



**Let the Flowers Go: A Life of  
Mary Cholmondeley**

**Carolyn W de la L Oulton**

Giving a comprehensive critique of Cholmondeley's writings, Oulton analyzes the inspiration and influences behind some of her greatest work and provides an appealing biography on a writer whose work is of increasing interest to modern scholars.

*Gender and Genre: 1*

272pp: 234x156mm: 2009

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## *Gender and Genre*

Series Editor: **Ann Heilmann**

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and Margaret Stetz**

This series is dedicated to publishing intellectually innovative and diverse studies on the relationship between gender and genre from the Renaissance to the contemporary.

Studies on women as authors or readers have regularly sought to negotiate the issue of genre in interpreting gendered forms of writing and reading. Are there historically specific types of publication that speak to different genders? Is there such a thing as a woman's or man's text? And how consciously do writers across historical periods play with the seemingly gendered conventions of specific modes of writing? This series opens up the study of the particularity of gender in relation to the aesthetic forms and media used by writers across different periods.

### **Jane Austen's Civilized Women: Morality, Gender and the Civilizing Process**

**Enit K Steiner**

Jane Austen's six complete novels and her juvenilia are examined in the context of civil society and gender. Steiner's study uses a variety of contexts to appraise Austen's work: Scottish Enlightenment theories of societal development, early-Romantic discourses on gender roles, modern sociological theories on the civilizing process and postmodern feminist positions on moral development and interpersonal relations.

Austen is presented as a writer who not only participated in late eighteenth-century debates, but who is able to address twenty-first-century concerns of a theoretical and practical nature.

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## Forthcoming

### **Ann Yearsley and Hannah More, Patronage and Poetry: The Story of a Literary Relationship**

**Kerri Andrews**

This study offers a timely and necessary reassessment of the careers of both Yearsley and More. Making use of newly-discovered letters and poems, Andrews provides a full analysis of the breakdown of the two writers’ affiliation and compares it to other labouring-class relationships based on patronage. Their writings on Abolition are examined together in the context of their association with the port of Bristol and Yearsley and More’s reputations at the time of their deaths – 1806 and 1833, respectively – are considered.

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### **Winifred Holtby’s Social Vision: ‘Members One of Another’**

**Lisa Regan**

The interwar period in which Winifred Holtby (1898–1935) wrote saw great changes in ideas of social responsibility, class, gender roles and imperialism. This study traces Holtby’s social ideology, from her early work in the 1920s until her death, placing it in the context of wider social change.

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### **Dying to be English: Suicide Narratives and British Identity, 1721–1814**

**Kelly McGuire**

Focusing on the novels of key writers of the period, including Frances Burney, Eliza Haywood and Samuel Richardson, McGuire argues that their work shows suicide as self-sacrifice. By considering the eighteenth-century novel as a cultural document, she creates an innovative and challenging picture of the relationship between suicide, gender and national identity.

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### **‘The Celebrated Hannah Cowley’: Experiments in Dramatic Genre, 1776–1794**

**Angela Escott**

Hannah Cowley (1743–1809) was a successful dramatist, and something of an eighteenth-century celebrity. This is the first substantial monograph to examine her life and work. It examines her comedy as well as tracing the path of her experimentation with tragedy and alternative ‘illegitimate’ forms. Escott questions how a woman was able to overcome the obstacles of her gender to use existing (and mould developing) genres for her purpose.

*Gender and Genre*

c.256pp: 234x156mm: January 2012

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### **Art and Womanhood in Fin-de-Siecle Writing: The Fiction of Lucas Malet**

**Catherine Delyfer**

Lucas Malet is one of a number of forgotten female writers whose work bridges the gap between George Eliot and Virginia Woolf.

Malet’s writing was intrinsically linked to her passion for art. Her novels reference contemporary paintings and her – often subversive – interpretations of them. The language of the visual arts is used as a literary device, disrupting the narrative structure and creating a deliberate stylistic tension.

This is the first book-length study on Malet’s novels. Four works are discussed, with Delyfer’s analysis demonstrating their importance in the development of Modernist female writing.

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## Published

### **Victorian Settler Narratives: Emigrants, Cosmopolitans and Returnees in Nineteenth-Century Literature**

Editor: **Tamara S Wagner**

This collection explores literature as imperialist propaganda, the representation of the colonies and the creation of new gender roles such as ‘girl Crusoes’.

*Gender and Genre: 5*

c.256pp: 234x156mm: June 2011

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### **Fictions of Dissent: Reclaiming Authority in Transatlantic Women’s Writing of the Late Nineteenth Century**

**Sigrid Anderson Cordell**

*Fin-de-siècle* fiction by British aesthetes and American regionalists stages moments of rebellion when female characters rise up and insist on the right to maintain control of their creations. Cordell asserts that these revolutionary acts constitute a transatlantic conversation about aesthetic practice and creative ownership.

*Gender and Genre: 4*

160pp: 234x156mm: 2010

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### **Edith Wharton’s The Custom of the Country: A Reassessment**

Editor: **Laura Rattray**

Bringing together leading Wharton scholars from Europe and America, this volume is the first ever collection of essays on Wharton’s 1913 *tour de force*, *The Custom of the Country*.

*Gender and Genre: 3*

208pp: 234x156mm: 2010

**HB** 978 1 85196 224 2: £60/\$99

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### **Mary Cholmondeley Reconsidered**

Editors: **Carolyn W de la L Oulton** and **SueAnn Schatz**

This book provides a necessary critical reappraisal of one of the most challenging and subversive of nineteenth-century women writers.

**Contributors:** Brenda Ayres, Benedetta Bini, Kirsty Bunting, Marlene Baldwin Davis, Jennifer M Stolpa Flatt, Christine Bayles Kortsch, Patricia Murphy, Linda H Peterson, Tamara Wagner and Karen Yuen

*Gender and Genre: 2*

240pp: 234x156mm: 2009

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