Teaching the Eighteenth Century

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Edited by

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CAMBRIDGE
SCHOLARS

P U B L I S H I N G

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INTRODUCTION

The eighteenth century, whose English literature draws from revolutionary developments in the sciences and philosophy, a shifting about of economic realities (including the rise of mercantilism and a middle class), and an explosion of generic possibilities, is often treated as an inconvenient stepchild in literary studies and curriculum development for English majors. Chaucer, Shakespeare, and Milton are unquestioned essentials in the course of an undergraduate student's literary career, but Swift, Pope, and Gay, let alone authors like Haywood, Equiano, and Scott, or non-Western authors like Shen Fu and Chikamatzu, are too frequently ignored. This collection aims to draw attention to the eighteenth-century as an essential era for undergraduate literature studies, to participate in a conversation about the "best practices" of teaching various texts of the period, and to energize further pedagogical dialogue considering multicultural, multidisciplinary approaches to this wonderfully rich and diverse field.

Inspired by the conversations of like-minded professors interested in promoting eighteenth-century literature through informed, innovative teaching, this collection began as a series of presentations at the South Central Society for Eighteenth-Century Studies Conference. As a group, our early aim was simply to organize a venue for interested parties to hold regular, informal discussions about teaching eighteenth-century texts. This publication is an extension of those conversations.

What you will find here is a series of narratives in which instructors share their stories. The goal of this collection, which is not aimed at engaging in scholarly debate, is simply to draw upon the experiences, insights, and expertise of veteran teachers who wish to share observations about teaching eighteenth-century texts and offer their successes, challenges, and suggestions as food for thinking about the choices we make as teachers introducing this important era to students whose future careers may well involve becoming educators themselves. In chapters one and two, for example, Kristen Hague and Randy Phillis share their observations about teaching British and American eighteenth-century novels. Concerned with constructing a course which does credit to the eighteenth-century novel without overwhelming or discouraging students unfamiliar with the conventions (and length) of early novels, Hague

negotiates the mountain of textual choices available to every English professor designing a course on the rise of the novel. She suggests a genre-based course organization, providing a coherent "story about the rise of the novel," that calls attention to key movements (from the romance tradition to amatory, satiric and domestic fiction, to gothic tales and slave narratives) while at the same time providing students with manageable keystones to ground their fictional investigations. Offering, first, an instructional model demonstrating the effective use of genre as a "binding agent" in her own teaching experience, she then provides a series of possible reading lists for those interested in this kind of genre-centered approach. Also concerned with finding ways to encourage students' ability to engage with challenging texts, Randy Phillis argues that attention to context is one key to accessing early early-American novels in the undergraduate classroom. Phillis suggests that focusing on the ways authors struggled for a morally acceptable voice against social and institutional forces protective of their own power and, hence, resistant to the influence of an "avant-garde art form that is threatening and even borders on rebellion," helps students connect chronologically and culturally distant texts with their own, modern American experiences.

Shari Evans and Wanda Creaser are interested in issues of diversity in the eighteenth-century classroom. Evans, who addresses questions of narrative identity in Equiano's *Interesting Narrative*, examines the racial implications of pedagogical approaches to this text, arguing particularly that students might be invited to mirror Equiano's own textual "decoding" of racial signifiers. She points out that Equiano's skill as a critical reader of his surroundings, essential to his survival, provides a model for student engagement with the rules and logic of critical analysis. Exploring the ways in which "race, reason, and rhetoric signify differently and are valued differently" depending on course content and priorities, Evans proposes an approach to undergraduate English literature that "unsettles" traditional Enlightenment ideologies. With particular attention to the works of Jonathan Swift, Wanda Creaser describes her experience teaching satire to students living on the border between the United States and Mexico. Highlighting contextual grounding as a key to open the door of satire, she suggests strategies for using students' love of popular culture as an inroad toward building their understanding of the mechanics and function of satire in the eighteenth century.

In chapters five and six, Robin Runia and I broaden the scope of this collection and share our enthusiasm for, and experiences with teaching World Literature. Non-Western texts are, understandably, relatively uncommon focal points for scholarship conducted by graduate students

studying the eighteenth century in English departments at American universities. However, college survey courses in World Literature are increasingly popular, and teaching them is more and more frequently a requirement for generalists entering the profession. These chapters, we hope, will speak to literature teachers interested in ongoing conversations about the pedagogy of World Literature, particularly eighteenth-century literature, in freshman or sophomore level courses. Runia provides an overview of academic debate about the teaching of World Literature, highlighting key questions and suggesting responses. She then offers a model of "student and teacher collaboration," drawing on Shen Fu's *Six Records of a Floating Life*, which details her approach to creating comfort and investment with what students usually view as daunting, if not inaccessible, material. Like Runia, my goals in a World Literature course include providing students some sense of familiarity with the cultural origins of each of our readings and using references with which they are familiar to facilitate personal engagement with the issues raised by our texts. Experience has taught me that Chikamatsu's suicide plays must be approached with a great deal of foresight if they are to be taken seriously and understood insightfully by undergraduate students. In chapter six, I detail my experience teaching these plays and offer suggestions I hope will help other instructors avoid the pitfalls into which I have fallen in the past.

Drawing from his background in the American Enlightenment and experience teaching at Brimmer & May high school in the Boston area, Don Reese finishes this collection by assessing and addressing the question of student preparedness for college literature courses. As many college instructors may well testify, the eighteenth century is often not a high priority in high school English curricula. Emphasizing the importance of Enlightenment ideas and ideals as foundational elements of American ideology, Reese proposes strategies to "reanimate the dead tissue of this neglected period in literary history." His course design, based on the novel *Frankenstein* but general enough to adapt to any number of eighteenth-century texts, centers on generating student investment in the tension between reason and imagination.

With these chapters, we aim to participate in and encourage ongoing pedagogical conversations about eighteenth-century literature and to share practical descriptions of tested classroom practices. This collection offers a range of perspectives on frequently taught courses, creative approaches to both canonical and non-canonical texts, and some suggestions for expanding teaching the eighteenth century beyond the Western tradition. Though our focus is on survey courses and the undergraduate classroom,

our audience is any instructor interested in promoting eighteenth-century studies through engaged, innovative teaching/learning strategies.

NOVEL APPROACHES

KRISTEN L. HAGUE

The very things that draw us to eighteenth-century literature—the richness of Restoration drama, the flowering of Enlightenment poets and critics, the rise and development of the novel—also make it a challenge to teach coherently to undergraduates in a one semester survey course covering fiction, drama, poetry, and prose. This challenge is compounded, of course, by the fact that the eighteenth century, as reflected in many college and university course offerings, can actually cover 140 years, depending on a school's offerings in the seventeenth century and British Romanticism. And then there's the length of many of the key novels of the period. When book order time comes around, poetry, prose, and drama readings can often be covered with one comprehensive anthology. Selecting novels, however, is another story, one that can easily be guided more by questions of "how many pages can I realistically cover this semester?" than by questions of "what would be a good set of novels to teach this semester?" Then there are all the other literary factors to consider: what we prefer ourselves in novels, how we personally understand the rise of the novel, our favorite scholarship, the way we were taught, our own changing understanding of the rise of the novel, and the background and context necessary for students unfamiliar with early fiction or the eighteenth century.

Along with literary factors, the students themselves are often a challenge. Many undergraduates have little prior experience reading early fiction; they find it difficult to comprehend and (gasp) sometimes rather boring. Many of those same students, if we are honest, prefer studying contemporary fiction. A glance at enrollment records from my school of about 6,500 students certainly bears this out; typically, I'll have anywhere from eight to twelve students in my class while my colleagues teaching contemporary literature will have full classes. The eighteenth century can be a hard sell, so asking how many pages you can realistically cover is necessary (*Tom Jones, Cecilia, Pamela* AND *The Mysteries of Udolpho*?) but also just one of several factors to consider.

Part of the difficulty, challenge, and attractiveness of eighteenth-century fiction is that there isn't one list of central, key texts that reflect the breadth and complexity of the literature of the period. Some might argue with this, but teaching the same group of four to eight canonical novels every semester ignores the wonderful flowering of eighteenth-century studies that has occurred over the past quarter of a century; in addition, websites like Project Guttenberg and publishers like Broadview Press have made available a staggering number of novels that would have been difficult to access just 20 years ago. A quick look at the required novels listed in a few random online syllabi reveals both the enduring popularity of central canonical novels as well as a growing interest in lesser-known novels such as *Fantomina* or *Belinda*:

> **Syllabus I**: *Moll Flanders, Pamela, Tom Jones, Rasselas, Tristram Shandy, Evelina, Waverly* and *Castle Rackrent.*
> **Syllabus II:** *Moll Flanders, Roderick Random, Joseph Andrews,* and *Clarissa*
> **Syllabus III:** *Robinson Crusoe, Pamela, Tom Jones, The Female Quixote, Evelina,* and *Belinda*
> **Syllabus IV:** *Pilgrim's Progress, Oroonoko, Fantomina, Clarissa, The Female Quixote, the Vicar of Wakefield, The Man of Feeling, A Sentimental Journey, Mansfield Park,* and *The Mysteries of Udolpho.*

Despite some obvious differences, there are also patterns here; Richardson is included in all four courses, with *Clarissa* covered twice, while DeFoe and Fielding are included in three. Female novelists certainly aren't neglected, either; although one syllabus leaves them out entirely, Burney, Lennox, and Edgeworth feature in two of the other courses, and Behn and Austen are represented as well. Indeed, the novels in Syllabi III and IV are pretty evenly split between male and female writers. But what do these lists really tell us? In terms of help with creating a course or selecting novels, not a whole lot. It's clear that those authors identified by Ian Watt as central to the rise of the novel are still considered central. It's also clear that female novelists play a larger role in course readings than they did in the past. What isn't clear—what really can't be clear from just a syllabus—is why these novels are central to the course or, more important, the significance of grouping these particular novels together within one course.

No matter which novels I teach in a given semester, I like my courses to tell some story about the rise of the novel. Without that story, you run

the risk that your students won't make connections or understand the significance of the rise of the novel to the eighteenth century in Britain (but they might forever hate Samuel Richardson's writing, without really knowing why). There are many stories to tell, some more compelling than others, and it would be a disservice to the literature of the eighteenth century to insist on just one story or to insist on teaching the same story every semester. For the purposes of this chapter, I'm less interested in the more familiar stories many of us learned through Watt, Spenser, or McKeon—the stories you can most likely recognize in the above groups of novels. There's nothing wrong with these stories; however, within the context of an eighteenth-century survey course for undergraduates, there often is not enough time and student interest to adequately teach complex and comprehensive theories in one semester (unless it's a special topics course or a seminar). At the same time, though, students will take much less away from the class if they aren't able to make some sorts of connections or trace specific developments as they move through the semester. When it came time to rework my survey syllabus last year, I wanted to move away from the bigger stories—which often left my students feeling like they had sprinted all the way through eighteenth-century fiction for sixteen weeks—and try a new one that would be equally effective and perhaps a bit more compact. In what follows, I propose and detail my newest story about the rise of the novel, one that can be told well within the space of a semester. This is followed by several appendices that suggest other groupings of novels as well as comprehensive lists of significant eighteenth-century novels that are available in modern editions.

The idea for this course started as many others do: with a looming deadline for placing book orders for the following semester. As usual, I wanted to generate a list of texts that would tell a story, but I wanted it to be a story different from the ones I usually turned to. In the past, coherence has most often meant teaching a logical and historical—as much as possible—progression and development of the novel, typically from earliest to latest, and often with a specific concern for issues like otherness or the picaresque. Because of my background in fiction by women, I would often start with Haywood and the romance tradition and then shift to the rise of domestic fiction and the emergence and power of middle-class values by having my students read a novel like *Pamela*. From there, things would become more diverse. I might teach *Betsy Thoughtless* in order to highlight the shift from Haywood's romances to the type of fiction valued by mid-century readers, or I may have my students read *The Female Quixote* in order to circle back to the idea of the

romance tradition, this time mediated by Lockean ideas about the development of the mind. Fielding's *Joseph Andrews* or *Amelia* would round out the mid-century nicely by either introducing or reinforcing the comic/satiric element of domestic fiction (depending on whether or now we've covering *The Female* Quixote). From there, I would assign a Burney or Austen novel[1] to continue the focus on novels of development and finish the semester with a shorter gothic novel like Walpole's *Castle of Otranto* or Lewis's *The Monk*, to show the way the novel shifted away from the domestic during gothic's brief popularity.

    For the upcoming semester, I very much wanted to teach Sarah Scott's early utopian novel *Millenium Hall*, but I was struggling to select other novels to go with it that wouldn't result in a course on the rise of the female novelist (something I had taught in a seminar a couple of years before and which I try to avoid—for reasons of being overly biased—in my survey courses). One of the reasons for my interest that semester in Scott's novel was that a colleague had recently taught a course in utopian/dystopian literature, and I hoped students from that class would bring an interesting perspective to bear on Scott's all-female utopia.   The connection I hoped to make with the utopia/dystopia class led me to think about genres and subgenres. We often talk about the rise of THE novel, so why not focus, slightly differently, on the inception and rise of fiction genres as well? Instead of selecting novels that would link up together or show a chronological progression, I selected novels that could be studied as early examples of fiction from a variety of genres like romance, utopia, and horror.   What follows is a list of the novels I selected and an explanation of how they were treated in the course.

I. Eliza Haywood, *Love in Excess* (1719):   I selected *Love in Excess* because it is the novel I've had the most success with in the past, and it's also Haywood's earliest.   Although written over fifteen years before *Eovaii*, another of Haywood's popular early novels, *Love in Excess* feels more like a novel than *Eovaii,* meaning that is has more of the recognizable elements of fiction (setting and character development, in particular). For students unfamiliar with reading eighteenth-century prose, this was an important consideration. Although the novel felt foreign and strange to students, they were able to pick up on familiar conventions from the romance tradition and draw parallels between our current ideas of romance and those of the early eighteenth century.   The focus on the

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[1] Is it cheating to include Austen in an eighteenth-century survey? I don't think so. In fact, she's an integral component of the rise of the novel and the culmination, almost, of the domestic tradition that began at the mid-century.

romance tradition highlighted the issue of what came before—or why it is that writers like Behn, Manley, and Haywood would be so concerned with the function, purpose, and elevation of love and passion. It also helped with introducing the philosophy of the Age of Reason and the (often gendered) battle between reason and passion that marks many early novels. My students were keenly interested in early attempts to define high and low literature and in the ways that romance is still marginalized, despite its popularity. Finally, we spent a couple of class periods investigating the role and function of desire in Haywood's novel in order to be able to later compare it to desire in mid-century fiction.

II. Eliza Haywood, *Anti-Pamela* (1741) & Henry Fielding, *Shamela* (1741)[2]: It may seem a bit strange to teach satires of Richardson's *Pamela* without teaching the original, but it worked at least as well as having students read all three texts, in part because we didn't ignore *Pamela* completely but instead read a packet of key excerpts from Richardson's original. The goal of reading Haywood and Fielding was to ask students to consider the tradition of satirical or parodic fiction. Key to both satire and parody is cultural criticism, a concept my students recognized quickly and were able to connect to most strongly to visual media. We discussed the long-standing Saturday Night Live tradition of political parody (with references to both the Daily Show and Colbert Report) as well as other more traditionally fictional parodies like *Blazing Saddles, Robin Hood: Men in Tights,* and *Not Another Teen Movie.* By examining the ways that parody functions in very pointed and specific ways as cultural criticism, students were better able to understand other forms of eighteenth-century satire and parody like "MacFlecknoe" and *The Dunciad.* We concluded by extending our earlier discussion of desire to include both proper desire as described by Richardson as well as the Fielding and Haywood's critiques of the redemptive power of virtue.

III. Sarah Scott, *Millenium Hall* (1762) Our next text was *Millennium Hall,* Sarah Scott's fictional rendering of a female utopia. Not surprisingly, this led the class to consider utopian fiction—Thomas More's *Utopia* and Charlotte Perkins Gilman's *Herland*--as well as dystopian fiction like Huxley's *Brave New World* and Bradbury's *Fahrenheit 451.* Of course, we weren't able to read these texts; however, many of my students had already read them in other literature courses, and we were able to draw connections between the theory behind Scott's *Utopia* and

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[2] I used a Broadview Press text for this; they include both texts in one book.

other u- and dis-topian fiction.   The class concluded that Scott's vision valued and upheld class distinction while at the same time embracing a concept made famous by Marx 100 years later in his 1875 *Critique of the Gotha Program* (i.e. "from each according to his ability, to each according to his need"). Those students who had previously studied *Herland* were particularly surprised by this insistence on class divisions as well as by the fact that Scott's utopia is situated within England, and its inhabitants are clearly English. They also wondered whether Gilman may have been familiar with Scott's novel since the narrative frame in both is quite similar (men encounter the female utopia and we experience it through them; in addition, at least one of the men quickly understands the utopia while another continues to struggle with and against it). Again, we concluded with desire, which by this point had become a class theme.

Ann Radcliffe, *The Mysteries of Udolpho* (1794): From Scott, we moved into Gothic fiction and read Radcliffe's *The Mysteries of Udolpho,* the only really lengthy text of the semester.[3]   As we discussed the development and key elements of eighteenth-century gothic fiction, we also considered the development of the horror genre and the role of the supernatural in both gothic fiction and horror. My students were surprised to discover that while Radcliffe often seems to hint that supernatural forces are at work in her novel, she always reveals, in the end, that they were actually just human forces. This led into an interesting consideration of later fiction like *Frankenstein* or *Dracula*; both embrace the supernatural, but in *Frankenstein* the supernatural is created by man using scientific and medical knowledge.   In *Dracula*, modern science and technology are the forces used to defeat the powers of the supernatural. We also discussed Stephen King's fiction and the way that he seems at ease creating both novels that rely on the supernatural, like *Pet Sematary*, and those that, like the *The Mysteries of Udolpho*, seem to rely on the supernatural but actually rely much more on the complex workings of the mind and the way our perceptions can mislead us (*Secret Window, Secret Garden*, for example).   Through this discussion, we circled back to Radcliffe and her use of the sublime in order to consider the ways the beautiful and the sublime affect her character's perceptions of difficult or dangerous situations.   Our focus on the sublime also led to some

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[3] I went back and forth for a while between *The Mysteries of Udolpho*, which I knew would lead to very interesting discussions on the sublime, and *The Castle of Otranto* or *The Monk*. Length was one consideration, as was balance between male and female authors. In the end, though, my desire to cover the sublime won out over other considerations.

consideration of British Romanticism and American Transcendentalism and the ways nature functions differently in each.

Olaudah Equiano, *The Interesting Narrative of the Life of Olaudah Equiano* **(1789):** We concluded our semester reading with Equiano's *Interesting Narrative*, which, of course, is non-fiction; however, I'm including it here because it fit in very well with the overall design and focus on the course. Not surprisingly, reading Equiano led to the consideration of other slave narratives like Harriot Jacobs *Incidents in the Life of a Slave Girl* and Frederick Douglass' autobiography. As was the case with utopian fiction, my students were surprised to learn that not only was Equiano's narrative written quite a bit earlier than the more well-known American narratives but also that Equiano helped to define and establish both the form and content of later slave narratives. In particular, we discussed the techniques all three used to convince their largely white readers that they were credible, that the assumption that Africans were uncivilized was false, and—in a strong rhetorical move—that they also realized how unworthy they were as authors and witnesses of slavery. This combination of effacement and frequent pathetic and logical appeals to the contrary marks both Equiano's narrative and many of the slave narratives that were published in the nineteenth century.

While this course did have its rough and less-successful spots[4], overall it was one of the more successful eighteenth-century courses I've taught. It was refreshing to break away from the historical and chronological development of the rise of the novel, and it was pleasant indeed not to have to explain that yes, *Pamela* is a very slow read but it's also a very important one, so stick with it. As I suggested earlier, eighteenth-century British literature often isn't all that sexy or interesting (initially) to most undergraduates, who tend to be more interested in twentieth-century fiction and who have had little or no previous exposure to early fiction. The genre-based approach to the rise of the novel, however, definitely appealed to them more than the historical/chronological approach. Using each specific text as a jumping off point for studying the history and development of fictional genres allowed students to bring in their interests in later fiction while at the same time keeping them well-situated in the

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[4] In hindsight, a shorter gothic novel was definitely the way to go; it was only while reading *The Mysteries of Udolpho* that the class had to shift into overdrive. We read the novel chronologically, so as to be able to talk about development more generally, but if I were to include Radcliffe in this course again, I would most likely schedule her at the beginning of the semester.

eighteenth century and on the concept of the rise of the novel. Thus, coherence was maintained throughout the course, albeit in a manner quite different from my previous courses, and my students left the course with a story about the rise of the novel and its early division into genres and subgenres.

This idea of using genre as a binding agent between novels can and should certainly be expanded beyond the six texts I've discussed here to include other genres like travel writing (Defoe's *Robinson Crusoe* or Lennox's *Harriot Stuart)*; or political fiction (Fielding's *Jonathan Wild,* Godwin's *Caleb Williams,* or Burney's *The Wanderer)*; or novels of development (Haywood's *Betsy Thoughtless* or Sarah Fielding's *The Governess*[5]), to name just a few. In the appendices that follow, novels have been listed by author, by date and by general subject grouping in order to provide you with a comprehensive sense of the body of fiction and the ways it might be organized for teaching.

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[5] *The Governess* could also represent the genre of children's literature; it was the first novel written in England for girls.

Appendix A:
Alphabetical List of Major Eighteenth-Century Authors and their Novels (Short Titles)[6]

Jane Austen
- Northanger Abbey (completed in 1798/9; published in 1817)

Aphra Behn
- Love-Letters Between a Nobleman and His Sister (1684)
- Orinooko (1688)

William Beckford
- Vathek (1786)

Frances Burney
- Evelina (1778)
- Cecilia (1782)
- Camilla (1796)
- The Wanderer (1814)

John Cleland
- Fanny Hill (1748)
- Memoirs of a Coxcomb (1751)

Francis Coventry
- Pompeii the Little (1751)

Daniel Defoe
- Robinson Crusoe (1719)
- Captain Singleton (1720)
- Moll Flanders (1722)
- A Journal of the Plague Year (1722)
- Colonel Jack (1722)
- Roxana (1724)

Henry Fielding
- Shamela (1741)
- Joseph Andrews (1742)

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[6] I have included only those novels that are currently in print or available online

- Jonathan Wild (1742)
- Tom Jones (1749)
- Amelia (1751)

Sarah Fielding
- David Simple (1744)
- The Governess (1749)
- The Cry (with Jane Collier) (1754)
- The Countess of Dellwyn (1759)
- Ophelia (1761)

William Godwin
- Caleb Williams (1794)
- St. Leon (1799)

Oliver Goldsmith
- The Vicar of Wakefield (1766)

Elizabeth Hamilton
- Letters of a Hindoo Rajah (1796)

Mary Hays
- Emma Courtney (1796)

Eliza Haywood
- Love in Excess (1719)
- Fantomina (1724)
- Eovaii (1736)
- Anti-Pamela (1741)
- Betsy Thoughtless (1751)
- The Fortunate Foundlings (1751)

Elizabeth Inchbald
- A Simple Story (1791)
- Nature and Art (1796)

Charlotte Lennox
- Harriot Stuart (1751)
- The Female Quixote (1752)
- Henrietta (1758)

- Sophia (1762)
- Euphemia (1790)

Matthew Lewis
- The Monk (1796)

Samuel Johnson
- Rasselas (1759)

Henry Mackenzie
- The Man of Feeling (1771)

Delarivier Manley
- The New Atalantis (1709)
- The Adventures of Rivella (1714)

Samuel Richardson
- Pamela (1740)
- Clarissa (1748)
- Sir Charles Grandison (1752)

Ann Radcliffe
- The Castle of Athlin and Dunbayne (1789)
- A Sicilian Romance (1790)
- The Romance of the Forest (1791)
- The Mysteries of Udolpho (1794)
- The Italian (1796)

Sarah Scott
- Millennium Hall (1762)

Frances Sheridan
- Memoirs of Miss Sidney Bidulph (1761)
- The History of Nourjahad (1767)

Tobias Smollett
- Roderick Random (1748)
- Peregrine Pickle (1751)
- Ferdinand, Count Fathom (1753)
- Humphrey Clinker (1771)

Lawrence Sterne
- Tristram Shandy (1759)
- A Sentimental Journey (1769)

Horace Walpole
- The Castle of Otranto (1764)

Appendix B:
Chronological Listing of Eighteenth-Century Novels

CHRONOLOGICAL LISTING OF EIGHTEENTH-CENTURY NOVELS

1684   Love-Letters Between a Nobleman and His Sister (Behn)
1688   Oroonoko (Behn)
1709   The New Atalantis (Manley)
1714   The Adventures of Rivella (Manley)
1719   Robinson Crusoe (Defoe)
            Love in Excess (Haywood)
1720   Captain Singleton (Defoe)
1722   Moll Flanders (Defoe)
            A Journal of the Plague Year (Defoe)
1722   Captain Jack (Defoe)
1724   Roxana (Defoe)
            Fantomina (Haywood)
1736   Eovaii (Haywood)
1740   Pamela (Richardson)
1741   Shamela (H. Fielding)
            Anti-Pamela (Haywood)
1742   Joseph Andrews (H. Fielding)
            Jonathan Wild (H. Fielding)
1744   David Simple (S. Fielding)
1748   Fanny Hill (Cleland)
            Clarissa (Richardson)
            Roderick Random (Smollett)
1749   Tom Jones (H. Fielding)
            The Governess (S. Fielding)
1751   Memoirs of a Coxcomb (Cleland)
            Pompeii the Little (Coventry)
            Amelia (H. Fielding)
            Betsy Thoughtless (Haywood)
            The Fortunate Foundlings (Haywood)
            Harriot Stuart (Lennox)
            Peregrine Pickle (Smollett)
1752   The Female Quixote (Lennox)
            Sir Charles Grandison (Richardson)
1753   Ferdinand, Count Fathom (Smollett)
1754   The Cry (S. Fielding with Jane Collier)

1758	Henrietta (Lennox)
1759	The Countess of Dellwyn (S. Fielding)
	Rasselas (Johnson)
	Tristram Shandy (Sterne)
1761	Ophelia (S. Fielding)
	Memoirs of Miss Sidney Bidulph (Sheridan)
1762	Sophia (Lennox)
	Millennium Hall (Scott)
1764	The Castle of Otranto (Walpole)
1766	The Vicar of Wakefield (Goldsmith)
1767	The History of Noorjahad (Sheridan)
1769	A Sentimental Journey (Sterne)
1771	The Man of Feeling (Mackenzie)
	Humphrey Clinker (Smollett)
1778	Evelina (Burney)
1782	Cecilia (Burney)
1786	Vathek (Beckford)
1789	The Castle of Athlin and Dunbayne (Radcliffe)
1790	Euphemia (Lennox)
	A Sicilian Romance (Radcliffe)
	The Romance of the Forest (Radcliffe)
1791	A Simple Story (Inchbald)
1794	Caleb Williams (Godwin)
	The Mysteries of Udolpho (Radcliffe)
1796	Camilla (Burney)
	Letters of a Hindoo Rajah (Hamilton)
	Emma Courney (Hays)
	Nature and Art (Inchbald)
	The Monk (Lewis)
	The Italian (Radcliffe)
1798	Northanger Abbey (Austen; completed in 1798/9; published in 1817)
1799	St. Leon (Godwin)
1814	The Wanderer (Burney)

Appendix C:
Some Suggested Groupings of Major Eighteenth-Century Novels

I. Female Development and Education
- Eovaii (Haywood, 1736)
- The Governess (S. Fielding, 1749)
- Betsy Thoughtless (Haywood, 1751)
- The Female Quixote (Lennox, 1752)
- Millenium Hall (Scott, 1762)
- Evelina (Burney, 1778)
- A Simple Story (Inchbald, 1791)
- Northanger Abbey (Austen, 1817)

II. The Gothic
- The Castle of Otranto (Walpole, 1764)
- The Castle of Athlin and Dunbayne (Radcliffe, 1789)
- A Sicilian Romance (Radcliffe, 1790)
- The Romance of the Forest (Radcliffe, 1791)
- The Mysteries of Udolpho (Radcliffe, 1794)
- The Italian (Radcliffe, 1796)
- The Monk (Lewis, 1796)
- Northanger Abbey (Austen, 1817)

III. Narration and Point of View
- A Journal of the Plague Year (Defoe, 1722)
- Pamela (Richardson, 1740)
- The History of Pompeii the Little (Coventry, 1751)
- Memoirs of a Coxcomb (Cleland, 1751)
- Ophelia (S. Fielding, 1761)
- Humphrey Clinker (Smollett, 1771)
- The Monk (Lewis, 1796)

IV. Otherness
- Oroonoko (Behn, 1688)
- Moll Flanders (Defoe, 1722)
- Roxana (Defoe, 1724)
- Eovaii (Haywood, 1736)
- The Female Quixote (Lennox, 1752)
- Ferdinand, Count Fathom (Smollett, 1753)

- Rasselas (Johnson, 1759)
- The History of Nourjahad (Sheridan, 1767)
- Cecilia (Burney, 1782)
- Vathek (Beckford, 1786)
- Euphemia (Lennox, 1790)
- Letters of a Hindoo Rajah (Hamilton, 1796)
- The Monk (Lewis, 1796)

V. Politics
- The New Atalantis (Manley, 1709)
- Eovaii (Haywood, 1736)
- Jonathan Wild (H. Fielding, 1742)
- Harriot Stuart (Lennox, 1751)
- Tristram Shandy (Sterne, 1759)
- Euphemia (Lennox, 1790)
- Caleb Williams (Godwin, 1794)
- The Wanderer (Burney, 1814)

VI. Romance and Sentiment
- The Adventures of Rivella (Manley, 1709)
- Love in Excess (Haywood, 1719)
- Fantomina (Haywood, 1724)
- Pamela (Richardson, 1740)
- The Female Quixote (Lennox, 1752)
- The Man of Feeling (Mackenzie, 1771)
- The Mysteries of Udolpho (Radcliffe, 1794)
- The Monk (Lewis, 1796)

VII. Satire
- Eovaii (Haywood, 1736)
- Anti-Pamela (Haywood, 1741)
- Shamela (H. Fielding, 1741)
- Joseph Andrews (H. Fielding, 1742)
- Jonathan Wild (H. Fielding, 1742)
- David Simple (S. Fielding, 1744)
- Peregrine Pickle (Smollett, 1751)
- The Female Quixote (Lennox, 1752)
- The Vicar of Wakefield (Goldsmith, 1766)

VIII. Travel & Picaresque

- Robinson Crusoe (Defoe, 1719)
- Tom Jones (H. Fielding, 1749)
- Harriot Stuart (Lennox, 1751)
- Peregrine Pickle (Smollett, 1751)
- Roderick Random (Smollett, 1753)
- A Sentimental Journey (Sterne, 1769)

BASED ON A TRUE STORY:
CONTEXTUAL CONSIDERATIONS
FOR TEACHING THE EARLY AMERICAN NOVEL

RANDY PHILLIS

The novel in early America was an emerging genre that met with a great deal of resistance.[1] Authors faced not only the problems and insecurities of writing in an undefined genre, but also public outcry against the form. Contemporary students exhibit a similar resistance to these early, and admittedly unsophisticated and often didactic works. While it may be difficult for the modern reader to understand the objections against the novel made by the moral and social leaders of early American society, it is important to recognize the struggle and its significance. Novels were attacked on all fronts and novelists responded to the attacks and pleaded for acceptance through the prefaces they affixed to their works. At first glance, it is easy to assume that novels were attacked because they were viewed as immoral. However, the problems of establishing a society based on new and untried principles inform the attacks more than one may initially suspect. In the late eighteenth and early nineteenth centuries, a new, and sometimes frightening, social order was coming into existence, and the novel—as a representative of that new social order—presented a threat to the old ways. Under the old system, social power and the authority that goes with it was in the hands of very few: essentially the landed gentry and the learned clergy. Virtually everyone outside these categories—women, children, the poor, the uneducated—were subject to the intellectual and moral ideas of the leaders. As the middle class emerged, the entire social order was shaken, with voices claiming authority and power over the once exclusively controlled political and moral agendas of the gentry and clergy, and a power struggle ensued.[2] The censure of the novel can be seen as a response on the part of those in power to maintain their control over society. A look at the reception of novels by the public, the attacks directed at them by moral and political leaders, and the defense of the books in the prefaces may help the modern

reader understand why a genre we take for granted today met so much resistance two-hundred years ago. The attacks by critics and counter-attacks by novelists in their prefaces mirror the power struggle taking place in society, as novels challenged the authority of the powerful. Making these perspectives clear in the classroom immediately helps students to place the works into a context they can more readily understand.

It is profitable to open a class discussion about censorship, what it is as well as how and why it is used by those in power. Students realize that they have had direct experience with freedom of expression issues, and with a little prodding can generate a list of experiences that range from school newspapers and their editors being persecuted or banned because of an unpopular or "tasteless" article to the dress codes enforced in many of today's high schools. While the administration may dictate that certain types of suggestive clothing are disruptive to classroom learning (and distracting at the least) or that wearing certain colors of head gear suggests gang affiliation and by extension an alternative social order, students readily recognize those restrictions as an infringement on what they perceive as their rights to freedom of expression and association. They usually view the rules as arbitrary as well. In fact, they are highly articulate in explaining how their small rebellions allow them to mature and develop as individuals, and while they recognize the importance of conformity to some degree in their lives, they also privilege the possibility of creating their own world while developing their individual identities, a vision supported by recent political shifts. These notions tie directly with artistic expression, and by extension, students can be led to see the connections with the Eighteenth Century American novel.

As early as 1685, fiction had reached a high degree of unsanctioned popularity, claiming fourth place in number of volumes ordered by a colonial bookseller behind religious texts, school texts, and Bibles and Psalm books (Hart 15). Late in the eighteenth century, with the rise of the novel, fiction's popularity grew at an impressive rate. The novels brought with them an accessible entertainment never before available. Society in general gained a rapid fondness for such "literary amusements," as Royal Tyler's character, Updike Underhill, writes in the preface of *The Algerine Captive*. After a seven year absence from the shores of America, Underhill finds an "extreme avidity with which books of mere amusement were purchased and perused by all ranks ..." (27). Tyler's character's amazement at the sudden public interest in the novel is understandable, as the growth in popularity was rapid. What is perhaps more astounding, and more telling of public attitudes, is that the novels were being read by "all ranks" of society. What, exactly, were these new books which anyone