Women in the Eighteenth Century

How are romantic and erotic relationships between women represented in the literature of the long eighteenth century? How does Sapphism surface in other contemporary discourses, including politics, pornography, economics and art? After more than a generation of lesbian-gay scholarship that has examined identities, practices, prohibitions and transgressions surrounding same-sex desire, this collection offers an exciting and indispensable array of new scholarship in gender and sexuality studies. The contributors - who include noted writers, critics and historians such as Emma Donoghue, George E. Haggerty, Susan S. Lanser and Valerie Traub - provide varied and provocative research into the dynamics and histories of lesbianism and Sapphism. They build on the work of scholarship on Sapphism and interrogate the efficacy of such a notion in describing the varieties of same-sex love between women during the long eighteenth century. This groundbreaking collection, the first multi-authored volume to examine lesbian representation and culture in this era, presents a diversity of theoretical and critical approaches, from close literary analysis to the history of reading and publishing, psychoanalysis, biography, historicism, deconstruction and queer theory.

Women, Work & Sexual Politics in Eighteenth-century England

This six-volume anthology documents the history of women's drama throughout the 18th century, starting with the emergence in 1695-6 of the second generation of women dramatists to Aphra Benn. It includes the work of Catherine Trotter, Mary Pix, Eliza Haywood and Elizabeth Griffith.

Eighteenth-Century Women Poets

Page 1/11
This anthology gathers together various texts by and about women, ranging from 'conduct' manuals to pamphlets on prostitution, from medical texts to critical definitions of women's writing, from anti-female satires to appeals for female equality. By making this material more widely available, Women in the Eighteenth Century complements the current upsurge in feminist writing on eighteenth-century literary history and offers students the opportunity to make their own rereadings of literary texts and their ideological contexts.

Collecting Women

In The Children's Book Business, Lissa Paul constructs a new kind of book biography. By focusing on Eliza Fenwick's 1805 product-placement novel, Visits to the Juvenile Library, in the context of Marjorie Moon's 1990 bibliography, Benjamin Tabart's Juvenile Library, Paul explains how twenty-first century cultural sensibilities are informed by late eighteenth-century attitudes towards children, reading, knowledge, and publishing. The thinking, knowing children of the Enlightenment, she argues, are models for present day technologically-connected, socially-conscious children; the increasingly obsolete images of Romantic innocent and ignorant children are bracketed between the two periods. By drawing on recent scholarship in several fields including book history, cultural studies, and educational theory, The Children's Book Business provides a detailed historical picture of the landscape of some of the trade practices of early publishers, and explains how they developed in concert with the progressive pedagogies of several female authors, including Eliza Fenwick, Mary Wollstonecraft, Anna Barbauld, Maria Edgeworth, and Ann and Jane Taylor. Paul's revisionist reading of the history of children's literature will be of interest to scholars working in eighteenth-century studies, book history, childhood studies, cultural studies, educational history, and children's literature.

Eighteenth-Century Poetry

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.

Popular Fiction by Women, 1660-1730

No human society has ever been perfect, a fact that has led thinkers as far back as Plato and St. Augustine to conceive of utopias both as a fanciful means of escape from an imperfect reality and as a useful tool with which to design improvements upon it. The most studied utopias have been proposed by men, but during the eighteenth century a group of reform-oriented female novelists put forth a series of work that expressed their views of, and their reservations about, ideal societies. In Women's Utopias of the Eighteenth Century, Alessa Johns examines the utopian communities envisaged by Mary Astell, Sarah Fielding, Mary Hamilton, Sarah Scott, and other writers from Britain and continental Europe, uncovering the ways in
which they resembled—and departed from—traditional utopias. Johns demonstrates that while traditional visions tended to look back to absolutist models, women's utopias quickly incorporated emerging liberal ideas that allowed far more room for personal initiative and gave agency to groups that were not culturally dominant, such as the female writers themselves. Women's utopias, Johns argues, were reproductive in nature. They had the potential to reimagine and perpetuate themselves.

**The Single Homemaker and Material Culture in the Long Eighteenth Century**

It fills the persistent need to document women’s poetic expression during the long eighteenth century and to rewrite the literary history of the period, a history from which women have largely been excluded.

**Eighteenth-Century Women Poets and Their Poetry**

Within chapters on important canonical and popular verse forms, she gives particular attention to such topics as women's use of religious poetry to express candid ideas about patriarchy and rape; the continuing evolution and important role of the supposedly antiquarian genre of the friendship poetry; same-sex desire in elegy by women as well as by men; and the status of Charlotte Smith as a key figure of the long eighteenth century, not only as a Romantic-era poet.

**British Women Poets of the Long Eighteenth Century**

The Routledge Anthology of Restoration and Eighteenth-Century Performance brings together a selection of particularly memorable performances, beginning with Nell Gwyn in a 1668 staging of Secret Love, and moving chronologically towards the final performance of John Philip Kemble’s controversial adaptation of Thomas Otway’s Venice Preserver’d in October 1795. This volume contains a wealth of contextual materials, including contemporary reviews, portraits, advertisements, and cast lists. By privileging event over publication, this collection aims to encourage an understanding of performance that emphasizes the immediacy - and changeability - of the theatrical repertoire during the long eighteenth century. Offering an invaluable insight into the performance culture of the time, The Routledge Anthology of Restoration and Eighteenth-Century Performance is a unique, much-needed resource for students of theatre.

**When Flesh Becomes Word**

This anthology offers a selection of popular dramatic works by female playwrights from Aphra Behn in the 1670s through Hannah Cowley in the later eighteenth century. These plays were successful as plays of their time, not just as plays by women, together providing evidence that women dramatists often managed better than their male counterparts to please diverse audiences, who were notoriously fickle as well as predisposed to oppose them. Accessible to both graduates and undergraduates, Popular Plays by Women shows how these playwrights captured audiences through wit, social awareness, and dramatic dexterity. As well as including the prologues and epilogues of the four plays presented, this anthology provides additional materials in which female playwrights discuss the prejudices and special difficulties they face.
**Women, Work And Sexual Politics In Eighteenth-Century England**

In this fundamental reassessment of women's experience of work in eighteenth-century England, Bridget Hill examines how and to what extent industrialization improved the overall position of women and the opportunities open to them. Focusing on the most important unit of production, the household, Dr Hill examines women's work, not only in “housework” but also in agriculture and manufacturing, and reveals what women lost as the household’s independence as a unit of economic production was undermined. Considering the whole range of activities in which women were involved, the increasing sexual division of labour is charted and its implications highlighted. The final part of the book considers how the changing nature of women's work influenced courtship, marriage and relations between the sexes.

**Women in the Eighteenth Century**

When Flesh Becomes Word collects nine different examples of British libertine literature that appeared before 1750. Three of these--The School of Venus (1680), Venus in the Cloister (1725), and A Dialogue Between a Married Lady and a Maid (1740)--are famous “whore dialogues,” dramatic conversations between an older, experienced woman and a younger, inexperienced maid. Previously unavailable to the modern reader, these dialogues combine sex education, medical folklore, and erotic literature in a decidedly proto-pornographic form. This edition presents other important examples of libertine literature, including bawdy poetry, a salacious medical treatise, an irreverent travelogue, and a criminal biography. The combination of both popular and influential texts presented in this edition provides an accessible introduction to the variety of material available to eighteenth-century readers before the publication of John Cleland’s Memoirs of a Woman of Pleasure in 1749.

**Women's Utopias of the Eighteenth Century**

The author offers a reassessment of how women's experience of work in 18th-century England was affected by industrialization and other elements of economic, social and technological change.; This study focuses on the household, the most important unit of production in the 18th century. Hill examines the work done by the women of the household, not only in "housework” but also in agriculture and manufacturing, and explains what women lost as the household’s independence as a unit of economic production was undermined.; Considering the whole range of activities in which women were involved - including many occupations unrecorded in censuses which have, therefore, been largely ignored by historians - Hill charts the increasing sexual division of labour and highlights its implications. She also discusses the role of service in husbandry and apprenticeship, as sources of training for women, and the consequences of their decline.; The final part of the book considers how the changing nature of women's work influenced courtship, marriage and relations between the sexes. Among the topics discussed are the importance of the women’s contribution to setting up and maintaining a household; labouring women's attitudes to marriage and divorce and the customary alternatives to them; and the role of spinster and widows. The author concludes by asking to what extent the industrial revolution improved the overall position of women and the opportunities open to them.; This series aims to re-establish women’s history, and to challenge the assumptions of much mainstream history. Focusing on the modern period and encouraging perspectives from other disciplines, it seeks to concentrate upon areas of focal importance in the history of Britain and continental Europe.; Bridget Hill is the author of “Eighteenth-Century Women: An Anthology” and "The First English Feminist".

**The Broadview Anthology of British Literature: Volume 3: The Restoration and the Eighteenth Century - Second**
**Edition**

What is it like being a woman? Originally published in 1967, here is a collection of passages, all linked by their theme, that of being a woman. They are taken from novels, essays, letters and diaries written by or about women concerning their psychology and position in society from the later eighteenth century onwards.

**Eighteenth Century Women Poets**

The book also includes an extended section of criticism by and about women writers.

**British Sporting Literature and Culture in the Long Eighteenth Century**

This book addresses the place of women writers in anthologies and other literary collections in eighteenth-century England. It explores and contextualizes the ways in which two different kinds of printed material—poetic miscellanies and biographical collections—complemented one another in defining expectations about the woman writer. Far more than the single-authored text, it was the collection in one form or another that invested poems and their authors with authority. By attending to this fascinating cultural context, Chantel Lavoie explores how women poets were placed posthumously in the world of eighteenth-century English letters. Investigating the lives and works of four well known poets—Katherine Philips, Aphra Behn, Anne Finch, and Elizabeth Rowe—Lavoie illuminates the way in which celebrated women were collected alongside their poetry, the effect of collocation on individual reputations, and the intersection between bibliography and biography as female poets themselves became curiosities. In so doing, Collecting Women contributes to the understanding of the intersection of cultural history, canon formation, and literary collecting in eighteenth-century England.

**Law, Sensibility and the Sublime in Eighteenth-Century Women's Fiction**

"First published as an Oxford World's Classics paperback 2001"--T.p

**The Literature of Eighteenth-century Russia**

The Single Homemaker and Material Culture in the Long Eighteenth Century represents a new synthesis of gender history and material culture studies. It seeks to analyse the lives and cultural expression of single men and women from 1650 to 1850 within the main focus of domestic activity, the home. Whilst there is much scholarly interest in singleness and a raft of literature on the construction and apprehension of the home, no other book has sought to bring these discrete studies together. Similarly, scholarly work has been limited in evaluating gendered consumption practices during the long eighteenth century because of an emphasis on the homes of families. Analysing the practices of single people emphasises the differences, but also amplifies the similarities, in their strategies of domestic life.

**The Woman's View**
This book shows how eighteenth-century women's literature redefined nation and culture in class and gendered terms.

**The Woman of Colour**

Explains present and future methods and technology used for the exploration of space and the search for life on other planets.

**Women Writers of Traditional China**

The first collection of a previously neglected, yet rich vein. Eighteenth Century Britain saw some of the most brilliant, witty and popular stage productions, written by women, like Fanny Burney. Michael Caines introduces this outstanding collection.

**Lesbian Dames**

"the anthology is engaging and informative and should stimulate further research into this fascinating yet neglected area." —English " most interest are newly recovered materials with several works appearing in English translation for the first time. The excellent introductions and reference notes along with the samplings of writings will pique the interest of students of both literature and history. A good readings text for college students and anyone interested in the development of literature and culture." —Library Journal

This anthology demonstrates women's participation in the construction of criticism as a literary genre. The selected writings, by forty-one of the women who produced criticism between 1660 and 1820, include writers from England, France, Germany, and the United States.

**The Children's Book Business**

This extraordinary edition includes seven full-length plays from the era, including an unproduced play by Frances Burney, unavailable for centuries. Women playwrights of the Restoration and eighteenth century were bawdy and proper, apologetic and defiant, often derided and occasionally praised. The seven women represented in this groundbreaking anthology—the only collection of Restoration and eighteenth-century plays devoted exclusively to women—had but one thing in common: the desire to ignore convention and write for the stage. In 1660, when theatres in England reopened after years of Puritan repression, women trod the boards as actors for the very first time. By the end of the century they had stormed and breached another bastion of the male domain and become dramatists as well. Most available collections of plays from the period exclude them; traditional criticism overlooks or diminishes them. But their works, as seen here, hold their own against the most popular productions for the theater from 1678 to 1787, and do it with a distinctively female spirit. Each of these women—Aphra Behn, Frances Burney, Susanna Centlivre, Hannah Cowley, Elizabeth Inchbald, Mary Griffith Pix, and Mercy Otis Warren—legitimized the profession of playwright for their sex. They were the genre's prolific women pioneers whose body of work has remained unmatched until the twentieth century.

**The Woman's View**

Sport as it is largely understood today was invented during the long eighteenth century when the modern rules of sport were codified; sport emerged
as a business, a spectacle, and a performance; and gaming organized itself around sporting culture. Examining the underexplored intersection of sport, literature, and culture, this collection situates sport within multiple contexts, including religion, labor, leisure time, politics, nationalism, gender, play, and science. A poetics, literature, and culture of sport swelled during the era, influencing artists such as John Collett and writers including Lord Byron, Jonathan Swift, and Henry Fielding. This volume brings together literary scholars and historians of sport to demonstrate the ubiquity of sport to eighteenth-century life, the variety of literary and cultural representations of sporting experiences, and the evolution of sport from rural pastimes to organized, regular events of national and international importance. Each essay offers in-depth readings of both material practices and representations of sport as they relate to, among other subjects, recreational sports, the Cotswold games, clothing, women archers, tennis, celebrity athletes, and the theatricality of boxing. Taken together, the essays in this collection offer valuable multiple perspectives on reading sport during the century when sport became modern.

The Routledge Anthology of Restoration and Eighteenth-Century Drama

This work offers, firstly, a fresh historical, philosophical and cultural interpretation of the relation between the eighteenth-century discourse of sensibility, the sublime, and the theory and practice of eighteenth-century law. Secondly, the work exposes and explores the influence of this combination of discourses upon the formation of gender identities in this period. The author argues that it is only through a study of the convergence of these key eighteenth-century discourses that changing conceptualisations of femininity can fully be understood. Thirdly, it examines the presence, within eighteenth-century fiction by women, of a new female subject. Novels by women in this period, Chaplin posits, begin to reveal that the female subject position constructed through the discourses of law, sensibility and the sublime gives rise, for women, to a feminine ontological crisis that may be seen to anticipate by two hundred years the trauma of the ‘post modern’ male subject unable to present a unified subjectivity to himself or to the world. This feminine crisis finds expression within a range of female fiction of the mid-to-late eighteenth century - in Charlotte Lennox’s anti-romance satire, Frances Sheridan’s ‘conduct-book’ novels, the Gothic romances of Radcliffe and Eliza Fenwick and the sensationalistic horror fiction of Charlotte Dacre. Concentrating upon these writers, Chaplin argues that their works ‘speak of dread’ on behalf of women in this period and to varying degrees challenge discourses that construct femininity as a highly unstable, barely tenable subject position. Combining the works of Lyotard and Irigaray to formulate a new feminist reading of the eighteenth-century discourse of the sublime, this study offers fresh insights into the culture and politics of the eighteenth century. It presents highly original readings of well-known and lesser-known literary texts that interrogate from fresh perspectives the complex theoretical issues pertaining to

Eighteenth-Century Women Playwrights, Vol 3

What is it like being a woman – in society, in the home and as a person in one’s own right? Originally published in 1967, here is a collection of passages, all linked by their theme, that of being a woman. They are taken from novels, essays, letters and diaries written by or about women concerning their psychology and position in society from the later eighteenth century onwards. In these days of emancipation and assumed equality (in some countries at any rate) it is as well to remember the very recent past and to look forward to the future, for all girls will have, certain problems to face just because they are girls. It is best to be prepared. The anthology was chosen and organised for girls who were taking English, either for General Studies or in preparation for University. The extracts cover a wide range of styles and periods, and were selected both as representative of their time and as good examples of prose. Love, sex, marriage, motherhood and the wider role of women in society are among the topics covered, and there is an ample list of suggestions for further readings, biographical notes on the writers and suggested questions for discussions or essay-
writing.

**The Meridian Anthology of Restoration and Eighteenth-Century Plays by Women**

Who were the women poets of the eighteenth century? This anthology presents writings by more than a hundred women, few of which have been published in conventional surveys and anthologies of eighteenth-century verse. Unlike the women who wrote fiction, the vast majority who wrote verse have been ignored and forgotten since their own day. Lonsdale's collection represents a diverse group of female poets from washerwomen to duchesses whose writings began mostly at home as informal and unpretentious verse. As they grew in number and confidence, the women began writing in a great variety of poetic forms and on public as well as private topics, eventually finding their way into print. The collection brings to light the vigor and immediacy with which women poets spoke—from the resentful and melancholic to the humorous and exuberant—about town and country, and love and marriage, opening a new perspective on their age and providing the grounds for a reassessment of a neglected aspect of literature.

**Eighteenth-Century Women Dramatists**

When it was first published in 1984, this book filled an acknowledged gap in the social history of the period and made available hitherto inaccessible sources. The work draws on newspapers and journals, memoirs, diaries, courtesy books, county surveys and records, but also on the literature of the period, its novels, poetry and plays. It examines the role assigned to women in eighteenth-century society and the education thought fitting to perform it. It looks at attitudes to courtship and marriage, chastity and sexual passion. It explores the role of women as wives and mothers, as spinsters and widows, and focuses on the living and working experience of women whether in the home, agriculture, industry or domestic service. It contrasts the expectations of the rich and the poor, the leisured lady and the underpaid female agricultural labourer, the unmarried mother and the prostitute.

**Women Critics 1660-1820**

This six-volume anthology documents the history of women's drama throughout the 18th century, starting with the emergence in 1695-6 of the second generation of women dramatists to Aphra Benn. It includes the work of Catherine Trotter, Mary Pix, Eliza Haywood and Elizabeth Griffith.

**Eighteenth-century Women**

The second edition of this popular anthology reveals the rich variety of poetry produced in the period 1700-1800. New edition of this popular anthology of eighteenth-century poetry. Reveals the rich variety of poetry produced in this period. Traditionally prominent authors, such as Pope, Swift, Burns and Cowper, are represented alongside lesser-known writers, particularly women. For the second edition, the political and satirical content of the anthology has been strengthened with the inclusion of poems such as Charles Churchill’s Night, Samuel Johnson’s London and Swift’s A Satirical Elegy on a Late Famous General. The revised edition includes material by two new women poets, Martha Sansom and Sarah Dixon. The editors continue to draw out interesting links between poems, and especially between male and female poets.
The Routledge Anthology of Restoration and Eighteenth-Century Performance

This anthology gathers together various texts by and about women, ranging from ‘conduct’ manuals to pamphlets on prostitution, from medical texts to critical definitions of women’s writing, from anti-female satires to appeals for female equality. By making this material more widely available, Women in the Eighteenth Century complements the current upsurge in feminist writing on eighteenth-century literary history and offers students the opportunity to make their own rereadings of literary texts and their ideological contexts.

Eighteenth-Century Women Playwrights, Vol 1

Though strikingly varied in narrative format and purpose, ranging as they do from the erotic and sensational to the sentimental and pious, they offer a distinct fictional approach to the moral and social issues of the age from a female standpoint.

Eighteenth Century Women Poets

Eighteenth Century Music in its cultural, social, and intellectual contexts. John Rice’s Music in the Eighteenth Century takes the reader on an engrossing Grand Tour of Europe's musical centers, from Naples, to London, Berlin, Vienna, Prague, and St. Petersburg—with a side trip to the colonial New World. Against the backdrop of Europe’s largely peaceful division into Catholic and Protestant realms, Rice shows how "learned" and "galant" styles developed and commingled. While considering Mozart, Haydn, and early Beethoven in depth, he broadens his focus to assess the contributions of lesser-known but significant figures like Johann Adam Hiller, Francois-André Philidor, and Anna Bon. Western Music in Context: A Norton History comprises six volumes of moderate length, each written in an engaging style by a recognized expert. Authoritative and current, the series examines music in the broadest sense—as sounds notated, performed, and heard—focusing not only on composers and works, but also on broader social and intellectual currents.

Popular Plays by Women in the Restoration and Eighteenth Century

Most analyses of gender in High Qing times have focused on literature and on the writings of the elite; this book broadens the scope of inquiry to include women's work in the farm household, courtesan entertainment, and women's participation in ritual observances and religion. In dealing with literature, it shows how women's poetry can serve the historian as well as the literary critic, drawing on one of the first anthologies of women's writing compiled by a woman to examine not only literary sensibilities and intimate emotions, but also political judgments, moral values, and social relations.

Major Voices

This anthology makes available for the first time a selection of narratives by and about prostitutes in the eighteenth century. These memoirs, some written by and some about eighteenth-century prostitutes, offer important insights into female experience and class and gender roles in the period. Portraying the lives of women in both success and hardship, written in voices ranging from repentant to bawdy, the memoirs show the complexity of the lives of the “nightwalkers.” For eighteenth-century readers, as Laura Rosenthal writes in her introduction, these memoirs “offered sensual and
sentimental journeys, glimpses into high life and low life, and relentless confrontations with the explosive power of money and the vulnerability of those without it.” Offering a range of narratives from the conservative and reformist to the unabashedly libertine, this book provides a fascinating alternative look into eighteenth-century culture.

**Eighteenth-century Women**

Compiles poems from the eighteenth century by women, with biographical information on each poet, and includes commentary on the attitudes toward and opportunities for women in literature at the time.

**Music in the Eighteenth Century (Western Music in Context: A Norton History)**

Poetic Sisters explores the personal and literary connections among five eighteenth-century women poets. Anchored in the work of Anne Finch, author of “A Nocturnal Reverie,” this book explores a female literary network, and emphasizes the range and extent of these writers’ poetic achievement and its resonance for the twenty-first-century reader.

**Nightwalkers**

The Routledge Anthology of Restoration and Eighteenth-Century Drama brings together the work of key playwrights from 1660 to 1800, divided into three main sections: Restoring the Theatre: 1660–1700 Managing Entertainment: 1700–1760 Entertainment in an Age of Revolutions: 1760–1800 Each of the 20 plays featured is accompanied by an extraordinary wealth of print and online supplementary materials, including primary critical sources, commentaries, illustrations, and reviews of productions. Taking in the spectrum of this period’s dramatic landscape—from Restoration tragedy and comedies of manners to ballad opera and gothic spectacle—The Routledge Anthology of Restoration and Eighteenth-Century Drama is an essential resource for students and teachers alike.

**Precious Records**

Poetic Sisters

In all six of its volumes The Broadview Anthology of British Literature presents British literature in a truly distinctive light. Fully grounded in sound literary and historical scholarship, the anthology takes a fresh approach to many canonical authors, and includes a wide selection of work by lesser-known writers. The anthology also provides wide-ranging coverage of the worldwide connections of British literature, and it pays attention throughout to issues of race, gender, class, and sexual orientation. It includes comprehensive introductions to each period, providing in each case an overview of the historical and cultural as well as the literary background. It features accessible and engaging headnotes for all authors, extensive explanatory annotations, and an unparalleled number of illustrations and contextual materials. Innovative, authoritative and comprehensive, The Broadview Anthology of British Literature has established itself as a leader in the field. The full anthology comprises six bound volumes, together with an
extensive website component; the latter has been edited, annotated, and designed according to the same high standards as the bound book component of the anthology, and is accessible by using the passcode obtained with the purchase of one or more of the bound volumes. For the second edition of this volume a considerable number of changes have been made. Henry Fielding's Tragedy of Tragedies has been added, as has a new section of material from eighteenth-century periodicals. A new Contexts section entitled “Transatlantic Currents” includes writings by such figures as Paine, Franklin, and Price, as well as material on the slave trade. The Contexts sections on “Town and Country” and on “Mind and God, Faith and Science” have also been expanded; a variety of writings on the Royal Society and other scientific matters have been added to the latter. Additional chapters from Equiano’s Interesting Narrative have been added, and there are new selections by Samuel Johnson (including his “Letter to Lord Chesterfield” and facsimile pages from the Dictionary). Book 3 from Gulliver’s Travels has been added; that work now appears in its entirety. There are also additional selections by Pope, Pepys, and Astell. The Castle of Otranto and The Witlings have been moved from the bound book to the website component of the anthology. (Both are available as volumes in the Broadview Editions series, and may be added at a very modest additional cost in a shrink-wrapped combination package.)