

1. Record Nr.	UNINA9910826039203321
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Titolo	A feminine enlightenment : British women writers and the philosophy of progress, 1759-1820 // JoEllen DeLucia
Pubbl/distr/stampa	Edinburgh : , : Edinburgh University Press, , [2017] ©2017
ISBN	1-4744-2315-9 1-4744-0867-2 0-7486-9595-8
Descrizione fisica	1 online resource (viii, 208 pages) : digital, PDF file(s)
Collana	Edinburgh critical studies in romanticism
Classificazione	HG 260
Disciplina	820.9928709033
Soggetti	English literature - Women authors - History and criticism English literature English literature - 18th century - History and criticism
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Title from publisher's bibliographic system (viewed on 08 Aug 2016).
Nota di bibliografia	Includes bibliographical references (pages 193-201) and index.
Nota di contenuto	Introduction: A feminine enlightenment? -- The progress of feeling: The Ossian poems and Adam Smith's Theory of Moral Sentiments -- Ossia history and Bluestocking feminism -- Queering progress: Anna Seward and Llangollen Vale -- Poetry, paratext, and history in Radcliffe's gothic -- Stadial fiction or the progress of taste -- Epilogue: Women writers in the age of Ossian.
Sommario/riassunto	Drawing on original archival research, A Feminine Enlightenment argues that women writers shaped Enlightenment conversations regarding the role of sentiment and gender in the civilizing process. By reading women's literature alongside history and philosophy and moving between the eighteenth century and Romantic era, JoEllen DeLucia challenges conventional historical and generic boundaries. Beginning with Adam Smith's Theory of Moral Sentiments (1759), she tracks discussions of 'women's progress' from the rarified atmosphere of mid-eighteenth-century Bluestocking salons and the masculine domain of the Scottish university system to the popular Minerva Press novels of the early nineteenth century. Ultimately, this study positions feminine genres such as the Gothic romance and Bluestocking poetry,

usually seen as outliers in a masculine Age of Reason, as essential to understanding emotion's role in Enlightenment narratives of progress. The effect of this study is twofold: to show how developments in women's literature reflected and engaged with Enlightenment discussions of emotion, sentiment, and commercial and imperial expansion; and to provide new literary and historical contexts for contemporary conversations that continue to use 'women's progress' to assign cultures and societies around the globe a place in universalizing schemas of development. Key Features: \* Establishes the centrality of gender to Enlightenment discussions of social and historical development \* Uncovers evidence of women writers' participation in the Scottish Enlightenment's theorization of sentiment and historical progress \* Provides literary and historical background for ongoing discussions of the history of emotion and the study of affect

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