



**2020 – 2021**

**ENGLISH LITERATURE  
THIRD YEAR**

**CORE PERIOD COURSES**

**(These courses are elective and each is worth 20 credits)**

**(Note: Only Single Honours English Literature or Scottish Literature or Joint English and Scottish Literature students are eligible to take these courses)**

**\* Courses with an asterisk have a Scottish emphasis.**

# A note on Hybrid Learning

What will hybrid teaching for English and Scottish literature 'core period' and 'option' courses look like?

In line with the University of Edinburgh's guidance, your courses next year will be delivered in 'hybrid' modes: they will combine a blend of on campus teaching and online tuition. Our teaching staff are currently working to redesign all of the courses we deliver to make the most of the opportunities this offers, and to ensure that we can continue to deliver the same experience to students who are on campus, and those who are unable to attend for any period of time. We will ensure we have backup plans should things change at short notice, to ensure continuity.

What will this look like? We expect to be able to offer every student a combination of face-to-face teaching (in most cases, one 50 minute session weekly) and structured online activities which will provide opportunities to interact with other students and with your course tutor and which mirror activities that might in other circumstances have taken place in physical teaching spaces. Courses will be structured around weekly patterns of activity, with face-to-face teaching taking place on campus where possible, and in virtual spaces whenever it is not possible to hold a physical class meeting.

You will work together in seminar groups of between 10 and 15 students, with the direction and support of your course tutor, and in smaller autonomous learning groups of 3-5 students. You will complete structured learning activities to support your independent reading and study, and work together with other students in your autonomous learning groups and in your seminar groups. In some courses where there are multiple seminar groups, some activities may be conducted at course level.

Your tutors will aim to integrate all members of a seminar group into all activities wherever possible, even if you are not able to attend campus in person. No assessments will be based around activities conducted in face-to-face teaching, on campus or online, as we know that some students may face difficulties in joining face-to-face activities in one or both formats, at some times.

We will ensure that all recommended secondary readings are accessible via electronic means, and we will adapt our assessment formats to ensure that our expectations of you are realistic.

At the time we confirm your course choices we will make more detailed information available about how your courses will be assessed, timetabled and organised.

We hope these courses offer you an exciting set of opportunities to explore different kinds of literature from a wide range of perspectives. These courses may be subject to further modification especially as we adapt to hybrid teaching, but the descriptions you will find here give you all the information you will need to make an informed choice.

We hope that you enjoy reading this material.

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**\* Courses with an asterisk have a Scottish emphasis.**

# THIRD YEAR CORE PERIOD COURSES: SEMESTER ONE

English Literature Third Year  
Semester One Core Period Course

## Early Modern Tragedy

Tragedy engages with some of the most urgent, as well as enduring, problems that societies and individuals face. The sixteenth and seventeenth centuries were one of the great periods of tragic composition and this course will explore some of its most significant examples. The course will stress the variety of tragic modes—including revenge drama, historical and ‘heroic’ tragedy, closet drama, and domestic tragedy—as well as the range of theatrical contexts and staging practices that developed across the Elizabethan and Jacobean period. In tragic drama, early modern dramatists explored how different societies experienced crisis and the political and ethical problems this exposed: questions of power and sovereignty, religious, cultural and racial difference, justice and injustice, mortality and loss, sexual hierarchy and social inequality, political conformity and resistance, liberty and oppression. The course will consider how dramatists responded to these key concerns and it will also examine different critical and conceptual understandings of tragedy.

### Syllabus

#### **Forms of revenge**

Thomas Kyd, *The Spanish Tragedy*  
Shakespeare, *Hamlet*

#### **Deviance and punishment**

Christopher Marlowe, *Edward II*  
Anonymous, *Arden of Faversham*

#### **Other cultures**

Christopher Marlowe, *Tamburlaine*  
Elizabeth Cary, *The Tragedy of Mariam*

#### **Power and sexuality**

John Webster, *The Duchess of Malfi*  
Middleton, *Women Beware Women*  
John Ford, *'Tis Pity She's a Whore*

#### **Texts**

*English Renaissance Drama: A Norton Anthology*, ed. David Bevington et al. New York: Norton, 2002.  
*Hamlet*, ed. Ann Thompson and Neil Taylor, Arden Shakespeare, 2nd ed. London: Bloomsbury, 2016.

## Recommended Reading

Bushnell, Rebecca W (ed) *A Companion to Tragedy*. Oxford: Blackwell, 2005.

Drakakis, John and N C Leiber (eds). *Tragedy*. Harlow: Longman, 1998.

Eagleton, Terry. 'What is tragedy?' Extract from Terry Eagleton, *Sweet Violence: The Idea of the Tragic*. Oxford: Blackwell, 2003.

Holbrook, Peter. *English Renaissance tragedy: Ideas of Freedom*. London: Bloomsbury, 2015.

Hoxby, Blair. *What Was Tragedy? Theory and the Early Modern Canon*. Oxford: Oxford: Oxford University Press 2015.

Kerrigan, John. *Revenge Tragedy: Aeschylus to Armageddon*. Oxford: Clarendon Press, 1996.

McEachern Claire (ed) *The Cambridge Companion to Shakespearean Tragedy*. Cambridge: Cambridge University Press, 2002.

Neill, Michael and David Schalkwyk (eds) *The Oxford Handbook to Shakespearean Tragedy*. Oxford: Oxford University Press, 2016.

Smith, Emma and Garret A. Sullivan (eds). *The Cambridge Companion to English Renaissance Tragedy*. Cambridge: Cambridge University Press, 2010.

Wallace, Jennifer. *The Cambridge Introduction to Tragedy*. Cambridge: Cambridge University Press, 2007.

Woodbridge, Linda. *English Revenge Drama: Money, Resistance, Equality*. Cambridge: Cambridge University Press, 2010.

## Falling in Love in the Middle Ages

[Course not now running in session 2020-21]

'The Middle Ages' persist as a source of contemporary and popular fascination, thanks partly to its rich and vivid imaginings of love and desire. The notion of 'courtly love' and a visceral embrace of the darkness of desire has left a deep cultural imprint. In this course, we will explore the literary representation of desire, love, and sexuality in a variety of manifestations. We will closely explore a range of British, and some key European texts in translation, which exemplify a range of genres and modes from the twelfth to fifteenth centuries in which diverse kinds of love are imagined. This includes lyric poetry, dream vision, romance, saints' life, elegy, and 'mystical' writing. Throughout the course, we will grow to understand these texts by paying close attention to their formal and thematic intricacies; by situating ideas of love, desire, and sexuality within relevant historical, cultural, and conceptual contexts; and by exploring the role of emotion and affect in medieval literature.

### Primary Texts:

Selection of medieval lyrics;  
Petrarch's *Canzoniere* (extracts);  
Marie de France, *Lais* (selected);  
*Sir Orfeo* (anon);  
Chaucer, 'The Franklin's Tale', from *The Canterbury Tales*  
*Sir Gawain and the Green Knight* (anon);  
Julian of Norwich, *Revelations of Divine Love*;  
Margery Kempe, *The Book of Margery Kempe*;  
*The Life of St Katherine* (anon)

Almost all these texts are available online, either as a pdf anthology on Learn (for the selection of medieval lyrics); at recommended web editions (eg. For Chaucer's 'The Franklin's Tale', <https://sites.fas.harvard.edu/~chaucer/teachslf/frkt-par.htm>); or at the **TEAMS Middle English Texts Online** <https://d.lib.rochester.edu/teams> (for *Sir Orfeo*; Julian of Norwich; Margery Kempe; St Katherine).

For Petrarch, however, we will be using this **specific print edition**: *Selections from the Canzoniere and other works* ed. and trans. Mark Musa (Oxford: World's Classics, 2008)

For *Gawain and the Green Knight*, we will be using the *Norton Anthology of Literature*.

However, you may also like to get hold of the following print editions: *The Lais of Marie de France* (Penguin, 1999) and *The Canterbury Tales* (Norton Critical Editions, 2018)

**Suggested** secondary reading (available at DiscoverEd online):

Roberta L. Kreuger (ed), *The Cambridge Companion to Medieval Romance* (2010)  
Carolyn Dinshaw (ed), *The Cambridge Companion to Medieval Women's Writing* (2003)  
Samuel Fanous (ed), *The Cambridge Companion to Medieval English Mysticism* (2011)

# The Canterbury Tales

"whoso list [this story] not yheere,  
Turne over the leef and chese another tale;  
For he shal fynde ynowe, grete and smale,  
Of storial thyng."

*The Canterbury Tales* is both one of the most accessible and also one of the most challenging works of medieval literature. It offers a rich and varied story collection, within the framework of a social and spiritual pilgrimage. The individual stories spread across a wide spectrum of tone, and of genre, woven by parallel and contrast, theme and narration, into an intricate and complex whole.

The aim of the course is to explore a range of different individual tales, within the context of the work as a whole. So it will look at the different narrative kinds and modes used by the pilgrim storytellers: romances, parodies, farcical fabliaux, comic fables, and moral and religious tales. Among the themes that will be explored are the recurrent and insistent focus of the tales on gender relations, as well as on courtly love and romantic desire, and the strikingly different responses of men and women to the institution of marriage.

But in addition to the tales' engagement with the social and cultural life of the time, they also draw attention to themselves as narratives, and in so doing both reflect upon and question the nature of storytelling itself. This literary self-consciousness – which is both playful and sophisticated is central to *The Canterbury Tales*, and will be one of the central concerns of the course. Moreover, in the collection overall, the social and cultural significance of fourteenth-century pilgrimage interacts with the literary notion of the quest, and the ultimate spiritual significance of pilgrimage itself. And throughout the duration of the course we will examine the different ways in which literary and religious models and idea overlap and intersect.

## Texts and Topics

Introduction: Chaucer in Literary and Social Context

*The General Prologue to The Canterbury Tales*

Government, Philosophy, Love: *The Knight's Tale* I

The Gods, Death, and Destiny: *The Knight's Tale* II

Farce, Parody, and Story-Twinning: *The Miller's Tale* and *The Reeve's Tale*

Romance, Love, and Marriage: *The Franklin's Tale*

Feminism and Antifeminism I: *The Wife of Bath's Prologue and Tale*

Feminism and Antifeminism II: *The Clerk's Tale* and *The Merchant's Tale*

Narration and Allegory: *The Pardoner's Prologue and Tale*

Language and Play: *The Nun 's Priest's Tale*

## **Reading**

The best possible preparation will be to read a selection of *The Canterbury Tales* so that you begin to get a sense of their range and the pleasures and challenges they offer. The best edition to use is *The Riverside Chaucer*, ed LD Benson (1988). It would be a good idea to read *The General Prologue*, and then any or all of the following: *The Franklin's Tale*, *The Pardoner's Prologue and Tale*, *The Wife of Bath's Prologue and Tale*, *The Knight's Tale*, and *The Miller's Tale*.

If you have read any Chaucer before you will know that it is not really as difficult as it may at first look: the spelling is more unfamiliar than the language itself. If you feel you need help then a good place is the section on language in the Introduction to *The Riverside Chaucer*. Reading tales is more important than reading critics at this stage, but if you would like to begin engaging with various critical ideas one place to start would be *The Cambridge Chaucer Companion*, edited by Piero Boitani and Jill Mann, 1986, which is available online from the University Library.

## **Course Text**

*The Riverside Chaucer*, ed. L. D. Benson (Oxford, 1988)



# The Field Full of Folk: Medieval Literature and the Imagination of the World\*

The dreamer in Langland's long 14<sup>th</sup> century allegorical poem of spiritual pilgrimage, *Piers Plowman* opens the poem with a vision of the world. He sees the earth poised between the Tower of Truth in the East and the Valley of Death in the West:

A fair feeld ful of folk fond I ther bitwene Of alle  
manere of men, the meene and the riche,  
Werchyng and wandryng as the world asketh.

As this image shows, medieval conceptions of the world and of humanity's operation in that world, rest on imaginative assumptions which are often very different from those of today. This course will introduce a varied range of fourteenth- and fifteenth-century English and Scottish literary texts: allegory, romance, dream vision, meditation, lyric and drama. Through these texts it will begin to explore the medieval imaginative models of the physical and metaphysical world, considering issues such as society, the body, gender, God, love, and death. Visual images and other kinds of writing and commentary will be considered alongside the literary texts, to develop an understanding of the imaginative world which the literature both emerged from and helped to shape.

## Texts and Topics

- Introduction: Image, Sign, and Allegory: the World as Book - extracts of texts on Learn
- The Body: Geoffrey Chaucer, *The Miller's Prologue and Tale*; Robert Henryson, *The Paddock and the Mouse*
- Society: Geoffrey Chaucer, *The General Prologue to The Canterbury Tales*; David Lyndsay, *Ane Satyre of the Thrie Estaitis* (extracts)
- God: (Devotion) Julian of Norwich, *Revelations*; Scottish Passion lyrics; *York Crucifixion Play*
- God: (Mystery) *The Cloud of Unknowing*; Robert Henryson, *The Preiching of the Swallow*
- 6. Love: Geoffrey Chaucer, *The Parliament of Fowls*; William Dunbar, *The Goldyn Targe*; lyrics.
- 7. Woman: Geoffrey Chaucer, *The Wife of Bath's Prologue and Tale*; William Dunbar, *The Tretis of the Tua Marriit Wemen and the Wedo*; Robert Henryson, *Garmont of Good Ladies*; lyrics
- Ideas of Reading: Extracts of texts on Learn
- Animals: *Sir Isumbras*; Robert Henryson, *Fables*; *The Aberdeen Bestiary*
- Death: Geoffrey Chaucer, *The Pardoner's Prologue and Tale*; *Everyman*; William Dunbar, 'Lament for the Makaris'; Robert Henryson, 'Ressonng betuix Dethe and Man'

**Course text**

*Chaucer to Spenser: an Anthology*, ed Derek Pearsall (Oxford: Blackwell, 1999). Other texts are available on-line.

**Preparatory Reading**

In addition to reading as many of the primary sources as possible, Peter Brown's *A Companion to Medieval English Literature and Culture* (2006) has some excellent introductory essays on a number of the key topics which we will be exploring in the course. This is available online through the library.

# THIRD YEAR CORE PERIOD COURSES: SEMESTER TWO

English Literature Third Year  
Semester Two Core Period Course

## Early Modern Comedy

This course focuses on comic writing for the English stage during one of its most exuberantly creative periods. Beginning with the romantic comedy of Shakespeare and concluding with some of the most daringly sceptical drama of the Restoration period, the course explores the varieties of comic theatre developed over the seventeenth century, including festive comedy, the carnivalesque, fable, city comedy, and different modes of satire. In doing so, it examines the comic engagement with a range of moral, social and political debates and conflicts. It also reads the plays in the light of theories and critical accounts of the purposes and workings of comedy, as well as in the context of the very different social and staging conditions obtaining at either end of the century.

### Syllabus

#### Romantic Comedy

Lyly, *Endymion*

Shakespeare, *A Midsummer Night's Dream*

#### City Comedy

Dekker, *The Shoemaker's Holiday*

Jonson, *Epicene*

Middleton and Dekker, *The Roaring Girl*

#### Restoration Comedy

Wycherley, *The Country Wife*

Etherege, *The Man of Mode*

Behn, *The Rover*

### Reading List

#### Primary Texts

William Shakespeare, *A Midsummer Night's Dream* (Oxford)

David Bevington, gen. ed. *English Renaissance Drama: An Anthology* (Norton)

Aphra Behn, *The Rover* (New Mermaids)

Gamini Salgado, ed. *Three Restoration Comedies* (Penguin)

## Recommended

Matthew Bevis, *Comedy* (OUP)

Richard Bevis, *English Drama: Restoration and Eighteenth Century, 1660-1789* (Longman)

Rick Bowers, *Radical Comedy in Early Modern England* (Ashgate)

Simon Critchley, *On Humour* (Routledge)

Penny Gay, *The Cambridge Introduction to Shakespeare's Comedies* (CUP)

Deborah Payne Fisk (ed), *The Cambridge Companion to English Restoration Theatre* (CUP)

Elizabeth Howe, *The First English Actresses: Women and Drama 1660-1700* (CUP)

Alexander Leggatt (ed), *The Cambridge Companion to Shakespearean Comedy* (CUP)

Alexander Leggatt, *Introduction to English Renaissance Comedy* (MUP)

Adam Zucker, *The Places of Wit in Early Modern English Comedy* (CUP)

Steven Zwicker (ed), *The Cambridge Companion to English Literature 1650-1740* (CUP)

## Romanticism: Themes, Genres and Contexts\*

This course provides students with a broad, varied and yet detailed exploration of British Romantic literature by examining a number of its distinctive genres and asking how they addressed related themes and contexts. In particular, it will examine the way in which formal innovation was a response to a series of historical upheavals: the French Revolution (1789–94), the two decades of war that it initiated (1793–1815), and the socially and politically volatile peace that followed.

### Primary Reading

<b>Polemic</b>	Edmund Burke, from <i>Reflections on the Revolution in France</i> (1790); Thomas Paine, from <i>Rights of Man</i> (1791); Mary Wollstonecraft, from <i>A Vindication of the Rights of Woman</i> (1792).
<b>Prophecy</b>	Anna Barbauld, 'Epistle to Wilberforce' (1792) and <i>Eighteen Hundred and Eleven</i> (1812); William Blake, <i>Visions of the Daughters of Albion</i> (1794).
<b>Blank-verse Autobiography</b>	Charlotte Smith, <i>The Emigrants</i> (1793); William Wordsworth, from <i>The Prelude</i> (1805).
<b>The Modern Ballad</b> (1798);	S.T. Coleridge, 'The Rime of the Ancyent Marinere'  William Wordsworth, 'The Thorn' (1798); Walter Scott, ballads from <i>The Minstrelsy of the Scottish Border</i> (1802–3).
<b>The Ode and the Sublime</b>	William Wordsworth, 'Ode' (1807); S.T. Coleridge, 'Dejection: An Ode' (1817); P.B. Shelley, 'Mont Blanc' (1817); John Keats, 'To Autumn' (1820); Edmund Burke, from <i>A Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful</i> (1759).
<b>The Domestic Novel</b>	Jane Austen, <i>Sense and Sensibility</i> (1811).
<b>The Historical Novel</b>	Walter Scott, <i>Rob Roy</i> (1817).
<b>Variations on the Gothic</b>	Byron, <i>Manfred</i> (1817); Mary Shelley, <i>Frankenstein</i> (1818). James Hogg, <i>The Private Memoirs and Confessions of a Justified Sinner</i> (1824).

## Set Texts

All poetry studied on the course can be found in Duncan Wu, editor, *Romanticism: An Anthology* (Blackwell, 2012) which can be accessed online through the university library catalogue.

In addition, students will need to purchase the four novels on the course:

Jane Austen. *Sense and Sensibility*. Edited by Ros Ballaster, Penguin Classics, 2003.

James Hogg. *The Private Memoirs and Confessions of a Justified Sinner*. Edited by Ian Duncan, Oxford World's Classics, 2010.

Walter Scott. *Rob Roy*. Edited by Ian Duncan, Oxford World's Classics, 2008.

Mary Shelley. *Frankenstein; or, the Modern Prometheus*. The 1818 text, edited by Marilyn Butler, Oxford World's Classics, 2008.

All other primary texts will be supplied on Learn.

## Secondary Reading

Butler, Marilyn. *Jane Austen and the War of Ideas*. Oxford University Press, 1975.

Chandler, James and Maureen N. McLane, editors. *The Cambridge Companion to British Romantic Poetry*. Cambridge University Press, 2008.

Clemit, Pamela, editor. *The Cambridge companion to British literature of the French Revolution in the 1790s*. Cambridge University Press, 2011.

Crimmins, Jonathan. 'Mediation's sleight of hand: the two vectors of the Gothic in Mary Shelley's *Frankenstein*.' *Studies in Romanticism*, vol. 52, no. 4, 2013, pp. 561–83.

Curran, Stuart. 'Romanticism displaced and placeless.' *European Romantic Review*, vol. 20, no. 5, 2009, pp. 637–50.

Duncan, Ian. 'Primitive inventions: *Rob Roy*, nation, and world system.' *Eighteenth-Century Fiction*, vol. 15, no. 1, 2002, pp. 81–102.

---. "'A great, a transcendent sinner": Hogg and the fables of Romanticism.' *Studies in Hogg and His World*, vol. 22, 2012, pp. 1–18.

Ferris, Ina. 'Scholarly Revivals: Gothic Fiction, Secret History, and Hogg's *Private Memoirs and Confessions of a Justified Sinner*.' *Recognizing the Romantic Novel: New Histories of British Fiction, 1780–1830*, edited by Jillian Heydt-Stevenson and Charlotte Sussman, Liverpool University Press, 2008, pp. 267–284.

Goodlad, L.M.E. 'England's "Glorious 'Middle Way'": Self-Disciplinary Self-Making and Jane Austen's *Sense and Sensibility*.' *Genre*, vol. 33, 2000, pp. 51–81.

Hadley, Karen. 'The crisis of discourse and the rise of history in *The Prelude*'s Revolution books.' *Modern Philology*, vol. 111, no. 4, 2014, pp. 818–40.

- Keach, William. 'A Regency Prophecy and the End of Anna Barbauld's Career.' *Studies in Romanticism*, vol. 33, no. 4, 1994, pp. 569–77.
- Labbe, Jacqueline M. 'Smith, Wordsworth, and the model of the Romantic poet.' *Romanticism and Victorianism on the Net*, vol. 51, 2008, n.p.
- McLane, Maureen N. 'Tuning the multi-media nation; or, Minstrelsy of the Afro-Scottish border ca. 1800.' *European Romantic Review*, vol. 15, no. 2, 2004, pp. 289–305.
- Mayer, Robert. 'Scott's editing: history, polyphony, authority.' *Modern Philology*, vol. 112, no. 4, 2015, pp. 661–90.
- Mellor, Anne K. 'Sex, Violence and Slavery: Blake and Wollstonecraft.' *Huntington Library Quarterly*, vol. 58, no. 3–4, 1995, pp. 345–70.
- Robinson, Richard and Daniel Robinson, editors. *The Oxford Handbook of William Wordsworth*. Oxford University Press, 2015.
- Soderholm, James, editor. *Byron and Romanticism*. Cambridge University Press, 2002.
- Stabler, Jane. *Byron, Poetics and History*. Cambridge University Press, 2002.
- Welch, Dennis M. 'Essence, gender, race: William Blake's *Visions of the Daughters of Albion*.' *Studies in Romanticism*, vol. 49, no. 1, 2010, pp. 105–31.
- Wilson, Fiona. 'He's Come Undone: Gender, Territory, and Hysteria in *Rob Roy*.' Claire Lamont and Michael Rossington, eds. *Romanticism's Debatable Lands*, edited by Claire Lamont and Michael Rossington, Palgrave Macmillan, 2007, pp. 52–63.

## The Novel and the Modern Self, 1688–1790

This course explores the issues surrounding the emergence of 'the novel' as a distinct form in Britain from the late seventeenth to the late eighteenth centuries. It examines the interrelation of formal developments in prose fiction (for example first-person retrospective and epistolary narration, and 'formal realism') both with older narrative modes in 'romance' and the drama, and with social developments in the period, in particular the rising value attached to the autonomous individual as both the subject and the object of knowledge (empirical science and history) and as economic agent (capitalism and colonial expansion). The gender politics of these developments will remain a central concern throughout.

The course covers narratives of passion, politics and feminine agency by Aphra Behn and Eliza Haywood; fictions by Defoe and Richardson, with their lower-class heroines exercising self-determination both narrative and either economic (*Moll Flanders*) or moral (*Pamela*); the critique of this autonomous 'modern self' in Henry Fielding's third-person masterpiece *Tom Jones* and the self-scrutinising first-person narration of Lawrence Sterne's *Tristram Shandy*; and Frances Burney's epistolary novel of feminine experience, *Evelina*.

### Primary Reading

Aphra Behn. 'Oroonoko' and 'The Fair Jilt' (both 1688). *Oroonoko and Other Writings*, edited by Paul Salzman, Oxford World's Classics, 2009.

Eliza Haywood. *Fantomina; or, Love in a Maze* (1725). *The Norton Anthology of English Literature Tenth Edition, Volume C: The Restoration and the Eighteenth Century*, Norton, 2018, pp. 608–627.

---. *The Adventures of Eovaai* (1737). Edited by Earla Wilputte, Broadview, 1999.

Daniel Defoe. *Moll Flanders* (1722). Edited by G.A. Starr and Linda Bree, Oxford World's Classics, 2011.

Samuel Richardson. *Pamela* (1740). Edited by Thomas Keymer and Alice Wakely, Oxford World's Classics, 2008.

Henry Fielding. *The History of Tom Jones, A Foundling* (1749). Edited by Alice Wakely and Thomas Keymer, Penguin, 2005.

Lawrence Sterne. *The Life and Opinions of Tristram Shandy* (1760–1767). Edited by Ian Campbell Ross, World's Classics, 2009.

Frances Burney. *Evelina* (1776). Edited by Edward A. Bloom and Vivien Jones, Oxford World's Classics, 2008.

### Secondary Reading

Ballaster, Ros. *Seductive Forms: Woman's Amatory Fiction from 1684 to 1740*. Clarendon Press, 1992.



- Flynn, Carol Houlihan. *The Body in Swift and Defoe*. Cambridge University Press, 1990.
- Heffernan, Julian Jimenez. 'Pamela's hands: political intangibility and the production of manners.' *Novel: A Forum on Fiction*, vol. 46, no. 1, 2013, pp. 26–49.
- Hughes, Derek and Janet Todd, editors. *The Cambridge Companion to Aphra Behn*. Cambridge University Press, 2004.
- Kelleher, Paul. "'The Glorious Lust of Doing Good': Tom Jones and the Virtues of Sexuality." *Novel: A Forum on Fiction*, vol. 38, no. 2–3, 2005, pp. 165–92.
- Keymer, Thomas, ed. *The Cambridge Companion to Laurence Sterne*. Cambridge University Press, 2009.
- Kramnick, J. 'Locke, Haywood and Consent.' *ELH*, vol. 72, no. 2, 2005, pp. 453–70 (on *Fantomina*).
- Lamb, Jonathan. *Sterne's Fiction and the Double Principle*. Cambridge: Cambridge University Press, 1988.
- Loar, C. 'The Exceptional Eliza Haywood: Women and Extralegality in *Eovaai*.' *Eighteenth-Century Studies*, vol. 45, no. 4, 2012, pp. 565–84.
- Rawson, Claude, editor. *The Cambridge Companion to Henry Fielding*. Cambridge University Press, 2007.
- Richetti, John, editor. *The Cambridge Companion to the Eighteenth-Century Novel*. Cambridge University Press, 2005.
- . editor. *The Cambridge Companion to Daniel Defoe*. Cambridge University Press, 2008.
- Sabor, Peter, ed. *The Cambridge Companion to Frances Burney*. Cambridge University Press, 2007.
- Todd, Dennis. *Defoe's America*. Cambridge: CUP, 2010.
- Vander Motten, J. P. and René Vermeir. "'Reality, and Matter of Fact': Text and Context in Aphra Behn's 'The Fair Jilt'." *Review of English Studies*, vol. 66, no. 274, 2015, pp. 280–299.
- Vareschi, Mark. 'Motive, intention, anonymity, and Evelina.' *ELH*, vol. 82, no. 4, 2015, pp. 1135–58.
- Wilner, Arlene Fisher. "'Thou hast made a rake a preacher": beauty and the beast in Richardson's *Pamela*.' *Eighteenth-Century Fiction*, vol. 13, no. 4, 2001, pp. 529–60.