The Cambridge History of English Literature, 1660–1780

The Cambridge History of English Literature, 1660–1780 offers readers discussions of the entire range of literary expression from the Restoration to the end of the eighteenth century. In essays by thirty distinguished scholars, recent historical perspectives and new critical approaches and methods are brought to bear on the classic authors and texts of the period. Forgotten or neglected authors and themes as well as new and emerging genres within the expanding marketplace for printed matter during the eighteenth century receive special attention and emphasis. The volume’s guiding purpose is to examine the social and historical circumstances within which literary production and imaginative writing take place in the period and to evaluate the enduring verbal complexity and cultural insights they articulate so powerfully.

The New Cambridge History of English Literature is a programme of reference works designed to offer a broad synthesis and contextual survey of the history of English literature through the major periods of its development. The organisation of each volume reflects the particular characteristics of the period covered, within a general commitment to providing an accessible narrative history through a linked sequence of essays by internationally renowned scholars. The History is designed to accommodate the range of insights and fresh perspectives brought by new approaches to the subject, without losing sight of the need for essential exposition and information. The volumes include valuable reference features, in the form of a chronology of literary and political events, extensive primary and secondary bibliographies and a full index.

The Cambridge History of Medieval English Literature
EDITED BY DAVID WALLACE

The Cambridge History of Early Modern English Literature
EDITED BY DAVID LOEWENSTEIN AND JANEL MUELLER

The Cambridge History of English Literature 1660–1780
EDITED BY JOHN RICHETTI

IN PREPARATION

The Cambridge History of English Romantic Literature
EDITED BY JAMES CHANDLER

The Cambridge History of Twentieth-Century English Literature
EDITED BY LAURA MARCUS AND PETER NICHOLLS
Contents

List of illustrations xi
Acknowledgements xii
Notes on contributors xiii

Introduction 1
JOHN RICHETTI

PART I
LITERARY PRODUCTION AND DISSEMINATION: CHANGING AUDIENCES AND EMERGING MEDIA

1. Publishing and bookselling 1660–1780 11
JAMES RAVEN

2. The social world of authorship 1660–1714 37
DUSTIN GRIFFIN

3. Popular entertainment and instruction, literary and dramatic: chapbooks, advice books, almanacs, ballads, farces, pantomimes, prints and shows 61
LANCE BERTELESEN

4. Novels on the market 87
WILLIAM B. WARNER

PART II
LITERARY GENRES: ADAPTATION AND REFORMATION

5. Restoration and early eighteenth-century drama 107
HAROLD LOVE
Contents

6. Dryden and the poetic career  132
   STEVEN N. ZWICKER

7. Political, satirical, didactic and lyric poetry (i): from the
   Restoration to the death of Pope  160
   J. PAUL HUNTER

8. Eighteenth-century women poets  209
   PAULA R. BACKSCHIEIDER

   MICHAEL SEIDEL

10. Persistence, adaptations and transformations in pastoral
    and Georgic poetry  259
    DAVID FAIRER

11. Political, satirical, didactic and lyric poetry (ii): after Pope  287
    JOHN SITTER

12. Drama and theatre in the mid and later eighteenth century  316
    ROBERT D. HUME

13. Scottish poetry and regional literary expression  340
    FIONA STAFFORD

PART III

LITERATURE AND INTELLECTUAL LIFE: THE
PRODUCTION AND TRANSMISSION OF CULTURE

14. History and literature 1660–1780  363
    KAREN O’BRIEN

15. A preliminary discourse on philosophy and literature  391
    MICHAEL B. PRINCE

16. Britain and European literature and thought  423
    JEFFREY BARNOUW

viii
Contents

27. Eighteenth-century travel literature 707
    CAROLE FABRICANT

28. Women novelists 1740s–1780s 745
    FELICITY A. NUSSBAUM

29. Burke and the uses of eloquence: political prose in the 1770s and 1780s 768
    FRANS DE BRUYN

PART VI
CONCLUSION

30. More is different: literary change in the mid and late eighteenth century 795
    CLIFFORD SISKIN

Chronology 824
Bibliographies 833
Index 913
Illustrations

3.1 The Idle ‘Prentice Executed at Tyburn by William Hogarth (1747). © Copyright the British Museum page 62

3.2 Southwark Fair by William Hogarth (1733). © Copyright the British Museum 78


7.1 First page of ‘To Mr Pope’ by Parnell from Poems on Several Occasions Written by Dr Thomas Parnell, Late Arch-Deacon of Clogher and Published by Mr Pope (London: Bernard Lintot, 1722) 168

9.1 Jonathan Swift by Charles Jervas (c. 1718). © Copyright National Portrait Gallery, London 236

11. 1 Alexander Pope by Jonathan Richardson (c. 1737). © Copyright National Portrait Gallery, London 288


15.1 Frontispiece to A Dialogue on Beauty. In the Manner of Plato by George Stubbes (1731). Reproduced by permission of the Houghton Library, Harvard University 392

15.2 Headpiece to Young Gentleman and Lady’s Philosophy by Benjamin Martin (London, 1759–63). Reproduced by permission of the Houghton Library, Harvard University 413

22.1 A Man of Feeling by Thomas Rowlandson (1811). © Copyright The British Museum (Catalogue of Political and Personal Satires Preserved in the Department of Prints and Drawings in the British Museum, No. 11783) 600
Acknowledgements

This project was begun years ago with the encouragement of Josie Dixon at the Cambridge University Press. Over the last few years, Linda Bree at the Press has provided expert advice and sustaining patience and faith in the enterprise. I owe both of them a deep debt of gratitude for their steady and sure guidance over this long haul. I want, also, to thank Saul Steinberg, whose sponsorship of my A. M. Rosenthal Chair at the University of Pennsylvania provided crucial financial support for my work through the last several years. Friends too numerous to mention have also given generously of their support, and I am especially grateful to my colleague at Penn and the editor of the medieval volume of the New Cambridge History, David Wallace, for his encouragement and example. And of course my greatest debt is to my collaborators in this enterprise, the thirty colleagues whose essays make up this volume. Among them, I especially want to thank for their smart advice on my own introduction to the book, Dustin Griffin, Isabel Rivers, Clifford Siskin and Steven Zwicker. John Sitter gave me invaluable help with the chronology.
Notes on contributors

Paula Backscheider is Philpott-Stevens Eminent Scholar in English at Auburn University, Alabama. Among her books is Daniel Defoe: His Life (1990), which won the British Council Prize in 1990 and was selected by Choice as one of the ten Outstanding Academic Books for 1990. She is also the author of A Being More Intense (1984), Daniel Defoe: Ambition and Innovation (1986), Spectacular Politics: Theatrical Power and Mass Culture in Early Modern England (1993) and Reflections on Biography (also a Choice Outstanding Academic Book, 1999). She has edited Selected Fiction and Drama by Eliza Haywood (1999), and, with John Richetti, the anthology, Popular Fiction by Women, 1680–1730 (1998). She has recently completed Inventing Agency, Inventing Genre: Eighteenth-Century Women Poets and Their Poetry.

Jeffrey Barnouw is Professor of English and Comparative Literature at the University of Texas at Austin. He has published essays on Bacon, on Hobbes, on Leibniz, on Vico, on Johnson, on Schiller and on Charles Sanders Peirce. His most recent books are Propositional Perception. Phantasia, Predication and Sign in Plato, Aristotle and the Stoics (2002) and Visceral Deliberation and Signs. Mental Activity and Practical Intelligence in Homer’s Odyssey (2003).

Lance Bertelsen is Professor of English at the University of Texas at Austin. He is the author of The Nonsense Club: Literature and Popular Culture, 1749–1764 (1986) and Henry Fielding at Work: Magistrate, Businessman, Writer (2000).

Terry Castle is Walter A. Haas Professor of the Humanities at Stanford University. She is the author of a number of books, including Clarissa’s Ciphers: Meaning & Disruption in Richardson’s ‘Clarissa’ (1982), Masquerade and Civilization: The Carnivalesque in Eighteenth-Century English Culture and Fiction (1986), The Apparitional Lesbian: Female Homosexuality and Modern Culture (1993), The Female Thermometer: Eighteenth-Century Culture and the Invention of the Uncanny (1995) and Boss Ladies, Watch Out! Essays on Women, Sex, and Writing (2002). She is the editor of The Literature of Lesbianism: A Historical Anthology from Ariosto to Stonewall (2003) and writes frequently for journals and periodicals such as The London Review and the Times Literary Supplement.

Frans de Bruyn is Professor of English Literature at the University of Ottawa in Canada. He is the author of The Literary Genres of Edmund Burke: The Political Uses of Literary
Notes on contributors

Form (1996). He is currently writing a book on the relation between Georgic poetry and scientific writing in the eighteenth century.


Carole Fabricant teaches in the English Department at the University of California, Riverside. The author of Swift’s Landscape (1982; reissued 1995), she has published widely on eighteenth-century, Irish and postcolonial topics. She is currently editing Jonathan Swift’s Miscellaneous Prose and collaborating on an edition of Swift’s Irish Writings. She received a Guggenheim Fellowship in 1999 for her book-length study exploring the problems of colonial representation in eighteenth-century Ireland.


Dustin Griffin is Professor of English at New York University and the author of Patriotism and Poetry in Eighteenth-Century Britain (2002), Literary Patronage in England,
Notes on contributors

Robert D. Hume is Evan Pugh Professor of English Literature at Penn State University. He is author and co-author of numerous books and articles, mostly on drama, theatre and opera in the period 1660–1800. His books include The Development of English Drama in the Late Seventeenth Century (1976), and most recently Reconstructing Contexts: The Aims and Principles of Archaeo-Historicism (1999) and – with Judith Milhous and Gabriella Dideriksen – Italian Opera in Late Eighteenth-Century London, Volume 2: The Pantheon Opera and Its Aftermath, 1789–1795 (2001).

J. Paul Hunter is the Barbara E. and Richard J. Franke Professor Emeritus at the University of Chicago and now teaches spring semesters at the University of Virginia. His scholarly and critical work has mostly involved prose fiction (Before Novels, 1990, won the Gottschalk Prize of the American Society for Eighteenth-Century Studies in 1991), but he is now at work on a cultural history of the couplet, tentatively entitled Sound Argument, and is preparing the 9th edition of the Norton Introduction to Poetry.

Thomas Keymer is currently Leverhulme Major Research Fellow at St Anne’s College, Oxford. His books include Richardson’s Clarissa and the Eighteenth-Century Reader (1992), Sterne, The Moderns, and the Novel (2002) and The Cambridge Companion to English Literature from 1740 to 1830 (ed., with Jon Mee, 2004). He has edited a wide range of fiction, journalism and travel writing from the period, and is general editor (with Peter Sabor) of The Cambridge Edition of the Works and Correspondence of Samuel Richardson (in progress).


Notes on contributors


Karen O’Brien is Reader in English Literature at the University of Warwick. She is the author of Narratives of Enlightenment: Cosmopolitan History from Voltaire to Gibbon (1997), winner of the British Academy’s Rose Mary Crawshay Prize, and of Feminist Debate in Eighteenth-Century Britain (forthcoming). She is currently writing a study of British literature and the British Empire, 1660–1800, the subject of her 2001 British Academy Warton Lecture.


Michael Seidel is Jesse and George Siegel Professor in the Humanities at Columbia University. He has written widely on eighteenth-century literature, especially on satire and on the novel. His books include Epic Geography: James Joyce's Ulysses (1976), Satiric Inheritance: Rabelais to Sterne (1979), Exile and the Narrative Imagination (1986), Robinson Crusoe: Island Myths and the Novel (1991) and James Joyce: A Short Introduction (2002). He is an associate editor of the Columbia History of the British Novel (1994) and co-editor of the first two volumes in the Stoke Newington Works of Daniel Defoe.

Stuart Sherman, Associate professor of English at Fordham University, is editor of the section on the Restoration and eighteenth century in the Longman Anthology of British Literature. He received the Gottschalk Prize from the American Society for Eighteenth-Century Studies for his Telling Time: Clocks, Diaries, and English Diurnal Form, 1660–1795 (1996). He is also the recipient of the Quantrell Award for Undergraduate Teaching, as well as fellowships from the American Council of Learned Societies and the Chicago Humanities Institute.

Clifford Siskin is the William B. Ransford Professor of Literary History at Columbia University. The author of The Historicity of Romantic Discourse and The Work of Writing: Literature and Social Change in Britain 1700–1830, Siskin is also co-editor, with Anne Mellor, of the Palgrave-Macmillan series in Enlightenment, Romanticism and the Cultures of Print. His new book is on the eighteenth-century genre that became the thing that we love to blame: The System.


Fiona Stafford is Reader in English at the University of Oxford and Fellow and Tutor of Somerville College. Her books include The Sublime Savage: James Macpherson and the Poems of Ossian (1988), The Last of the Race: the Growth of a Myth from Milton to Darwin (1994) and Starting Lines in Scottish, Irish and English Poetry: from Burns to Heaney (2000). She has also
Notes on contributors

William B. Warner is Professor of English at the University of California at Santa Barbara. His primary publications have explored the history and origins of the English novel: Reading Clarissa: the Struggles of Interpretation (1979) and Licensing Entertainment: the Elevation of Novel Reading in Britain, 1684–1750 (1998). He has also published on theory and media culture. He is currently pursuing research on eighteenth-century transatlantic communication within the British empire in the period before the American Revolution. He serves as Director of the University of California Digital Cultures Project.