

## Contents

<i>List of illustrations</i>	page vii
<i>List of contributors</i>	ix
<i>Preface and acknowledgements</i>	xii
Introduction: women, writing and representation <i>Elizabeth Eger, Charlotte Grant, Cliona Ó Gallchoir and Penny Warburton</i>	I
PART I WOMEN IN THE PUBLIC EYE	
1 Coffee-women, <i>The Spectator</i> and the public sphere in the early eighteenth century <i>Markman Ellis</i>	27
2 Misses, Murderesses and Magdalens: women in the public eye <i>Caroline Gonda</i>	53
PART II CONSUMING ARTS	
3 The choice of Hercules: the polite arts and 'female excellence' in eighteenth-century London <i>Charlotte Grant</i>	75
4 Representing culture: <i>The Nine Living Muses of Great Britain</i> (1779) <i>Elizabeth Eger</i>	104
5 A moral purchase: femininity, commerce and abolition, 1788–1792 <i>Kate Davies</i>	133

PART III LEARNED LADIES: FROM BLUESTOCKINGS TO  
COSMOPOLITAN INTELLECTUALS

- 6 Bluestocking feminism 163  
*Gary Kelly*
- 7 Catharine Macaulay: history, republicanism and the  
public sphere 181  
*Susan Wiseman*
- 8 Gender, nation and revolution: Maria Edgeworth and  
Stéphanie-Félicité de Genlis 200  
*Cliona Ó Gallchoir*
- 9 Salons, Alps and Cordilleras: Helen Maria Williams, Alex  
von Humboldt and the discourse of Romantic travel 217  
*Nigel Leask*

PART IV THE FEMALE SUBJECT

- 10 The most public sphere of all: the family 239  
*Sylwana Tomaselli*
- 11 Theorising public opinion: Elizabeth Hamilton's model of  
self, sympathy and society 257  
*Penny Warburton*
- 12 Intimate connections: scandalous memoirs and epistolary  
indiscretion 274  
*Mary Jacobus*
- Bibliography* 290  
*Index* 313