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Nota di contenuto	The novel and the portrait in eighteenth-century England -- Envisioning literary interest: Manley's <i>The New Atalantis</i> -- "Ravished sight": picturing Clarissa -- Refiguring virtue: The history of Miss Betsy Thoughtless and Amelia -- "Paint her to your own mind": Sterne's concupiscent narratives -- Portraits of the woman artist: Kauffman, Wollstonecraft, and Inchbald.

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 spectators and spectators.
