

English 224 British Literature, 1660-1800: An Introduction
Fall 2007 MWF: 9:30 a.m. -10:20 a.m. Meneely 307

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Course Description:

This course is an introduction to the literature and culture of the Restoration and the eighteenth-century period. Enormous changes took place during the years that we will study in this course: 1660 to 1800. While every literary period claims itself as the site of significant change, Restoration England was struggling to stabilize itself after the disastrous Civil War, a twenty year conflict that forever altered English government. What occurred in the wake of this conflict transformed seventeenth-century England into eighteenth-century Great Britain, a modern nation whose after-image we still can see today. This transformation affected nearly every part of daily life. Relationships between subjects and rulers, men and women, and authors and readers, among others, shifted radically during this period. We will examine the literature of this period by placing it in this specific historical and cultural context. We will read poetry, drama, periodical essays, letters, satires and more. Some of these genres, such as the periodical, only found their modern shape during the eighteenth century in answer to this cultural upheaval. Others, like poetry, became the site of conflicts over preserving past traditions that were giving way inexorably to the future. All of our readings will exhibit this combination of excitement and uncertainty.

Required Texts:

Stuart Sherman, ed. *The Longman Anthology of British Literature, Third Edition, Vol. 1C: The Restoration and the Eighteenth Century* (Longman, 2006)

Samuel Richardson, *Pamela*, ed. T.C. Duncan Eaves and Ben Kimpel (Riverside Editions, Houghton Mifflin, 1971)

Oliver Goldsmith, *She Stoops to Conquer, Or, the Mistakes of a Night*, ed. Katherine Balderston (New York: Harlan Davidson, 1988)

Additional Readings are available on the course website.

(All texts are available at the Wheaton College book store. **Please be sure to get these specific editions of the books; check that the editor, the publisher, and the copyright date are correct because other editions of the same title will not be acceptable for the course—different paginations will make it impossible for you to follow along in class.** I may provide additional readings throughout the semester.)

Attendance and Participation: This course is driven by your ideas about literature; therefore, coming to class prepared to discuss the readings is an essential part of this course. Please be sure to read all of the assigned materials before you come to class. Students may be asked to read aloud and discuss the literature in class. **Four or more absences may result in failing the course.** Excessive lateness or leaving early may be counted as absences, so please be sure to come to class on time. If you are unable to attend class, contact me before the class to let me know.

Papers: During this course you will be required to write **two original papers** for the course. Each paper must be **5 to 7 pages** in length (double-spaced). I will provide possible topics for the paper from which students may choose. Students should also feel free to meet with me in office hours to further discuss topics, ideas and themes, and writing. In your second paper you will be asked to refer to a secondary critical to authorize and substantiate your arguments.

Final Exam: There will be a final exam in this course that will be comprehensive and will ask you to speak to the major issues and texts that we read in the class. If you remain involved and diligent in the class you will be amply prepared for this exam. More details to follow.

Grading: Your grade for the course will be calculated according to the following formula: **your written work will account for 60% of your grade divided equally among the two papers; the final exam will account for 30% of your grade; attendance and participation in class will account for 10% of your grade.** Please note: you must complete all of the written work for the course, the oral presentation, and the final exam to receive a passing grade.

Plagiarism and the Honor Code: Plagiarism will not be tolerated in this class. You should always cite your sources; references are an essential part of critical thinking and academic writing, so don't be afraid to use other people's ideas to develop and advance your own. If you are unsure about any aspect of the policy on plagiarism, please come and speak with me.

Below is a copy of the Wheaton College Honor Code. Please be sure to read it and follow it throughout this course:

As members of the Wheaton community, we commit ourselves to act honestly, responsibly, and above all, with honor and integrity in all areas of campus life. We are accountable for all that we say and write. We are responsible for the academic integrity of our work. We pledge that we will not misrepresent our work nor give or receive unauthorized aid. We commit ourselves to behave in a manner which demonstrates concern for the personal dignity, rights and freedoms of all members of the community. We are respectful of college property and the property of others. We will not tolerate a lack of respect for these values. I accept responsibility to maintain the Honor Code at all times.

References:

Below are a series of works that relate generally to the eighteenth century. Please feel free to use them for reference and as a way to expand your knowledge for papers.

Roy Porter, *English Society of the Eighteenth Century* (1990)

Roy Porter and Lesley Hall, *The Facts of Life: The Creation of Sexual Knowledge in Britain, 1650-1950* (1995)

“Eighteenth-Century Resources,” website, <http://andromeda.rutgers.edu/~jlynch/18th/>

“Eighteenth-Century England,” website, <http://www.umich.edu/~ece/>

John Plumb, *England in the Eighteenth Century* (1979)

Christopher Hill, *The Century of Revolution, 1603-1714* (1966)

Liza Picard, *Dr. Johnson’s London: Everyday Life in London, 1740-1770* (2000)

Cynthia Wall, ed. *A Concise Companion to the Restoration and the Eighteenth Century* (2005)

John Sitter, ed. *The Cambridge Companion to Eighteenth-Century Poetry* (2001)

Donald Greene, *The Age of Exuberance: Backgrounds to Eighteenth-Century English Literature* (1970)

Linda Colley, *Britons: Forging the Nation, 1707-1837* (1992)

John Owen, *The Eighteenth-Century, 1714-1815* (1974)

H.T. Dickinson, ed. *A Companion to Eighteenth-Century Britain* (2002)***

This list is very selective and extremely broad. Please consider them starting points for your own research. Most (if not all) of these books are on reserve in Madeleine Clark Wallace Library. I am happy to help students with additional research ideas.

Syllabus

W Jan. 21 Introduction “England and Britain in the 17th and 18th Centuries”

WRITING IS FIGHTING: AUTHORSHIP IN THE RESTORATION PERIOD

F Jan. 23 Creating (in) the Early Modern World

Please read the introduction to our anthology, “The Restoration and the Eighteenth Century” [2121-2145]
Margaret Cavendish, “The Poetress’s Hasty Resolution”; “The Poetress’s Petition”; “An Apology for Writing So Much upon this Book” from *Poems and Fancies* (1653) [2194-95]; selections from *The Description of a New Blazing World* (1666) [2205-08]

M Jan. 26 What Writing Does in the Eighteenth Century

Alexander Pope, “Essay on Criticism” part 1 (1711)*

W Jan. 28 What Writing Does in the Eighteenth Century

Alexander Pope, “Essay on Criticism” part 2 (1711)*
[Archibald MacLeish, “Ars Poetica” (1926)*
Heather McHugh, “What He Thought” (1994)*]

F Jan. 30 The Restoration Stage

William Wycherley, *The Country Wife* [read to Act 3, 2358-2380]

M Feb. 2 The Restoration Stage

William Wycherley, *The Country Wife* [read to end]

W Feb. 4 The Restoration Stage

William Wycherley, *The Country Wife*

F Feb. 6 Erotic Poetry

John Wilmot, Earl of Rochester, “The Disabled Debauchee” (1680) [2347]; “The Imperfect Enjoyment” (1680) [2348]

M Feb. 9 Erotic Poetry

Aphra Behn, “The Disappointment” (1684) [2269]; “To Fair

Clarinda, Who Made Love to Me ..." (1688) [2277]

THE NEW(S): WRITING AND PRINT, SATIRE AND GENDER IN EARLY EIGHTEENTH-CENTURY BRITAIN

- W Feb. 11 The News: Periodical Essays**
- Read the section on periodicals titled "Reading Papers" in our anthology [2453]
Joseph Addison and Richard Steele, selections from *The Tatler* and *The Spectator*:
Selections from *The Tatler* (1709): #1; #144; #155
Selections from *The Spectator* (1711-1712): #1; #10; #49; #124
(all the above selections are available on the website)
- F Feb. 13 The News: Periodical Essays**
- Joseph Addison and Richard Steele, *Tatler* and *Spectator*
Eliza Haywood, selections from *The Female Spectator* (1744-1746) [2494-96]
- M Feb. 16 Mocking the Epic**
- Alexander Pope, "The Rape of the Lock" (1714) [2631]
Dedicatory Epistle, Canto I
- W Feb. 18 Mocking the Epic**
- Alexander Pope, "The Rape of the Lock" (1714) [2631]
Cantos II-III
- F Feb. 20 Mocking the Epic**
- Alexander Pope, "The Rape of the Lock" (1714) [2631]
Canto IV-V; Images and Deutch stuff
- M Feb. 23 Satire**
- Jonathan Swift, "A Modest Proposal" (1729) [2591]
- PAPER #1 due in class**
- W Feb. 25 Satire**
- Jonathan Swift, "A Modest Proposal" (1729) [2591]

- F Feb. 27 Satire: Writing (about) Women**
- Jonathan Swift, “The Lady’s Dressing Room” (1732) [2506]; “A Beautiful Young Nymph Going to Bed” (1734)*
- M Mar. 2 Satire: Writing (about) Women**
- Lady Mary Wortley Montagu, “The Reasons that Induced Dr. S--- to Write a Poem called ‘The Lady’s Dressing Room’” (1734) [2510]; “Letter to Lady Bute, January 28, 1753” [2711]

EXPERIMENTS IN NOVELTY

- W Mar. 4 Novel**
- Samuel Richardson, *Pamela* (1740), 1-23+
Samuel Johnson, *The Rambler* #4 (1750) [2872]
- F Mar. 6 Novel**
- Samuel Richardson, *Pamela* (1740), 24-89+
- Mar. 9-13 No Class, Spring Break**
- M Mar. 16 Novel**
- Samuel Richardson, *Pamela* (1740), 90-154+
- W Mar. 18 Novel**
- Samuel Richardson, *Pamela* (1740), 155-219+
- F Mar. 20 Novel**
- Samuel Richardson, *Pamela* (1740), 220-412 (excerpts TBA)
- M Mar. 23 A Response to Novel-ty**
- Henry Fielding, *Shamela* (1741)*
- W Mar. 25 A Response to Novel-ty**
- Henry Fielding, *Shamela* (1741)*

LIVING IN RESTORATION AND EIGHTEENTH-CENTURY BRITAIN

- F Mar. 27 The State of Britain**
- Samuel Pepys, selections from *The Diary* [2145-2160]
 Daniel Defoe, selections from *Review of the State of the English Nation* (1702) [On Credit]*
 Eliza Haywood, *The Female Tatler* #9 and #67 [On Shopping] (1709-1710)*
 Joseph Addison, *The Spectator* #69 [Royal Exchange] [2476]; # 409 [On Good Taste] (1712)*; #414 (1712) [On Art and Nature]*
 Joseph Wright, “An Experiment on a Bird in an Air Pump” (painting, 1768) [Color Plate 25]
 Thomas Gainsborough, “Cottage Door with Children Playing” (painting, 1788) [Color Plate 28]
- M Mar. 30 Seeing and Hearing London**
- Joseph Addison, *The Spectator* #251 (“The London Cries”) (1713)*
 Jonathan Swift, “Description of the Morning” (1709); “Description of a City Shower” (1710) [2500-01]
 Mary Robinson, “A London Summer Morning” (wr. 1794, 1804)*
- [Optional: Bruce Smith, from *The Acoustic World of Early-Modern England* (1999)*]
- W Apr. 1 Seeing and Hearing London**
- William Hogarth, *A Rake’s Progress* (1735) [2785]; “The Enraged Musician” (1741)*; “Southwark Fair” (1734)*
- F Apr. 3 The Country**
- Alexander Pope, “Epistle To Miss Blount, on her Leaving the Town, after the Coronation” (1717)*
 Thomas Gray, “Elegy Written in a Country Churchyard” (1751) [2854]
 Thomas Gainborough, “Cottage Door with Children Playing” (c. 1788) [color plate 28]
- M Apr. 6 The Country**
- Thomas Gray, “Elegy Written in a Country Churchyard” (1751) [2854]

W Apr. 8 Artifice and Drama
 Oliver Goldsmith, *She Stoops to Conquer, Or, The Mistakes of a Night* (1771)+

F Apr. 10 Artifice and Drama
 Oliver Goldsmith, *She Stoops to Conquer, Or, The Mistakes of a Night* (1771)+ [Read Prologue and Acts 1-3]

M Apr. 13 Artifice and Drama
 Oliver Goldsmith, *She Stoops to Conquer, Or, The Mistakes of a Night* (1771)+ [Read Acts 4-5 and Epilogues]

PAPER #2 due in class

IMAGINING THE GLOBE: ETHNICITY, ORALITY, NATIONALITY, AND “CITIZENS OF THE WORLD”

W Apr. 15 Scotland
 Samuel Johnson, selections from *A Journey to the Western Islands of Scotland* (1773)*
 James Boswell, selections from *A Journal of a Tour to the Hebrides* (1785)*

F Apr. 17 Scotland
 Robert Fergusson, “Auld Reikie”*
 Robert Burns, “To a Mouse” (1786)*; “Auld Lang Syne” (1788)*

M Apr. 20 Evening Presentations with English 401, “The Edges of Empire”

*****Come prepared to ask questions*****

W Apr. 22 The East
 Lady Mary Wortley Montagu, selections from *The Turkish Embassy Letters* [2707-11]
 Oliver Goldsmith, Letter 33 from *Citizen of the World* (1760-61)*
 Captain James Cook, selections from *The Journals* (1769-1780)*

- F Apr. 24 America**
- Nathaniel Ames II, “A Thought upon the Past, Present, and Future of British America” (1758)*
 Benjamin Franklin, “Remarks Concerning the Savages of North America” (1783)* “Information to Those Who Would Remove to America” (1784)*;
 Philip Freneau, “On the Emigration to America and Peopling the Western Country” (1784)*
- M Apr. 27 African America**
- Selected eighteenth-century newspaper advertisements for runaway slaves*
- Phyllis Wheatley, selections from *Poems on Various Subjects, Religious and Moral* (1773) (all selections available on the course website)*
 “Preface”; “Copy of a Letter...”; “To the Publick”
 “On Being Brought from Africa to America”
 “To The King’s Most Excellent Majesty”
 “To the University of Cambridge, in New England”
 “To the Right Honorable William, Earl of Dartmouth”
- W Apr. 29 No Class**
- F May 1 Final Exam Review**

Final Exam Saturday May 9th, 2 p.m. – 5 p.m. in Meneely 307