

Fantomina
or,
Love in a Maze

ELIZA HAYWOOD

WITH AN INTRODUCTION BY
Sarah R. Creel, Bethany E. Qualls
and Anna K. Sagal



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Kemp House
152–160 City Road
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info@renardpress.com
020 8050 2928

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INTRODUCTION

*by Sarah R. Creel, Bethany E. Qualls
and Anna K. Sagal*

There is more to say about Eliza Haywood (née Fowler) than could possibly fit into an introduction, but suffice it to say that she is an eighteenth-century author whose body of work is incredibly expansive, yet only recently has scholarly attention been turned her way. In fact, Eliza Haywood is having a bit of a moment. *Fantomina*, in particular, has become a familiar text within the university classroom for its enduring tropes and fascinating titular character. This edition aims *Fantomina* (first published in 1725) at an even broader audience – bringing Haywood’s imaginative and complex story squarely into the twenty-first century at a moment when she’s sorely needed, both for her witty narrative capacity and for her shrewd exposé of women’s lives and how they struggle(d) against a patriarchal system that held few, if any, opportunities for them.

INTRODUCTION

movement rose to prominence, as sexual acts become fraught with interpretation both from the participants themselves and their society.

Though Haywood wrote over sixty novels, along with poems, plays, periodicals, translations and histories, *Fantomina* remains one of her best known works today. Widely anthologised and taught in university classrooms across the world (full disclosure: all three of writers of this introduction have taught this text to undergraduates), this story continues to trouble our ideas of masculinity, femininity, consent, sexual performativity, disguise, desire and more. What is the nature of desire? Of disguise? Why and how is women's sexuality regulated in ways markedly different than men's? Who, exactly, is *Fantomina*, a character whose real name is never mentioned? What is this story trying to teach its readers? Unlike more straightforward, didactic texts of the period – often with plots where a woman is seduced, ruined and then dies as punishment – Haywood's story leaves us curious about what *Fantomina*'s next move will be. As readers of Haywood's fiction 300 years after it was written, this is the kind of plot that leaves us wanting more.

ABOUT THE AUTHORS

DR SARAH CREEL is the Lead Academic Writing Instructor and Director of the Research Communication Certificate in the Graduate School at the University of Alabama at Birmingham. Sarah has over 13 years of research and teaching experience in higher education and a particular love for Eliza Haywood, and is an officer of the International Eliza Haywood Society. She's published on Haywood in a variety of mediums from the *Modern Language Association* to online journals and academic blogs. Her current work on female boxers of the eighteenth century is forthcoming in *English Studies*. She fervently believes that Haywood should be accessible to all.

BETHANY E. QUALLS is a Ph.D. candidate at the University of California, Davis, where she teaches literature and writing courses. She's spent the past two decades in a variety of writing and editorial roles, including as a general academic and textual editor for *The Broadview Anthology of British Literature*. Bethany's research focuses on eighteenth-century

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print culture, gossip, prostitute narratives, graphic satire, seriality and fashion. She delights in Eliza Haywood's many strange works, is an officer of the International Eliza Haywood Society, and has an essay forthcoming on Haywood's 1725 *The Tea-Table* in the Routledge collection *A Spy on Haywood*.

DR ANNA (KATIE) SAGAL has been teaching eighteenth-century British literature and writing to undergraduates for the past decade and has quite often convinced her students to read *Fantomina*, much to their delight. She is the Vice President of the International Eliza Haywood Society and her published writing on women's literature has included multiple articles on Eliza Haywood's clever strategies for female opportunity and empowerment. Major research projects also focus on women's scientific writing and art of the eighteenth century. Dr Sagal's book, *Botanical Entanglements: Women, Plants, Literature, and Artwork in the Eighteenth Century* is forthcoming from the University of Virginia Press in Autumn 2021. Unsurprisingly, the very first chapter is about Eliza Haywood.

FANTOMINA
OR,
LOVE IN A MAZE
BEING A
Secret History
OF AN
AMOUR
BETWEEN TWO
Persons of Condition

BY MRS ELIZA HAYWOOD

*In Love the Victors from the Vanquish'd fly.
They fly that wound, and they pursue that dye.*

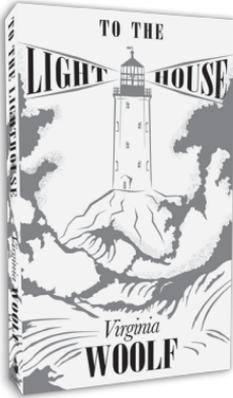
WALLER*

A YOUNG LADY OF distinguished Birth, Beauty, Wit and Spirit happened to be in a Box one Night at the Playhouse; where, though there were a great Number of celebrated Toasts, she perceived several Gentlemen extremely pleased themselves with entertaining a Woman who sat in a Corner of the Pit, and, by her Air and Manner of receiving them, might easily be known to be one of those who come there for no other Purpose than to create Acquaintance with as many as seem desirous of it. She could not help testifying her Contempt of Men, who, regardless either of the Play or Circle, threw away their Time in such a Manner to some Ladies that sat by her. But they, either less surprised by being more accustomed to such Sights than she, who had been bred for the most Part in the Country, or not of a Disposition to consider anything very deeply, took but little Notice of it. She still thought of it,

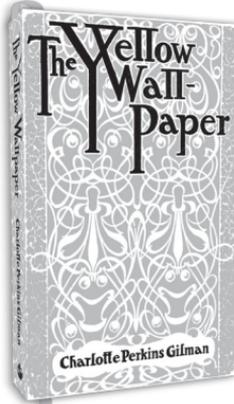
however; and the longer she reflected on it, the greater was her Wonder that Men, some of whom she knew were accounted to have Wit, should have Tastes so very depraved. – This excited a Curiosity in her to know in what Manner these Creatures were address'd: – She was young, a Stranger to the World, and consequently to the Dangers of it; and, having nobody in Town at that Time to whom she was oblig'd to be accountable for her Actions, did in everything as her Inclinations or Humours render'd most agreeable to her: Therefore thought it not in the least a Fault to put in practice a little Whim which came immediately into her Head: to dress herself as near as she cou'd in the Fashion of those Women who make sale of their Favours, and set herself in the Way of being accosted as such a one, having at that Time no other Aim than the Gratification of an innocent Curiosity. – She no sooner design'd this Frolic than she put it in Execution; and, muffing her Hoods over her Face, went the next Night into the Gallery Box, and, practising as much as she had observ'd at that Distance the Behaviour of that Woman, was not long before she found her Disguise had answer'd the Ends she wore it for: – A Crowd of Purchasers



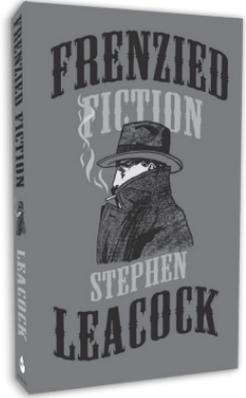
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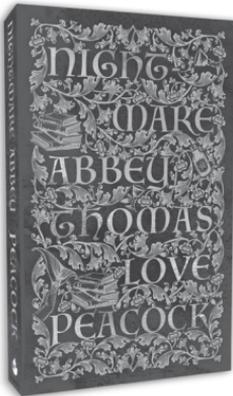
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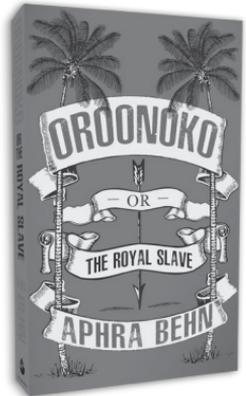
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