

Primary Source Presentation Outline

Biography of Author

This section should include the birth and death dates of the author, great achievements and influences of his/her life, and anything important or interesting that you may be able to relate to the reading.

Important Works

This should include a timeline of important works by the author.

Timeline

This should consist of a timeline of the important historical events that happened during the author's life that may have influenced his/her writing. This may also include the achievements listed above.

Questions

You should come up with no less than 10 questions regarding the content of the work of the author. This could include things relating to theme, plot, setting, voice, etc.

*****Be sure to cite any information you got from another source, preferably in MLA format!
You may put these citations in a footnote.***

Primary Source Presentation Example

Eliza Haywood (c1693 — 25 February 1756)

Portrait (right): by George Vertue, after James Parmentier

line engraving, circa 1700-1725

6 1/8 in. x 3 5/8 in. (155 mm x 93 mm) paper size

Bequeathed by (Frederick) Leverton Harris, 1927

NPG D13931

© National Portrait Gallery, London

Bio details

As with many authors of this time, details of her early life are sketchy at best and are often derived from her work or the commentary of her contemporaries rather than official records. Highly prolific, publishing “over eighty works in her lifetime, including at least 60 prose fictions.” She was also known for her work in journalism, and as an actress/playwright, translator, and author in multiple genres. Her publications dominated the early eighteenth-century literary market, with only Daniel Defoe’s *Robinson Crusoe* (1719) and Jonathan Swift’s *Gulliver’s Travels* (1726) outselling her *Love in Excess* (1719). With Manley (below), referred to as “the fair triumvirate of wit,” a phrase from a poem by James Sterling, titled “To Mrs. Eliza Haywood on her Writings.” As part of the poem, Sterling exclaims:

Read, proud Usurper, read with conscious Shame,
Pathetic *Behn*, or *Manley*’s greater Name;
Forget their Sex, and own when *Haywood* writ,
She clos’d the fair Triumvirate of Wit;
Born to delight as to reform the Age,
She paints Example thro’ the shining Page; [...]

The verse was used in the fourth volume of Haywood’s *Secret Histories, Novels and Poems* (1732) and was moved to the first volume ten years later. Her sexually explicit content also earned her the title “Great Arbitress of Passion” and “purveyor of ‘the luscious style’” (154).



Important works

1719-20 *Love in Excess*

1722 *The British Recluse*

1724 *Poems on Several Occasions*

- 1725 *Fantomina*
 1741 *The Anti-Pamela* (satirical response to Richardson's *Pamela*)
 1744-46 *The Female Spectator* (monthly periodical)
 1751 *The History of Miss Betsy Thoughtless*
 1753 *The History of Jemmy and Jenny Jessamy*

Historical timeline

- 1701 Act of Settlement assures protestant (Hanover) rule in England
 1702 William III dies and Anne accedes to throne
 1707 Act of Union between England and Scotland ratified, forming Great Britain
 1714 Queen Anne (House of Stuart) dies; George I (Hanover) accedes to throne
 1718 "transportation" of British convicts to the colonies begins
 1720 crash of the South Sea Bubble
 1722 Horace Walpole becomes first lord of the treasury and chancellor of the exchequer of England (in effect, Prime Minister); permanent residence established as 10 Downing Street
 1727 George I dies on 11 January, succeeded by his son, George II

The British Recluse: or the Secret History of Cleomira, Suppos'd Dead (1722)

- First and second editions published in London within same year (1722). Printed for D. Brown, Junior
- Epigraph by Edmund Waller (1606-87), as shown on title page in Backscheider and Richetti, 153:
 Women are govern'd by a Stubborn Fate;
 Their Love's Insuperable, as their Hate!
 No merit their Aversion can remove,
 Nor ill Requital can efface their Love.
- Unillustrated in first edition (as was common at this time). No significant illustrated editions or known adaptations.
- Modern edition by [Broadview Press](#) (2000).

Questions

1. What textual features -- capitalization, formatting, etc. -- are unique or uncommon? How is dialog rendered? Are there moments of syntax worth noting? What patterns do you see in the visual presence of the text?
2. The first paragraph of the novel provides a warning: "Of all the *Foibles* Youth and Inexperience is liable to fall into, there is none, I think, of more dangerous Consequence, than too easily giving Credit to what we hear; it is always the Source of a thousand Inadvertencies, and often leads the way to a numerous Train of destructive Passions. If we could bring ourselves to depend on nothing but what we had Proof for, what a world of Discontent should we avoid!" (155). How does this opening frame the story that follows? What does it alert you (as a reader) to that you might have otherwise missed?
3. How does the label "amatory fiction" alter reception of the novel? What characteristics does this label in itself evoke? How does Haywood deliver on those expectations?
4. What framing device does Haywood provide to establish this story? What is its effect?

5. Trust is a big issue in this story. How do the characters provide both positive and negative models of this characteristic? How does Belinda gain the trust of the Recluse?
6. What role does writing play in this exchange? Why would that be significant?
7. Why does the Recluse tell her story first?
8. How does the epigraph (above) play into the story?
9. Where does authority reside in this story? Who is meant to be in charge?
10. What kind of commentary does this novel offer on love? On men? On women? How might you characterize the genders as they in the stories of the Recluse and Belinda?
11. How does the end of the novel resolve the conflicts that have plagued these women? Is this refigureolution plausible (in the context of the story, not to your modern-day understanding)?