CONTENTS

Acknowledgments vii

Introduction 1
 ✓Part I. A Feminized Genre 1. The Courtship Novel: Textual Liberation for Women 11 2. Eliza Haywood: A Mid-Career Conversion 25 3. Mary Collyer: Genre Experiment 32
Part II. Feminist Reception Theory 4. Early Feminist Reception Theory: Clarissa and The Female Quixote 43 5. Charlotte Lennox: Henrietta, Runaway Ingenue 55 6. Frances Moore Brooke: Emily Montague's Sanctum Sanctorum 62
Part III. The Commodification of Heroines 7. The Blazon and the Marriage Act: Beginning for the Commodity Market 69 8. Fanny Burney: Cecilia, the Reluctant Heiress 80
Part IV. Educational Reform 9. Richardson and Wollstonecraft: The "Learned Lady" and the New Heroine 93 10. Bluestockings, Amazons, Sentimentalists, and Fashionable Women 104 11. Jane West: Prudentia Homespun and Educational Reform 114 12. Mary Brunton: The Disciplined Heroine 120
Part V. The Denouement: Courtship and Marriage 13. Courtship: "When Nature Pronounces Her Marriageable" 137 14. Maria Edgeworth: Belinda and a Healthy Scepticism 146
\(\square 15. \) Jane Austen: The Blazon Overturned 153 \(\cap \) Conclusion 161 \(\cap \) Chronology of Courtship Novels 163 \(\cap \) Notes 165 \(\text{Index} \) 180