
Fantomina And Other Works By Eliza Haywood

A Margaret Cavendish Reader

The Adventures of David Simple

The Masqueraders (1724-25), Fantomina (1724), The Fatal Secret (1723), Idalia (1724) : Facsimile Reproductions

The History of Jemmy and Jenny Jessamy

The Adventures of Roderick Random

Engravings by Hogarth

Women Writing Fancy

The Tea Table: Or, a Conversation Between Some Polite Persons of Both Sexes at a Lady's Visiting Day, Etc

Authorship and Autonomy from 1611 to 1812

Fantomina

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Smollett's Collection

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This Thing Called Literature

MADILYNN BRENDEN

A Margaret Cavendish Reader Routledge

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 Adventures of David Simple Good Press

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.

The Masqueraders (1724-25), Fantomina (1724), The Fatal Secret (1723), Idalia (1724) : Facsimile Reproductions Broadview Press

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!"

The History of Jemmy and Jenny Jessamy Franklin Classics

In this novel/allegory the narrator/author sets sail in the yacht Impossible to search for Mount Analogue, the geographically located, albeit hidden, peak that reaches inexorably toward heaven.

The Adventures of Roderick Random University Press of Kentucky

During her long and varied career, Eliza Haywood acted onstage, worked as a publisher and bookseller, and wrote prolifically in many genres, from novels of seduction to essays in periodicals. Her works illuminate the private emotional lives of people in eighteenth-century England, invite readers to consider how women in that culture defined themselves and criticized oppression, and help us better understand the social debates of the period. This volume addresses a broad range of Haywood's works, providing literary and sociopolitical context from writings by Aphra Behn, Samuel Richardson, Samuel Johnson, and others, and from contemporary documents such as advice manuals and court records. The first section, "Materials," identifies high-quality editions, reliable biographical sources, and useful background information. The second section, "Approaches," suggests ways to help students engage with Haywood's work, gain a nuanced understanding of the time period, work with primary documents, and participate in digital humanities projects.

Engravings by Hogarth Renard Press Ltd

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.

Women Writing Fancy Taylor & Francis

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 difficultly accessible journals, newspapers, and other sources. This collection brings together these essays for the first time.

[The Tea Table: Or, a Conversation Between Some Polite Persons of Both Sexes at a Lady's Visiting Day, Etc](#) Graphic Arts Books

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Authorship and Autonomy from 1611 to 1812 Good Press

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.

Exact Change

Fantomina and Other Works Broadview Press

[Fantomina](#) Modern Language Association

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 reimagined for modern readers.

Sociable Letters Penguin UK

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

Empiricism, Corpuscles, and the Novel University of Pennsylvania Press

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.

[Or, Constancy in Distress](#) University of Toronto Press

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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 Passionate Fictions of Eliza Haywood](#) *Fantomina and Other Works*

The Reform'd Coquette (1724) tells the story of *Amoranda*, a good but flighty young woman whose tendency toward careless behavior is finally tamed. *Familiar Letters Betwixt a Gentleman and a Lady* (1725), a satire of both political debate and women's place in society, portrays a Tory man and a Whig woman who find themselves discussing love, even though they have pledged to remain platonic friends. *The Accomplish'd Rake* (1727) follows the exploits of Sir John Galliard from youth to manhood, when he is forced to accept responsibility for his actions. *Mary Davys* (1674?-1732) was one of the earliest female novelists in Britain, and after the death of her husband she supported herself by writing and running a coffeehouse. Her writing sparkles, especially in its witty dialogue. Although these three short epistolary novels are framed in a clear moral universe in which virtue is rewarded and transgressions is punished, her works are not overtly religious and punishment is as likely to come from society as from providence.

[Smollett's Collection](#) Broadview Press

A Harlot's Progress, *A Rake's Progress*, *Before and After*, and *Marriage a la Mode* are among the prints presented with descriptive notes and an introductory discussion of Hogarth's style

[Idalia; Or, the Unfortunate Mistress](#) Scholars Facsimilies & Reprint

The 18th century was a wealth of knowledge, exploration and rapidly growing technology and expanding record-keeping made possible by advances in the printing press. In its determination to preserve the century of revolution, Gale initiated a revolution of its own: digitization of epic proportions to preserve these invaluable works in the largest archive of its kind. Now for the first time these high-quality digital copies of original 18th century manuscripts are available in print, making them highly accessible to libraries, undergraduate students, and independent scholars. Western literary study flows out of eighteenth-century works by Alexander Pope, Daniel Defoe, Henry Fielding, Frances Burney, Denis Diderot, Johann Gottfried Herder, Johann Wolfgang von Goethe, and others. Experience the birth of the modern novel, or compare the development of language using dictionaries and grammar discourses. ++++ The below data was compiled from various identification fields in the bibliographic record of this title. This data is provided as an additional tool in helping to insure edition identification: ++++ Huntington Library N015726 With a

final advertisement leaf. London: printed for D. Brown, Jun.; W. Chetwood; and J. Woodman; and S. Chapman, 1722. [4],138, [2]p.; 8°

The Representation of Gender in Eliza Haywood's 'Fantomina' Broadview Press

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 as Progress Through the Passions*; or, *The Adventures of Natura* (1748) and *The History of Miss Betsy Thoughtless* (1751).

[The History of Miss Betsy Thoughtless](#) Otago University Press

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.

The Wife who Spoke Japanese in Her Sleep Courier Corporation

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 Backscheider, 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.

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