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| 1. Record Nr.           | UNINA9910456154803321   |
| Autore                  | Conway Alison Margaret  |
| Titolo                  | Private interests : women, portraiture, and the visual culture of the English novel, 1709-1791 // Alison Conway   |
| Pubbl/distr/stampa      | Toronto, [Ontario] ; ; Buffalo, [New York] ; ; London, [England] : , : University of Toronto Press, , 2001<br>©2001   |
| ISBN                    | 1-282-01439-0<br>9786612014390<br>1-4426-7876-3   |
| Descrizione fisica      | 1 online resource (334 p.)  |
| Disciplina              | 823/.509357   |
| Soggetti                | English fiction - 18th century - History and criticism<br>Art and literature - England - History - 18th century<br>Women and literature - England - History - 18th century<br>Visual perception in literature<br>Portraits in literature<br>Women in literature<br>Electronic books.  |
| Lingua di pubblicazione | Inglese   |
| Formato                 | Materiale a stampa  |
| Livello bibliografico   | Monografia  |
| Note generali           | Bibliographic Level Mode of Issuance: Monograph   |
| Nota di bibliografia    | Includes bibliographical references and index.  |
| Nota di contenuto       | Frontmatter -- Contents -- Illustrations -- Acknowledgments -- Introduction -- Chapter One. The Novel and the Portrait in Eighteenth-Century England -- Chapter Two. Envisioning Literary Interest: Manley's The New Atalantis -- Chapter Three. 'Ravished Sight': Picturing Clarissa -- Chapter Four. Refiguring Virtue: The History of Miss Betsy Thoughtless and Amelia -- Chapter Five. Taint her to your own mind': Sterne's Concupiscible Narratives -- Chapter Six. Portraits of the Woman Artist: Kauffman, Wollstonecraft, and Inchbald -- Afterword -- Notes -- Bibliography -- Index |
| Sommario/riassunto      | This ambitious interdisciplinary study undertakes a new definition of the eighteenth-century novel's investment in vision and visual culture, tracing the relationship between the development of the novel and that  |

of the equally contentious genre of the portrait, particularly as represented in the novel itself. Working with the novels of Richardson, Fielding, Haywood, Manley, Sterne, Wollstonecraft and Inchbald, and the portraits of Reynolds, Gainsborough, Highmore, Hudson, Hogarth, and others, *Private Interests* points to the intimate connections between the literary works and the paintings. Arguing that the novel's representation of the portrait sustains a tension between competing definitions of private interests, Conway shows how private interests are figured as simultaneously decorous and illicit in the novel, with the portrait at once an instrument of propriety and of scandal. Examining women's roles as both authors of and characters in the novel and the novel's encounters with the portrait, the author provides a new definition of private interests, one which highlights the development of women's agency as both spectacles and spectators.

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