THE CAMBRIDGE HISTORY OF

ENGLISH LITERATURE, 1660-1780

EDITED BY John Richetti

THE CAMBRIDGE HISTORY OF ENGLISH LITERATURE, 1660-1780

Edited by JOHN RICHETTI



PUBLISHED BY THE PRESS SYNDICATE OF THE UNIVERSITY OF CAMBRIDGE The Pitt Building, Trumpington Street, Cambridge, United Kingdom

CAMBRIDGE UNIVERSITY PRESS

The Edinburgh Building, Cambridge, CB2 2RU, UK
40 West 20th Street, New York, NY 10011–4211, USA
477 Williamstown Road, Port Melbourne, VIC 3207, Australia
Ruiz de Alarcón 13, 28014 Madrid, Spain
Dock House, The Waterfront, Cape Town 8001, South Africa

http://www.cambridge.org

© Cambridge University Press 2005

This book is in copyright. Subject to statutory exception and to the provisions of relevant collective licensing agreements, no reproduction of any part may take place without the written permission of Cambridge University Press.

First published 2005

Printed in the United Kingdom at the University Press, Cambridge

Typeface Dante 10.5/13 pt. System LTEX2E [TB]

A catalogue record for this book is available from the British Library

ISBN 0 521 78144 2 hardback

The publisher has used its best endeavours to ensure that the URLs for external websites referred to in this book are correct and active at the time of going to press. However, the publisher has no responsibility for the websites and can make no guarantee that a site will remain live or that the content is or will remain appropriate.

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.

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

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

ROBERT DEMARIA, JR is the Henry Noble MacCracken Professor of English at Vassar College. His books include Johnson's Dictionary and the Language of Learning (1986), Samuel Johnson: A Critical Biography (1994) and Samuel Johnson and the Life of Reading (1997). He is the editor of British Literature 1640–1789: An Anthology, 2nd edn (2001), Gulliver's Travels (2001) and, with Gwin J. Kolb, the forthcoming volume in the Yale Edition of the Works of Samuel Johnson, Johnson on the English Language.

J. A. Downie is Professor of English at Goldsmiths College, University of London. His books include: Robert Harley and the Press: Propaganda and Public Opinion in the Age of Swift and Defoe (1979) and Jonathan Swift, Political Writer (1984). He is the editor of the 'Party Politics' volume of The Political and Economic Writings of Daniel Defoe (2000), one of the first eight volumes of the Complete Works of Daniel Defoe. He is working on a book called The Making of the English Novel.

WILLIAM C. DOWLING is Distinguished Professor of English at Rutgers University. He is the author, most recently, of The Epistolary Moment: the Poetics of the 18th-Century Verse Epistle (1991), Literary Federalism in the Age of Jefferson (1999) and The Senses of the Text: Intensional Semantics and Literary Theory (1999). Among his other books are Language and Logos in Boswell's Life of Johnson (1981), Jameson, Althusser, Marx: an Introduction to The Political Unconscious (1984) and Poetry and Ideology in Revolutionary Connecticut (1990).

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.

DAVID FAIRER is Professor of Eighteenth-Century English Literature at the University of Leeds. His most recent book is English Poetry of the Eighteenth Century, 1700–1789 (2003). He is also the author of Pope's Imagination (1984), The Poetry of Alexander Pope (1989) and many essays on eighteenth-century and Romantic poetry. He has edited The Correspondence of Thomas Warton (1995), and (with Christine Gerrard) Eighteenth-Century Poetry: An Annotated Anthology, 2nd edn (2003).

ROBERT FOLKENFLIK is Professor of English at the University of California, Irvine. He has published Samuel Johnson, Biographer (1978), The Culture of Autobiography: Constructions of Self-Representation (1993), an edition of Sir Launcelot Greaves for the standard edition of Tobias Smollett (2002) and the Modern Library edition of Laurence Sterne's Tristram Shandy (2004).

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,

1650–1800 (1996), Satire: A Critical Reintroduction (1994), Regaining Paradise: Milton and the Eighteenth Century (1986), Alexander Pope: The Poet in the Poems (1978) and Satires Against Man: The Poems of Rochester (1974).

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).

LAWRENCE LIPKING is Chester D. Tripp Professor of Humanities at Northwestern University. His books include The Ordering of the Arts in Eighteenth-Century England (1970), The Life of the Poet: Beginning and Ending Poetic Careers (1981, which won the Christian Gauss Award), Abandoned Women and Poetic Tradition (1988) and Samuel Johnson: The Life of an Author (1998).

HAROLD LOVE is Emeritus Professor in the School of Literary, Visual and Performance Studies at Monash University, Australia. He has edited the works of Southerne (1988, with R. J. Jordan) and Rochester (1999) for Oxford University Press. His books include Scribal Publication in Seventeenth-century England (1993) and Attributing Authorship: an Introduction (2002).

Felicity A. Nussbaum is Professor of English at the University of California Los Angeles, and the author most recently of *The Limits of the Human: Fictions of Anomaly, Race, and Gender in the Long Eighteenth Century* (2003) and editor of *The Global Eighteenth Century* (2003). An earlier book, *The Autobiographical Subject: Gender and Ideology in Eighteenth-Century Britain*, was co-winner of the Louis Gottschalk Prize awarded by the American Society for Eighteenth-Century Studies in 1989. Her other publications include *Torrid Zones: Maternity, Sexuality, and Empire in Eighteenth-Century Narrative* (1995) and *The Brink of All We Hate: Satires*

on Women, 1660–1750 (1984), as well as a co-edited collection (with Laura Brown) entitled The New Eighteenth Century: Theory, Politics, English Literature (1987).

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 B. PRINCE is Associate Professor of English at Boston University and Assistant Dean of the College of Arts and Sciences, where he is the founding director of the College of Arts and Sciences Writing Program. His recent work includes *Philosophical Dialogue in the British Enlightenment* (1996), 'The Eighteenth-Century Beauty Contest', in Eighteenth-Century Literary History: An MLQ Reader (1999), 'Heidegger's Turn to Poetry and the Paradox of Overcoming', Fulcrum 2, June 2003, 'Mauvais Genres', New Literary History, Fall 2003 and 'Editing Shaftesbury's Characteristicks', Essays in Criticism, January 2004.

James Raven is Professor of Modern British History at the University of Essex and Director of the Cambridge Project for the Book Trust. He has written widely on the history of printing, publishing and reading practices in eighteenth-century Britain, Europe and the colonies. His books include British Fiction 1750–1769 (1987), Judging New Wealth 1992), (co-authored) The English Novel 1770–1829 (2000), London Booksellers and American Customers (2002) and Commercialization of the Book: Booksellers and the Commodification of Literature in England 1450–1900 (2004) and he continues to direct the Arts and Humanities Research Board—Oxford project 'Mapping the Print Culture of Eighteenth-Century London'.

JOHN RICHETTI is A. M. Rosenthal Professor of English at the University of Pennsylvania. His most recent book is *The English Novel in History* 1700–1780 (1999). Among his other books are *Popular Fiction Before Richardson:* 1700–1739 (1969; rpt. 1992), *Defoe's Narratives: Situations and Structures* (1975), *Philosophical Writing: Locke, Berkeley, Hume* (1983). He has also edited *The Columbia History of the British Novel* (1994), *The Cambridge Companion to the Eighteenth-Century English Novel* (1996) and (with Paula Backscheider) *Popular Fiction by Women:* 1660–1740 (1997) and the Penguin *Robinson Crusoe* (2000).

Is a bell Rivers is Professor of Eighteenth-century English Literature and Culture at Queen Mary, University of London, and Co-Director of Dr. Williams's Centre for Dissenting Studies. Her books include The Poetry of Conservatism (1973) and Reason, Grace, and Sentiment: A Study of the Language of Religion and Ethics in England, 1660–1780, 2 vols. (1991–2000); she has also edited Books and their Readers in Eighteenth-Century England (1982) and Books and their Readers in Eighteenth-Century England: New Essays (2001), and written a number of articles of an interdisciplinary nature on seventeenth- and eighteenth-century literature and religion. She has contributed articles on Tillotson, Watts and Doddridge among others to the Oxford Dictionary of National Biography (2004) She is working on a new book entitled Vanity Fair and the Celestial City: Dissenting, Methodist, and Evangelical Literary Culture in England, 1720–1800.

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.

JOHN SITTER is Notre Dame Professor of English at the University of Notre Dame. He has written and edited several works concerning Restoration and eighteenth-century English literature, including Literary Loneliness in Mid-Eighteenth-Century England (1982), Arguments of Augustan Wit (1991), two volumes on eighteenth-century poets in the Dictionary of Literary Biography series (1990, 1991) and The Cambridge Companion to Eighteenth-Century Poetry (2001). His interests include satire and poetry from the Renaissance to the present. He is working on a book entitled 'The Knowledge of Eighteenth-Century Poetry,' a primarily cognitive study of writers from Pope to Blake.

PATRICIA MEYER SPACKS is Edgar Shannon Professor of English at the University of Virginia, and is the author, most recently, of Privacy: Concealing the Eighteenth-Century Self (2003). Among her other books are The Insistence of Horror: Aspects of the Supernatural in Eighteenth-Century Poetry (1962), The Poetry of Vision: Five Eighteenth-Century Poets (1967), An Argument of Images: the Poetry of Alexander Pope (1971), The Female Imagination (1975), Imagining a Self: Autobiography and Novel in Eighteenth-Century England (1976), Gossip (1985), Desire and Truth: Functions of Plot in Eighteenth-Century English Novels (1990) and Boredom: the Literary History of a State of Mind (1995).

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

edited novels by Jane Austen and Mary Shelley, and published essays on Scottish, Irish and English literature in the eighteenth and nineteenth centuries.

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.

STEVEN N. ZWICKER is Stanley Elkin Professor of Humanities at Washington University, St Louis. He has written on Dryden in Dryden's Political Poetry (1972), Politics and Language in Dryden's Poetry: Arts of Disguise (1984), Lines of Authority: Politics and English Literary Culture, 1649–1689 (1993); and he has edited John Dryden: A Tercentenary Miscellany (2000) and the Cambridge Companion to John Dryden (2004); and with David Bywaters John Dryden: Selected Poems (2001). With Kevin Sharpe he has edited Politics of Discourse: The Literature and History of Seventeenth-Century England (1987), Refiguring Revolutions: Aesthetics and Politics from the English Revolution to the Romantic Revolution (1998) and Reading, Society, and Politics (2003).

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

- I. Publishing and bookselling 1660–1780 11 JAMES RAVEN
- 2. The social world of authorship 1660–1714 37
- 3. Popular entertainment and instruction, literary and dramatic: chapbooks, advice books, almanacs, ballads, farces, pantomimes, prints and shows 61

 LANCE BERTELSEN
 - 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

vii

- 6. Dryden and the poetic career 132
 STEVEN N. ZWICKER
- 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. BACKSCHEIDER
 - 9. Systems satire: Swift.com 235
 MICHAEL SEIDEL
- 10. Persistence, adaptations and transformations in pastoral and Georgic poetry 259DAVID FAIRER
- II. Political, satirical, didactic and lyric poetry (II): after Pope 287
 JOHN SITTER
- 12. Drama and theatre in the mid and later eighteenth century 316
 - 13. Scottish poetry and regional literary expression 340

PART III LITERATURE AND INTELLECTUAL LIFE: THE PRODUCTION AND TRANSMISSION OF CULTURE

- 14. History and literature 1660–1780 363
- 15. A preliminary discourse on philosophy and literature 391
 MICHAEL B. PRINCE
 - 16. Britain and European literature and thought 423
 JEFFREY BARNOUW

17. Religion and literature 445

18. Literary criticism and the rise of national literary history 471

Augustan England and British America 498
 WILLIAM C. DOWLING

PART IV LITERATURE AND SOCIAL AND INSTITUTIONAL CHANGE

- 20. The eighteenth-century periodical essay 525 ROBERT DEMARIA, JR
- 21. Public opinion and the political pamphlet 549

 J. A. DOWNIE
- 22. Sentimental fiction: ethics, social critique and philanthropy 572
- 23. Folklore, antiquarianism, scholarship and high literary culture 602

PART V LITERARY GENRES: TRANSFORMATION AND NEW FORMS OF EXPRESSIVENESS

24. Personal letters 623
PATRICIA MEYER SPACKS

- 25. Diary and autobiography 649 STUART SHERMAN
 - 26. The Gothic novel 673
 TERRY CASTLE

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
6.1	John Dryden by Sir Godfrey Kneller (1693). © Copyright National	
	Portrait Gallery, London	133
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
II. I	Alexander Pope by Jonathan Richardson (c. 1737). © Copyright National	
	Portrait Gallery, London	288
14.1	The Nine Living Muses of Great Britain by Richard Samuel: Portraits in	
	the Characters of the Muses in the Temple of Apollo (1779).	
	© Copyright National Portrait Gallery, London	367
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.I	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

Introduction

JOHN RICHETTI

In these early years of the new century, there is an urgent need to rewrite the literary histories of Britain that are now nearly a hundred years old and showing their age for contemporary students and scholars. The last Cambridge Literary History of the period – volumes vIII to x of a twenty-volume set, The Cambridge History of English Literature – appeared between 1906 and 1917, at its end right in the thick of the Great War. Devoted mainly to essays on the great male writers of the period – for example, volume ix is subtitled 'From Steele and Addison to Pope and Swift' and volume x is called 'The Age of Johnson' – these volumes remain an impressive achievement, full of essential information and deep as well as gracefully worn learning that modern scholars might well envy and seek to emulate. The old Cambridge History of English Literature is still very useful and well worth reading. But there is a serenity in its essays by predominantly male Oxbridge dons that at the beginning of another new century we no longer possess; there is in those volumes an untroubled confidence in their enterprise and in the value of literary history that has been eroded if not destroyed by nearly a century of intellectual upheaval as well as by profound social and moral transformations in Anglo-American culture and in the world at large. Since that first Cambridge history appeared, literary studies have changed as radically as the political and social world we live in, and in the last forty years or so, since the early 1960s, there has been a disorienting succession of intellectual revolutions (the word is not too strong) whereby the notion that literature is a privileged artistic and cultural institution has been challenged by many critics. In their traditional effort to find moral value and aesthetic structure and coherence in the great works from the past, literary studies are for many contemporary observers in crisis. For the most part, the academic study of literature has sought to develop other methods and perspectives that respond to what some critics and scholars feel has been overlooked or at least not appreciated fully - the inescapable involvement of literary works in the historical and cultural world of which they are a part. The history of literature is

now inseparable from the history of just about everything else, and all students of literature now possess a heightened and even obsessive awareness of the deep, inescapable interpenetration of the literary and the socio-cultural.

But perhaps more than in other chronologically considered 'fields' of English literature, criticism and scholarship on the Restoration and the eighteenth century have tended to resist new approaches, as scholars often enough in the past have sympathised with the (apparent but not always simple or straightforward) socially conservative attitudes of some of the most powerful writers such as Dryden, Pope, Swift, Johnson and Burke of this century and a half we call for a traditional but quite arbitrary convenience the 'long eighteenth century'. And yet in spite of such lingering nostalgia in some quarters, scholarly and literary-historical understanding of this long eighteenth century has, I think, clearly altered in various significant and even dramatic ways. Thanks in large measure to a series of intellectual revisions or one might even say reconceptions in the larger field of literary study and in related fields such as social and political history and, most recently, the newly invigorated history of publishing and printing or the 'history of the book', the literary canon for the long eighteenth century, from 1660 to about 1780, has been expanded substantially and the number of authors and works that a new history of this period will need to consider is much larger and more diverse than it was forty years ago. (Or, in the most radical formulation of new approaches, the notion of a canon of great works and writers serving a cultural and moral elite has been vigorously challenged and in some cases effectively abandoned in favour of a comprehensive ambition to understand all writing as part of the larger field of ideological production.) In addition to contention about which authors and works need to be considered by literary history, attention and emphasis in literary study of the Restoration and eighteenth century have shifted decidedly away from those formal genres encompassing poetry and drama, moral essays and prose satire to more demotic and journalistic writing, to the emerging popular novel and under the impetus of feminist criticism to women writers, both novelists and poets.

Now sharing the stage with the almost exclusively male intellectual elite, whose writings in the past constituted our idea of eighteenth-century British literary culture, is a varied cast of writers, including some (male and female) from the working classes, and a motley supporting crew of hack writers, journalists and pamphleteers, as well as enterprising or often enough unscrupulous printers and booksellers (publishers) who provided the entrepreneurial energy and capital behind much of this writing. Scholars in the field now appreciate as never before the unprecedented growth, especially in London, of a new