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Lactilla Tends her Favorite Cow brings together issues of gender, class, and species through a study of a selection of poetry by five eighteenth-century British laboring-class women poets: Mary Collier, Mary Leapor, Elizabeth Hands, Ann Yearsley and Janet Little. Extending the feminist concept of "interlocking oppressions" to include a consideration of the link between women and animals, this study suggests, ecocritically, that representations of nature are always more than mere imagination. By pairing laboring-class women poets and domesticated animals to read their representations as manifestations of oppression, Milne shows that both laboring-class women and animals are contained by conceptualizations and/or domesticating strategies that typically characterize them as laboring machines, as "mad," and as pets. Lactilla Tends her Favorite Cow benefits from the foundations set by earlier studies of laboring-class writers even as it extends their conclusions through the use of an explicitly ecocritical perspective.

This collection of twelve critical essays on women's poetry of the eighteenth century and enlightenment is the first to range widely over individual poets and to undertake a comprehensive exploration of their work. Experiment with genre and form, the poetics of the body, the politics of gender, revolutionary critique, and patronage, are themes of the collection, which includes discussions of the distinctive projects of Mary Leapor, Ann Yearsley, Helen Maria Williams, Joanna Baillie, Charlotte Smith, Anna Barbauld and Lucy Aikin.

This study discusses the representation of class in poetry in English from Britain and Ireland between the fourteenth and twenty-first centuries, and the effect of class on the production, dissemination, and reception of that poetry. It looks at the factors which enable and obstruct the production of poetry, such as literacy, education, patronage, prejudice, print, and the various alleged revivals of poetry in Britain, and the relationship between class and poetic form. Whilst this is a survey that cannot be comprehensive, it offers a number of case-studies of poets and poems from each period considered.

Fuel: An Ecocritical History is the first book to chart our changing attitudes to fuel and energy through the literature and culture of the modern era, focusing on the 18th-century to the present. Reading a wide range of writers from Blake, Austen and Dickens to Upton Sinclair and Edward Abbey, Heidi Scott explores how our move from a pre-industrial reliance on biomass and elemental energy sources to our current dependence on the fossil fuels of coal, oil and natural gas have fundamentally shaped human identity and culture. The book's Anthropocene perspective reshapes our view of energy history and climate change, and Fuel looks forward to ways in which we can reimagine our culture away from the fossil fuel paradigm towards a more sustainable energy future driven by renewable, elemental energy.

Ann Yearsley was an English poet, playwright, and novelist who lived most of her life in a village near Bristol. Though she began her adult life as a milkwoman she later became the chief support of her family through her writing and proprietorship of a circulating library. This literary biography offers the most thoroughly researched and reasoned account to date of the complex political and social causes of Yearsley's gradual exclusion from the annals of literature. Yearsley published her first volume of poetry in 1785 with the support of Hannah More and other members of the "Bluestocking" circle, who regarded her as something of a primitive savant. Soon thereafter, however, Yearsley broke with her patrons in a bitter dispute regarding the book's profits. Although condemned for ingratitude by More and her friends, Yearsley continued to publish with the support of more liberal members of the establishment. Nevertheless, the more conservative counsels prevailed as events in France from 1789 demonstrated the dangers of popular political agitation. Although Yearsley consistently rejected such activity, her perceived status tended to label her at least potentially subversive. Consequently, most commentary on her work during her later writing life and the century after her death portrayed her primarily as the ungrateful protégée of the more acceptable More, and mistakenly associated her with such avowed radicals as Mary Wollstonecraft. Although present-day Marxist and feminist theorists deserve much credit for revitalizing interest in Yearsley, says Mary Waldron, the writer has often been just as misrepresented or misunderstood by her modern champions, being celebrated for the very qualities or tendencies erroneously attributed to her by earlier readers and critics. With the publication of this broad literary-historical study, a more complete picture of Yearsley, as an individual and on her own terms, emerges.

This study offers a timely and necessary reassessment of the careers of Ann Yearsley and Hannah More. Making use of newly-discovered letters and poems, Andrews provides a full analysis of the breakdown of the two writers' affiliation and compares it to other labouring-class relationships based on patronage.

A History of Eighteenth-Century British Literature is a lively exploration of one of the most diverse and innovative periods in literary history. Capturing the richness and excitement of the era, this book provides extensive coverage of major authors, poets, dramatists, and journalists of the period, such as Dryden, Pope and Swift, while also exploring the works of important writers who have received less attention by modern scholars, such as Matthew Prior and Charles Churchill. Uniquely, the book also discusses noncanonical, working-class writers and demotic works of the era. During the eighteenth-century, Britain experienced vast social, political, economic, and existential changes, greatly influencing the literary world. The major forms of verse, poetry, fiction and non-fiction, experimental works, drama, and political prose from writers such as Montagu, Finch, Johnson, Goldsmith and Cowper, are discussed here in relation to their historical context. A History of Eighteenth-Century British Literature is essential reading for advanced undergraduates and graduate students of English literature. Topics covered include: Verse in the early 18th century, from Pope, Gay, and Swift to Addison, Defoe, Montagu, and Finch Poetry from the mid- to late-century, highlighting the works of Johnson, Gray, Collins, Smart, Goldsmith, and Cowper among others, as well as women and working-class poets Prose Fiction in the early and 18th century, including Behn, Haywood, Defoe, Swift, Richardson, Fielding, and Smollett The novel past mid-century, including experimental works by Johnson, Sterne, Mackenzie, Walpole, Goldsmith, and Burney Non-fiction prose, including political and polemical prose 18th century drama

For thousands of years, in the myths and folktales of people around the world, animals have spoken in human tongues. Western and non-Western literary and folkloric traditions are filled with both speaking animals, some of whom even narrate or write their own autobiographies. Animals speak, famously, in children's stories and in cartoons and films, and today, social networking sites and blogs are both sites in which animals—primarily pets—write about their daily lives and interests. Speaking for Animals is a compilation of chapters written from a variety of disciplines that attempts to get a handle on this cross cultural and longstanding tradition of animal speaking and writing. It looks at speaking animals in literature, religious texts, poetry, social networking sites, comic books, and in animal welfare materials and even library catalogs, and addresses not just the "whys" of speaking animals, but the implications, for the animals and for ourselves.

This broad-ranging Companion offers readers a thorough grounding in both the background and the substance of eighteenth-century poetry in all its rich variety. Provides an up-to-date and wide-ranging guide to eighteenth-

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century poetry Reflects the dramatic transformation which has taken place in the study of eighteenth-century poetry over the past two decades Opens with a section on contexts, discussing poetry 's relationships with patriotism, politics, science, and the visual arts, for example Discusses poetry by male and female poets from all walks of life Includes numerous close readings of individual poems, ranging from Pope 's The Rape of the Lock to Mary Collier 's The Woman 's Labour Includes more provocative contributions on subjects such as rural poetry and the self-taught tradition, British poetry 'beyond the borders', the constructions of femininity, women as writers and women as readers. Designed to be used alongside David Fairer and Christine Gerrard 's Eighteenth-Century Poetry: An Annotated Anthology, 3rd edition (Wiley Blackwell, 2014)

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