

The Eighteenth Century

1.3.0: Introduction

Objectives: The primary aim of this Unit is to introduce the learners to the conditions leading to the emergence of the novel in eighteenth century England and to explore the idea of the novel as it evolved as a literary genre in this period. Prose fiction did exist before this period, and the novel has its literary precedents not only in prose but in other forms of narrative. It is however, at this critical juncture in the cultural history of Europe that we see the advent of a “novel” literary form with mass popular appeal. The Unit will also acquaint the readers with the main theories of the novel and explore the ideological underpinnings of this literary form.

1.3.1: Factors contributing to the Rise of the Novel: Investigations into origins are theoretically suspect since such queries lead to endless deferral. It is therefore not possible to identify “the first novel” nor is it fruitful to rely on simple cause and effect analysis. Instead, it is more rewarding to study the coming together of certain conditions – social, political, economic and cultural – at a time when we also see the emergence of certain texts which are later identified as the first novels. A combination of two major overlapping social movements – the spread of democratization and the influence of the modern philosophical realism may be identified as most critical in understanding the rise of the novel.

- **The Rise of the Middle Class:** The eighteenth century was a time of transitions and major social upheavals in class structure. Feudalism in Britain was giving way to a form of capitalism and a market economy dominated by trade. This in turn contributed to awareness among authors about their autonomous presence in a market-place that reflected middle-class values. The newly emergent literary forms thus reflect the sensibility and taste of the new aspiring class, a class eager to cultivate social prestige and personal success through education. In the novel therefore, realistic depiction of middle class experience takes the place of the adventures of an aristocratic class found in earlier forms of narrative.
- **Increase in Literacy and Readership:** Women and the working classes formed a significant part of the newly emerging class of the reading public. Spread of literacy and advances in print culture enabled greater access to the texts. On the other hand, increasing prosperity led to greater leisure, and increase in the number of readers. Women enjoyed not only leisure but also privacy, a key component leading to the development of the novel. Not only did women form an important section of the novel reading public, many of the early novels are women-centric, and many of the writers of this period were women. Excluded from other public social activities, they could devote their time to fiction writing.
- **Growth and Proliferation of a Universal Print-culture:** By the turn of the new century, reduced printing costs, the establishment of a distribution network, and an ever increasing demand for popular literature provided a major impetus to the newly emergent form of prose-fiction. It is in the eighteenth century that the book trade acquired great relevance and books became widely available. The spread of literacy

and subscription libraries helped increase the readership manifold, and the book trade became sustainable by a parallel easing of legal restraints on printing. The transition from manual to mechanical mode of printing brought about what may be described as the print revolution, leading to an entirely new relationship between the text and the reader. At the same time, it brought about major changes in the arena of cultural production. The new technology made possible a more widespread dissemination of the traditional material of oral folk culture, and popular texts would often be read out to a collective audience. The exponential rise in book production also went hand in hand with an increase in literacy. The cumulative effect was a blurring of boundaries between elite print culture and popular oral modes of expression. Along with the circulation of information and knowledge, print engendered a spirit of debate and dialogue and enabled the emergence of new forms of literature.

- **Influence of other Forms of Prose Fiction and the Periodical Essay:** Periodical essays, autobiographies and diaries, histories and travelogues, conduct books, and other popular instruction manuals, philosophical essays and religious tracts, – diverse forms of prose, fiction and non-fiction, contributed to the making of the novel in the eighteenth century. Fielding's *Tom Jones*, one of the greatest texts of the period, and one which, in its complex hybridity reflects the spirit of the age, draws on several literary traditions. The picaresque narrative comes together with the quest motif found in the medieval and Elizabethan romances in order to foreground the theme of love versus duty. Fielding's flair for drama and his fondness for the mock-epic form are also evident in dealing with the theme of appearance versus reality and in the portrayal of manners representing every social type.

A similar preoccupation with manners and “taste” is to be found in the periodical essay. A form which emerged in early eighteenth century, it needs special mention in the context of the novel for the way it used fictional personae to address the issue of codes of conduct so important to the emerging middle-class readership. A significant component of the cultural background of the novel, this was an urban, scholarly form, aiming to discipline and create taste. It is not surprising then that like most other literary as well as popular forms, the periodical essay had a significant body of female readership, with much of its content addressed specifically to women. Similar concerns shape the discourse of the novel, a more inclusive form, one which extended its reach to absorb features of less literary genres that were, however, equally adept at blending fact and fiction.

1.3.2: The Idea of the Novel The name “novel” comes from French *nouvelle*/ Italian *novella*, meaning “new”, but the term was already in use to denote *short* narrative pieces (as opposed to the longer Romances). However, the novelty of this hybrid form is perhaps best understood in terms of its contemporaneity. It dealt with the “now” or relevant/recent past, a setting to which the new eighteenth century middle class readership could relate. The freedom from classical restraints led to the proliferation of prose fiction and in the eighteenth century itself there are several forms of the novel. A new form, the novel took to experimentation enthusiastically and self-consciously, and the early novels started distinct traditions -

epistolary, confessional, sentimental, picaresque, rogue-biography - among others. The two competing (and often overlapping) types of the novel in this period were the epistolary novel, written in the form of letters, in first person narrative; and the picaresque tale of adventure. Derived from the Latin word meaning letter, the epistolary/journal form of narration enabled a more personal perspective, with its emphasis on the protagonists' personal thoughts and reflections. It also provided scope for greater realism, unlike the third person omniscient narrator novel. The confessional mode of these novels was particularly suited to the presentation of the heroine's feelings and very often this mode was deployed in novels with women protagonists. If the epistolary or confessional novel is introspective, the picaresque looks outward, charting a journey of adventure. The term "picaro" derives from Spanish, meaning "rogue", and while there were novels which are picaresque in the etymological sense, providing a cheerful amoral perspective on settled middle-class life, the term in the broader sense implies an episodic, loosely structured narrative. Male heroes/anti-heroes are usually the central characters in these novels, although there are notable exceptions.

A literary genre dependant on print culture, the novel made for a private and intimate reading experience, parallel to the individuation of characters in the narrative. At the same time, working within the forces of a market economy meant relative freedom and isolation of the author, thus enabling experimentation. In spite of the universality and popularity of the novel, it is somewhat tricky to pinpoint its specific features, and this is perhaps because as a genre it permits immense scope for diversity. Yet certain general features need to be identified, if only to identify the departures from the conventional idea of the novel.

- The novel is usually a long prose narrative that is inclusive and large in scope. It therefore presents a number of characters engaged in a variety of situations.
- Formal realism has been recognised as one of the defining features of the eighteenth century novel and the novel in general. This convention prioritises particulars over abstractions and seeks to portray "real" situations and people. Another important aspect of formal realism is the cause and effect design of the plot. The novel therefore usually deals with predominantly middle-class protagonists in believable, everyday contexts, using familiar, colloquial language. Even *Robinson Crusoe*, the quintessential tale of adventure, which, for the large part deals with a single character isolated from society, presents his extraordinary endeavours in terms of everyday mundane and recognisable activities. It is however the works of Richardson and Fielding, the major practitioners of the genre in the eighteenth century, with their focus on characters from everyday life that best exemplify an engagement with contemporary society, its mores and norms.
- These protagonists of the eighteenth century novel therefore are not stereotypes or stock characters; rather they are individuals with distinct identities. Focus on the individual's experiences and interiority is thus crucial in the novel. Naming is a key device in this process of identity construction, and the newness of the eighteenth century novel made it possible to draw names from real life, rather than from

tradition. This enabled identification of the readers with the characters as well as with the novelist.

- While realism is repeatedly invoked in the context of the early novel, the spirit of experimentation and movements in directions wholly opposed to realism need to be acknowledged in order to understand the scope and diversity of the genre at the time of its emergence. The parodic mode was enthusiastically adopted by authors such as Fielding and Sterne, and the latter took this self-conscious, ironic manner to its extreme with his innovations. Completely disregarding established conventions, he uses diverse modes such as autobiography, fantasy, the sentimental narrative, travel accounts - only to subvert all with an exuberant display of mock learning. In many ways, he was much ahead of his times, while at the same time making use of many of the popular traditions of his period, including the picaresque, the travelogue and the sentimental novel of sensibility. Like Fielding, his model is Cervantes, and he is similarly adept at parody, all the more at parodying the very conventions he employs. The most remarkable characteristic of Sterne's style in his masterpiece *The Life and Opinions of Tristram Shandy, Gentleman* is unpredictability: the reader is constantly thrown off guard by the play with language and narrative techniques. Comedy and earnestness combine in this dazzling display of experimentation, with its underlying theme of misuse of learning. Sterne's thematic concerns and stylistic innovations anticipate the works of modern novelists, such as Virginia Woolf and James Joyce. Among his major devices are the use of association of ideas to present the chain of thought in a character's mind, playing with different kinds of temporalities and rejecting the rules of grammar. The eponymous protagonist-narrator of the novel routinely invokes Locke's concept of the association of ideas, only to subvert Locke's hierarchy. Sterne rejects the "normal" procedure of thought whereby simple ideas unite to form complex ones. Instead, he embraces irrationality and spontaneity in the chain of associations, a process considered inferior by Locke. Such a style defies the conventions of storytelling to such an extent that characters, events, the narrative itself – become unreliable and are constantly subject to change. Added to this is the rejection of linearity and chronology – demonstrating the impossibility of beginning a first person account of the protagonist's life from the time of his birth. The effect of such a radical mode of narration is to draw attention to the idea of the alienation of the individual and the impossibility of communication through language.
- One of the features that Sterne shares in common with most other eighteenth century novelists is the persona of the publicly oriented narrator characterised by a conversational style, directly addressing the reader in a familiar manner. Such a feature also pulls against the realistic fabric of the novel, drawing attention to its fictionality. From its very inception, the novel has struggled with the fact-fiction dichotomy in its attempt to present fiction as truth. Apart from formal realism, eighteenth century novelists made use of narrative strategies such as sentimentalism, which worked contrary to the referential principle of realism and relied instead on the agency of emotions.

1.3.3. Major Themes in the Eighteenth Century Novel:

- **Social Realism and the Middle Class:** Modern philosophical realism of this period rejected the idea of understanding reality in terms of universal truths and in its place privileged observable particular details. The emphasis shifted to the individual's perception of experience and a notion of identity developing through memory. Realism is most often identified as the dominant mode in eighteenth century representation, and the novel is the form which best exemplifies this desire to project a realistic and authentic vision of everyday middle-class experience. The concerns and values of this new upwardly mobile class, gaining in confidence and desirous of seeing itself represented, is reflected in the realistic novel, which replaced the earlier forms of heroic literature.

Daniel Defoe's *Robinson Crusoe* (1719), often regarded as the seminal work in the history of the novel, is perhaps better understood as a transitional text: while it is obsessively taken up with the notion of authenticity, it remains, in many ways, an extraordinary tale of adventure and heroism. It disguises itself as a record of everyday experiences, presented in minute realistic detail. The exceptional feats achieved by Defoe's protagonist are made to appear normal and commonplace, so much so that Crusoe becomes Everyman, the representative of the enterprising eighteenth century individual. The most remarkable feature of Defoe's mode of representation is his audacious insistence on factuality: he denies altogether the fictional status of his account and denounces the very genre he is credited with pioneering. It is perhaps this obsession with realism that qualifies *Robinson Crusoe* as an eighteenth century "novel", although in most other ways, this story of the marooned hero isolated from society does not quite share the ideological space of the "novel" genre.

It is with Samuel Richardson's *Pamela; Or, Virtue Rewarded* (1740-41) that we enter the arena of the novel proper, sited firmly in the internal mindspace of the aspiring middle class individual. Both Defoe and Richardson deploy the technique of denying the fictionality of their texts; Richardson, however, shows greater concern for the novel form in his dexterous handling of the epistolary technique and the resulting multiple points of view such a strategy enables. The first person mode of narration continues to be important, and this may be related to the bias towards realism in this period. The autobiographical mode here leans towards the confessional, taking us into the minds of women who inhabit the domestic space. As in Defoe, the themes of social aspiration and individuals carving their own destinies are central to the plot, and the marriage of Pamela to her aristocratic persecutor at the end of the novel demonstrates the ascendancy of the new middle class ethics of virtue and respectability over the libertinism of the nobility.

Fielding's variety of realism is different from that of Defoe and Richardson: he abandons the literal realism of his predecessors to practise a more selective kind of representation which aims to present the truth about human nature. At the same time, the more obvious fictionality of his account is balanced by the sheer energy and spirit

that informs the text, making it one of the most enjoyable novels combining romance and comedy. In his masterpiece, *The History of Tom Jones, A Foundling* (1749), he further expanded his theory of the novel defining it as a "heroical, historical prosaic poem". He emphasises the comprehensiveness of the new genre and insists on lifelikeness and a realistic mode of presentation. The first of the novelists to consciously articulate a theory of the novel, Fielding presents us with a broad canvas, giving the novel epic scope and a well-defined structure in keeping with the eighteenth century notion of universal order and reason. At the same time, such a perfect design and the technique of the omniscient narrator directly engaging with the reader works against plausibility, adding to the idea of a fictional construct, a form designed to present a moral vision.

- **Didacticism and the influence of Puritanism:** A major boost to literacy and individual reading had already been provided by Puritanism, with its emphasis on the reading of the Bible in the vernacular. Protestantism prioritised the book along with the emphasis on the experience of solitary reading. At the same time, there was almost a paranoid obsession with the dangers of unsupervised literacy, specially the effect this may have on impressionable young women. The eighteenth century novel is shaped by the dual concerns of morality and nature. While it was imperative to represent nature in realistic terms, it was also equally important for the author to be conscious of his social responsibility as an instructor. Both Richardson and Fielding, in their own ways, work within a shared framework of the idea of the novel: the idea of a moral universe, in which the actors serve as examples. Fielding's parody of Richardson may thus be understood as both critique and tribute – a rejection of the excessive sentimentality of Richardson did not necessarily mean disagreement with the moral scheme presented in his works. Fielding, more so than Richardson perhaps, was aware of engaging with a new literary form, and entered the literary arena with robust good humour, challenging Richardson's overly sentimental and moralistic sense of propriety. His first novel begins with an intertextual parodic nod to Richardson's hugely popular *Pamela*, and exhibits his characteristic flair for satire combined with easy-going tolerance of human frailty. Yet, the moral ambiguity of a protagonist such as Tom Jones does not go against the overall didactic design of the novel.

Although there were moral concerns about the new genre of the novel, the radicality of the form was easily disguised by the novel's participation in the discourse on instruction and moral improvement. As the novel gained respectability, literature became a commodity, a profitable venture for authors and publishers. London was the centre of publishing, although there was a steadily growing provincial market for morally uplifting tales such as that of the servant girl Pamela who climbs her way up the social ladder and into respectability. In the figure of one of the pioneers of the novel, Samuel Richardson, we find the dichotomy between instruction and entertainment resolved as he makes easy transition from publisher to author, via the publication of a series of instructive letters. A successful printer, he grew in rank by

publishing moral manuals and journals to encourage learning. Later, he also published novels by other writers, including Defoe, Sarah Fielding and Jane Collier.

- **The anti-novel discourse:** The propensity for edifying literature led to the anti-novel discourse, a phenomenon which grew concurrent with the rise of the novel. The fear of novel was, in many ways, a continuation of the fear of the theatre, the earlier form of Puritan response to popular entertainment. The novel became a greater cause for concern because of its intimate association with print, a technology that made for widespread dissemination and anonymity. While the novel was recognised as a popular and effective form of entertainment, there existed, at the same time, a fear of this young genre, very often regarded as being contrary to knowledge and philosophy. Dr Johnson, in spite of his own familiarity with the major novels of his period, dismissed the novel-reading public of his time as “the young, the ignorant, and the idle”, reflecting a common anxiety about the corrupting effects of the radical new genre which did not have any literary pedigree in an age when lineage mattered most. At the same time, he was acutely aware of the value of “publishing”, an activity he tellingly defined as “to put a book forth in the world”. This dichotomy is discernible in the text which is often identified as the first novel: Defoe's *Robinson Crusoe*, which is a work of fiction cleverly disguised as *fact*, and one which deliberately rails against fiction as dangerous untruth. Richardson and Fielding, and the later writers, continue to play on the theme of fact versus fiction, making clear the intent to instruct and improve. Laurence Sterne's *Tristram Shandy* (1759), published not long after the carefully designed narratives of Richardson and Fielding, presents a picture of disarray, subverting the idea of realism by taking realism itself to another level. If Richardson's focus is on the inner life of the individual, presented in its multi-layered complexity through manipulation of the epistolary technique, and in unfolding a plot through correspondences in order to present different points of view, Fielding's comic vision seeks to present a vivid picture of mid-eighteenth century England in all its diversity, teeming with satirical sketches of stock characters, representing the truth about nature in an “epic” manner. Sterne's narrative style, on the other hand, celebrates experimentation for its own sake, while constantly engaging with the question of the relationship between reality and realism. The major novelists of the eighteenth century therefore engaged with the anti-novel discourse in their own ways, most often attempting to justify their craft in terms of an overriding moral consciousness. The most subtle and innovative engagement with the current cultural anxieties centring round the novel is seen in the writings of Sterne.
- **Class:** Questions of rank and social status occupy a prominent place in eighteenth century literature. The three most important novels by Defoe, *Robinson Crusoe*, *Moll Flanders* (1722) and *Roxana Or The Fortunate Mistress* (1724) are fictional autobiographies of characters living in the margins of society and take the form of tales of adventure in which the heroic and the commonplace come together. Sharply realistic and moralistic at the same time, his world is populated by solitary protagonists who survive immense odds within the social order or outside it. Though

often immoral and unscrupulous, they are shown to be penitent - in *Moll Flanders* and *Roxana*, both the heroines are fallen women, and their struggle to negotiate between money and power on the one hand, and marriage and respectability on the other, acts as a commentary on contemporary society. In his other novels, Defoe experiments with other genres, including travel literature and the historical novel. While *Colonel Jack* (1722) traces the familiar trajectory of the eighteenth century novel of social mobility – from poverty to prosperity and criminality to respectability, *Captain Singleton* (1720) uses travel narrative and account of piracy to yet again raise questions about existing socio-economic practices. If the character of Roxana sharply brings into focus the economic vulnerabilities of eighteenth century women, the character of hero-outlaw Captain Singleton shows how there is not much to choose between legitimate trade and piracy. *A Journal of the Plague Year* (1722), written in the form of a journal, blends fact and fiction to present a fascinating glimpse into a period of the city's past, yet again sympathising with victims and survivors, characters who earn admiration for their perseverance.

If Defoe's narratives tell the story of the sufferings and the rehabilitation of marginalised members of society, Samuel Richardson's novels trace the passage of individuals from one social class to another, showing a society in transition. Success-stories such as that of the servant girl Pamela and tragedies such as that of the high-born Clarissa can be understood as part of the context of social change, at a time when the rising middle class was consolidating its position with its emphasis on the notion of virtue. As in Defoe, the themes of social aspiration and individuals carving their own destinies are central to the plot. The eponymous heroine of Richardson's first novel, *Pamela; Or, Virtue Rewarded* (1740-41), shocked contemporary readers with her questioning of class hierarchies. At the same time, it illustrated the possibility of success in a society that placed great premium on self-help and enterprise, while adhering to the middle-class notions of respectability. Written in the forms of letters and journal, this novel was the outcome of a commissioned project to compose a manual of letter-writing for the semi-literate. Richardson's next novel *Clarissa, or, the History of a Young Lady* (1748) is a psychological masterpiece, again using the epistolary form. Structurally, it is a tragedy, nullifying the idea of the reformed rake. Clarissa, unlike Pamela, is from a prosperous background; her persecutors are her family who attempt to marry her off to a detestable wealthy man.

The double-edged nature of the social construct of virtue is best highlighted in Henry Fielding's first foray into fiction *An Apology for the Life of Mrs Shamela Andrews* (1741) which presents a parodic portrait of Richardson's Pamela as a scheming social climber while constantly drawing attention to her virtue. His next work, *The History of the Adventures of Joseph Andrews* (1742) also begins as another parody of *Pamela*, recounting the attempted seduction of Pamela's brother by the aunt of Mr B, the villain-hero in Richardson's novel. However, the novel develops independently, presenting the comic escapades of Joseph Andrews and his companion Parson Adams. Fielding abandons the epistolary form of Richardson and introduces the third person

omniscient narrator to present a gentle satirical commentary of his time. For this, his model was the picaresque tradition of Cervantes, best illustrated in his masterpiece *The History of Tom Jones, a Foundling* (1749) which is best remembered for its ironic presentation of social hypocrisies and its blend of satire and sentiment. The question of class is raised in the title itself, with the author seeming to question accepted notions of respectability by selecting a roguish orphan as his protagonist. Yet the radicality of such a choice is undermined at the end: the foundling hero who faces numerous obstacles when he falls in love with the daughter of a wealthy neighbour is revealed to be the nephew of his benefactor, the kind-hearted country gentleman Squire Allworthy.. His respectable parentage serves to demonstrate that beneath outward roguery lies essential goodness, and also ensures the restoration of the stability of the social order and class hierarchies.

- **Gender/The Woman Question:** Related closely to the questions of class were the question of gender, with the latter perhaps giving rise to more debate. The evolution of the novel is intimately linked with the construction of notions of femininity and the ideal of domesticity. Contemporary advice literature constantly emphasised the need to define and regulate women's behaviour and sexuality, and these concerns are echoed in the related genre, the novel. Blatantly didactic in nature, fiction of the period sought to protect its literary space and ward off criticism about the ill-effects of novel-reading. The misogynistic critique of the novel focussed primarily on the ill-effects of a genre popular especially among women, both in the role author and reader. It was therefore often regarded as a trivial, even a corrupting medium, leading to idleness and immoral behaviour. Women were regularly warned about the pitfalls of reading novels and romances and as if in an attempt to pre-empt such criticism the eighteenth century fictional heroines are almost universally portrayed as embodiments of domestic virtue or at least aspiring towards this ideal.

Defoe's women protagonists are anything but virtuous, and are often regarded as transgressive proto-feminists, following their own desires. Drawing on the conventions of rogue autobiography, he unfolds the life and escapades of Moll (*Moll Flanders*) as a character more to be admired for her liveliness rather than condemned for her lapses. *Roxana* presents a darker and more cynical vision, without providing any easy resolution or answers. The events of the novel are presented from Roxana's perspective; yet she does not emerge as a likeable heroine. Although the portrayal of his heroines is marked by moral ambiguity, the didactic framework in his novels ensures conformity to society's expectations.

The epistolary mode, which became more popular as the novel as a literary form evolved, particularly suited the need to articulate the answers to society's unease over the secret desires and motivation of women protagonists. At the same time, such a point of view also justified the novelist's craft, by virtue of functioning as either a confessional or a manual for improvement of women. Letters were a popular and legitimate form of literature from the time of Aphra Behn, whose prose fiction prefigures the rise of the novel proper in the eighteenth century. It is the epistolary

mode which again enabled the authors to subvert the dominant patriarchal ideology of passive femininity and modesty and present their heroines as enterprising individuals aspiring to break free from their conventional social roles.

Richardson's protagonists are women, caught between social restrictions and personal desire. The didactic scheme of his first novel is indicated in the title itself, which presents the heroine as the model of virtue which ultimately emerges victorious. Pamela's trials begin when the elderly lady of the estate where she is employed as a servant dies: the latter's son, Squire B, attempts to seduce and kidnap her, but she resists his advances, and in the end succeeds in reforming him when he comes to know of her concern for his well-being. Nonetheless, Pamela remains an unreliable narrator, and we cannot be completely sure of her motives. Richardson further complicates these notions of class, gender and virtue in his next work, *Clarissa*, which presents a reversal in the didactic scheme, with the punishment of the guilty in place of "virtue rewarded". Clarissa's tragedy begins when she escapes with the help of the villain-hero Lovelace, who increasingly reveals himself as a brutal tormentor, determined to take advantage of the vulnerability of Clarissa. She wards off his advances but is raped and dies of a broken heart. Pamela and Clarissa are both ideals of virtue, yet their personal narratives cannot be taken at face value. Clarissa claims to be wholly truthful, but secretly cherishes feelings for Lovelace just as the latter's cynical amorality is shaken by Clarissa's principles. These tragic protagonists, though they are deeply attracted to each other, represent opposed value-systems. A complex web of correspondences, between Lovelace and his confidant on the one hand and between Clarissa and her friend Anna on the other bring out the moral ambiguities in the central relationship. These "readers" within the text provide us with multiple perspectives, and though the tale is seemingly one of a virtuous heroine violated by an amoral libertine, the subtext draws attention to the ambivalence in the narrative.

Though often left out from accounts of the eighteenth century novel, the women novelists of the period were very popular in their time and played an important role in the development of the genre. Among the major names are: Sarah Fielding (1710-1768), Frances Sheridan (1724-1766), Charlotte Lennox (1730-1804), Frances Burney (1752-1840), and Anne Radcliffe (1764-1823). Like the other novelists of their time, they experimented with different traditions. The work of the women novelists provides a unique perspective on eighteenth century life. Frances Burney not only presents a satirical portrait of social hypocrisies, but more importantly, explores the question of female identity through her women-centric novels such as *Evelina* (1778) and *Cecilia* (1782). Charlotte Lennox's famous novel *The Female Quixote, or, The Adventures of Arabella* (1752) offers a parallel perspective through parody, and sets up a dialogue between the novel and the romance, denouncing the latter. Sarah Fielding, the sister of Henry Fielding experimented with genres such as the sentimental novel and didactic literature for young readers, specifically girls.

Spirit of Enterprise: The early novel betrays a certain restless energy, both in terms of form and content. The Protestant spirit of enterprise and hard work that formed the guiding principle of the upwardly mobile working and middle classes during this period of quick transitions is clearly manifest in the themes and subject matter of these novels. The popularity of *Robinson Crusoe*, the landmark text that in many ways defined the agenda of the novel, attests to the importance of labour and self-help in a society geared towards progress in terms of social mobility. Defoe's protagonists display a characteristic initiative for action and flair for adventure in spite of their marginalised status. Though obviously related to the religious ideology of Protestantism, such exuberance is clearly in excess of any straightforward notion of virtue, as can be seen in the accounts of Moll and Roxanna. The relationship between the notions of virtue and enterprise forms the subject matter of Richardson's *Pamela*, the exemplary story of a servant-girl who succeeds by marrying her aristocratic persecutor. This also serves as a testimony to the overriding value of work-ethic in a culture that prioritised tenacity and enterprise over rigid class hierarchies.

- **Travel/Quest motif:** From Robinson Crusoe to Roderick Random or Tom Jones, the protagonists of these early novels eagerly embrace the life of adventure. Perhaps this accounts for the widespread use of forms such as the bildungsroman, the picaresque and the romance in these novels. The popularity of travel literature in this period is evident from the proliferation of historical and semi-fictional accounts. Defoe capitalised on this trend in *Robinson Crusoe* by not only sourcing material from actual memoirs but also by creating a framework which lends credibility to the fictional narrative. Fielding redefined the novel by accommodating the spirit of picaresque within a broad moral vision. In the works of the later novelists, Smollett and Sterne, the novel mostly moves in the direction of the episodic tale of adventure, lacking the tight structure of the works of Richardson and Fielding. Smollett's rogue-heroes are, in the end, also reformed and assimilated into the mainstream. The escapades of the tellingly named Roderick Random or Peregrine Pickle enable the author to launch a sharp satire against the prevalent malpractices and hypocrisies of his time. *The Expedition of Humphrey Clinker* (1771) is a more experimental work, combining the epistolary and picaresque traditions in which a set of characters write to each other, describing their travels. The different perspectives provided by the diverse characters add up to a delightfully comic picture. Smollett's innovations can also be seen in this use of multiple perspectives and intertextual references - to his own earlier novel *Ferdinand Count Fathom*. Combining satire, sentimental correspondence and ludicrous humour, this text has an overall effect of sheer gaiety.
- **Realism versus Sentimentality:** Realism and sentimentalism are often understood as diametrically opposed traditions, with realism's focus on the mundane and the everyday, and sentimental literature's emphasis on affective storytelling. While formal realism generally prioritises the public sphere or man in society, in sentimental fiction the emphasis is on the individual's interiority and subjectivity. The affective appeal of sentimentalism, as opposed to the referential logic of realism, made the

former particularly apt for voicing the desires of women characters. Women novelists of the period therefore readily adopted the mode. Sarah Fielding's *Adventures of David Simple* (1744) is an early example in this genre, although the sentimental novel became increasingly more popular in the latter half of the century. Richardson's first two immensely successful novels *Pamela* and *Clarissa* present the woman of feeling, while his later work *Sir Charles Grandison* in a way demonstrates how the portrayal of a virtuous hero with focus on the public life of action fails to sustain interest. Nonetheless, the ideal of the man of feeling was an important construct in eighteenth century culture with its emphasis on refinement and taste. "Sentimental novel" was a label frequently used by the writers of the time, whose highly charged and emotive fiction can be understood in part as a reaction to Enlightenment ideas of reason and also in terms of the influence of philosophers such as Rousseau, David Hume and Adam Smith. Rousseau's idea of the natural goodness of man and Adam Smith's and Hume's stress on the relationship between morality and action find reflection in these novels of sensibility.

As a genre, the novel of sensibility became predominant in the second half of the eighteenth century, and towards the end of the century the ideal of sentimentality had moved towards a pejorative notion of excess of feeling. Parodies of the sentimental novel began early, Fielding's *Shamela* being an important example. In Sterne we find a more complex blend of wry humour and sentiment, with his witty take on Smollett's *Travels Through France and Italy* (1766). Sterne's *Sentimental Journey Through France and Italy* (1768) parodies not just Smollett's ill-humoured account, but the very genre of the travelogue with greater focus on the protagonist's experiences and interactions than on descriptions of travel or destinations. The narrator is Parson Yorick, the "sentimental traveller", through whom Sterne engages with the contemporary notion of sympathy to present a nuanced understanding of the various aspects of such a philosophy. The well-meaning protagonist who is at the same time readily susceptible to amorous scrapes makes for a text which combines irony with genuine feeling. In place of the usual easy equation between virtue and feeling, in Sterne we find an awareness of the double-edged nature of sentimental benevolence, the possibilities of self-indulgence under the cover of tenderness and charitable fellow-feeling.

While the novel of sensibility developed later in the century, it has to be remembered that sentimentalism is one of the driving and defining forces of the eighteenth century novel in general. If realism insists on authenticity, sentimentalism relies on emotion in such a project. The rivalry between the two modes is seen in the proliferation of parodic and satirical literature which ridiculed excessive sentiment and hypocritical posturing in the name of virtue. The target of these attacks is the manner of presentation or the surfeit that is associated with sentimentalism, not the moral consciousness underlying it. Although realism and sentimentalism are often regarded as opposed traditions, eighteenth century prose fiction therefore saw the coming together of these modes in a way that ultimately points to their unity of vision. Both

traditions share a common agenda of moral action as ideal, with both attempting to define virtue and moral agency in diverse ways. These modes seldom operated in isolation; instead, eighteenth century literature shows how the politics of suffering and sentiment lends itself to effective realistic presentation.

Major Theories of the Rise of the Novel: The seminal work on the theory of the novel is Ian Watt's *The Rise of the Novel: Studies in Defoe, Richardson and Fielding*, first published in 1957. Since then, several other theoretical works have attempted to explain areas not explored by Watt's thesis. Watt links the emergence of the novel to the rise of the middle class and its requirements, and emphasises the notions of originality and authenticity in the idea of the eighteenth century novel. He relates modern philosophical individualism to realism, a mode which he considers to be foundational in the evolution of the novel as a form. Later theorists of the novel have questioned the linearity and the gaps in Watt's account and have drawn attention to forms of the novel that do not adhere to the conventions of formal realism. Watt has also been critiqued for failing to take into account the sizable number of women novelists of the period. Later theories point out the importance of other modes such as the satirical and the sentimental, which trace their lineages from traditions different from realism. The eighteenth century English novel is perhaps best understood as a hybrid form, combining features of multiple traditions. The search for prototypes of the novel will take us back to the sixteenth and seventeenth century prose narratives or to the even earlier popular verse narratives of the Middle Ages, the Romances. At the same time, the novel borrowed liberally from current literary and non-literary forms, thus bringing together old and new traditions.

Section VI: Timeline of Major Authors, Texts and Events:

Timeline of Major Events and Texts

Year	Major Events	Major Texts
1702-1714	Reign of Anne	
1702		England's first daily newspaper, The Daily Courant, established
1703		Defoe: Hymn to the Pillory
1704		The periodical Ladies' Diary established (up to 1840) Defoe: The Review, a periodical (up to 1713)

1705	Newton knighted by Queen Anne for “scientific achievement”	
1706-1709		The London Gazette, ed. Richard Steele, et al.
1707	Union of England and Scotland	
1709	Copyright Act of 1709 passed which revised the previous copyright act and provided only limited property to publishers in place of earlier right of absolute property. It also introduced the new idea of “public property” which was to come into effect once the copyright period expired. Only published works, entered in the Stationer's Register, would be protected by copyright law.	Defoe: History of the Union of Great Britain
1709-1711		Richard Steele and Joseph Addison: The Tatler
1711		Pope: Essay on Criticism (poetry)
		Swift: Argument against the Abolishing of Christianity
1711-1712		Addison and Steele: The Spectator (revived in 1714)
1712		Pope: The Rape of the Locke
		Woodes Rogers: A Cruising Voyage around the World
1713	Theft by servants made capital offence	Steele: The Guardian (periodical)
	Britain gets contract to supply African slaves to Spanish colonies in America and	

	henceforward becomes a major force in the slave trade	
1713-1714		Steele: The Englishman (periodical)
1714-1727	Reign of George I	
1714		Mandeville: Enquiry into the Origin of Moral Value
1715	Jacobite Rising; rioting made a capital offence	Addison: The Freeholder (periodical)
1716		Lady Mary Wortley Montagu: Town Eclogues (published)
1716-1720		Defoe: Mercurius Politicus (periodical)
1718	Transportation Act: alternative to capital punishment, it transported convicts to colonies in America. Captain Woodes Rogers defeats large number of pirates in the Bahamas.	
1718-1720	England and allies at war against Spain	
1719		Defoe: <i>Robinson Crusoe</i> and the <i>Farther Adventures of Robinson Crusoe</i>
1719-1720		Eliza Haywood: <i>Love in Excess</i> (a novel)
1720	The South Sea Bubble: collapse of the South Sea Company, a joint-stock company that peaked in 1720 only to collapse under burden of debts.	

	The Bubble Act, forbidding creation of joint-stock companies without the Royal Charter, was passed before the collapse to prevent competition and ensure investments for the South Sea Company.	
1722	Penal taxes imposed on Roman Catholics	Daniel Defoe: <i>Journal of the Plague Year</i> Daniel Defoe: <i>Moll Flanders</i> Daniel Defoe: <i>Colonel Jacque</i> Eliza Haywood: <i>The British Recluse</i>
1723		Eliza Haywood: <i>Idalia: or the Unfortunate Mistress</i>
1724		Daniel Defoe: <i>General History of the Pirates</i> Daniel Defoe: <i>Roxana</i>
1724-1726		Daniel Defoe: <i>Tour Through the Whole Island of Great Britain</i>
1725		Execution of Jonathan Wild, Thief-Taker General, a major underworld figure who worked both for and against the law

1725-1727		Daniel Defoe: <i>A True and Genuine Account of the Life and Actions of the late Jonathan Wild</i> Daniel Defoe: <i>A New Voyage Round the World</i> Eliza Haywood: <i>Secret Histories, Novels and Poems</i>, 4 vols. Alexander Pope's edition of Shakespeare Daniel Defoe: <i>Complete English Tradesman</i>
1726 1727-1760	Reign of George II	Jonathan Swift: <i>Gulliver's Travels</i>
1728		Henry Fielding: <i>Love in Several Masques</i> (drama) John Gay: <i>The Beggar's Opera</i> (drama) Elizabeth Singer Row: <i>Friendship in Death, or Letters from the Dead to the Living</i>
1728-1743 1729		Alexander Pope, <i>The Dunciad</i> (1728; <i>The New Dunciad</i>, " 1742; complete, 1743) (poetry) Eliza Haywood: <i>The Fair Hebrew</i> Jonathan Swift: <i>A Modest Proposal for Preventing the Children of Poor People from</i>

		<i>Being a Burden to their Parents or the Country</i>
1730		Henry Fielding: <i>Tom Thumb</i> (drama), <i>Rape upon Rape</i> (drama), and <i>The Author's Farce</i> (drama) Eliza Haywood: <i>Love Letters on all Occasions</i> James Thomson: <i>The Seasons</i> (poetry)
1732		Henry Fielding: <i>Covent Garden Tragedy</i> (drama), <i>Modern Husband</i> (drama), and <i>The Mock Doctor</i> (drama) William Hogarth's engraving series, <i>The Harlot's Progress</i> <i>London Magazine</i> established (periodical)
1733		Alexander Pope: <i>Essay on Man</i> (poetry) Voltaire: <i>Letters Concerning the English Nation</i> (English trans.)
1734		Henry Fielding: <i>Don Quixote in England</i> (drama)
1735		Alexander Pope: <i>Epistle to Dr. Arbuthnot</i> (poetry)

1736		Henry Fielding: <i>Historical Register for the Year 1736</i> (drama) Eliza Haywood: <i>Adventures of Eovaai, Princess of Ijaveo</i> (reissued in 1741 as <i>The Unfortunate Princess</i>)
1737	Stage Licensing Act, which required permission from the Lord Chamberlain for any new performance. This was in response to Fielding's political satire, <i>Historical Register for the Year 1736</i>	
1738		Elizabeth Singer Rowe, <i>Devout Exercises</i>
1739-1748	War between Britain and Spain	
1740	War of the Austrian Succession Food riots	Samuel Richardson, <i>Pamela</i>
1740-1744	George Anson's circumnavigation of the globe (account published in 1748)	
1741		Henry Fielding: <i>Shamela</i> Eliza Haywood: <i>Anti-Pamela</i> John Kelly: <i>Pamela's Conduct in High-Life</i> Samuel Richardson: <i>Pamela</i> , part II

		Samuel Richardson, <i>Familiar Letters</i>
1741-1742		David Hume: <i>Essays Moral and Political</i>
1742		Henry Fielding: <i>Joseph Andrews</i>
1743		Henry Fielding: <i>Jonathan Wild</i>
1744		Sarah Fielding: <i>David Simple</i> Samuel Johnson: <i>Life of Richard Savage</i>
1744-1746		Eliza Haywood: <i>The Female Spectator</i> (periodical)
1745-1746	Jacobite Rebellion led by the Young Pretender defeated	Henry Fielding, <i>The True Patriot</i> (periodical)
1747		Sarah Fielding: <i>Familiar Letters between the Characters in "David Simple"</i> Samuel Johnson: <i>Plan of a Dictionary of the English Language</i>
1747-1766		<i>Biographica Britannia</i>
1747-1748		Henry Fielding: <i>The Jacobites Journal</i> (5 Dec. 1747-5 Nov. 1748) (periodical) Samuel Richardson: <i>Clarissa</i>
1748	Henry Fielding appointed as Westminster magistrate	David Hume: <i>Philosophical Essays concerning Human Understanding</i> Tobias Smollett: <i>Adventures of Roderick Random</i>

		Tobias Smollett's trans. of Le Sage's <i>Gil Blas</i> , the picaresque masterpiece
1749		Henry Fielding: <i>Tom Jones</i> Sarah Fielding: <i>The Governess, or Little Female Academy</i> David Hartley: <i>Observations on Man</i>
1750-1752		Samuel Johnson: <i>The Rambler</i> (periodical)
1750-1757		<i>Journal britannique</i> , edited by Matthieu Maty in London, a journal which made English books available to European/French readers.
1751	Robert Clive captures Arcot in India	Thomas Gray: <i>An Elegy Wrote in a Country Churchyard</i> (poetry) David Hume: <i>An Enquiry concerning the Principles of Morals</i> Tobias Smollett: <i>The Adventures of Peregrine Pickle</i>
1752	Gregorian Calendar replaces the older Julian Calendar	Henry Fielding: <i>Amelia</i> David Hume: <i>Political Discourses</i> Charlotte Lennox: <i>The Female Quixote</i>
1753	Marriage Act passed: this established the legal marriage in England, requiring parental consent and witnesses. British Museum established	Charlotte Lennox: <i>Shakespeare Illustrated</i> Tobias Smollett: <i>Ferdinand Count Fathom</i> Jane Collier: <i>An Essay on the Art of Ingeniously Tormenting</i> , a

		satirical conduct book on nagging.
1753-1754		Samuel Richardson: <i>Sir Charles Grandison</i>
1754		Jane Collier and Sarah Fielding: <i>The Cry: A new Dramatic Fable</i> John Duncombe: <i>The Femininead, or Female Genius</i> David Hume: <i>History of England</i> , vol. 1
1755		Henry Fielding (d. 1754): <i>Voyage to Lisbon</i> Eliza Haywood: <i>The Invisible Spy</i> Samuel Johnson: <i>A Dictionary of the English Language</i> Jean-Jacques Rousseau: <i>Discours sur l'Inégalité</i> Tobias Smollett: translation of Cervantes's <i>Don Quixote</i>
1756-1763	War between Britain and France	
1757	Victory at battle of Plassey consolidated East India Company's status in India	Edmund Burke: <i>A Philosophical Inquiry into the Origin of our Ideas of the Sublime and the Beautiful</i> Sarah Fielding: <i>The Lives of Cleopatra and Octavia</i>
1758	Halley's comet reappears, as predicted by Halley. A milestone in modern astronomy.	Charlotte Lennox: <i>Henrietta</i>
1759	Annus Mirabilis: Year of wonders with a series of victories against the French	Alexander Gerrard, <i>Essay on Taste</i>

		Oliver Goldsmith, <i>The Present State of Polite Learning in Europe</i> Samuel Johnson, <i>The History of Rasselas, Prince of Abyssinia</i> Voltaire, <i>Candide</i>
1759-1767		Laurence Sterne, <i>Tristram Shandy</i>
1760-1820	Reign of George III	
1762		Charlotte Lennox: <i>Sophia</i>
1763	Britain's colonial possessions had extended substantially in North America, South America and the Caribbean, in Africa and in India by this time	Lady Mary Wortley Montagu (d. 1762): <i>Letters</i>
		Oliver Goldsmith: <i>History of England</i> Jean-Jacques Rousseau: <i>Émile</i> Smollett: <i>The Present State of all Nations</i> Voltaire: <i>Dictionnaire philosophique</i> Horace Walpole: <i>The Castle of Otranto</i>
1766		Oliver Goldsmith: <i>The Vicar of Wakefield</i> Thomas Pennant: <i>British Zoology</i> Smollett: <i>Travels through France and Italy</i>
1767		Frances Sheridan: <i>The History of Nourjahad</i>
1768-1771		Captain James Cook's first voyage to the Pacific

		First edition of the <i>Encyclopaedia Britannica</i>
1769		Smollett: <i>The Orientalist: A Volume of Tales after the Eastern Taste</i>
1769-1790		Sir Joshua Reynolds: <i>Discourses</i>
1771	The House of Commons sought to ban the publication of parliamentary debates, but was opposed by Magistrates of the City of London	Henry Mackenzie, <i>The Man of Feeling</i> John Millar, <i>Observations concerning the Distinction of Ranks</i> Smollett, <i>The Expedition of Humphrey Clinker</i>
1772	Financial crash	
1773	Boston Tea Party, a political protest against the East India Company in America. Harsh action by the British Government against this demonstration was one of the reasons that led to the American Revolution Warren Hastings appointed Governor-General of India Oliver Goldsmith, <i>She Stoops to Conquer</i> (drama)	
1774		Mary Scott: <i>The Female Advocate: A Poem Occasioned by Reading Mr. Duncombe's "Feminead"</i> (poetry)

1775-1783	War of American Independence	
1775		Richard Brinsley Sheridan: <i>The Rivals</i> (drama)
1776		Edward Gibbon: <i>Decline and Fall of the Roman Empire</i> , vol. 1 Thomas Paine: <i>Common Sense</i> Adam Smith: <i>The Wealth of Nations</i>
1777		Richard Brinsley Sheridan: <i>The School for Scandal</i> (drama)
1778		Frances Burney: <i>Evelina</i>
1779-1781		Samuel Johnson: <i>Prefaces Biographical and Critical, to The Works of the English Poets</i> , re-published separately as <i>The Lives of the Most Eminent English Poets</i>
1780	Gordon Riots in Britain directed against Catholics and Dissenters	
1781		Kant: <i>Critique of Pure Reason</i>
1782		Frances Burney: <i>Cecilia</i>
1785	Commencement of the Age of Steam with the invention of Watt and Boulton's steam engine	
1786		William Beckford: <i>Vathek</i>
1787		Mary Wollstonecraft: <i>Thoughts on the Education of Daughters</i>
1787-1795	Impeachment of Hastings	

1788		Charlotte Smith, <i>Emmeline</i>
1789	Beginning of the French Revolution	William Blake: <i>Songs of Innocence</i>
1790		Edmund Burke: <i>Reflections on the Revolution in France</i> Hannah More: <i>Slavery, A Poem</i> (later titled "The Slave Trade") Mary Wollstonecraft: <i>A Vindication of the Rights of Men</i>
1791		Thomas Paine: <i>Rights of Man</i> , part I Susanna Rowson: <i>Charlotte Temple</i>
1792	Proclamation against seditious publications Libel Act	Mary Wollstonecraft: <i>A Vindication of the Rights of Woman</i>
1793-1802	British involvement in the French revolutionary war	
1793	Execution of Louis XVI of France	William Wordsworth: <i>Descriptive Sketches</i> (poetry)
1794		William Blake: <i>Songs of Experience</i> William Godwin: <i>Caleb Williams</i> Thomas Paine: <i>The Age of Reason</i> Anne Radcliffe: <i>The Mysteries of Udolpho</i>
1797		Samuel Taylor Coleridge: <i>The Watchman</i> (periodical) Elizabeth Inchbald: <i>Nature and Art</i> (novel)

1798		Thomas Malthus: <i>An Essay on the Principles of Population</i> William Wordsworth and Samuel T. Coleridge: <i>Lyrical Ballads</i>
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Select Reading List:

- Basil Wiley, *The Eighteenth Century Background*.
- Walter Allen, *The English Novel*.
(Though dated, these early studies serve as useful introduction to the period and to the English novelistic tradition)
- Ian Watt, *The Rise of the Novel: Studies in Defoe, Richardson and Fielding*. (The seminal theoretical work that revived interest in eighteenth century narrative fiction.)
- John Richetti ed. *The Cambridge companion to the Eighteenth Century Novel*. (Useful chronology and thorough discussion of the social and cultural background, including insights into eighteenth century print culture.)
- Terry Eagleton, *The English Novel: An Introduction*. (Discusses the idea of the novel and covers the works of major novelists including Defoe, Richardson, Fielding and Sterne.)
- Paula R. Backscheider & Catherine Ingrassia Ed. *A Companion to the Eighteenth Century English Novel and Culture* (See the Introduction and the essays in Section for an alternative reading of eighteenth century developments in fiction)

Long questions:

- What were the factors leading to the emergence of the novel in the eighteenth century? Discuss the rise of the new genre in the context of the larger intellectual and social changes in the period.
- Discuss literature's relation to reality in the light of the emergence of realistic fiction in the eighteenth century.
- What were the major genres and traditions that contributed to the shaping of the novel in the eighteenth century? Write your answer with reference to the major novels of the period.
- Can the eighteenth century realistic novel be read as an exploration of modern individualism? Give reasons for your answer.
- Critically comment on the diverse eighteenth century concepts and forms of the novel, with reference to the defining texts of the period.

- Show how the discourse of didacticism and sentimentality formed a central part of the novel writing enterprise in the eighteenth century. Comment on the relation between realism and sentimentalism in the fiction of the period.
- Comment on the major role played by women protagonists in the works of this period and show how this is closely related to issue of readership.
- Discuss the anxieties about the pernicious effects of the novel as a new genre and show how these are handled in the fiction of the period.
- Discuss the way class and gender relations define the course of the eighteenth century novel. Illustrate your answer with reference to the major texts of the period.

Short Questions:

- Write a short note on the print culture of the eighteenth century and show how it contributed to the spread of the novel.
- Write a short note on the women novelists of the period and give reasons for their popularity.
- Show how the travel or quest motif formed an important part of many of the major texts of the period.
- Write a short note on the parodic and satirical fiction of the period.
- Discuss in brief Fielding's idea of the novel.
- Write a short note on Sterne's anti-novelistic techniques.
- Write a short note on Richardson's *Pamela* as a psychological novel.
- Comment on the use of the picaresque tradition in eighteenth century fiction.
- Comment, in brief, on the notion of taste in eighteenth century prose fiction.
- Write a short note on the major theories on the rise of the novel.

1704 Jonathan Swift, *A Tale of a Tub*.
Newton, *Opticks*

1711 Alexander Pope, *An Essay on Criticism*. Joseph Addison and Sir Richard Steele, *Spectator* (1711-12, 1714)

1716 Lady Mary Wortley Montagu writes her letters from Turkey (1716-18)

1719 Daniel Defoe, *Robinson Crusoe*

1721 Joseph Addison, *Collected Works*, ed. Thomas Tickell, including *Dialogue on Ancient Medals* and *Evidences of the Christian Religion*

Samuel Richardson sets up his own printing business

1726 Swift, *Gulliver's Travels*

1702 War of the Spanish Succession begins. Death of William III. Succession of Anne (Protestant daughter of James II)

1721 Robert Walpole comes to power

1728

1733 Pope, *An Essay on Man*

1740 Samuel Richardson, *Pamela*

1742 Henry Fielding, *Joseph Andrews*

1743 Pope, *The Dunciad* (final version).
William Hogarth, *Marriage A-la-Mode*

1746

1747 Richardson, *Clarissa*

1749 Fielding, *Tom Jones*

1751

1755 Samuel Johnson, *Dictionary*

1759 Johnson, *Rasselas*. Voltaire, *Candide*

1760 Laurence Sterne, *Tristram Shandy* (1760-67)

1765 Johnson's edition of Shakespeare

1770 Oliver Goldsmith, "The Deserted Village"

1776 Adam Smith, *The Wealth of Nations*

1778 Frances Burney, *Evelina*

1727 George I dies. George II succeeds

1737 Licensing Act censors the stage

1742 Walpole resigns

1746 Charles Edward Stuart's defeat at Culloden ends the last Jacobite rebellion

1751 Robert Clive seizes Arcot, the prelude to English control of India

1756 Beginning of Seven Years' War

1759 James Wolfe's capture of Quebec ensures British control of Canada

1760 George III succeeds to the throne

1768 Captain James Cook voyages to Australia and New Zealand

1775 American Revolution (1775-83). James Watt produces steam engines

1779 Johnson, *Lives of the Poets* (1779-81)

1783 George Crabbe, *The Village*

1780 Gordon Riots in London

1783 William Pitt becomes prime minister

