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This collection explores for the first time the importance of secret history in the literature of the long eighteenth century. English society in the late seventeenth and early eighteenth centuries was fascinated by deception, and concerns about deceptive narratives had a profound effect on reading practices. Kate Loveman's interdisciplinary study explores the ways in which reading habits, first developed to deal with suspect political and religious texts, were applied to a range of genres, and, as authors responded to readers' critiques, shaped genres. Examining responses to authors such as Defoe, Swift, Richardson and Fielding, Loveman investigates reading as a sociable activity. She uncovers a lost critical discourse, centred on strategies of 'shamming', which involved readers in public displays of reason, wit and ironic pretence as they discussed the

credibility of oral and written narratives. Widely understood by early modern readers and authors, the codes of this rhetoric have now been forgotten, to the detriment of our perception of the period's literature and politics. Loveman's lively book offers a striking new approach to Restoration and eighteenth-century literary culture and, in particular, to understanding the development of the novel. *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. This anthology of the works of 22 women authors aims to reclaim the tradition of women's writing in England during the period, and helps to restore this tradition to its rightful place in the present-day canon of late 17th- and 18th-century English literature. This book contains the complete works by Mary Astell, Joanna Baillie, Anna Barbauld,

Aphra Behn, Elizabeth Carter, Mary Chudleigh, Jane Collier, Hannah Cowley, Judith Drake, Maria Edgeworth, Sarah Egerton, Margaret Fell, Anne Finch, Mary Wortley Montagu, Hannah More, Sarah Pennington, Katherine Philips, Elizabeth Rowe, Rachel Russell, Catherine Talbot, Elizabeth Talbot, and Mary Wollstonecroft. More than fifty specialists have contributed to this new edition of volume 1 of *The Cambridge Bibliography of English Literature*. The design of the original work has established itself so firmly as a workable solution to the immense problems of analysis, articulation and coordination that it has been retained in all its essentials for the new edition. The task of the new contributors has been to revise and integrate the lists of 1940 and 1957, to add materials of the following decade, to correct and refine the bibliographical details already available, and to re-shape the whole according to a new series of conventions devised to give greater clarity and consistency to the entries. On the lapse

of the Licensing Act in 1695, Thomas Macaulay wrote in his *History of England*, 'English literature was emancipated, and emancipated for ever, from the control of the government'. It's certainly true that the system of prior restraint enshrined in this Restoration measure was now at an end, at least for print. Yet the same cannot be said of government control, which came to operate instead by means of post-publication retribution, not pre-publication licensing, notably for the common-law offence of seditious libel. For many of the authors affected, from Defoe to Cobbett, this new regime was a greater constraint on expression than the old, not least for its alarming unpredictability, and for the spectacular punishment--the pillory--that was sometimes entailed. Yet we may also see the constraint as an energizing force. Throughout the eighteenth century and into the Romantic period, writers developed and refined ingenious techniques for communicating dissident or otherwise contentious meanings while rendering the meanings deniable. As a

work of both history and criticism, this book traces the rise and fall of seditious libel prosecution, and with it the theatre of the pillory, while arguing that the period's characteristic forms of literary complexity--ambiguity, ellipsis, indirection, irony--may be traced to the persistence of censorship in the post-licensing world. The argument proceeds through case studies of major poets and prose writers including Dryden, Defoe, Pope, Fielding, Johnson, and Southey, and also calls attention to numerous little-known satires and libels across the extended period. Between 1660 and 1820, Great Britain experienced significant structural transformations in class, politics, economy, print, and writing that produced new and varied spaces and with them, new and reconfigured concepts of gender. In mapping the relationship between gender and space in British literature of the period, this collection defines, charts, and explores new cartographies, both geographic and figurative. The contributors take up a variety of genres and discursive

frameworks from this period, including poetry, the early novel, letters, and laboratory notebooks written by authors ranging from Aphra Behn, Hortense Mancini, and Isaac Newton to Frances Burney and Germaine de Staël. Arranged in three groups, *Inside*, *Outside*, and *Borderlands*, the essays conduct targeted literary analysis and explore the changing relationship between gender and different kinds of spaces in the long eighteenth century. In addition, a set of essays on Charlotte Smith's novels and a set of essays on natural philosophy offer case studies for exploring issues of gender and space within larger fields, such as an author's oeuvre or a particular discourse. Taken together, the essays demonstrate space's agency as a complement to historical change as they explore how literature delineates the gendered redefinition, occupation, negotiation, inscription, and creation of new spaces, crucially contributing to the construction of new cartographies in eighteenth- and early nineteenth-century England. At a time of crisis and

constitutional turmoil, literature itself acquired new functions and played a dynamic part in the fragmentation of religious and political authority. "A Companion to British Literature is a comprehensive guide to British literature and the contexts and ideas that have shaped and transformed it over the past 13 centuries. Its four volumes cover literature from all periods and places in Britain and demonstrate the wide variety of approaches to studying the subject"--Provided by publisher

Survey of British-born writers who produced texts on rhetoric or logic between 1500 and 1660. Provides biographies meant to serve students and scholars of British literature who require information on educators, theologians, and statesmen who influenced and shaped the rhetorical culture that produced great works of literature. The description for this book, *English Literature, 1660-1800: A Bibliography of Modern Studies: Volume V: 1961-1965*, will be forthcoming. The *Philological Quarterly's* annual bibliographies of modern studies in

English neoclassical literature, published originally from 1961 to 1970, are reproduced in two volumes. Readers will find the same features that distinguished earlier compilations in the series: inclusive listing of significant works published in each year (including sections on the historical and cultural background as well as literature), authoritative reviews of important works, critical comments, and a full index that is in itself an indispensable reference tool. Originally published in 1972. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905. This engaging book

introduces new readers of eighteenth-century texts to some of the major works, authors, and debates of a key period of literary history. Rather than simply providing a chronological survey of the era, this book analyzes the impact of significant cultural developments on literary themes and forms - including urbanization, colonial, and mercantile expansion, the emergence of the "public sphere," and changes in sex and gender roles. In eighteenth-century Britain, many of the things we take for granted about modern life were shockingly new: women appeared for the first time on stage; the novel began to dominate the literary marketplace; people entertained the possibility that all human beings were created equal, and tentatively proposed that reason could triumph over superstition; ministers became more powerful than kings, and the consumer emerged as a political force. Eighteenth-Century English Literature: 1660-1789 explores these issues in relation to well-known works by such authors as Defoe, Swift, Pope, Richardson, Gray, and

Sterne, while also bringing attention to less familiar figures, such as Charlotte Smith, Mary Leapor, and Olaudah Equiano. It offers both an ideal introduction for students and a fresh approach for those with research interests in the period. The years 1660 to 1714 represent a fraught transitional period, one caught between two now dominant periodization rubrics: early modern and the long eighteenth century. Containing narratives of disruption, restoration, and reconfiguration, Emergent Nation: Early Modern British Literature in Transition, 1660–1714 explores the conjunctions and disjunctions between historical and literary developments in this period, when the sociable, rivalrous textual world of letters registered and accelerated changes. Each of the volume's four parts highlights the relationship of various literary forms to a different kind of transformation - generic, ideological, cultural, or local. The five chapters in each section rigorously probe the conditions that affected the period's literary transformations, and interrogate

the traditions that canonical and less established writers inherited, adapted, and often challenged. In making a case for an early mimetically produced English nation, this book, through its concentration on literary evidence and transitions also makes innovative contributions to an understanding of nationalism in the period. Between 1660 and 1820, Great Britain experienced significant structural transformations in class, politics, economy, print, and writing that produced new and varied spaces and with them, new and reconfigured concepts of gender. In mapping the relationship between gender and space in British literature of the period, this collection defines, charts, and explores new cartographies, both geographic and figurative. The contributors take up a variety of genres and discursive frameworks from this period, including poetry, the early novel, letters, and laboratory notebooks written by authors ranging from Aphra Behn, Hortense Mancini, and Isaac Newton to Frances Burney and Germaine de Staël.

Arranged in three groups, *Inside, Outside, and Borderlands*, the essays conduct targeted literary analysis and explore the changing relationship between gender and different kinds of spaces in the long eighteenth century. In addition, a set of essays on Charlotte Smith's novels and a set of essays on natural philosophy offer case studies for exploring issues of gender and space within larger fields, such as an author's oeuvre or a particular discourse. Taken together, the essays demonstrate space's agency as a complement to historical change as they explore how literature delineates the gendered redefinition, occupation, negotiation, inscription, and creation of new spaces, crucially contributing to the construction of new cartographies in eighteenth- and early nineteenth-century England. *The Rise of Animals* analyzes the intellectual origins of our changing attitudes about animals and illuminates major currents of eighteenth-century British literary culture. It offers new readings of works by Margaret Cavendish, William Cowper,

Erasmus Darwin, and others. Provides 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

Comprises over 340 entries arranged in A-Z format across three fully indexed and cross-referenced volumes

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Includes coverage of both canonical and lesser-known authors, as well as entries addressing gender, sexuality, and other topics that have previously been underrepresented in traditional scholarship

Represents the most comprehensive resource available on this period, and an indispensable guide to the rich diversity of British writing that ushered in the modern literary era

3 Volumes

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Susan Whyman draws on a hidden world of previously unknown letter writers to

explore bold new ideas about the history of writing, reading and the novel. Capturing actual dialogues of people discussing subjects as diverse as marriage, poverty, poetry, and the emotional lives of servants, *The Pen and the People* will be enjoyed by everyone interested in history, literature, and the intimate experiences of ordinary people. Based on over thirty-five previously unknown letter collections, it tells the stories of workers and the middling sort - a Yorkshire bridle maker, a female domestic servant, a Derbyshire wheelwright, an untrained woman writing poetry and short stories, as well as merchants and their families. Their ordinary backgrounds and extraordinary writings challenge accepted views that popular literacy was rare in England before 1800. This democratization of letter writing could never have occurred without the development of the Royal Mail. Drawing on new information gleaned from personal letters, Whyman reveals how the Post Office had altered the rhythms of daily life long before the nineteenth

century. As the pen, the post, and the people became increasingly connected, so too were eighteenth-century society and culture slowly and subtly transformed. More than fifty specialists have contributed to this new edition of volume 2 of *The Cambridge Bibliography of English Literature*. The design of the original work has established itself so firmly as a workable solution to the immense problems of analysis, articulation and coordination that it has been retained in all its essentials for the new edition. The task of the new contributors has been to revise and integrate the lists of 1940 and 1957, to add materials of the following decade, to correct and refine the bibliographical details already available, and to reshape the whole according to a new series of conventions devised to give greater clarity and consistency to the entries. An innovative account of the literary Restoration that stresses its diversity, historical self-awareness, and openness to new voices. Part of a new wave of cross-disciplinary scholarship, where

Chinese studies meets the British eighteenth century, this novel work will appeal to scholars in a number of fields, including performance studies, East Asian studies, British literature, cultural history, gender studies, and postcolonial studies. A Companion to British Literature is a comprehensive guide to British literature and the contexts and ideas that have shaped and transformed it over the past thirteen centuries. Its four volumes cover literature from all periods and places in Britain and demonstrate the wide variety of approaches to studying the subject. Provides an authoritative reference on British literature, and the contexts, writers, and ideas that have shaped and transformed it over the past thirteen centuries Spans historical, social, political, domestic, linguistic, institutional, and material contexts Offers the most inclusive and far-reaching overview available of British literature from 700-2,000, across four volumes and over 100 chapters Written by an internationally diverse range of

expert contributors including both distinguished academics and up-and-coming young stars Comprises readings from across geographical, cultural, institutional, economic and mediological contexts Features a general index and a thematic table of contents to enable readers to navigate the development of British Literature 4 Volumes

www.britishliteraturecompanion.com Essays by leading scholars provide a comprehensive overview of women writers and their work in Restoration and eighteenth-century Britain. Visiting Britain in the mid-18th century, Andre Rouquet wrote that "in England more than in any other country, every man would fain be his own architect." Not surprisingly, then, several of the most important 18th-century British authors were also practicing architects: John Vanbrugh, a playwright, designed Blenheim Palace; the poet Alexander Pope offered architectural drawings for redesigning the houses of friends; and Horace Walpole claimed that the home he renovated, Strawberry Hill, inspired his Novel "The

Castle of Otranto". The work of John Milton and Thomas Gray also exhibits an abiding interest in architecture. By examining the connections between literature and architecture in the work of these writers and by viewing architecture in literary terms, Lee Morissey traces a narrative of cultural change in the Augustan age and beyond. A literary scholar with a strong background in architectural theory and practice, Morissey examines architectural references made by these authors and architectural publications familiar to them. Each chapter establishes a connection with architecture in the careers of an author and then describes how a principal text - "*Paradise Lost*", "*The Provok'd Wife*", "*An Essay on Man*", "*Elegy Written in a Country Churchyard*", and "*The Castle of Otranto*" - focuses the literary and historical issues of the period in architectural terms. While some 20th-century architectural theorists have worried that treating architecture in literary terms robs it of its social

function, Morrissey argues that architecture can be a language and still participate in political and social contexts, because language itself is political and social. The fruit of his argument is a unique intellectual history of late 17th- and early 18th-century Britain of use to scholars of architectural history and landscape architecture as well as of literature. This is the definitive history of the English Civil War, set in its full historical context from the accession of Charles I to the Restoration of Charles II. These were the most turbulent years of British history and their reverberations have been felt down the centuries. Throughout the middle decades of the seventeenth century England, Scotland, and Ireland were convulsed by political upheaval and wracked by rebellion and civil war. The Stuart monarchy was in abeyance for twenty years in all three kingdoms, and Charles I famously met his death on the scaffold. Austin Woolrych breathes life back into the story of these years, the sweep of

his prose buttressed by the authority of a lifetime's scholarship. He captures the drama and the passion, the momentum of events and the force of contingency. He brilliantly interweaves the history of the three kingdoms and their peoples, gripping the reader with the fast-paced yet always balanced story. 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. 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 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. The early modern period in Britain was defined by tremendous upheaval - the upending of monarchy, the unsettling of church doctrine, and the pursuit of a new method of inquiry based on an inductive experimental model. *Political Turmoil: Early Modern Literature in Transition,*

1623–1660 offers an innovative and ambitious re-appraisal of seventeenth-century British literature and history. Each of the contributors attempts to address the 'how' and 'why' of aesthetic change by focusing on political and cultural transformations. Instead of forging a grand narrative of continuity, the contributors attempt to piece together the often complex web of factors and events that contributed to developments in literary form and matter - as well as the social and religious changes that literature sometimes helped to occasion. These twenty chapters, reading across traditional periodization, demonstrate that early modern literary works - when they were conceived, as they were created, and after they circulated - were, above all, involved in various types of transitions. A Companion to British Literature, Early Modern Literature, 1450 - 1660 What were the causes of Restoration drama's licentiousness? How did the elegantly-turned comedy of Congreve become the pointed satire of Fielding? And how did

Sheridan and Goldsmith reshape the materials they inherited? In the first account of the entire period for more than a decade, Richard Bevis argues that none of these questions can be answered without an understanding of Augustan and Georgian history. The years between 1660 and 1789 saw considerable political and social upheaval, which is reflected in the eclectic array of dramatic forms that is Georgian theatre's essential characteristic.

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