EMERGENT NATION: EARLY MODERN BRITISH LITERATURE IN TRANSITION, 1660–1714

The years 1660 to 1714 represent a fraught transitional period, one caught between two now-dominant periodization rubrics: early modern and the long eighteenth century. Containing narratives of disruption, restoration, and reconfiguration, Emergent Nation: Early Modern British Literature in Transition, 1660–1714 explores the conjunctions and disjunctions between historical and literary developments in this period, when the sociable, rivalrous textual world of letters registered and accelerated changes. Each of the volume’s four parts highlights the relationship of various literary forms to a different kind of transformation – generic, ideological, cultural, or local. The five chapters in each section rigorously probe the conditions that affected the period’s literary transformations and interrogate the traditions that canonical and less-established writers inherited, adapted, and often challenged. In making a case for an early British nation, this book, through its concentration on literary evidence and transitions, also makes innovative contributions to the field of nationalism studies.

ELIZABETH SAUER, FRSC and Professor of English (Brock University), is past President of the Milton Society of America. Recent publications include Women’s Bookscapes, co-ed. (2018); Milton in the Americas, co-ed. (2017); Milton, Toleration, and Nationhood (Cambridge University Press, 2014/2016); The New Milton Criticism, co-ed. (Cambridge University Press, 2012); Reading the Nation, co-ed. (2010); Milton and Toleration, co-ed. (2007; Milton Society of America book award); Milton and the Climates of Reading, ed. (2006; CHOICE Outstanding Academic Title); “Paper-contestations” and Textual Communities in England (2005); and Reading Early Modern Women, co-ed. (2004; awarded SSEMW Best Collaborative Work).
Early Modern British Literature in Transition offers a new way of reading more than 150 years of British literature and history. Concentrating on instances of transformation, the three volumes in the series do not present an empirical survey for the decades under discussion. Instead, they read across traditional demarcations – the Elizabethan age, the early seventeenth century, and the Restoration – and re-evaluate both previous scholarship and previous narratives of the relation between writing and culture. One of this series’ underlying premises is that literature actively engages with – expresses, shapes, subverts, questions, avoids, and is influenced by – the conditions in which it was composed and published. These engagements were especially important during the early modern period as writers coped with, among other things, the rise of print, the execution of a king, and the emergence of a national vision of empire.

Books in the series

Gathering Force: Early Modern British Literature in Transition, 1557–1623 edited by Kristen Poole and Lauren Shohet


Emergent Nation: Early Modern British Literature in Transition, 1660–1714 edited by Elizabeth Sauer
EMERGENT NATION: EARLY MODERN BRITISH LITERATURE IN TRANSITION, 1660–1714

Volume 3

EDITED BY
ELIZABETH SAUER
Brock University, Ontario
# Contents

**List of Illustrations**

**Notes on Contributors**  

**Introduction: National Transitions, Literary Transitions**  
*Elizabeth Sauer*

## Part I Generic Transitions

1. **Pedantry and Party Politics: Essays in the Public Sphere**  
*Denise Gigante*  
21

2. **“Familiar Things . . . Made New”: Epic and Mock-epic Verse, 1660–1714**  
*Mark Blackwell*  
38

3. **The Satiric Contract**  
*David Rosen and Aaron Santesso*  
56

4. **Tragedy, Comedy, Tragicomedies, and the Incubation of New Genres: 1660–1714**  
*Marcie Frank*  
73

5. **Travel Literature and the Emergent Nation**  
*Clement Hawes*  
89

## Part II Ideological Transitions

6. **Literature, Religion, and Party Politics, 1660–1714**  
*Melinda S. Zook*  
109
<table>
<thead>
<tr>
<th>Chapter</th>
<th>Title</th>
<th>Author(S)</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>7</td>
<td>The Dissidence of Dissent in Late Seventeenth-Century English Literature</td>
<td>Elizabeth Sauer</td>
<td>128</td>
</tr>
<tr>
<td>8</td>
<td>Profit and Power: Literature and the English Commercial Empire, 1651–1714</td>
<td>Ramesh Mallipeddi</td>
<td>147</td>
</tr>
<tr>
<td>9</td>
<td>“Heaven’s Center, Nature’s Lap”: Literary Models of Nation and Empire, 1660–1714</td>
<td>Suvir Kaul</td>
<td>167</td>
</tr>
<tr>
<td>10</td>
<td>Brave New World: A Restoration Debate</td>
<td>Margaret Kean</td>
<td>184</td>
</tr>
<tr>
<td></td>
<td><strong>PART III CULTURAL TRANSITIONS</strong></td>
<td></td>
<td>203</td>
</tr>
<tr>
<td>11</td>
<td>Female Wits and the Late Stuart Stage</td>
<td>Bridget Orr</td>
<td>205</td>
</tr>
<tr>
<td>12</td>
<td>Deregulating the Libertine Mind: Wine, Wit, and Wanton Fancy</td>
<td>James A. Steintrager</td>
<td>221</td>
</tr>
<tr>
<td>13</td>
<td>After Libertinism: The Passions of the Polite Christian Hero</td>
<td>Christopher Tilmouth</td>
<td>240</td>
</tr>
<tr>
<td>14</td>
<td>Chymistry, Primary Qualities, and Empirical Knowledge</td>
<td>Helen Thompson</td>
<td>258</td>
</tr>
<tr>
<td>15</td>
<td>Information and Irony</td>
<td>Sean Silver</td>
<td>276</td>
</tr>
<tr>
<td></td>
<td><strong>PART IV LOCAL TRANSITIONS</strong></td>
<td></td>
<td>293</td>
</tr>
<tr>
<td>16</td>
<td>Nation and Environment in Britain, 1660–1705</td>
<td>Robert Markley</td>
<td>295</td>
</tr>
<tr>
<td>17</td>
<td>Creating the Territories of Recreation: Parks, Squares, and the Exotic in London’s Little Wilderness</td>
<td>Kevin L. Cope</td>
<td>313</td>
</tr>
<tr>
<td>18</td>
<td>Early English Sinology, 1577–1688</td>
<td>William Poole</td>
<td>336</td>
</tr>
</tbody>
</table>
Contents vii

19. John Dryden and Anne Killigrew: Postmortems on the Restoration
   Jennifer Brady 357

20. In Defense of the Short Eighteenth Century: 1714 as Year Zero
   Pat Rogers 373

Index 390
Illustrations

8.1 The torments inflicted by the Dutch on the English in Amboyna; The condition of the English in the dungeon, and their execution. Courtesy of Art and Picture Collection, The New York Public Library

8.2 The emblem of ingratitude. A true relation of the unjust, cruel, and barbarous proceedings against the English at Amboyna in the East-Indies; by the Netherlandish governour & council there [1672]. Courtesy of The Folger Shakespeare Library

12.1 The Jovial Drinker. ©The Trustees of the British Museum. All rights reserved

17.1 An Excellent Ballad of the Lord Mohun and Duke Hamilton. Courtesy of the British Library

17.2 Sutton Nicholls, St. James’s Square [1725]. Public domain image from Wikimedia

17.3 A Representation of the Fireworks in St. James’s Square. Courtesy of the British Museum

17.4 Caius Gabriel Cibber, Statue of Charles II in Soho Square. Public domain image from Wikimedia

17.5 Sutton Nicholls, Southampton, now Bloomsbury, Square, 1725. Public domain image from Wikimedia

17.6 News from Hide-Park. Courtesy of the Special Collections Department of the Library of the University of Glasgow

18.1 Title page of James Harrington’s Oceana (1656). Image from EEBO

18.2 Detail from title page of James Harrington’s Works (1700). Image from EEBO

18.3 Bodleian Library, Sinica 60, front cover. Author’s image
List of Illustrations

18.4 Portrait of Shen Fuzong, by Sir Godfrey Kneller,
    Royal Collection. Image from ODNB 353
18.5 Portrait of Thomas Hyde, by Willem Sonmans (?),
    Bodleian Library. Image from the Bodleian Libraries 355
Contributors


Notes on Contributors


Clement Hawes is Professor of English and History at the University of Michigan. He is the author of *The British Eighteenth Century and Global Critique* (2005) and *Mania and Literary Style: The Rhetoric of Enthusiasm from the Ranters to Christopher Smart* (Cambridge University Press, 1996), editor of *“Gulliver’s Travels” and Other Writings* (2003) and *Christopher Smart and the Enlightenment* (1999), and co-editor of *The Cambridge History of the English Novel* (Cambridge University Press, 2012) and *Europe Observed: Multiple Gazes in Early Modern Encounters* (2008).


Margaret Kean is the Helen Gardner Fellow and Tutor in English at St Hilda’s College, Oxford. Her research focuses on the works of John Milton; John Dryden; early modern theater and its reception history. She also has a teaching interest in children’s literature. She has recently

**Ramesh Mallipeddi** is Associate Professor of English at the University of Colorado, Boulder. His most recent publication is *Spectacular Suffering: Witnessing Slavery in the Eighteenth-Century British Atlantic* (2016). His research on sentimentalism, transatlantic slavery, and the British empire has also appeared in *Eighteenth-Century Studies, The Eighteenth Century: Theory and Interpretation, and ELH*. A book on bodily autonomy and subjective right, tentatively titled “Indignity: Rights and Reparations,” is nearing completion.


**Bridget Orr** is Associate Professor of English at Vanderbilt University. She is the author of *Empire on the English Stage, 1660–1714* (Cambridge University Press, 2001) and co-editor of *Voyages and Beaches: Pacific Encounters 1769–1840* (1999). Orr has also published articles on Dryden, erotica, drama, empire, and the Pacific in the eighteenth century in such scholarly journals as *Huntington Library Quarterly* and *The Eighteenth Century: Theory and Interpretation*. Forthcoming is “Katherine Mansfield: Colonial Modernist” in the *Cambridge History of New Zealand Literature*, and she is currently completing a book entitled *England's Enlightenment Theatre: Sentiment, Nation, Empire*.

**William Poole** is Fellow and Tutor in English at New College, Oxford, where he is also the Fellow Librarian. His most recent books are *The World-Makers: Scientists of the Restoration and the Search for the Origins of the Earth* (2010), *John Aubrey and the Advancement of Learning* (2010), *Milton and the Making of “Paradise Lost”* (2017), and *John Fell’s New Year Books, 1666–1686* (2017). He has written on many other topics in bibliography and intellectual history and is also the co-editor of the world’s longest-running bibliographical journal, *The Library*. 
Notes on Contributors


DAVID ROSEN is Professor of English Literature at Trinity College, Hartford. He is the author of Power, Plain English, and the Rise of Modern Poetry (2006), which was awarded the Warren–Brooks Award for Literary Criticism. His articles have appeared in Raritan, Modern Language Quarterly, and The New German Review. Rosen and Aaron Santesso authored The Watchman in Pieces: Surveillance, Literature, and Liberal Personhood (2014), awarded the MLA’s James Russell Lowell Prize. Rosen and Santesso’s collaborative work has also been published in the collection Swift’s Travels (2008) and the journals ELH, Law and Literature, and the Birkbeck Law Review.

AARON SANTESSO is Professor of Literature at Georgia Tech. He is the author of A Careful Longing: The Poetics and Problems of Nostalgia (2006) and co-editor of several works, including Swift’s Travels: Eighteenth-Century British Satire and Its Legacy (Cambridge University Press, 2008). His articles have appeared in Eighteenth-Century Studies, Modern Philology, ELH, Modern Fiction Studies, and elsewhere. Santesso and David Rosen authored The Watchman in Pieces: Surveillance, Literature, and Liberal Personhood (2014), which was awarded the MLA’s James Russell Lowell Prize. Santesso and Rosen’s collaborative work has appeared in academic journals (such as ELH and Law and Literature) as well as popular publications (Slate).

ELIZABETH SAUER, Fellow of the Royal Society of Canada, is Professor of English at Brock University. Her most recent monograph is Milton, Toleration, and Nationhood (Cambridge University Press, 2014, ppb 2016). Her edited/co-edited volumes include Women’s Bookscapes (2018); Milton in the Americas (2017); The New Milton Criticism (Cambridge University Press, 2012); Reading the Nation in English
Notes on Contributors

Literture (2010); Milton and Toleration (2007); Milton and the Climates of Reading (2006); Reading Early Modern Women (2005); and Books and Readers (2002). A book on British nationhood and transatlantic literature is in progress.

Seán Silver is Associate Professor of English at Rutgers University, NJ. He is the author of The Mind Is a Collection (2015), the exhibit catalog of a virtual museum of the same name; in each, he assembles and discusses the material objects and models upon which seventeenth- and eighteenth-century theories of cognitive processes were built. He is currently working on a history of complexity, from its roots in seventeenth- and eighteenth-century philosophy and artisanal crafts, to its emergence as a concept and aesthetic in eighteenth- and nineteenth-century culture and the arts.

James A. Steintrager is Professor of English and Comparative Literature at the University of California, Irvine, and is director of the interdisciplinary center UCI Critical Theory. He is the author of Cruel Delight: Enlightenment Culture and the Inhuman (2004) and The Autonomy of Pleasure: Libertines, License, and Sexual Revolution (2016). A follow-up volume to the latter, tentatively entitled “The Epistemology of Fantasy,” is in progress. Steintrager’s other current projects include The End of World Cinema, a study of the film industry in France and Hong Kong in the late 1990s and early 2000s, and a translation and presentation of the Marquis de Sade’s Italian travelogues. He has also translated and provided a critical introduction to Michel Chion’s Sound: An Acoulogical Treatise (2016).


Christopher Tilmouth is a University Senior Lecturer in literature and philosophy and literature and intellectual history for the Faculty of English, University of Cambridge, and a member of the Editorial Board of the journal The Seventeenth Century. He is the author of Passion’s Triumph Over Reason: A History of the Moral Imagination from Spenser
Notes on Contributors
