

Fantomina And Other Works By Eliza Haywood

Eliza Haywood (1693-1756) was one of the most successful writers of her time; indeed, the two most popular English novels in the early eighteenth-century were Robinson Crusoe and Haywood's first novel, *Love in Excess*. As this edition enables modern readers to discover, its enormous success is easy to understand. *Love in Excess* is a well crafted novel in which the claims of love and ambition are pursued through multiple storylines until the heroine engineers a melodramatic conclusion. Haywood's frankness about female sexuality may explain the later neglect of *Love in Excess*. (In contrast, her accomplished domestic novel, *The History of Miss Betsy Thoughtless*, has remained available.) *Love in Excess* and its reception provide a lively and valuable record of the challenge that female desire posed to social decorum. For the second Broadview edition, the appendix of eighteenth-century responses to Haywood has been considerably expanded.

In *The Old Manor House* (1794), Charlotte Smith combines elements of the romance, the Gothic, recent history, and culture to produce both a social document and a compelling novel. A "property romance," the love story of Orlando and Monimia revolves around the Manor House as inheritable property. In situating their romance as dependent on the whims of property owners, Smith critiques a society in love with money at the expense of its most vulnerable members, the dispossessed. Appendices in this edition include: contemporary responses; writings on the genre debate by Anna Letitia Barbauld, John Moore, and Walter Scott; and historical documents focusing on property laws as well as the American and French revolutions.

The fourteenth-century poem *Sir Gawain and the Green Knight* is one of the greatest classics of English literature, but one of the least accessible to most twentieth-century readers. Written in an obscure dialect, it is far more difficult to digest in the original than are most other late medieval English works. Yet any translation is bound to lose much of the flavour of the original. This edition of the poem offers the original text together with a facing-page translation. With the alliterative Middle English before the reader, James Winny provides a non-alliterative and sensitively literal rendering in modern English. This edition also provides an introduction, explanatory and textual notes, a further note on some words that present particular difficulties, and, in the appendices, two contemporary stories, *The Feast of Bricriu* and *The Knight of the Sword*, which provide insight on the poem.

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*).

Norman Page's selection represents Tennyson's work in many poetic forms over more than sixty years. The poems have been chosen to exemplify Tennyson's dual role as public and private poet - as spokesman for the anxieties of his age, and as an introspective, sometimes neurotic individual. The substantial introduction, explanatory notes and bibliographical information make this collection an essential study tool for students.

Published together for the first time, Eliza Haywood's *Anti-Pamela* and Henry Fielding's *An Apology for the Life of Mrs. Shamela Andrews* are the two most important responses to Samuel Richardson's novel *Pamela*. *Anti-Pamela* comments on Richardson's representations of work, virtue, and gender, while also questioning the generic expectations of the novel that *Pamela* establishes, and it provides a vivid portrayal of the material realities of life for a woman in eighteenth-century London. Fielding's *Shamela* punctures both the figure Richardson established for himself as an author and *Pamela*'s preoccupation with virtue. This Broadview edition also includes a rich selection of historical materials, including writings from the period on sexuality, women's work, *Pamela* and the print trade, and education and conduct.

The Fatal Secret: Or, Constancy in Distress (1724) is a novel by Eliza Haywood. Blending tragedy and comedy, Haywood explores the intersection of ambition, family, and desire to reveal how women so often fall victim to the whims of villainous men. *The Fatal Secret: Or, Constancy in Distress* is considered a prime example of the popular genre of amatory fiction, which often used love triangles to expose the imbalance between male and female desire in a patriarchal society. "Nothing is so generally coveted by Womankind, as to be accounted Beautiful; yet nothing renders the Owner more liable to inconveniences." Getting by on looks alone, young Anadea has managed to secure herself a marriage proposal from a wealthy gentleman. Pressured by her father, she believes it is up to her to renew her once-prominent family's fortune and status in eighteenth century Paris. One night, she falls in love with the handsome Count Blessure. Although he reciprocates her feelings, he is keenly aware of his own family's prejudice against the poor, no matter the nobility of their ancestors. With a beautifully designed cover and professionally typeset manuscript, this edition of Eliza Haywood's *The Fatal Secret: Or, Constancy in Distress* is a classic of English literature reimaged for modern readers. 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), *Lifeas Progress Through the Passions; or, The Adventures of Natura* (1748) and *The History of Miss Betsy Thoughtless* (1751). 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 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.

This entertaining novel’s full title, which claims that it will show “All the Artifices and Strategems which the Ladies of Pleasure make use of for the Intreaguing and Decoying of Men,” suggests that it is a cautionary tale. And in fact, *The London Jilt* is presented as the memoir of a courtesan by an anonymous editor who justifies its publication as a warning to young men. Yet the narrative is remarkable for its time in allowing the “jilt” to speak for herself, and she tells the much more sympathetic story of a woman who turns to prostitution only after her father is cheated out of his estate and she is thrust into the world without resources. Her struggles are as much economic as they are sexual, and include encounters with a wide variety of amorous but unsatisfactory men. This Broadview edition provides a critical introduction, commentary, explanatory notes, and appendices that incorporate selections from related contemporary works, including Spanish picaresque novels in which the narrator is a woman.

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 deft traditional schematization.

In 1750 at the age of twenty-seven Sarah Scott published her first novel, a conventional romance. A year later she left her husband after only a few months of marriage and devoted herself thereafter to writing and to promoting such causes as the creation of secular and separatist female communities. This revolutionary concept was given flesh in *Millenium Hall*, first published in 1762 and generally thought to be the finest of her six novels. The text may be seen as the manifesto of the 'bluestocking' movement—the protean feminism that arose under eighteenth-century gentry capitalism (originating in 1750, largely under the impetus of Scott's sister Elizabeth Montagu), and that rejected a world which early feminists saw symbolized in the black silk stockings demanded by formal society. It is a comment on Western society as well as on the strengths of Scott's novel that the message of *Millenium Hall* continues to resonate strongly more than two centuries later.

Discusses the obstacles women have had to overcome in order to become writers, and identifies the sexist rationalizations used to trivialize their contributions

The Art of Writing Fiction guides the reader through the processes of creative writing from journal-keeping to editing, offering techniques for stimulating creativity and making language vivid. Readers will master key aspects of fiction such as structure, character, voice and setting. Andrew Cowan provides an insightful introduction that brings his own well-crafted prose style to bear on the processes and pleasures of writing fiction, offering practical and personal advice culled from his own experience and that of other published writers. He lays open to the reader his own notes, his writing, and the experiences from his own life that he has drawn on in his fiction allowing the reader to develop their own writing project alongside the author as they go through the book.

Just a couple of months before his tragic passing in March 2020, cartooning master of the macabre Richard Sala completed his final book ? or, actually, his final four books. *Poison Flowers and Pandemonium* collects all four of these original graphic novellas in one beautiful hardcover worthy of Sala's legacy. First up in *Poison Flowers* is "House of the Blue Dwarf," a 125-page thriller featuring master criminal the Bloody Cardinal, who leaves a wake of mayhem and madness everywhere he goes. "Monsters Illustrated" is a fun, 64-page monster movie riff that showcases Sala's visual

imagination. A young woman in a dusty bookstore reads a strange bestiary ? the “book within a book” showcases a series of Sala’s gorgeous watercolor and ink drawings. But when she gets to the end, she finds the bookseller drives a hard bargain. “Cave Girls Of The Lost World” is a campy, 60-page romp about a team of young women whose plane crashes in a land forgotten by time and rife with dinosaurs, carnivorous plants, and apemen ? but these intelligent, brave, and resourceful women are ready to rumble! Rounding out the book is “The Amazing Adventures of Fantomina Fantomella,” a 45-page graphic novella of violence and non-stop action. Priest and his mob thought Fantomina was dead. So how is it that she's come back with a vengeance? Poison Flowers & Pandemonium is a perfect showcase of Sala's gorgeous watercolor artwork and his love of B-movie horror, silent film-era archetypes, and femmes fatale. This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it. This work is in the public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. To ensure a quality reading experience, this work has been proofread and republished using a format that seamlessly blends the original graphical elements with text in an easy-to-read typeface. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.

Theories of sight and spectatorship captivated many writers and philosophers of the eighteenth century and, in turn, helped to define both sexual politics and gender identity. Eliza Haywood was thoroughly engaged in the social, philosophical, and political issues of her time, and she wrote prolifically about them, producing over seventy-five works of literature - plays, novels, and pamphlets - during her lifetime. Examining a number of works from this prodigious canon, Juliette Merritt focuses on Haywood's consideration of the myriad issues surrounding sight and seeing and argues that Haywood explored strategies to undermine the conventional male spectator/female spectacle structure of looking. Combining close readings of Haywood's work with twentieth-century debates among feminist and psychoanalytic theorists concerning the visual dynamics of identity and gender formation, Merritt explores insights into how the gaze operates socially, epistemologically, and ontologically in Haywood's writing, ultimately concluding that Haywood's own strategy as an author involved appropriating the spectator position as a means of exercising female power. Beyond Spectacle will cement Haywood's deservedly prominent place in the canon of eighteenth-century fiction and position her as a writer whose work speaks not only to female agency, but to eighteenth-century writers, gender relations, and power politics as well.

This collection of essays and reviews represents the most significant and comprehensive writing on Shakespeare's *A Comedy of Errors*. Miola's edited work also features a comprehensive critical history, coupled with a full bibliography and photographs of major productions of the play from around the world. In the collection, there are five previously unpublished essays. The topics covered in these new essays are women in the play, the play's debt to contemporary theater, its critical and performance histories in Germany and Japan, the metrical variety of the play, and the distinctly modern perspective on the play as containing dark and disturbing elements. To compliment these new essays, the collection features significant scholarship and commentary on *The Comedy of Errors* that is published in obscure and difficult accessible journals, newspapers, and other sources. This collection brings together these essays for the first time.

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

When it first appeared in 1767, *The Female American* was called a "sort of second *Robinson Crusoe*; full of wonders." Indeed, *The Female American* is an adventure novel about an English protagonist shipwrecked on a deserted isle, where survival requires both individual ingenuity and careful negotiations with visiting local Indians. But what most distinguishes Winkfield's novel is her protagonist, a woman who is of mixed race. Though the era's popular novels typically featured women in the confining contexts of the home and the bourgeois marriage market, Winkfield's novel portrays an autonomous and mobile heroine living alone in the wilds of the New World, independently interacting with both Native Americans and visiting Europeans. Moreover, *The Female American* is one of the earliest novelistic efforts to articulate an American identity, and more specifically to investigate what that identity might promise for women. Along with discussion of authorship issues, the Broadview edition contains excerpts from English and American source texts. This is the only edition available.

Fantomina and Other Works Broadview Press

Haywood's novel is the story of the beautiful Princess Eovaai. Groomed for the throne by her father, who teaches her Lockean

notions of liberty, she is overthrown, enmeshed in civil war, and then magically transported to a foreign land by an evil man. Part magician, part politician, he plots to marry her for political reasons. The fascinating reflexive structure of *The Adventures of Eovaai* incorporates argumentative intrusions (by the Translator, an Historian, etc.), interweaves political and amatory storylines, and blends a wild mix of genres.

The Woman of Colour is a unique literary account of a black heiress' life immediately after the abolition of the British slave trade. Olivia Fairfield, the biracial heroine and orphaned daughter of a slaveholder, must travel from Jamaica to England, and as a condition of her father's will either marry her Caucasian first cousin or become dependent on his mercenary elder brother and sister-in-law. As Olivia decides between these two conflicting possibilities, her letters recount her impressions of Britain and its inhabitants as only a black woman could record them. She gives scathing descriptions of London, Bristol, and the British, as well as progressive critiques of race, racism, and slavery. The narrative follows her life from the heights of her arranged marriage to its swift descent into annulment and destitution, only to culminate in her resurrection as a self-proclaimed "widow" who flouts the conventional marriage plot. The appendices, which include contemporary reviews of the novel, historical documents on race and inheritance in Jamaica, and examples of other women of colour in early British prose fiction, will further inspire readers to rethink issues of race, gender, class, and empire from an African woman's perspective.

Essays are a major form of assessment in higher education today and this is a fact that causes some writers a great deal of anxiety. Fortunately, essay writing is a skill that can be learned, like any other. Through precise explanations, this fully updated edition of *Writing Essays* gives you the confidence to express yourself coherently and effectively. It demystifies the entire process of essay writing, helping you to become proficient and confident in every aspect. *Writing Essays* reveals the tricks of the trade, making your student life easier. You'll learn how to impress tutors by discovering exactly what markers look for when they read your work. Using practical examples selected from real student assignments and tutor feedback, this book covers every aspect of composition, from introductions and conclusions, down to presentation and submission. It also advises you on stress-free methods of revision, helps with exam essays, explains the principles of effective secondary source management, and shows you how to engage meaningfully with other critics' views. A new chapter will also guide you through the intricacies of the undergraduate dissertation. As a full-time university professor, Richard Marggraf Turley counsels students and assesses their work every day, helping him to recognise the challenges that they face. Accessible, concise and full of practical examples, *Writing Essays* is a response to these challenges and will be an invaluable companion for Humanities students who wish to improve their grades and become confident in the art of essay writing.

O what News, since I writ my last! the young Squire hath been here, and as sure as a Gun he hath taken a Fancy to me; Pamela, says he, (for so I am called here) you was a great Favourite of your late Mistress's; yes, an't please your Honour; says I; and I believe you deserved it, says he; thank your Honour for your good Opinion, says I; and then he took me by the Hand, and I pretended to beshy: Laud, says I, Sir, I hope you don't intend to be rude; no, says he, my Dear, and then he kissed me, 'till he took away my breath--and I pretended to be Angry, and to get

away, and then he kissed me again, and breathed very short, and looked very silly; and by Ill-Luck Mrs. Jervis came in, and had like to have spoiled Sport.--How troublesome is such Interruption! You shall hear now soon, for I shall not come away yet, so I res

Most people, even within the area of English literature, are unaware of how much writing women produced in the 16th and 17th centuries. This book offers an outline of that writing, and also looks at how it was read and reproduced through succeeding centuries.

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 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 sex¹. However, gender roles have also been an issue in literature before 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.

APOLOGUE A young painter, indulging a vein of pleasantry, sketched a kind of conversation piece, representing a bear, an owl, a monkey, and an ass; and to render it more striking, humorous, and moral, distinguished every figure by some emblem of human life. Bruin was exhibited in the garb and attitude of an old, toothless, drunken soldier; the owl perched upon the handle of a coffee-pot, with spectacle on nose, seemed to contemplate a newspaper; and the ass, ornamented with a huge tie-wig (which, however, could not conceal his long ears), sat for his picture to the monkey, who appeared with the implements of painting. This whimsical group afforded some mirth, and met with general approbation, until some mischievous wag hinted that the whole—was a lampoon upon the friends of the performer; an insinuation which was no sooner circulated than those very people who applauded it before began to be alarmed, and even to fancy themselves signified by the several figures of the piece. Among others, a worthy personage in years, who had served in the army with reputation, being incensed at the Supposed outrage, repaired to the lodging of the painter, and finding him at home, "Hark ye, Mr. Monkey," said he, "I have a good mind to convince you, that though the bear has lost his teeth, he retains his paws, and that he is not so drunk but he can perceive your impertinence." "Sblood! sir, that toothless jaw is a d—ned scandalous libel—but don't you imagine me so chopfallen as not to be able to chew the cud of resentment." Here he was interrupted by the arrival of a learned physician, who, advancing to the culprit with fury in his aspect, exclaimed, "Suppose the augmentation of the ass's ears should prove the diminution of the baboon's—nay, seek not to prevaricate, for, by the beard of Aesculapius! there is not one hair in this periwig that will not stand up in judgment to convict thee of personal abuse. Do but observe,

captain, how this pitiful little fellow has copied the very curls—the colour, indeed, is different, but then the form and foretop are quite similar." While he thus remonstrated in a strain of vociferation, a venerable senator entered, and waddling up to the delinquent, "Jackanapes!" cried he, "I will now let thee see I can read something else than a newspaper, and that without the help of spectacles: here is your own note of hand, sirrah, for money, which if I had not advanced, you yourself would have resembled an owl, in not daring to show your face by day, you ungrateful slanderous knave!"

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