

## Fantomina And Other Works By Eliza Haywood

Eighteenth-century fiction is full of mechanical devices and contrivances: Robinson Crusoe uses his gun and compass to master his island and its inhabitants; Tristram Shandy's conception is interrupted by a question about a clock and he has his nose damaged at birth by a man-midwife's forceps; Ann Radcliffe's gothic heroines play musical instruments to soothe their troubled minds. In *Novel Machines*, however, Joseph Drury argues that the most important machine in any eighteenth-century novel is the narrative itself. Like other kinds of machine, a narrative is an artificial construction composed of different parts that combine to produce a sequence of causally linked actions. Like other machines, a narrative is designed to produce predictable effects and can therefore be put to certain uses. Such affinities had been apparent to critics since Aristotle, but they began to assume a particular urgency in the eighteenth century as authors sought to organize their narratives according to the new ideas about nature, art, and the human subject that emerged out of the Scientific Revolution. Reading works by Eliza Haywood, Henry Fielding, Laurence Sterne, and Ann Radcliffe, *Novel Machines* tracks the consequences of the effort to transform the novel into an Enlightenment machine. On the one hand, the rationalization of the novel's narrative machinery helped establish its legitimacy, such that by the end of the century it could be celebrated as a modern 'invention' that provided valuable philosophical knowledge about human nature. On the other hand, conceptualizing the novel as a machine opened up a new line of attack for the period's moralists, whose polemics against the novel were often framed in the same terms used to reflect on the uses and effects of machines in other contexts. Eighteenth-century novelists responded by adapting the novel's narrative machinery, devising in the process some of the period's most characteristic and influential formal innovations.

This book brings together new contributions in Popular Fiction Studies, giving us a vivid sense of new directions in analysis and focus. It looks into the histories of popular genres such as the amatory novel, imperial romance, the western, Australian detective fiction, Whitechapel Gothic novels, the British spy thriller, Japanese mysteries, the 'new weird', fantasy, girl hero action novels and Quebecois science fiction. It also examines the production, reproduction and distribution of popular fiction as it carves out space for itself in transnational marketplaces and across different media entertainment systems; and it discusses the careers of popular authors and the various investments in popular fiction by readers and fans. This book will be indispensable for anyone with a serious interest in this prolific but highly distinctive literary field.

Seminar paper from the year 2012 in the subject English Language and Literature Studies - Literature, grade: 1,3, University of Wuppertal (Fachbereich Geistes- und Kulturwissenschaften), course: British Literature, language: English, abstract: Looking at the representation of Eliza Haywood in the works of literary

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scholars reveals an ambivalent positioning. Whereas some authors regard Haywood's works as central cornerstones of either the genre of the novel or women's writing in general (or both), others hardly mention her and if so, Eliza Haywood is presented more as a public figure in the early eighteenth century or for the arguments she had with contemporary writers like Jonathan Swift or Alexander Pope (cf. Probyn 229f.) than as a competitive writer. A similar phenomenon can be noticed in the way in which her novel *Fantomina; or, Love in a Maze* is included. Again, some authors make *Fantomina* and the female protagonist the center of their studies (especially in cases where the main focus is on the role of women), others consider it not even worth mentioning, even when selecting works by Haywood for a special edition (cf. Backscheider). All this leads to the conclusion that *Fantomina* (or Haywood in general) is especially relevant for writers dealing with the role of women in literature, either as writers or as protagonists within the actual works. The concept of gender as the distinction between male and female entities is one which has been developed in the 20th century and is at the same time especially a matter of English language. Many other languages express gender with the same word they use for genre (cf. Skinner 53) or for sex<sup>1</sup>. However, gender roles have also been an issue in literature before the term's introduction. In this paper, I will first discuss whether the rise of the novel and Eliza Haywood as a writer have been promotive elements to gender issues in literature. Secondly, I will use some selected elements of *Fantomina* to examine gender-related questions in the plot and finally, I will use the conclusion to point out the gender roles represented in *Fantomina* with respect to the time it was written in.

Providing imaginatively contextualized close readings, this study focuses on three key eighteenth-century writers - Haywood, Hill and Fowke. Wilputte traces the development of the passionate language of these writers whose lives, writing careers, and interests intersected from 1720 to 1724 in the "Hillarian" coterie. Eighteenth-century philosophy owes much to the early novel. Using the figure of the romance reader this book tells a new story of eighteenth-century reading. The impressionable mind and mutable identity of the romance reader haunt eighteenth-century definitions of the self, and the seductions of fiction insist on making an appearance in philosophy.

Challenging the longstanding interpretation of the early English public sphere as polite, inclusive, and egalitarian this book re-interprets key texts by representative male authors from the period—Addison, Steele, Shaftesbury, and Richardson—as reactionary responses to the widely-consumed and surprisingly subversive work of women writers such as Mary Astell, Delarivier Manley, and Eliza Haywood, whose political and journalistic texts have up until now received little scholarly consideration. By analyzing a wide range of materials produced between the 1690s to the 1750s, Pollock exposes a literary marketplace characterized less by cool rational discourse and genial consensus than by vehement contestation and struggles for cultural authority, particularly in debates concerning the proper

extent of women's participation in English public life. Utilizing innovative methods of research and analysis the book reveals that even at its moment of inception, there was an immanent critique of the early liberal public sphere being articulated by women writers who were keenly aware of the hierarchies and techniques of exclusion that contradicted their culture's oft-repeated appeals to the principles of equality and universality.

*Fantomina*, or, *Love in a Maze* is a novella by Eliza Haywood which charts an unnamed female protagonist's pursuit of the charming, shallow Beauplaisir. Dealing with major themes such as identity, class and sexual desire, and first published in 1725, *Fantomina* subverts the popular 'persecuted maiden' narrative, and reaches a climax which would have shocked its contemporary readership. Moving to London, a young woman – let's call her *Fantomina* – meets a dashing man at the theatre. After a short, but intense, fling, Beauplaisir grows bored of *Fantomina*, and leaves her. Outraged that she should be so treated, *Fantomina* discards her disguise in favour of another, and sets off in hot pursuit of her victim, and a game of cat and mouse begins. This edition features an introduction by Dr Sarah R. Creel, Bethany E. Qualls and Dr Anna K. Sagal of the International Eliza Haywood Society. '[It] is right to deplore "Haywood's invisibility to modern political historians", but now we see her in focus, she matters for the imaginative power of her writing.' — Thomas Keymer, *London Review of Books* 'Haywood's place in literary history is equally remarkable and as neglected, misunderstood and misrepresented as her oeuvre.' — Paula R. Backscheider

The long tradition of mixta-genera fiction, particularly favoured by women novelists, which combined fully-transcribed letters and third-person narrative has been largely overlooked in literary criticism. Working with recognized formal conventions and typical thematic concerns, Tavor Bannet demonstrates how narrative-epistolary novels opposed the real, situated, transactional and instrumental character of letters, with their multi-lateral relationships and temporally shifting readings, to merely documentary uses of letters in history and law. Analyzing issues of reading and misreading, knowledge and ignorance, communication and credulity, this study investigates how novelists adapted familiar romance plots centred on mysteries of identity to test the viability of empiricism's new culture of fact and challenge positivism's later all-pervading regime of truth. Close reading of narrative-epistolary novels by authors ranging from Aphra Behn and Charlotte Lennox to Frances Burney and Wilkie Collins tracks transgenerational debates, bringing to light both what Victorians took from their eighteenth-century forbears and what they changed.

This book brings to the foreground the largely forgotten "Fancy" of the seventeenth and eighteenth centuries and follows its traces as they extend into the nineteenth and twentieth. Trivialized for its flightiness and femininity, Fancy nonetheless provided seventeenth- and eighteenth-century women writers such as Margaret Cavendish, Aphra Behn, Delarivier Manley, Eliza Haywood, and

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Anna Barbauld a mode of vision that could detect flaws in the Enlightenment's patriarchal systems and glimpse new, female-authored worlds and genres. In carving out unreal, fanciful spaces within the larger frame of patriarchal culture, these women writers planted Fancy—and, with it, female authorial invention—at the cornerstone of Enlightenment empirical endeavor. By finally taking Fancy seriously, this book offers an alternate genealogy of female authorship and a new framework for understanding modernity's triumph.

Eliza Haywood (1693-1756) (born Elizabeth Fowler) was an English writer, actress and publisher. Since the 1980s, Eliza Haywood's literary works have been gaining in recognition and interest. She wrote and published over seventy works during her lifetime including fiction, drama, translations, poetry, conduct literature and periodicals. Haywood is a significant figure of the long 18th century as one of the important founders of the novel in English. Her writing career began in 1719 with the first two installments of *Love in Excess*. Many of her works were published anonymously. Amongst her other works are *Fantomina; or, Love in a Maze* (1724), *The Fortunate Foundlings* (1744), *Life's Progress Through the Passions; or, The Adventures of Natura* (1748) and *The History of Miss Betsy Thoughtless* (1751).

With characteristic lawlessness and connection to the common man, the figure of the rogue commanded the world of Irish fiction from 1660 to 1790. During this period of development for the Irish novel, this archetypal figure appears over and over again. Early Irish fiction combined the picaresque genre, focusing on a cunning, witty trickster or pícaro, with the escapades of real and notorious criminals. On the one hand, such rogue tales exemplified the English stereotypes of an unruly Ireland, but on the other, they also personified Irish patriotism. Existing between the dual publishing spheres of London and Dublin, the rogue narrative explored the complexities of Anglo-Irish relations. In this volume, *Lines* investigates why writers during the long eighteenth-century so often turned to the rogue narrative to discuss Ireland. Alongside recognized works of Irish fiction, such as those by William Chaigneau, Richard Head, and Charles Johnston, *Lines* presents lesser-known and even anonymous popular texts. With consideration for themes of conflict, migration, religion, and gender, *Lines* offers up a compelling connection between the rogues themselves, marked by persistence and adaptability, and the ever-popular rogue narrative in this early period of Irish writing.

When the novel broke into cultural prominence in the eighteenth century, it became notorious for the gripping, immersive style of its narratives. In this book, Karin Kukkonen explores this phenomenon through the embodied style in Eliza Haywood's flamboyant amatory fiction, Charlotte Lennox's work as a cultural broker between Britain and France, Sarah Fielding's experimental novels, and Frances Burney's practice of life-writing and fiction-writing. Four female authors who are often written out of the history of the genre are here foregrounded in a critical account that emphasizes the importance of engaging readers' minds and

bodies, and which invites us to revisit our understanding of the rise of the modern novel. Kukkonen's innovative theoretical approach is based on the approach of 4E cognition, which views thinking as profoundly embodied and embedded in social and material contexts, extending into technologies and material devices (such as a pen), and enactive in the inherent links between perceiving the world and moving around in it. *4E Cognition and Eighteenth-Century Fiction* investigates the eighteenth-century novel through each of these trajectories and shows how language explores its embodied dimension by increasing the descriptions of inner perception, or the bodily gestures around spoken dialogue. The embodied dimension is then related to the media ecologies of letter-writing, book learning, and theatricality. As the novel feeds off and into these social and material contexts, it comes into its own as a lifeworld technology that might not answer to standards of nineteenth-century realism but that feels 'real' because it is integrated into the lifeworld and embodied experiences. 4E cognition answers one of the central challenges to cognitive literary studies: how to integrate historical and cultural contexts into cognitive approaches.

Eliza Haywood (1693-1756) (born Elizabeth Fowler) was an English writer, actress and publisher. Since the 1980s, Eliza Haywood's literary works have been gaining in recognition and interest. She wrote and published over seventy works during her lifetime including fiction, drama, translations, poetry, conduct literature and periodicals. Haywood is a significant figure of the long 18th century as one of the important founders of the novel in English. Her writing career began in 1719 with the first two installments of *Love in Excess*. Many of her works were published anonymously. Amongst her other works are *Fantomina; or, Love in a Maze* (1724), *The Fortunate Foundlings* (1744), *Life's Progress Through the Passions; or, The Adventures of Natura* (1748) and *The History of Miss Betsy Thoughtless* (1751).

This collection of early works by Eliza Haywood includes the well-known novella *Fantomina* (1725) along with three other short, highly engaging Haywood works: *The Tea-Table* (1725), *Reflections on the Various Effects of Love* (1726), and *Love-Letters on All Occasions* (1730). In these writings, Haywood arouses the vicarious experience of erotic love while exploring the ethical and social issues evoked by sexual passion. This Broadview edition includes an introduction that focuses on Haywood's life and career and on the status of prose fiction in the early eighteenth century. Also included are appendices of contextual materials from the period comprising writings by Haywood on female conduct, eighteenth-century pornography (from *Venus in the Cloister*), and a source text (Nahum Tate's *A Present for the Ladies*).

How do minds cause events in the world? How does wanting to write a letter cause a person's hands to move across the page, or believing something to be true cause a person to make a promise? In *Actions and Objects*, Jonathan Kramnick examines the literature and philosophy of action during the late seventeenth and early eighteenth centuries, when philosophers and novelists,

poets and scientists were all concerned with the place of the mind in the world. These writers asked whether belief, desire, and emotion were part of nature—and thus subject to laws of cause and effect—or in a special place outside the natural order. Kramnick puts particular emphasis on those who tried to make actions compatible with external determination and to blur the boundary between mind and matter. He follows a long tradition of examining the close relation between literary and philosophical writing during the period, but fundamentally revises the terrain. Rather than emphasizing psychological depth and interiority or asking how literary works were understood as true or fictional, he situates literature alongside philosophy as jointly interested in discovering how minds work.

As eighteenth-century scholarship expands its range, and disciplinary boundaries such as Enlightenment and Romanticism are challenged, novels published during the rich period from 1750 to 1832 have become a contested site of critical overlap. In this volume, scholars who typically write under the rubric of either the long eighteenth century or Romanticism examine novels often claimed by both scholarly periods. This shared enterprise opens new and rich discussions of novels and novelistic concerns by creating dialogue across scholarly boundaries. Dominant narratives, critical approaches, and methodological assumptions differ in important ways, but these differences reveal a productive tension. Among the issues engaged are the eighteenth-century novel's development of emotional interiority, including theories of melancholia; the troubling heritage of the epistolary novel for the 1790s radical novel; tensions between rationality and romantic affect; issues of aesthetics and politics; and constructions of gender, genre, and race. Rather than positing a simple opposition between an eighteenth-century Enlightenment of rationality, propriety, and progress and a Romantic Period of inspiration, heroic individualism, and sublime emotionality, these essays trace the putatively 'Romantic' in the early 1700s as well as the long legacy of 'Enlightenment' values and ideas well into the nineteenth century. The volume concludes with responses from Patricia Meyer Spacks and Stephen C. Behrendt, who situate the essays and elaborate on the stakes.

Revising traditional 'rise of the nation-state' narratives, this collection explores the development of and interactions among various forms of local, national, and transnational identities and affiliations during the long eighteenth century. By treating place as historically contingent and socially constructed, this volume examines how Britons experienced and related to a landscape altered by agricultural and industrial modernization, political and religious reform, migration, and the building of nascent overseas empires. In mapping the literary and cultural geographies of the long eighteenth century, the volume poses three challenges to common critical assumptions about the relationships among genre, place, and periodization. First, it questions the novel's exclusive hold on the imagining of national communities by examining how poetry, drama, travel-writing, and various forms of prose fiction each negotiated the relationships between the local, national, and global in distinct ways. Second, it demonstrates how viewing the literature and culture of the long eighteenth century through a broadly conceived lens of place brings to the foreground authors typically considered 'minor' when seen through more traditional aesthetic, cultural, or theoretical optics. Finally, it contextualizes Romanticism's long-standing associations with the local and the particular, suggesting that

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literary localism did not originate in the Romantic era, but instead emerged from previous literary and cultural explorations of space and place. Taken together, the essays work to displace the nation-state as a central category of literary and cultural analysis in eighteenth-century studies.

Provides twenty-first century readers with a new, comprehensive and suggestive account of the sentimental novel in the eighteenth century.

Literary Attention: An fMRI Study of Reading Jane Austen

Explores the history of literature and narrative in relation to early modern ideas of the passions, and argues that literature and rhetoric came to play a central role in knowing and conceiving of the passions.

This book shows how early women novelists from Aphra Behn to Mary Davys drew on debates about the self generated by the 'scientific' revolution to establish the novel as a genre.

Fascinated by the problematic idea of a unified self underpinning modes of thinking, female novelists innovated narrative structures to interrogate this idea.

Eighteenth century Britain thought of itself as a polite, sentimental, enlightened place, but often its literature belied this self-image. This was an age of satire, and the century's novels, poems, plays, and prints resound with mockery and laughter, with cruelty and wit. The street-level invective of Grub Street pamphleteers is full of satire, and the same accents of raillery echo through the high scepticism of the period's philosophers and poets, many of whom were part-time pamphleteers themselves. The novel, a genre that emerged during the eighteenth century, was from the beginning shot through with satirical colours borrowed from popular romances and scandal sheets. This Handbook is a guide to the different kinds of satire written in English during the 'long' eighteenth century. It focuses on texts that appeared between the restoration of the Stuart monarchy in 1660 and the outbreak of the French Revolution in 1789. Outlier chapters extend the story back to first decade of the seventeenth century, and forward to the second decade of the nineteenth. The scope of the volume is not confined by genre, however. So prevalent was the satirical mode in writing of the age that this book serves as a broad and characteristic survey of its literature. The Oxford Handbook of Eighteenth-Century Satire reflects developments in historical criticism of eighteenth-century writing over the last two decades, and provides a forum in which the widening diversity of literary, intellectual, and socio-historical approaches to the period's texts can come together.

Eliza Haywood was one of the most prolific English writers in the Age of the Enlightenment. Her career, from *Love in Excess* (1719) to her last completed project *The Invisible Spy* (1755) spanned the gamut of genres: novels, plays, advice manuals, periodicals, propaganda, satire, and translations. Haywood's importance in the development of the novel is now well-known. *A Spy on Eliza Haywood* links this with her work in the other genres in which she published at least one volume a year throughout her life, demonstrating how she contributed substantially to making women's writing a locus of debate that had to be taken seriously by contemporary readers, as well as now by current scholars of political, moral, and social enquiries into the eighteenth century. Haywood's work is essential to the study of eighteenth-century literature and this collection of essays continues the growing scholarship on this most important of women writers.

This groundbreaking study examines the vexed and unstable relations between the eighteenth-century novel and the material world. Rather than exploring dress's transformative potential, it charts the novel's vibrant engagement with ordinary clothes in its bid to establish new ways of articulating identity and market itself as a durable genre. In a world in which print culture and textile manufacturing traded technologies, and paper was made of rags, the novel, by contrast, resisted the rhetorical and aesthetic links between dress and expression, style and sentiment. Chloe Wigston Smith shows how fiction exploited women's work with clothing - through stealing, sex work, service, stitching, and the stage - in order to revise and reshape material

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culture within its pages. Her book explores a diverse group of authors, including Jane Barker, Jonathan Swift, Daniel Defoe, Eliza Haywood, Samuel Richardson, Henry Fielding, Charlotte Lennox, John Cleland, Frances Burney and Mary Robinson.

Terry Castle's recent study of masquerade follows Bakhtin's analysis of the carnivalesque to conclude that, for women, masquerade offered exciting possibilities for social and sexual freedom. Castle's interpretation conforms to the fears expressed by male writers during the period—Addison, Steele, and Fielding all insisted that masquerade allowed women to usurp the privileges of men. Female authors, however, often mistrusted these claims, perceiving that masquerade's apparent freedoms were frequently nothing more than sophisticated forms of oppression. Catherine Craft-Fairchild's work provides a useful corrective to Castle's treatment of masquerade. She argues that, in fictions by Aphra Behn, Mary Davys, Eliza Haywood, Elizabeth Inchbald, and Frances Burney, masquerade is double-sided. It is represented in some cases as a disempowering capitulation to patriarchal strictures that posit female subordination. Often within the same text, however, masquerade is also depicted as an empowering defiance of the dominant norms for female behavior. Heroines who attempt to separate themselves from the image of womanhood they consciously construct escape victimization. In both cases, masquerade is the condition of femininity: gender in the woman's novel is constructed rather than essential. Craft-Fairchild examines the guises in which womanhood appears, analyzing the ways in which women writers both construct and deconstruct eighteenth-century cultural conceptions of femininity. She offers a careful and engaging textual analysis of both canonical and noncanonical eighteenth-century texts, thereby setting lesser-read fictions into a critical dialogue with more widely known novels. Detailed readings are informed throughout by the ideas of current feminist theorists, including Luce Irigaray, Julia Kristeva, Mary Ann Doane, and Kaja Silverman. Instead of assuming that fictions about women were based on biological fact, Craft-Fairchild stresses the opposite: the domestic novel itself constructs the domestic woman.

Proposing that Samuel Richardson's novels were crucial for the construction of female individuality in the mid-eighteenth century, Bonnie Latimer shows that Richardson's heroines are uniquely conceived as individuals who embody the agency and self-determination implied by that term. In addition to placing Richardson within the context of his own culture, recouping for contemporary readers the influence of Grandison on later writers, including Maria Edgeworth, Sarah Scott, and Mary Wollstonecraft, is central to her study. Latimer argues that Grandison has been unfairly marginalised in favor of *Clarissa* and *Pamela*, and suggests that a rigorous rereading of the novel not only provides a basis for reassessing significant aspects of Richardson's fictional oeuvre, but also has implications for fresh thinking about the eighteenth-century novel. Latimer's study is not a specialist study of Grandison but rather a reconsideration of Richardson's novelistic canon that places Grandison at its centre as Richardson's final word on



his re-envisioning of the gendered self.

Falling into Matter examines the complex role of the body in the development of the English novel in the eighteenth century. Elizabeth R. Napier argues that despite an increasing emphasis on the need to present ideas in corporeal terms, early fiction writers continued to register spiritual and moral reservations about the centrality of the body to human and imaginative experience. Drawing on six works of early English fiction -- Daniel Defoe's *Robinson Crusoe*, Jonathan Swift's *Gulliver's Travels*, Samuel Richardson's *Clarissa*, Henry Fielding's *Tom Jones*, Elizabeth Inchbald's *A Simple Story*, and Mary Shelley's *Frankenstein* - Napier examines how authors grappled with technical and philosophical issues of the body, questioning its capacity for moral action, its relationship to individual freedom and dignity, and its role in the creation of art. *Falling into Matter* charts the course of the early novel as its authors engaged formally, stylistically, and thematically with the increasingly insistent role of the body in the new genre. This volume charts the most significant changes for a literary history of women in a period that saw the beginnings of a discourse of 'enlightened feminism'. It reveals that women engaged in forms old and new, seeking to shape and transform the culture of letters rather than simply reflect or respond to the work of their male contemporaries.

"Fair Philosopher, the first sustained scholarly study of *The Female Spectator*, brings together an impressive collection of established and upcoming Haywood scholars who challenge much of the received opinion about this groundbreaking journal. Several of the essays show that Haywood's periodical was far more political than is generally thought, that its connections to her career as a novelist are more intimate than has been recognized, and that *The Spectator* was a target as well as a model. This collection makes a convincing argument that Haywood's periodical deserves far more critical attention than it has received so far and suggests new lines of development for future Haywood scholarship."--Publisher's website.

A collection of scholarly essays by leading scholars on texts, writers, and cultural interests that represent the interests of the late scholar of the Renaissance and the 18th century, Simon Varey.

*Excitable Imaginations* offers a new approach to the history of pornography. Looking beyond a counter-canon of bawdy literature, Kathleen Lubey identifies a vigilant attentiveness to sex across a wide spectrum of literary and philosophical texts in eighteenth-century Britain. Esteemed public modes of writing such as nationalist poetry, moral fiction, and empirical philosophy, as well as scandalous and obscene writing, persistently narrate erotic experiences desire, voyeurism, seduction, orgasm. The recurring turn to sexuality in literature and philosophy, she argues, allowed authors to recommend with great urgency how the risqué delights of reading might excite the imagination to ever greater degrees of educability on moral and aesthetic matters. Moralists such as Samuel Richardson and Adam Smith, like their licentious counterparts Rochester, Haywood, and

Cleland, purposefully evoke salacious fantasy so that their audiences will recognize reading as an intellectual act that is premised on visceral pleasure. Eroticism in texts like *Pamela* and *Memoirs of a Woman of Pleasure*, in Lubey's reading, did not compete with instructive literary aims, but rather was essential to the construction of the self-governing Enlightenment subject."

Women writers played a central role in the literature and culture of eighteenth-century Britain. Featuring essays on female writers and genres by leading scholars in the field, this *Companion* introduces readers to the range, significance and complexity of women's writing across multiple genres in Britain between 1660 and 1789. Divided into two parts, the *Companion* first discusses women's participation in print culture, featuring essays on topics such as women and popular culture, women as professional writers, women as readers and writers, and place and publication. Additionally, part one explores the ways women writers crossed generic boundaries. The second part contains chapters on many of the key genres in which women wrote including poetry, drama, fiction (early and later), history, the ballad, periodicals, and travel writing. The *Companion* also provides an introduction surveying the state of the field, an integrated chronology, and a guide to further reading.

This study provides an introduction to the neoclassical debates around how literature is shaped in concert with the thinking and feeling human mind. Three key rules of neoclassicism, namely, poetic justice (the rewards and punishments of characters in the plot), the unities (the coherence of the fictional world and its extensions through the imagination) and decorum (the inferential connections between characters and their likely actions), are reconsidered in light of social cognition, embodied cognition and probabilistic, predictive cognition. The meeting between neoclassical criticism and today's research psychology, neurology and philosophy of mind yields a new perspective for cognitive literary study. Neoclassicism has a crucial contribution to make to current debates around the role of literature in cultural and cognition. Literary critics writing at the time of the scientific revolution developed a perspective on literature the question of how literature engages minds and bodies as its central concern. *A Prehistory of Cognitive Poetics* traces the cognitive dimension of these critical debates in seventeenth- and eighteenth-century Britain and puts them into conversation with today's cognitive approaches to literature. Neoclassical theory is then connected to the praxis of eighteenth-century writers in a series of case studies that trace how these principles shaped the emerging narrative form of the novel. The continuing relevance of neoclassicism also shows itself in the rise of the novel, as *A Prehistory of Cognitive Poetics* illustrates through examples including *Pamela*, *Tom Jones* and the Gothic novel.

In this study intended for general readers, eminent critic Patricia Meyer Spacks provides a fresh, engaging account of the early history of the English novel. *Novel Beginnings* departs from the traditional, narrow focus on the development of the realistic novel to emphasize the many kinds of experimentation that marked the genre in the eighteenth century before its conventions were firmly established in the nineteenth. Treating well-known works like *Tom Jones* and *Tristram Shandy* in conjunction with less familiar texts such as Sarah Fielding's *The Cry* (a kind of hybrid

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novel and play) and Jane Barker's *A Patch-Work Screen for the Ladies* (a novel of adventure replete with sentimental verse and numerous subnarratives), the book evokes the excitement of a multifaceted and unpredictable process of growth and change. Investigating fiction throughout the 1700s, Spacks delineates the individuality of specific texts while suggesting connections among novels. She sketches a wide range of forms and themes, including Providential narratives, psychological thrillers, romans à clef, sentimental parables, political allegories, Gothic romances, and many others. These multiple narrative experiments show the impossibility of thinking of eighteenth-century fiction simply as a precursor to the nineteenth-century novel, Spacks shows. Instead, the vast variety of engagements with the problems of creating fiction demonstrates that literary history—by no means inexorable—might have taken quite a different course.

In this pathbreaking work of scholarship, Laura Doyle reveals the central, formative role of race in the development of a transnational, English-language literature over three centuries. Identifying a recurring freedom plot organized around an Atlantic Ocean crossing, Doyle shows how this plot structures the texts of both African-Atlantic and Anglo-Atlantic writers and how it takes shape by way of submerged intertextual exchanges between the two traditions. For Anglo-Atlantic writers, Doyle locates the origins of this narrative in the seventeenth century. She argues that members of Parliament, religious refugees, and new Atlantic merchants together generated a racial rhetoric by which the English fashioned themselves as a “native,” “freedom-loving,” “Anglo-Saxon” people struggling against a tyrannical foreign king. Stories of a near ruinous yet triumphant Atlantic passage to freedom came to provide the narrative expression of this heroic Anglo-Saxon identity—in novels, memoirs, pamphlets, and national histories. At the same time, as Doyle traces through figures such as Friday in *Robinson Crusoe*, and through gothic and seduction narratives of ruin and captivity, these texts covertly register, distort, or appropriate the black Atlantic experience. African-Atlantic authors seize back the freedom plot, placing their agency at the origin of both their own and whites' survival on the Atlantic. They also shrewdly expose the ways that their narratives have been “framed” by the Anglo-Atlantic tradition, even though their labor has provided the enabling condition for that tradition. Doyle brings together authors often separated by nation, race, and period, including Aphra Behn, Eliza Haywood, Olaudah Equiano, Nathaniel Hawthorne, Harriet Wilson, Pauline Hopkins, George Eliot, and Nella Larsen. In so doing, she reassesses the strategies of early women novelists, reinterprets the significance of rape and incest in the novel, and measures the power of race in the modern English-language imagination.

"Presents a comprehensive overview of all aspects of the poetry, drama, fiction, and literary and cultural criticism produced from the Restoration of the English monarchy to the onset of the French Revolution"--

First published anonymously, as ‘a lady’, Jane Austen is now among the world’s most famous and highly revered authors. The *Routledge Companion to Jane Austen* provides wide-ranging coverage of Jane Austen’s works, reception, and legacy, with chapters that draw on the latest literary research and theory and represent foundational and authoritative scholarship as well as new approaches to an author whose works provide seemingly endless inspiration for reinterpretation, adaptation, and appropriation. The *Companion* provides up-to-date work by an international team of

established and emerging Austen scholars and includes exciting chapters not just on Austen in her time but on her ongoing afterlife, whether in the academy and the wider world of her fans or in cinema, new media, and the commercial world. Parts within the volume explore Jane Austen in her time and within the literary canon; the literary critical and theoretical study of her novels, unpublished writing, and her correspondence; and the afterlife of her work as exemplified in film, digital humanities, and new media. In addition, the Companion devotes special attention to teaching Jane Austen.

Winner of the Christian Gauss Award for excellence in literary scholarship from the Phi Beta Kappa Society Having excavated the world's earliest novels in his previous book, literary historian Steven Moore explores in this sequel the remarkable flowering of the novel between the years 1600 and 1800—from Don Quixote to America's first big novel, an homage to Cervantes entitled *Modern Chivalry*. This is the period of such classic novels as *Tom Jones*, *Candide*, and *Dangerous Liaisons*, but beyond the dozen or so recognized classics there are hundreds of other interesting novels that appeared then, known only to specialists: Spanish picaresques, French heroic romances, massive Chinese novels, Japanese graphic novels, eccentric English novels, and the earliest American novels. These minor novels are not only interesting in their own right, but also provide the context needed to appreciate why the major novels were major breakthroughs. The novel experienced an explosive growth spurt during these centuries as novelists experimented with different forms and genres: epistolary novels, romances, Gothic thrillers, novels in verse, parodies, science fiction, episodic road trips, and family sagas, along with quirky, unclassifiable experiments in fiction that resemble contemporary, avant-garde works. As in his previous volume, Moore privileges the innovators and outriders, those who kept the novel novel. In the most comprehensive history of this period ever written, Moore examines over 400 novels from around the world in a lively style that is as entertaining as it is informative. Though written for a general audience, *The Novel, An Alternative History* also provides the scholarly apparatus required by the serious student of the period. This sequel, like its predecessor, is a “zestfully encyclopedic, avidly opinionated, and dazzlingly fresh history of the most ‘elastic’ of literary forms” (Booklist).

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