshire,  
Who died, August 21<sup>st</sup>, 1882.

A small diamond-shaped slab inserted in front of the tomb contains the inscription:

Geraldine Endsor Jewsbury,  
Died September 23<sup>rd</sup>, 1880, Aged 68.

<sup>5</sup> James Sherwood Westmacott (1823 – 1900) was an English sculptor. He was the son of Henry Westmacott (1784-1861) also a sculptor.





Fig 8:

Sketch of Lady Morgan's tomb, minus James Sherwood Westmacott's memorial sculpture showing Geraldine Jewsbury's marker as being a small diamond-shaped slab inserted in front of the tomb. Sketch by Michael McDonagh, 1889.

Eminently Victorian, the Westmacott sculptural work not only represented the culture of the day but also commemorated two of Lady Morgan's most successful books, *The Wild Irish Girl* (1806) and *France in 1829-1830* (1830) (Dixon 427). An Irish harp, the official emblem of Ireland, was also incorporated into Westmacott's memorial sculpture to signify her Irish heritage, of which she was immensely proud. The Irish harp was also significant to Lady Morgan in that her first literary efforts were in verse with the publication of a small volume of poems, entitled *The Lay of the Irish Harp*, when she was just fourteen years old (Hunt).

A description of the memorial appeared in *The Builder* in 1860, a year after Lady Morgan's death:<sup>6</sup>

A memorial has been placed over the remains of this gifted lady in the Brompton Cemetery. It consists of a flat slab, supported by six pillars: below is a block of polished white marble, on which is inscribed "Sydney Lady Morgan," and the date of her death in April last. The time of her birth is not mentioned. Above the inscription is

<sup>6</sup> *The Builder*, vol 18, 1860, p. 70 [https://archive.org/details/gri\\_33125006201863/page/70/mode/1up](https://archive.org/details/gri_33125006201863/page/70/mode/1up)

an Irish harp of ancient form resting on two volumes, on one of which is written "Irish Girl," on the other "France." The tomb is backed by trees, which add much to the effect. The Polish Firs which line the main avenue of this cemetery promise, in the course of a few years, to be a beautiful feature. In laying out grounds of a gravelly soil, this species of tree should not be over-looked in burial grounds: the dark foliage both harmonises with the spirit of the place and aids the effects of the monuments. The initial planting was originally lined with a double row of limes trees flanked by Polish firs (or pines), but only the lime trees remain.

Samuel Carter Hall, the Irish journalist, visited Lady Morgan's grave in 1871 and at this time the Westmacott monument was still in place. Hall describes the tomb as being a large plain slab supported by six pillars with a slab underneath on which was carved an Irish harp, propped by two representations of books inscribed, "France" and the "Wild Irish Girl." At the base a wreath of immortelles was sculptured (220).

James Sherwood Westmacott's memorial sculpture appears to have gone missing after the interment of Sydney Inwood-Jones in 1882. Michael McDonagh visited Brompton Cemetery in 1889 and had expected to find Lady Morgan's grave easily as he looked for a tomb with an Irish harp. Sadly, though, the tomb was bereft of the Westmacott sculpture. Bitterly disappointed at not being able to view the Westmacott memorial, he recorded:

It is my conjecture that the harp and two volumes were never replaced when the tomb was disturbed for the last interment – that of Mrs Jones in 1882. I think we have a right to cry out against this destruction of the most interesting portion of a memorial of a famous Irishwoman. It is a piece of vandalism for which the relatives of the deceased Mrs Jones, or whoever had the superintendence of the interment, or the authorities of the cemetery, should be brought to account. No information on the subject was to be had at the superintendent's office. (33)

### **Three Women in the Morgan Table Tomb**

#### ***Sydney, Lady Morgan (1778-1859)***

Sydney, Lady Morgan [née Owenson] is reputed to have been born aboard a ship crossing the Irish sea in 1778. Her actual birthdate is unknown as Morgan was elusive about her age. Her father, Robert Owenson [MacOwen] (1744-1812) was a professional actor. Her mother Jane Owenson [née Hill] had quite frail health and died in 1786 (Fitzpatrick 332; Byrne-Costigan 61).





Fig 9:  
Lynch, James. Lithography of *Sydney Morgan (née Owensen), Lady Morgan*, 1855

In 1804 her novel *St. Clair, or The Heiress of Desmond* was published to much acclaim. However, it was the publication of *The Wild Irish Girl* in 1806 that established her reputation as a novelist. During her lifetime, Lady Morgan's writing was characterized as a unique example of Romantic-era Anglo-Irish literature (Varade).

Sydney Owenson married Sir Thomas Charles Morgan (1783–1843), a physician and philosopher, in 1812 and thereafter she became known as Lady Morgan (Donovan 11). Sir Thomas died in June 1843. At the time of his death, he had been married to Lady Morgan for thirty-one years. Lady Morgan was desolate and felt his loss very deeply. "Oh, my husband! I cannot endure this – I was quite unprepared for this. So ends my life" (Luddy 47). Lady Morgan's husband is not buried with his wife but is in another section of the Brompton Cemetery.

Lady Morgan died on 14 April 1859. She was the first woman writer in England to receive a government pension for her literary work. Her obituary noted this fact: "Lady Morgan, although receiving large sums for her works, was not wealthy, and a well-bestowed pension

of £300 a-year was conferred on her during the Ministry of Lord Grey. In the enjoyment of this she had lived to the age of nearly 76 retaining her full mental vigour to the last.”<sup>7</sup>

### *Geraldine Endors Jewsbury (1812-1880)*

Geraldine Jewsbury was well-known as a novelist, manuscript reviewer and literary figure. She reviewed for the literary periodical the *Athenæum*, a widely read and influential literary and scientific periodical, published between 1828 and 1923.

While Geraldine Jewsbury’s literary reputation may have diminished towards the end of her life it is a testament to her work as a novelist and publisher’s reader that she is now recognized as “leading the way for Victorian women” (Burnham Bloom ii).



Fig: 10

Geraldine Jewsbury in right profile photographed by Robert Scott Tait, April 1855.

Geraldine Jewsbury died in London on September 23, 1880. Excerpts from an obituary that appeared in the *Athenæum* provide a brief insight into her personality and celebrity as a novelist:<sup>8</sup>

In the days when the ‘Sorrows of Gentility’ and ‘The Half Sisters’ were in every circulating library, Geraldine Jewsbury had a place in the foremost rank of writers of prose fiction. At the same time, and long after those charming books had survived their season of influence and applause, she was a distinct social force in literary and artistic circles, by virtue of the fine humour and conversational brightness which a winning address and singularly musical voice rendered indescribably effective and delightful. For many years, the familiar associate of Lady Morgan, and at a later period the friend of Lady Llanover, she lived in

<sup>7</sup> Obituary: Lady Sydney Morgan. *Gentleman’s Magazine* 206 (May 1859): 537-38. [NB. her actual age at her death was possibly 81 if she was indeed born in 1776]

<sup>8</sup> Obituary for Geraldine Jewsbury. *Athenæum* 2762 (Oct 2, 1880): 434.



coteries that rated intellectual endowments above all other distinctions, and wherever she went she found sympathy and admiration.

### *Sydney Jane Inwood-Jones (1808-1882)*

Sydney Jane Inwood-Jones [née Clarke] was born on December 6, 1808, in Dublin, Ireland. She was the daughter of Sir Arthur Clarke (1778-1857) and his wife, Olivia, Lady Clarke [née Owenson] (1785-1845), sister of Lady Morgan [née Owenson].

Sydney Clarke married Thomas French Laurence, Rector of the East Farndon, Northamptonshire Parish in 1834. Sadly, the marriage was short-lived as her husband died on October 27<sup>th</sup>, 1838, at the early age of 32, leaving Sydney, a widow.<sup>9</sup> Lady Morgan recorded the death in her diary: “October 28. Received the intelligence of poor Mr. Laurence’s sudden death! My poor Sydney! We left instantly to go to her” (Dixon 427).

On June 18, 1840, Sydney Laurence re-married. Her second husband was the Rev. Edward Inwood Jones (1814–1856), eldest son of the Rev. Edward Jones, Rector of Milton Keynes, Buckinghamshire. In 1847, Rev. Edward Inwood Jones took up the position of Rector of Shirenewton, a village and community in Monmouthshire, southeast Wales.<sup>10</sup> Sadly, Sydney was widowed for a second time, when Edward died on April 18<sup>th</sup>, 1856, at the age of 43.<sup>11</sup>

Sydney Inwood-Jones appears to have lived a sociable life in London, keeping up with the literary friendships she inherited from her aunt. “Mrs. Jones, so long as she was able to receive visitors, brought together men eminent in politics, science, art and letters, of different generations” (Boucherett 432).

She was a talented artist and a sketch she made of Arthur Wellesley (1769-1852), 1<sup>st</sup> Duke of Wellington, in 1834 is held the National Library of Ireland. She was also involved in several charities and was a Fellow of the Royal Horticultural Society.<sup>12 13 14</sup>

Sydney Jane Inwood-Jones died on August 22<sup>nd</sup> 1882. Her obituary in the *London Standard* was entitled, “Lady Morgan’s Niece, Social Ways that once existed and have now become impossible.”<sup>15</sup> Excerpts from her obituary provide a glimpse into her life and the Victorian era:

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<sup>9</sup> *The Gentleman’s Magazine* 163 (1834): 104.

<sup>10</sup> *The Gentleman’s Magazine* 199 (1847): 659.

<sup>11</sup> Obituary, Rev. Edward Inwood Jones, *The Gentleman’s Magazine*, - Clergy Deceased – (1838): 199, 659.

<sup>12</sup> The sketch of Arthur Wellesley (1769-1852), 1<sup>st</sup> Duke of Wellington, by Sydney Inwood Jones in 1834 can be viewed at the National Library of Ireland website. <https://catalogue.nli.ie/Record/vtls000315091>

<sup>13</sup> *List of the Fellows of the Royal Horticultural Society*. United Kingdom. 1862. Mrs Inwood Jones is listed as a Fellow, p. 38. Accessed November 24, 2021.

[https://www.google.co.nz/books/edition/List\\_of\\_the\\_Fellows\\_of\\_the\\_Royal\\_Horticu/QJY8cWdigAsC?hl=en&gbpv=1&dq=Mrs+Inwood+Jones&pg=PA38&printsec=frontcover](https://www.google.co.nz/books/edition/List_of_the_Fellows_of_the_Royal_Horticu/QJY8cWdigAsC?hl=en&gbpv=1&dq=Mrs+Inwood+Jones&pg=PA38&printsec=frontcover)

<sup>14</sup> Mrs Inwood Jones was involved in several charities. These included The Schofield Fund for the benefit of widows and children and the Association for Promoting the General Welfare of the Blind.

<sup>15</sup> “Obituary, Mrs. Inwood Jones,” *New York Times* (1857-1922); Sep 24, 1882; Historical Newspapers. Accessed August 1, 2021. <https://www.nytimes.com/1882/09/24/archives/lady-morgans-niece-social-ways-that-once-existed-and-have-now.html>

A lady who but a few years ago was an active and well-known figure in London society, and whose name is the centre of many interesting associations, has just passed away. Mrs. Inwood-Jones was the niece of Lady Morgan. Without attempting to emulate the feats of her indefatigable aunt in authorship, she did much to keep alive her memory, and was scarcely inferior to her in point of social tact and vivacity. She did not pretend to be a lady of fashion, but there periodically assembled at her house in Sloane Street, men, and women whom any hostess might be proud to receive. She can hardly be said to have been the Queen of the salon. But her rooms were a wonderful museum of literary relics and seldom wanted visitors when she was well enough to entertain them. Mrs. Inwood-Jones was a link with the past which is not likely to recur in the literary and social history of England.

Sydney Jane Inwood-Jones was buried at Brompton Cemetery on the 25<sup>th</sup> August 1882. The funeral ceremony was performed by the Reverend Nathaniel Liberty.<sup>16</sup> The grave was described as being a private brick grave and Sydney was noted as being the third interment.<sup>17</sup>

Unfortunately, an image of Sydney Jane Inwood Jones has not been located. At least one portrait did exist, as noted in her Last Will and Testament, where she stated: "I give the water colour sketch of me by Lacretelle<sup>18</sup> painted for Lady Morgan in the year one thousand eight hundred and fifty nine to Mrs Robert Edwards of number 23 Chester Street L.W."<sup>19</sup>

A brief pen portrait of Sydney Jones, in a letter from Edward FitzGerald to Bernard Barton dated November 1844, paints her as being very social and musical:<sup>20</sup>

We have a very pleasant new neighbour – A Mrs Jones – niece of Lady Morgan, and wife of a Clergyman who has the curacy of this village for a while, but whose Rectory is at Bawdsey. She sings, plays, talks and is silent, all-in harmonious order; and loves society. What will she do at Bawdsey! Even the shooting Squires here have more ear than the howling German sea on one side, and the dreary desert *Walks* on the other. We must make much of this little Lady when she comes among us (Wright).

How Sydney, Lady Morgan, Geraldine Jewsbury, and Sydney Inwood-Janes came to be interred in one grave is open to speculation. Certainly, there was a connection between all three women. Sydney Inwood-Jones was Lady Morgan's niece and she was close to her aunt. She may have decided to have her remains interred with her aunt and her aunt's good friend,

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<sup>16</sup> Nathaniel Liberty (1828 – 1907) In 1873 Nathaniel became a chaplain at the Brompton Cemetery and also continued to be a chaplain at the Cancer Hospital. He is buried at the Brompton Cemetery.

<http://georgeborrow.org/people/nathaniel-liberty.html>

<sup>17</sup> Brompton Cemetery Burial Book for Sydney Jane Jones.

<https://portal.royalparks.org.uk/LANSA/TRP/TRPw0005.html>

<sup>18</sup> Jean Édouard Lacretelle (1817-1900) was a French artist, principally known as a portrait painter.

<https://www.proantic.com/en/display.php?id=494574>

<sup>19</sup> The Last Will and Testament of Sydney Jane Jones. Date of death, 21 August 1882. Date of probate, 29 September 1882. Located at: England & Wales National Probate Calendar (Index of Wills and Administrations 1882). <https://probatesearch.service.gov.uk/Wills/MyWills>

<sup>20</sup> Edward Fitzgerald (1809 -1883) was a poet now most famous for his translation of the Persian work *The Rubáiyát of Khayyám*. <https://mypoeticside.com/poets/edward-fitzgerald-poems>



simply for the sake of family connection and convenience and a practical solution as to burial choices.

Geraldine had a close friendship with Lady Morgan and assisted her to prepare her memoir. Susanne Howe discusses their friendship in her biography of Geraldine Jewsbury:

She [Lady Morgan] was over seventy when they first met, but this warm-hearted, impulsive old lady found Miss Jewsbury congenial. The younger woman understood her dashing, untidy ways, liked her Irish sense of humour, and did not mind her harmless vanity in using great quantities of make-up to hide the advances of age. Miss Jewsbury slipped gradually into two years' work as her informal secretary and editor, reducing to some sort of order the welter of papers and letters that the old lady had accumulated, and often staying on to dine with her in state at half-past two (137).

Lady Morgan left Geraldine a legacy of £200 and she may well have left instructions for Geraldine to be interred at Brompton Cemetery along with herself and her niece (Howe 39). There is also a possibility that Sydney Inwood-Jones organized the interment knowing her aunt would have approved. Regardless of the circumstances, it is gratifying to know that the final resting place for Lady Morgan, Sydney Inwood-Jones and Geraldine Jewsbury is accessible and well-cared for.

### **Concluding Comments**

Sydney, Lady Morgan's table tomb is an example of a private grave, which were sold "in perpetuity" and could be passed from one generation to the next, though Lady Morgan did not have any children to pass the grave on to. In fact, all three women in the tomb were childless. In the case of Lady Morgan's tomb, it appears, the three women were buried on top of each other in a type of vault with three separate coffins / caskets. Lady Morgan could have been interred with her husband but chose not to be. Her table tomb was clearly a marker of her fame as a literary celebrity at her death.

Feminist literary history brings to the forefront women's voices from the past. It rescues them from obscurity and makes space for revisionist histories to emerge. An excellent example of a revisionist history of the life and literary work of Sydney, Lady Morgan, is Julie Donovan's biographical text of *Sydney Owenson, Lady Morgan and the Politics of Style*. Donovan's research includes an extensive discussion of Lady Morgan's personal papers and considers archival material from the National Library of Ireland, contextualizing the importance of Lady Morgan as an Irish author of scholarly interest and importance.

Similarly, another excellent revisionist history of Geraldine Jewsbury is Abigail Burnham Bloom's *Leading the way for Victorian Women: Geraldine Jewsbury and Victorian Culture*. Burnham Bloom's research gathers a number of Jewsbury's letters, short stories and essays and providing evidence as to how Jewsbury encouraged other women to reach their full potential and to agitate for social change.

While Sydney Jane Inwood-Jones was not a novelist or literary celebrity, she nevertheless lived on the peripheries of the literati of her day. Her close association with her aunt, Lady Morgan and Geraldine Jewsbury are such examples. Most of the research uncovered about Mrs Inwood-Jones is superficial. She is remarked upon in letters by such figures as Robert

Browning the poet. She is mentioned as a benefactor for various charities and the like and she made significant contributions to the Royal Horticultural Society and other institutions. The fragments of her life story are worth recounting if only to ensure she is not overlooked and forgotten as “just being the niece” of Lady Morgan and cast into total obscurity.

The examination of women’s graves and markers can provide alternative narratives to the suppression and minimalization of nineteenth century women’s literature and contributions to society. For the taphophile drawn to the Morgan table tomb, it may appear at first glance that *because* each of the inhabitants’ markers are plain and simple that they were all obscure and unremarkable women. Yet, the plain slab markers say more about the place of women without children in the nineteenth century than the women themselves. There were no offspring to mourn these three women. They made their mark on the world not, as mothers, but as independent and productive citizens and as such were anomalies, in a society that valued women’s reproductive selves more than anything else.

The simple but elegant style of the Morgan table tomb can be interpreted as offering alternative narratives to the three women resting under its canopy. A taphophile visiting Brompton cemetery may well ponder the importance of the table structure. It appears to have been designed for artistic and aesthetic appeal and is the focus of the grave. With this in mind, it would have been important to keep the markers simple and unadorned, particularly when the Westmacott sculpture was still in place.

The markers at the time of the deaths of Lady Morgan, Geraldine Jewsbury and Sydney Inwood Jones did not need to be embellished with inscriptions about their life deeds. It is only now, in the twenty-first century when reflecting back on the lives of the three women in the Morgan tomb that their contributions to Victorian England can be considered in the light of the times in which they lived. Each of the women drew strength and solidarity from one another and other women and strove to live their lives on their own terms. The following quote from Geraldine Jewsbury in a letter to Jane Welsh Carlyle in 1849 exemplifies this desire:

I believe we are touching on better days, when women will have a genuine, normal life of their own to lead.... Instead of having appearances to attend to, they will be allowed to have their virtues, in any measure which it may please God to send, without being diluted down to the tepid ‘rectified spirit’ of ‘feminine grace’ and ‘womanly timidity’- in short, they will make themselves women, as men are allowed to make themselves men.<sup>21</sup>

Geraldine Jewsbury is not listed as a notable “inhabitant” of Brompton Cemetery. It is my contention that she should be. Given her extraordinary output as a novelist, literary critic, and publisher’s reader, her exclusion from the Brompton Cemetery “Top 100” is somewhat remiss and to a Victorian literature aficionado, such as myself, disappointing. It is hoped this article will in some perceptible way address this omission and Geraldine Jewsbury will come to be remembered and celebrated as one of Brompton Cemetery’s famed literary and creative occupants.

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<sup>21</sup> Geraldine Jewsbury to Jane Welsh Carlyle [1849] from *Selections from the Letters of Geraldine Endors Jewsbury to Jane Welsh Carlyle*, ed. Mrs Alexander [Annie] Ireland, London and New York: Longmans, Green 1892, 347.

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