

## The English Novel in the 18th Century

### *The Rise of the Novel – The Rise of the Middle Class*

By 1717 the literary scene has changed significantly as a result of the rise of the middle class. (Power shifting from the landed classes to the moneyed classes: England's economy being transformed from an agrarian to a mercantile one.)

#### *Middle-class background*

- Puritan influence: dissenters, hard-working, morally serious people;
- education: modest but practical;
- different experience: not that of the court and of the classics but of the Stock Exchange, trade, industry, foreign countries, etc. (cf. *City vs. Court* in *The Rape of the Lock.*); e.g.

*Thus I live in the World, rather as a Spectator of Mankind, than as one of the Species; by which means I have made my self a Speculative Statesman, Soldier, Merchant, and Artizan, without ever meddling with any Practical Part in Life. I am very well versed in the Theory of an Husband, or a Father, and can discern the Errors in the Œconomy, Business, and Diversion of others, better than those who are engaged in them; as Standers-by discover Blots, which are apt to escape those who are in the Game. I never espoused any Party with Violence, and am resolved to observe an exact Neutrality between the Whigs and Tories, unless I shall be forc'd to declare myself by the Hostilities of either side. In short, I have acted in all the parts of my Life as a Looker-on, which is the Character I intend to preserve in this Paper (Addison, *The Spectator* 1; March 1, 1711).*

- broad middle-class reading public; taste more and more influential in the new literary publications;
- growing female readership; e.g.

*[T]here are none to whom this Paper will be more useful than to the female World. I have often thought there has not been sufficient Pains taken in finding out proper Employments and Diversions for the Fair ones. Their Amusements seem contrived for them rather as they are Women, than as they are reasonable Creatures; and are more adapted to the Sex, than to the Species.[...] I hope to encrease the Number of these by publishing this daily Paper, which I shall always endeavour to make an innocent if not an improving Entertainment, and by that Means at least divert the Minds of my female Readers from greater Trifles (Addison, *The Spectator* 10; March 12, 1711).*

#### *War on Restoration comedy*

- Puritanical criticism of the outspoken sexuality and libertinism of Restoration comedy present since the time of the Restoration;
- 1688: Glorious Revolution – William and Mary disliked the theatre, middle-class sympathies;
- 1690: Society for the Reformation of Manners;
- 1698: Collier's *Short View of the Immorality and Profaneness of the English Stage*;
- 1700: Congreve abandons the stage.

#### *Demand for new publications*

- the expiry of the licensing act (1695); new publications flooded the literary scene: prayer books, spiritual autobiographies, newspapers, journals, adventure stories, travel books etc.
- most of these new publications are sub-literary but the tendency itself is significant:
  - new kind of mass popular culture;
  - writing no longer an aristocratic hobby: the emergence of literary hacks, Grub Street, e.g. *Iscariot Hackney: 'Twas in [Edmund Curll's] service that I wrote Obscenity and Profaneness, under the names of Pope and Swift. Sometimes I was Mr. Joseph Gay, and at others theory Burnet, or Addison. I abridged histories and travels, translated from the French what they never wrote, and was expert at finding out new titles for old books. When a notorious thief was hanged, I was the Plutarch to preserve his memory; and when a great man died, mine were his Remains, and mine the account of his last will and testament (Richard Savage).*
  - the rise of journalism and the novel (Defoe).
- Pope and the polite representatives of high culture disapproved of this new phenomenon.

## The Periodical Essay

### Joseph Addison and Sir Richard Steele

- no mere hack writers but educated gentlemen from respectable families;
- educated in Oxford;
- supported by the Whig magnates who had early allied themselves with the middle class;
- lucrative public employments (Whig support): Addison in high government offices, Steele employed as the editor of the *London Gazette* (official government newspaper appearing twice weekly).

*The Tatler* (April 1709 to January 1711, three times weekly): started by Steele with contributions by Addison.

*The Spectator* (March 1711 to December 1712, published every day except Sunday): dominated by Addison.

- the essays address a wide readership: cheap one-sheet format, brief essays, easily readable, especially recommended for female readers, the whole family, coffee houses (see quotations above).

### Aim

- to educate (chiefly middle-class) readers: to improve their morals and manners;
- to achieve a balance between the serious morality and respectability of the former Puritanical middle class and the wit, grace, enlightenment, and elegance of the old upper class (minus its libertinism);
- to present a new social ideal: moderation, reasonableness, self-control, urbaneness, good taste;
- to achieve moral purpose in a light and entertaining manner (*prodesse, delectare, movere*).
  - issues taken from everyday life;
  - lightly ridiculing social types (the coquette, the prude, the toast, the rake, the critic);
  - never offensive or hostile.
- *The Spectator*: a set of recurring characters (Sir Roger de Coverley and Sir Andrew Freeport);
- Addison's literary criticism (on *Paradise Lost*, "The Pleasures of the Imagination," the ballad papers).

Addison and Steele as playwrights: Addison's *Cato*, Steele's *The Conscious Lovers* (1722).

## Daniel Defoe (1659/61–1731)

- lower-middle-class origins, father a small merchant, Presbyterian dissenter;
- sent to dissenting school and to the Newington Green Academy for Dissenters: solid practical education;
- businessman: initial success; 1692: bankruptcy for the first time;
- eventful life: business, politics, espionage, political writing; often imprisoned for debt and for his writings;
- famous political pamphlets: "The True-Born Englishman," "The Shortest Way with the Dissenters";
- released from prison by the intervention of Robert Harley, Earl of Oxford: spy for the Tories;
- *The Review*: a three-times weekly Tory newspaper (1704–1713); political journalism.

*Writing, you know, Mr Applebee, is become a very considerable Branch of the English Commerce. [...] The Booksellers are the Master Manufacturers or Employers. The several Writers, Authors, Copyers, Sub-writers, and all other Operators with pen and ink are the workmen employed by the said Master Manufacturers* (signed Anti-Pope; *Applebee's Journal*).

Over 500 separate publications (among them seven full-size novels); 5,600 pages of *The Review*.

## Robinson Crusoe (1719)

- Immediate success;
- forerunners: journalism, journalistic reports (e.g. Alexander Selkirk), Puritanical writing (Bunyan's allegory, the spiritual autobiography), Aphra Behn's "novels," Congreve's *Incognita*, the picaresque tradition;
- novelty: realistic fiction;
- hero an ordinary man (middle-class British male);
- events that could happen to anyone (no recourse to the supernatural);
- 1st person narrative; intentional identification of author and narrator;
- account of the most important economic, social processes of the period (the rise of modern capitalism, economic individualism, colonization, slave-holding, etc.);
- optimistic outlook: a balance between the selfishness necessary for capitalist economy and the moral ideal of the middle class; firm belief in Providence.

## Moll Flanders (1722)

- Narrative complexity: male and female point of view combined. Moral purpose (subverted at once).

## The Author's Preface to *Moll Flanders*

*The world is so taken up of late with novels and romances, that it will be hard for a private history to be taken for genuine, where the names and other circumstances of the person are concealed, and on this account we must be content to leave the reader to pass his own opinion upon the ensuing sheet, and take it just as he pleases.*

*The author is here supposed to be writing her own history, and in the very beginning of her account she gives the reasons why she thinks fit to conceal her true name, after which there is no occasion to say any more about that.*

*It is true that the original of this story is put into new words, and the style of the famous lady we here speak of is a little altered; particularly she is made to tell her own tale in modester words that she told it at first, the copy which came first to hand having been written in language more like one still in Newgate than one grown penitent and humble, as she afterwards pretends to be.*

*The pen employed in finishing her story, and making it what you now see it to be, has had no little difficulty to put it into a dress fit to be seen, and to make it speak language fit to be read. When a woman debauched from her youth, nay, even being the offspring of debauchery and vice, comes to give an account of all her vicious practices, and even to descend to the particular occasions and circumstances by which she ran through in threescore years, an author must be hard put to it wrap it up so clean as not to give room, especially for vicious readers, to turn it to his disadvantage.*

*All possible care, however, has been taken to give no lewd ideas, no immodest turns in the new dressing up of this story; no, not to the worst parts of her expressions. To this purpose some of the vicious part of her life, which could not be modestly told, is quite left out, and several other parts are very much shortened. What is left 'tis hoped will not offend the chastest reader or the modest hearer; and as the best use is made even of the worst story, the moral 'tis hoped will keep the reader serious, even where the story might incline him to be otherwise. To give the history of a wicked life repented of, necessarily requires that the wicked part should be made as wicked as the real history of it will bear, to illustrate and give a beauty to the penitent part, which is certainly the best and brightest, if related with equal spirit and life.*

*It is suggested there cannot be the same life, the same brightness and beauty, in relating the penitent part as is in the criminal part. If there is any truth in that suggestion, I must be allowed to say 'tis because there is not the same taste and relish in the reading, and indeed it is to true that the difference lies not in the real worth of the subject so much as in the gust and palate of the reader.*

*But as this work is chiefly recommended to those who know how to read it, and how to make the good uses of it which the story all along recommends to them, so it is to be hoped that such readers will be more pleased with the moral than the fable, with the application than with the relation, and with the end of the writer than with the life of the person written of.*

*There is in this story abundance of delightful incidents, and all of them usefully applied. There is an agreeable turn artfully given them in the relating, that naturally instructs the reader, either one way or other. The first part of her lewd life with the young gentleman at Colchester has so many happy turns given it to expose the crime, and warn all whose circumstances are adapted to it, of the ruinous end of such things, and the foolish, thoughtless, and abhorred conduct of both the parties, that it abundantly atones for all the lively description she gives of her folly and wickedness.*

*The repentance of her lover at the Bath, and how brought by the just alarm of his fit of sickness to abandon her; the just caution given there against even the lawful intimacies of the dearest friends, and how unable they are to preserve the most solemn resolutions of virtue without divine assistance; these are parts which, to a just discernment, will appear to have more real beauty in them all the amorous chain of story which introduces it.*

*In a word, as the whole relation is carefully garbled of all the levity and looseness that was in it, so it all applied, and with the utmost care, to virtuous and religious uses. None can, without being guilty of manifest injustice, cast any reproach upon it, or upon our design in publishing it.*

*The advocates for the stage have, in all ages, made this the great argument to persuade people that their plays are useful, and that they ought to be allowed in the most civilised and in the most religious government; namely, that they are applied to virtuous purposes, and that by the most lively representations, they fail not to recommend virtue and generous principles, and to discourage and expose all sorts of vice and corruption of manners; and were it true that they did so, and that they constantly adhered to that rule, as the test of their acting on the theatre, much might be said in their favour.*

*Throughout the infinite variety of this book, this fundamental is most strictly adhered to; there is not a wicked action in any part of it, but is first and last rendered unhappy and unfortunate; there is not a superlative villain brought upon the stage, but either he is brought to an unhappy end, or brought to be a penitent; there is not an ill thing mentioned but it is condemned, even in the relation, nor a virtuous, just*

thing but it carries its praise along with it. What can more exactly answer the rule laid down, to recommend even those representations of things which have so many other just objections leaving against them? namely, of example, of bad company, obscene language, and the like.

Upon this foundation this book is recommended to the reader as a work from every part of which something may be learned, and some just and religious inference is drawn, by which the reader will have something of instruction, if he pleases to make use of it.

All the exploits of this lady of fame, in her depredations upon mankind, stand as so many warnings to honest people to beware of them, intimating to them by what methods innocent people are drawn in, plundered and robbed, and by consequence how to avoid them. Her robbing a little innocent child, dressed fine by the vanity of the mother, to go to the dancing-school, is a good memento to such people hereafter, as is likewise her picking the gold watch from the young lady's side in the Park.

Her getting a parcel from a hare-brained wench at the coaches in St. John Street; her booty made at the fire, and again at Harwich, all give us excellent warnings in such cases to be more present to ourselves in sudden surprises of every sort.

Her application to a sober life and industrious management at last in Virginia, with her transported spouse, is a story fruitful of instruction to all the unfortunate creatures who are obliged to seek their re-establishment abroad, whether by the misery of transportation or other disaster; letting them know that diligence and application have their due encouragement, even in the remotest parts of the world, and that no case can be so low, so despicable, or so empty of prospect, but that an unwearied industry will go a great way to deliver us from it, will in time raise the meanest creature to appear again the world, and give him a new case for his life.

There are a few of the serious inferences which we are led by the hand to in this book, and these are fully sufficient to justify any man in recommending it to the world, and much more to justify the publication of it.

There are two of the most beautiful parts still behind, which this story gives some idea of, and lets us into the parts of them, but they are either of them too long to be brought into the same volume, and indeed are, as I may call them, whole volumes of themselves, viz.: 1. The life of her governess, as she calls her, who had run through, it seems, in a few years, all the eminent degrees of a gentlewoman, a whore, and a bawd; a midwife and a midwife-keeper, as they are called; a pawnbroker, a childtaker, a receiver of thieves, and of thieves' purchase, that is to say, of stolen goods; and in a word, herself a thief, a breeder up of thieves and the like, and yet at last a penitent.

The second is the life of her transported husband, a highwayman, who it seems, lived a twelve years' life of successful villainy upon the road, and even at last came off so well as to be a volunteer transport, not a convict; and in whose life there is an incredible variety.

But, as I have said, these are things too long to bring in here, so neither can I make a promise of the coming out by themselves.

We cannot say, indeed, that this history is carried on quite to the end of the life of this famous Moll Flanders, as she calls herself, for nobody can write their own life to the full end of it, unless they can write it after they are dead. But her husband's life, being written by a third hand, gives a full account of them both, how long they lived together in that country, and how they both came to England again, after about eight years, in which time they were grown very rich, and where she lived, it seems, to be very old, but was not so extraordinary a penitent as she was at first; it seems only that indeed she always spoke with abhorrence of her former life, and of every part of it.

In her last scene, at Maryland and Virginia, many pleasant things happened, which makes that part of her life very agreeable, but they are not told with the same elegance as those accounted for by herself; so it is still to the more advantage that we break off here.

## **Swift, Gay, and the Scriblerus Club**

The central moral paradox of the bourgeoisie: individualism (selfishness) vs. morality (selflessness).

- Dubious morality: Sir Robert Walpole, Prime Minister of England (1721–42): successful political system built on corruption (patronage);
- Best writers opposed to Walpole and to middle-class morality: Pope, Swift, Gay – great satirical attacks on Walpole and on moral paradoxes of middle-class ideology: *Gulliver's Travels* (1726), *The Beggar's Opera* (1728), the *Dunciad* (1728).

## **Jonathan Swift (1667–1745)**

### **Family and Education**

- Born of English parents in Ireland (father died seven months before his birth).
- Trinity College, Dublin (acquaintance of William Congreve); BA 1686.
- Before acquiring his MA, the family had to leave Ireland (1688).

### **1688–1704**

- Employed as secretary and personal assistant to Sir William Temple (family acquaintance, retired Whig diplomat, man of letters) at Moor Park.
- Meets Esther Johnson (Stella; daughter of Temple's deceased steward); participates in her education.
- Close but difficult relation with Temple.
- 1694: Swift ordained as an Anglican parish priest and appointed to Northern Ireland.
- 1696: back at Moor Park – stays with Temple till Temple's death (1699), editing and publishing Temple's memoirs and correspondence.
- 1704: publishes his own satires including *The Battle of the Books* and *A Tale of a Tub*.

### **1704–1714**

- Frequent visits to England on behalf of the Church of Ireland (the Irish variety of Anglicanism).
- Allegiance with the Tories: pamphlets, editing *The Examiner* (1710–1713).
- Literary friendships: Pope, Gay, Arbuthnot, Parnell (the Scriblerus Club, aiming to mock the narrow-minded parochialism of many contemporaries).

### **1714–1745**

- 1714: death of Queen Anne, fall of the Tories – Swift: Dean of St. Patrick's Cathedral, Dublin.
- Ever fewer visits to England; Swift becomes an Irish patriot: *The Drapier's Letters* (1724), *A Modest Proposal* (1729).
- 1742: suffers a stroke, declared "of unsound mind and memory".

## **Gulliver's Travels**

*Travels into Several Remote Nations of the World, in Four Parts, by Lemuel Gulliver, first a surgeon, and then a captain of several ships* (1726).

- Connection to Robinson Crusoe: similar story, similar hero, similar presentation. *Parody* of a genre (the adventure novel or travelogue) which has become prominent within a matter of a few years.
- Obvious difference: topic not suited to the realistic presentation.
- *Parody* of realistic fiction (mock-novel): the conventions, forms, and techniques of realism set against an emphatically unrealistic topic.
- Hero ironically distanced, ridiculed. (Cf. *Robinson*, where the author did all they could *not* to be distanced from the narrator.) Naivety, exaggerated open-mindedness, bordering on insanity (e.g. talking to horses).
- Typical technique of Swift's: using a *persona* (cf. "A Modest Proposal").
- Gulliver as Swift's persona: it is impossible to know what Swift's position is.
- Travel, exotic, foreign environment: disguise for talking about the social reality of England: *satirical view*.
- **Satire**: highlighting the social, political, religious anomalies of a certain community or layer of potentates.

- **Irony:** humorous effect based on the distance between two (or more) things, e.g. things said and meant; intended and decoded behaviour; *double entendres*, etc.
- Part I:** Hanoverian England vs. France (Lilliput = England; Blefuscu = France; Emperor = George I; Flimnap = Robert Walpole; Skyres Bolgolam = the Earl of Nottingham, etc.; High and Low heels = Tories and Whigs; Big-Endians = Catholics, in French exile; Small-Endians = Protestants).
- Part II:** Gulliver's smallness – complacency, self-importance, narrow-mindedness, pride of the British middle-class man; 17th century customs made fun of.
- Part III:** Laputa and Barnibarbi = England and Ireland (overshadowing flying island) – *colonialism* defined in the negative (cf. Thomas More's *Utopia*); Academy of Lagado = Royal Academy.
- Part IV:** general satire on man – the most problematic of the travels;
- earned Swift the reputation of being a misanthrope;
  - Dr Johnson: "a book written in open defiance of truth and regularity";
  - Swift's character in the light of this prejudice: a man of muddy complexion, of sour and severe countenance, deficient in both wit and humour, one "who stubbornly resisted any tendency to laughter";
  - Sir Walter Scott: "Sever, unjust and degrading [...] this satire is...";
  - T. B. Macaulay: "the apostate politician, the ribald priest, the perjured lover, a heart burning with hatred against the whole human race, a mind richly stored with images from the dunghill and the lazar house";
  - Swift in his letters to Pope: "I hate and detest that Animal called Man, although I heartily love John, Peter, Thomas and so forth..."; "I tell you after all that I do not hate mankind: it is *vous autres* [you others] who hate them, because you would have them reasonable animals, and are angry for being disappointed";
  - Gulliver's denouncement of pride at the end of the *Travels*.

### **John Gay (1685–1732)**

- Friend of the Tory writers, member of the Scriblerus Club
- Mock pastoral: *The Shepherd's Week* (1714) – in response to the controversy between Ambrose Philips and Alexander Pope;
- Mock georgic: *Trivia, or The Art of Walking the Streets of London* (1716);

### **The Beggar's Opera (1728)**

- Swift's suggestion that Gay should write "a Newgate pastoral."
- Theme: the Jonathan Wild scandal (1725). Peachum (Wild) & Robert Walpole: contrast of high and low.
- Pictures a world that is thoroughly corrupt.
- Italian opera satirized: Gay sets against this the "ballad opera" – arias based on popular tunes.
- Cult of opera singers: Polly and Lucy: London prima donnas Francesca Cuzzoni and Faustina Bordoni.

## **Richardson, Fielding, and the History of the Novel**

1743: final version of Pope's *Dunciad* published; turning point between Augustan Age and Age of Sensibility. Mid-century development of the novel genre: *emancipation* and *coming of age*.

- Defoe: realistic fiction, ordinary hero; social analysis and criticism added in his later novels.
- Many elements of the novel were missing: no unified structure (Defoe remained in the episodic tradition of the picaresque); lack of psychological realism.

### **Samuel Richardson (1689–1761)**

- Lower middle-class birth.
- 1707: apprenticed to a printer in London; 1720: own printing shop – prosperity.
- Intimacy with women; *Familiar Letters* (1741): a manual of letter writing.
- 1740: *Pamela, or Virtue Rewarded*;
  - suggests the moral victory of the middle class over the aristocracy;
  - successful redefinition of the concept of love (provides a pattern used throughout the 19th century and surviving in formula fiction to our day);
  - improvement on the novel form:
    - close psychological observation (study of distressed female minds);
    - epistolary form (immediacy and intimacy – widely imitated throughout the century);
    - unified plot structure.

### **Henry Fielding (1707–1754)**

His strong dislike of Richardson's *Pamela* made him turn to novel writing; he published two parodies: *Shamela* (1741) and *Joseph Andrews* (1742).

- Family: gentry class, great grandfather an earl, father a general in the army (the nephew of the Earl of Denbigh); mother was the daughter of a judge [cf. familiarity with all these walks of life testified by *Tom Jones* and his other works].
- Education: Eton College (1719–24): friendship of George Lyttleton and William Pitt the Elder, love of classical literature [pervading his prose fiction in the form of quotations and cross-references].
- 1728: introduced into London literary life by his second cousin, Lady Mary Wortley Montagu; two plays, one successfully performed at Drury Lane.
- Studies at the University of Leyden.
- Writing for the stage: several burlesques and comedies (most famous: *The Tragedy of Tragedies; or, The Life and Death of Tom Thumb the Great*); manager of the Little Theatre and later of the New Theatre.
- 1737: Theatre Licensing Act.
- Studied law; to supplement his income: *The Champion*, a thrice-weekly anti-government newspaper [attacking corruption; cf. Lecture V].
- 1741: *Shamela*; 1742: *Joseph Andrews*; 1743: *Miscellanies* (including "The History of Mr. Jonathan Wild the Great").
- 1748: Justice of the Peace for the city of Westminster and for the county of Middlesex [autobiographical inspiration in fictional works].
- 1749: *Tom Jones*; 1751: *Amelia*; 1755: *Journal of a Voyage to Lisbon* (published posthumously) [sought to improve his health in Portugal: he suffered from the gout and from asthma; died in Lisbon in 1754].

### **Tom Jones**

Neo-classical learning brought to the middle-class genre of the novel: Fielding was the first conscious novelist, the first theorist of the novel, chief emancipator of the genre (e.g. the epic theory of the novel) – elevating the bourgeois genre to the status of high literature.

- Reconciles Tory scepticism with middle-class (sentimental) optimism about human nature: the world depicted is thoroughly Mandevillian; but at the same time he shows up the Good Man (Tom Jones) as a possible and existing actuality of this world.
- *Moral attitude* (Fielding was often criticized by his contemporaries and in the 19th century for presenting immorality as desirable): natural and actual human goodness is not to be realized in absolute moral perfection – plausibility, credibility, psychological and social realism desirable.

- Technical innovations:
  - highly organized neoclassical structure (three times six books), masterful plotting (Samuel Taylor Coleridge: “What a master of composition Fielding was! Upon my word, I think the *Oedipus Tyrannus*, the *Alchemist*, and *Tom Jones*, the three most perfect plots ever planned”);
  - characterization: external view of character (revealed in action; elaborate plot): criticized for this by Dr. Johnson: “There was a great difference between them [Richardson and Fielding] as between a man who knew how a watch was made, and a man who could tell the hour by looking on the dial plate”;
  - nevertheless, *Tom Jones* is the first round character in the history of the novel
  - omniscient narrator (the dominant form throughout the 19th century);
  - narrator fore-grounded in his frequent asides to the readers;
  - first chapter of each book: a treatise on various areas of authorship and criticism (criticized by E. M. Forster: an author should have methods of “bouncing the reader” but should keep them to themselves – much like an illusionist).

### **From “Preface to *Joseph Andrews*”**

As it is possible the mere English reader may have a different idea of romance with the author of these little volumes; and may consequently expect a kind of entertainment, not to be found, nor which was even intended, in the following pages; it may not be improper to premise a few words concerning this kind of writing, which I do not remember to have seen hitherto attempted in our language. [...]

The *Epic*, as well as the *Drama*, is divided into tragedy and comedy. *Homer*, who was the father of this species of poetry, gave us the pattern of both these, tho’ that of the latter kind is entirely lost; which Aristotle tells us, bore the same relation to comedy which his *Iliad* bears to tragedy. [...]

[A]s this poetry may be tragic or comic, I will not scruple to say it may be likewise either in verse or prose: for tho’ it wants one particular, which the critic enumerates in the constituent parts of an epic poem, namely, metre; yet, when any kind of writing contains all its other parts, such as fable, action, characters, sentiments, and diction, and is deficient in metre only, it seems, I think, reasonable to refer it to the epic... [...]

Now, a comic romance is a comic epic-poem in prose; differing from comedy, as the serious epic from tragedy: its action being more extended and comprehensive; containing a much larger circle of incidents, and introducing a greater variety of characters. [...]

Indeed, no two species of writing can differ more widely than the comic and the burlesque: for as the latter is ever the exhibition of what is monstrous and unnatural, and where our delight, if we examine it, arises from the surprising absurdity, as in appropriating the manners of the highest to the lowest, or *è converso*; so in the former, we should ever confine ourselves strictly to nature, from the just imitation of which will flow all the pleasure we can this way convey to a sensible reader.

### **The Sixties**

- Horace Walpole’s *The Castle of Otranto* (1764):
  - Gothic novel inspired by architectural prototypes;
  - tourist attraction (cf. Walpole’s own estate);
  - attributed to an anonymous Italian author from between the 10th and 12th centuries;
  - Freudian wish-fulfilment based on a nightmare;
  - antiquarianism, authority, authenticity, architecture.
- Laurence Sterne’s *Life and Opinions of Tristram Shandy Gentleman* and *A Sentimental Journey*:
  - sentimental fiction;
  - travelogue focusing on characters and humanity rather than sights worth seeing;
  - impressionistic style of writing; episodic; *digressions*; hobby-horse effect;
  - birth of sentimentalism (proto-romantic tendency) – immediate international influence.