

Dr. Natasha Simonova

Authors and Readers in the Eighteenth Century

This course will examine how the practices of writing, publishing, and reading literature changed over the first half of the eighteenth century. Seminars will focus on the development of literary criticism, the canon, and standards of value and originality; as well as the rise of professional authorship and its dark negative in the Grub Street 'hack,' debates over piracy and copyright, and the dynamics between writers and their audience. Overall, we will be asking how this period conceived of the ideal author and the ideal reader, and how real authors and readers sometimes did not conform to those ideals.

Further details on reading and how to access the less widely-available sources will be circulated toward the end of Michaelmas term.

Seminar 1 – Criticism and the Canon

Primary:

Joseph Addison, *The Spectator* (# 62, 253, 267, 279, 409, 411-21, and 523)

Jonathan Swift, 'The Battle of the Books'

Alexander Pope, 'An Essay on Criticism'

Anthony Ashley Cooper, Earl of Shaftsbury, 'Soliloquy; or, Advice to an Author'

Secondary:

John Brewer, *The Pleasures of the Imagination: English Culture in the Eighteenth Century* (1997), chapters 2-4.

Joseph M. Levine, *The Battle of the Books: History and Literature in the Augustan Age* (1991).

Seminar 2 – Grub Street and Failure

Primary:

Alexander Pope, *The Dunciad* (in four books)

Richard Savage, *An Author to be Lett*

Samuel Johnson, *The Life of Mr Richard Savage*

Secondary:

Brean Hammond, *Professional Imaginative Writing, 1670-1740: Hackney for Bread* (1997).

---. 'Scriblerian Self-Fashioning.' *Yearbook of English Studies* 18 (1988).

Adam Rounce, *Fame and Failure, 1720-1800: The Unfulfilled Literary Life* (2013).

Alvin Kernan, *Samuel Johnson and the Impact of Print* (1987).

Rogers, Pat. *Grub Street: Studies in a Subculture* (1972), reprinted as *Hacks and Dunces: Pope, Swift and Grub Street*.

Seminar 3 – Piracy and Originality

Primary:

The Copyright Act of 1710 (Statute of Anne)
 Samuel Richardson, selected correspondence and *The Case of Samuel Richardson...with regard to the invasion of his property in The History of Sir Charles Grandison*
 William Warburton, *A Letter from an Author, to a Member of Parliament concerning Literary Property*
 Edward Young, *Conjectures on Original Composition*

Secondary:

Mark Rose, *Authors and Owners: The Invention of Copyright* (1993).
 Laura Rosenthal, *Playwrights and Plagiarists in Early Modern England: Gender, Authorship, Literary Property* (1996).
 ---. 'The Author as Ghost in the Eighteenth Century.' *1650-1850: Ideas, Aesthetics, and Inquiries in the Early Modern Era*. Vol 3. (1997).
 Thomas Keymer and Peter Sabor, *Pamela in the Marketplace* (2005).
 Lisa Maruca, *The Work of Print: Authorship and the English Text Trades, 1660-1760* (2007).

Seminar 4 – Women Reading and Writing

Primary:

Charlotte Lennox, *The Female Quixote*
 Dorothy Bradshaigh, correspondence with Samuel Richardson and annotations in *Clarissa* (ed. Janine Barchas)
 Elizabeth Echlin, *An Alternative Ending to Richardson's Clarissa* (ed. Dimiter Daphinoff)

Secondary:

Betty Schellenberg, *The Conversational Circle: Rereading the English Novel* (1996), introduction and chapter 1.
 Janice Broder, 'Lady Bradshaigh Reads and Writes *Clarissa*.' *Clarissa and Her Readers: New Essays for The Clarissa Project* (1999).
 Laurie Langbauer, *Women and Romance: The Consolations of Gender in the English Novel* (1990).
 Leland E. Warren, 'Of the conversation of women: *The Female Quixote* and the dream of perfection.' *Studies in Eighteenth-Century Culture* 2 (1982): 367-90.