
Seductive Forms Women's Amatory Fiction From 1684

Romance for Sale in Early Modern England

Fair Philosopher

Reading Gossip in Early Eighteenth-Century England

The History of British Women's Writing, 1690 - 1750

The Language of the Eyes

The English Novel in History, 1700-1780

Regulating Passion

The English Novel in History 1700-1780

A Companion to the Eighteenth-Century English Novel and Culture

The Passionate Fictions of Eliza Haywood

The Seduction Narrative in Britain, 1747-1800

New Perspectives on Delarivier Manley and Eighteenth Century Literature

The Beauty of Melancholy and British Women Writers, 1670-1720

The Cambridge Companion to Women's Writing in Britain, 1660-1789

The Cambridge History of English Literature, 1660-1780

A Spy on Eliza Haywood
Invoking Slavery in the Eighteenth-Century British Imagination
Actions and Objects from Hobbes to Richardson
Encyclopedia of Romance Fiction
Unnatural Affections
The History of Jemmy and Jenny Jessamy
Teaching British Women Writers, 1750-1900
The History of British Women's Writing, 1610-1690
Licensing Entertainment
Royalist Women Writers, 1650-1689
Women, Feminism and Religion in Early Enlightenment England
The Cultural Labyrinth of María de Zayas
Seductive Forms
The Oxford Handbook of the Eighteenth-Century Novel
The Cambridge History of English Poetry
The Spread of Novels
Presenting Gender
Sex and Death in Eighteenth-Century Literature
The Women of Grub Street
Seductive Forms

Women of Letters, Manuscript Circulation, and Print Afterlives in the Eighteenth Century

Seductive Forms

Elizabeth Singer Rowe and the Development of the English Novel

Women's History

The 'scandalous Memoirists'

*Seductive Forms
Women's Amatory
Fiction From 1684*

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BRIANA NIGEL

*Romance for Sale in Early Modern
England* Psychology Press

Using unpublished manuscript writings, this book reinterprets material, social, literary, philosophical and religious contexts of women's letter-writing in the long 18th century. It shows how letter-writing functions as a form of literary manuscript exchange and argues for

manuscript circulation as a method of engaging with the republic of letters.

Fair Philosopher JHU Press

"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.

Reading Gossip in Early Eighteenth-Century England Indiana University Press
 Elizabeth Singer Rowe played a pivotal role in the development of the novel during the eighteenth century. Winner of the CHOICE Outstanding Academic Title of the Choice ACRL Elizabeth Singer Rowe and the Development of the English Novel is the first in-depth study of Rowe's prose fiction. A four-volume

collection of her work was a bestseller for a hundred years after its publication, but today Rowe is a largely unrecognized figure in the history of the novel.

Although her poetry was appreciated by poets such as Alexander Pope for its metrical craftsmanship, beauty, and imagery, by the time of her death in 1737 she was better known for her fiction. According to Paula R.

Backscheider, Rowe's major focus in her novels was on creating characters who were seeking a harmonious, contented life, often in the face of considerable social pressure. This quest would become the plotline in a large number of works in the second half of the eighteenth century, and it continues to be a major theme today in novels by women. Backscheider relates Rowe's

work to popular fiction written by earlier writers as well as by her contemporaries. Rowe had a lasting influence on major movements, including the politeness (or gentility) movement, the reading revolution, and the Bluestocking society. The author reveals new information about each of these movements, and Elizabeth Singer Rowe emerges as an important innovator. Her influence resulted in new types of novel writing, philosophies, and lifestyles for women. Backscheider looks to archival materials, literary analysis, biographical evidence, and a configuration of cultural and feminist theories to prove her groundbreaking argument.

The History of British Women's Writing, 1690 - 1750 Cambridge University Press
This book considers melancholy

language in representative works by several British women writers in late Stuart England. To understand how these women writers understood and reframed the discussion about melancholy and women's experience of suffering in their art, it turns to the twentieth-century French feminist theorist Julia Kristeva, whose radical work on melancholy in *Black Sun: Depression and Melancholia* (1989) provides an alternative psychoanalytic perspective for considering melancholy discourse created by women experiencing alienation, depression, and anguish in earlier periods. Kristeva offers a theoretical lens for understanding loss as a significant and ongoing perspective on life experience that finds expression through art and language. This text

argues that early women writers created a new expressive mode, revising existing models to account for their own losses during a time of cultural and political transitioning in England. These writers provide a melancholy aesthetic in their works or depict depressed female figures reflecting artistic angst and a new discourse within language for articulating pain.

The Language of the Eyes University Press of Kentucky

Looking in detail at the work of Margaret Cavendish, Katherine Philips, and Aphra Behn, *Royalist Women Writers* argues that their writings inaugurate a more assertive model of the Englishwoman as literary author, which is crucially enabled by their royalist affiliations. Chalmers reveals new political sub-texts in the

three writers' work and shows how these inflect their representations of gender.

The English Novel in History, 1700-1780 Princeton University Press

This title examines how the American Revolution changed the nature of patriarchal rule by shattering old ways of penalizing and publishing illicit sexual behaviour and more people embarked on policing the sexual morality of society.

Regulating Passion Springer

The period 1678-1730 was a decisive one not only in Western political history but also in the history of the British press. Changing conditions for political expression and an expanding book trade enabled unprecedented opportunities for political activity. *The Women of Grub Street* argues that women already at

work in the London book trade were among the first to seize those new opportunities for public political expression. Synthesizing areas of scholarly inquiry previously regarded as separate, and offering a new model for the study of the literary marketplace, *The Women of Grub Street* examines not only women writers, but also printers, booksellers, ballad-singers, hawkers, and other producers and distributors of printed texts. Original both in its sources and in the claims it makes for the nature, extent, and complexities of women's participation in print culture and public politics, it provides a wealth of new information about middling and lower-class women's political and literary lives, and shows that these women were not merely the passive distributors of

other people's political ideas. The central argument of the book is that women of the widest possible variety of socioeconomic backgrounds and religio-political allegiances in fact played so prominent a role in the production and transmission of political ideas through print as to belie simultaneous powerful claims that women had no place in public life. R The first full-length study to suggest the degree of involvement of women in the entire process of print creation at this important moment, *The Women of Grub Street* supports a number of important revisionary arguments with a broad range of literary and archival evidence. It will be of interest to readers of literature, social and publishing history, women's studies and feminism, and the history of

democracy and public discourse.

The English Novel in History

1700-1780 Psychology Press

During the seventeenth century, in response to political and social upheavals such as the English Civil Wars, women produced writings in both manuscript and print. This volume represents recent scholarship that has uncovered new texts as well as introduced new paradigms to further our understanding of women's literary history during this period.

A Companion to the Eighteenth-Century English Novel and Culture

Cambridge Scholars Publishing

The English Novel in History 1700-1780 provides students with specific contexts for the early novel in response to a new understanding of eighteenth-century

Britain. It traces the social and moral representations of the period in extended readings of the major novelists, as well as evaluating the importance of lesser known ones. John Richetti traces the shifting subject matter of the novel, discussing: * scandalous and amatory fictions * criminal narratives of the early part of the century * the more disciplined, realistic, and didactic strain that appears in the 1740's and 1750's * novels promoting new ideas about the nature of domestic life * novels by women and how they relate to the shift of subject matter This original and useful book revises traditional literary history by considering novels from those years in the context of the transformation of Britain in the eighteenth century.

The Passionate Fictions of Eliza Haywood
Routledge

This book explores the ways in which three women novelists of the late-17th and early-18th centuries challenged and reworked both contemporary gender ideologies and generic convention.

The Seduction Narrative in Britain, 1747-1800 Stanford University Press

The Cambridge History of English Literature, 1660-1780 offers readers discussions of the entire range of literary expression from the Restoration to the end of the eighteenth century. In essays by thirty distinguished scholars, recent historical perspectives and new critical approaches and methods are brought to bear on the classic authors and texts of the period. Forgotten or neglected authors and themes as well as new and

emerging genres within the expanding marketplace for printed matter during the eighteenth century receive special attention and emphasis. The volume's guiding purpose is to examine the social and historical circumstances within which literary production and imaginative writing take place in the period and to evaluate the enduring verbal complexity and cultural insights they articulate so powerfully.

New Perspectives on Delarivier Manley and Eighteenth Century Literature

Springer

Thompson presents a re-appraisal of the 'scandalous memoirists' Costantia Phillips and Laetitia Pilkington, who feature with a cast of other 18th century apologists, and overturns scholarship's traditional discrediting of them.

The Beauty of Melancholy and British Women Writers, 1670-1720 Bloomsbury Publishing USA

Novels have been a respectable component of culture for so long that it is difficult for twentieth-century observers to grasp the unease produced by novel reading in the eighteenth century. William Warner shows how the earliest novels in Britain, published in small-format print media, provoked early instances of the modern anxiety about the effects of new media on consumers. Warner uncovers a buried and neglected history of the way in which the idea of the novel was shaped in response to a newly vigorous market in popular narratives. In order to rein in the sexy and egotistical novel of amorous intrigue, novelists and critics redefined

the novel as morally respectable, largely masculine in authorship, national in character, realistic in its claims, and finally, literary. Warner considers early novelists in their role as entertainers and media workers, and shows how the short, erotic, plot-driven novels written by Behn, Manley, and Haywood came to be absorbed and overwritten by the popular novels of Defoe, Richardson, and Fielding. Considering these novels as entertainment as well as literature, Warner traces a different story—one that redefines the terms within which the British novel is to be understood and replaces the literary history of the rise of the novel with a more inclusive cultural history.

The Cambridge Companion to Women's Writing in Britain,

1660-1789 Springer

Fiction has always been in a state of transformation and circulation: how does this history of mobility inform the emergence of the novel? *The Spread of Novels* explores the active movements of English and French fiction in the eighteenth century and argues that the new literary form of the novel was the result of a shift in translation.

Demonstrating that translation was both the cause and means by which the novel attained success, Mary Helen McMurrin shows how this period was a watershed in translation history, signaling the end of a premodern system of translation and the advent of modern literary exchange. McMurrin illuminates aspects of prose fiction translation history, including the radical revision of fiction's

origins from that of cross-cultural transfer to one rooted by nation; the contradictory pressures of the book trade, which relied on translators to energize the market, despite the increasing devaluation of their labor; and the dynamic role played by prose fiction translation in Anglo-French relations across the Channel and in the New World. McMurrin examines French and British novels, as well as fiction that circulated in colonial North America, and she considers primary source materials by writers as varied as Frances Brooke, Daniel Defoe, Samuel Richardson, and Françoise Graffigny. *The Spread of Novels* reassesses the novel's embodiment of modernity and individualism, discloses the novel's surprisingly unmodern characteristics,

and recasts the genre's rise as part of a burgeoning vernacular cosmopolitanism.

The Cambridge History of English Literature, 1660-1780 Cambridge University Press

The exuberant recovery from obscurity of scores of British women writers has prompted professors and publishers to revisit publication of women's writings. New curricular inclusion of these sometimes quirky, often passionate writers profoundly disrupts traditional pedagogical assumptions about what constitutes «literature». This book addresses this radically changed educational landscape, offering practical, proven teaching strategies for newly «recovered» writers, both in special-topics courses and in traditional teaching environments. Moreover, it addresses

the institutional issues confronting feminist scholars who teach women writers in a variety of settings and the kinds of career-altering effects the decision to teach this material can have on junior and senior scholars alike. Collectively, these essays argue that teaching noncanonical women writers invigorates the curriculum as a whole, not only by introducing the voices of women writers, but by incorporating new genres, by asking new questions about readers' assumptions and aesthetic values, and by altering the power relations between teacher and student for the better.

[A Spy on Eliza Haywood](#) Peter Lang
As the first encyclopedia solely devoted to the popular romance fiction genre, this resource provides a wealth of

information on all aspects of the subject. Romance fiction accounts for a large share of book sales each year, and contrary to popular belief, not all of its readers are women: roughly 16 percent are men. This enormously popular genre continues to captivate people reading for pleasure, and it also commands a growing amount of academic interest. Included are alphabetically arranged reference entries on significant authors along with works, themes, and other topics. The articles are written by scholars, librarians, and industry professionals with a deep knowledge of the genre and so provide a thorough understanding of the subject. An index provides easy access to information within the entries, and bibliographies at the end of each entry, a general

bibliography, and a suggested romance reading list allow for further study of the genre.

Invoking Slavery in the Eighteenth-Century British Imagination Routledge Eighteenth-century literature displays a fascination with the seduction of a virtuous young heroine, most famously illustrated by Samuel Richardson's *Clarissa* and repeated in 1790s radical women's novels, in the many memoirs by fictional or real penitent prostitutes, and in street print. Across fiction, ballads, essays and miscellanies, stories were told of women's mistaken belief in their lovers' vows. In this book Katherine Binhammer surveys seduction narratives from the late eighteenth century within the context of the new ideal of marriage-for-love and shows how these tales tell

varying stories of women's emotional and sexual lives. Drawing on new historicism, feminism, and narrative theory, Binhammer argues that the seduction narrative allowed writers to explore different fates for the heroine than the domesticity that became the dominant form in later literature. This study will appeal to scholars of eighteenth-century literature, social and cultural history, and women's and gender studies.

Actions and Objects from Hobbes to Richardson Oxford University Press on Demand

“Will be required reading not just for students of eighteenth-century literature but also for feminist critics and historians of the novel.” —Sandra M. Gilbert, award-winning poet and literary critic

The most prolific woman writer of the eighteenth century, Eliza Haywood (1693–1756?) was a key player in the history of the English novel. Along with her contemporary Defoe, she did more than any other writer to create a market for fiction prior to the emergence of Richardson, Fielding, and Smollett. Also one of Augustan England’s most popular authors, Haywood came to fame in 1719 with the publication of her first novel, *Love in Excess*. In addition to writing fiction, she was a playwright, translator, bookseller, actress, theater critic, and editor of *The Female Spectator*, the first English periodical written by women for women. Though tremendously popular, her novels and plays from the 1720s and 30s scandalized the reading public with explicit portrayals of female sexuality

and led others to call her “the Great Arbitress of Passion.” Essays in this collection explore themes such as the connections between Haywood’s early and late work, her experiments with the form of the novel, her involvement in party politics, her use of myth and plot devices, and her intense interest in the imbalance of power between men and women. Distinguished scholars such as Paula Backschiefer, Felicity Nussbaum, and John Richetti approach Haywood from a number of theoretical and topical positions, leading the way in a crucial reexamination of her work. *The Passionate Fictions of Eliza Haywood* examines the formal and ideological complexities of her prose and demonstrates how Haywood’s texts defy traditional schematization.

Encyclopedia of Romance Fiction

Manchester University Press

Poetry written in English is uniquely powerful and suggestive in its capacity to surprise, unsettle, shock, console, and move. The Cambridge History of English Poetry offers sparkingly fresh and dynamic readings of an extraordinary range of poets and poems from Beowulf to Alice Oswald. An international team of experts explores how poets in England, Scotland, Wales and Ireland use language and to what effect, examining questions of form, tone, and voice; they comment, too, on how formal choices are inflected by the poet's time and place. The Cambridge History of English Poetry is the most comprehensive and authoritative history of the field from early medieval times to the present. It

traces patterns of continuity, transformation, transition, and development. Covering a remarkable array of poets and poems, and featuring an extensive bibliography, the scope and depth of this major work of reference make it required reading for anyone interested in poetry.

Unnatural Affections Oxford University Press

The History of Jemmy and Jenny Jessamy, originally published as three

volumes in 1753, is the last work by the prolific English novelist Eliza Haywood. Out of print since the early nineteenth century and never available in an edited and fully-annotated modern edition such as this, Haywood's novel is an important early example of the sentimental novel of domestic manners. In its depiction of marriage and courtship among the leisure class of the mid-eighteenth century, Haywood's novel is remarkable for its unsentimental realism.