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# Fantomina And Other Works By Eliza Haywood

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The Fatal Secret  
Engravings by Hogarth  
This Thing Called Literature  
In Four Volumes. ...  
The Wife who Spoke Japanese in Her Sleep  
Masquerade Novels of Eliza Haywood  
Fantomina and Other Works  
Fantomina  
Beyond Spectacle  
Or, Constancy in Distress  
Paper Bodies  
Empiricism, Corpuscles, and the Novel  
Oroonoko, the Rover and Other Works  
A Margaret Cavendish Reader  
or, Love in a Maze  
The Woman of Colour  
Translation of the Letters of a Hindoo Rajah  
The Tea Table: Or, a Conversation Between Some Polite Persons of Both Sexes at a  
Lady's Visiting Day, Etc  
Reading, Thinking, Writing  
Love in Excess  
Anti-Pamela; Or, Feign'd Innocence Detected (Dodo Press)  
The History of Miss Betsy Thoughtless  
Sociable Letters  
Anti-Pamela and Shamela  
Or the Fatal Enquiry, a Novel. in Three Parts.  
The History of Jemmy and Jenny Jessamy  
Approaches to Teaching the Works of Eliza Haywood  
Idalia; Or, the Unfortunate Mistress  
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The Adventures of Roderick Random  
The Reform'd Coquet, Familiar Letters Betwixt a Gentleman and a Lady, and The  
Accomplish'd Rake  
The British Recluse  
The Fatal Secret; Or, Constancy in Distress (Dodo Press)  
New Blazing World and Other Writings  
Essays on Her Life and Work

## Smollett's Collection

*Fantomina And  
Other Works* Downloaded  
By Eliza from  
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### PHOENIX DILLON

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*The Fatal Secret*

Broadview Press

"The Fortunate

Foundlings" by Eliza

Fowler Haywood.

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Engravings by Hogarth

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What is this thing called

literature? Why should we

study it? And how?

Relating literature to

topics such as dreams,

politics, life, death, the

ordinary and the uncanny,

this beautifully written

book establishes a sense

of why and how literature

is an exciting and rewarding subject to study. Bennett and Royle delicately weave an essential love of literature into an account of what literary texts do, how they work and what sort of questions and ideas they provoke. The book's three parts reflect the fundamental components of studying literature: reading, thinking and writing. The authors use helpful, familiar examples throughout, offering rich reflections on the question 'What is literature?' and on what they term 'creative reading'. Bennett and Royle's lucid and friendly style encourages a deep engagement with literary texts. This book is not only an essential guide to the study of literature, but an eloquent defence of the discipline.

This Thing Called  
Literature Broadview  
Press

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 deftly traditional schematization.

*In Four Volumes. ...*

Renard Press Ltd

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. *The Wife who Spoke Japanese in Her Sleep* University Press of Kentucky 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.

### **Masquerade Novels of Eliza Haywood**

Broadview Press

*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.

Fantomina and Other Works University of Pennsylvania Press  
 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.

**Fantomina** Routledge  
 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.

Beyond Spectacle Courier Corporation  
 When Prince Oroonoko’s passion for the virtuous

Imoinda arouses the jealousy of his grandfather, the lovers are cast into slavery and transported from Africa to the colony of Surinam. Oroonoko’s noble bearing soon wins the respect of his English captors, but his struggle for freedom brings about his destruction. Inspired by Aphra Behn’s visit to Surinam, Oroonoko (1688) reflects the author’s romantic view of Native Americans as simple, superior peoples ‘in the first state of innocence, before men knew how to sin’. The novel also reveals Behn’s ambiguous attitude to African slavery – while she favoured it as a means to strengthen England’s power, her powerful and moving work conveys its injustice and brutality.

Or, Constancy in Distress 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

slandrous knave!"

*Paper Bodies* Graphic Arts Books

Fictional Matter argues that chemical definitions of particulate matter shaped eighteenth-century British science and literature. In this lucid, revisionary analysis of corpuscular science, Helen Thompson advances a new account of how the experimental production of empirical knowledge defined the emergent realist novel.

**Empiricism, Corpuscles, and the Novel** VM eBooks

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.

**Oroonoko, the Rover and Other Works** GRIN Verlag

Eliza Haywood (1693-1756) (born Elizabeth Fowler) was an English writer, actress and publisher. Since the 1980s, Eliza Haywood's literary works have been gaining in recognition and interest. She wrote and published over seventy works during her lifetime including fiction, drama, translations, poetry, conduct literature and periodicals. Haywood is a significant figure of the long 18th century as one of the important founders of the novel in English. Her writing career began in 1719 with the first two installments of *Love in Excess*. Many of her works

were published anonymously. Amongst her other works are *Fantomina; or, Love in a Maze* (1724), *The Fortunate Foundlings* (1744), *Life's Progress Through the Passions; or, The Adventures of Natura* (1748) and *The History of Miss Betsy Thoughtless* (1751).

*A Margaret Cavendish Reader* Springer

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.

**or, Love in a Maze** *Fantomina and Other Works*

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

**Translation of the Letters of a Hindoo**

University of Toronto Press  
Eliza Haywood



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Good Press

*Fantomina, or, Love in a Maze* is a novella by Eliza Haywood which charts an unnamed female protagonist's pursuit of the charming, shallow *Beauplaisir*. Dealing with major themes such as identity, class and sexual desire, and first published in 1725, *Fantomina*

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

**The Tea Table: Or, a Conversation Between Some Polite Persons of**

### **Both Sexes at a Lady's Visiting Day, Etc**

Modern Language Association

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**Reading, Thinking,**

**Writing** Broadview Press

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*).

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