

## *Contents*

<i>Notes on contributors</i>	<i>page</i>	<i>ix</i>
<i>Acknowledgments</i>		xiii

<b>Introduction</b>	<b>I</b>
<i>Tilottama Rajan and Julia M. Wright</i>	

### I GENRE, HISTORY, AND THE PUBLIC SPHERE

1 Godwin and the genre reformers: on necessity and contingency in romantic narrative theory <i>Jon Klancher</i>	21
2 Radical print culture in periodical form <i>Kevin Gilmartin</i>	39
3 History, trauma, and the limits of the liberal imagination: William Godwin's historical fiction <i>Gary Handwerk</i>	64
4 Writing on the border: the national tale, female writing, and the public sphere <i>Ina Ferris</i>	86

### II GENRE AND SOCIETY

5 Genres from life in Wordsworth's art: <i>Lyrical Ballads</i> 1798 <i>Don Bialostosky</i>	109
6 "A voice in the representation": John Thelwall and the enfranchisement of literature <i>Judith Thompson</i>	122

- 7 "I am ill fitted": conflicts of genre in Eliza Fenwick's *Secrecy* 149  
*Julia M. Wright*
- 8 *Frankenstein* as neo-gothic: from the ghost of the  
counterfeit to the monster of abjection 176  
*Jerrold E. Hogle*

III GENRE, GENDER, AND THE PRIVATE SPHERE

- 9 Autonarration and genotext in Mary Hays' *Memoirs of  
Emma Courtney* 213  
*Tilottama Rajan*
- 10 "The science of herself": scenes of female enlightenment 240  
*Mary Jacobus*
- 11 The failures of romanticism 270  
*Jerome McGann*
- Index* 288