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THE NORTON ANTHOLOGY ENGLISH LITERATURE

THE RESTORATION AND THE EIGHTEENTH CENTURY

VOLUME C

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Preface to the Ninth Edition

A great anthology of English literature is a compact library for life. Its goal is to bring together works of enduring value and to make them accessible, comprehensible, and pleasurable to a wide range of readers. Its success depends on earning the reader's trust: trust in the wisdom of the choices, the accuracy of the texts, and the usefulness and good sense of the apparatus. It is not a place for the display of pedantry, the pushing of cherished theories, or the promotion of a narrow ideological agenda. If it succeeds, if it manages to give its readers access to many of the most remarkable works written in English during centuries of restless creative effort, then it furthers a worthwhile democratic cause, that of openness. What might have been a closed pleasure ground, jealously guarded as the preserve of a privileged elite, becomes open to all. Over fifty years and nine editions, *The Norton Anthology of English Literature* has served this important goal.

The works anthologized here generally form the core of courses that are designed to introduce students to English literature. The selections reach back to the earliest moments of literary creativity in English, when the language itself was still molten, and extend to some of the most recent experiments, when, once again, English seems remarkably fluid and open. That openness—a recurrent characteristic of a language that has never been officially regulated and that has constantly renewed itself—helps to account for the sense of freshness that characterizes the works brought together here.

One of the joys of literature in English is its spectacular abundance. Even within the geographical confines of England, Scotland, Wales, and Ireland, where the majority of texts in this collection originated, one can find more than enough distinguished and exciting works to fill the pages of this anthology many times over. But English literature is not confined to the British Isles; it is a global phenomenon. This border-crossing is not a consequence of modernity alone. It is fitting that among the first works here is *Beowulf*, a powerful epic written in the Germanic language known as Old English about a singularly restless Scandinavian hero. *Beowulf*'s remarkable translator in *The Norton Anthology of English Literature*, Seamus Heaney, was one of the great contemporary masters of English literature—he was awarded the Nobel Prize for Literature in 1995—but it would be potentially misleading to call him an "English poet" for he was born in Northern Ireland and was not in fact English. It would be still more misleading to call him a "British poet," as if the British Empire were the most salient fact about the language he spoke and wrote in or the culture by which he was shaped.

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What matters is that the language in which Heaney wrote is Englis this fact links him powerfully with the authors assembled in these vo a linguistic community that stubbornly refuses to fit comfortably within any firm geographical or ethnic or national boundaries. So too, to glance at other authors and writings in the anthology, in the twelfth century, the noblewoman Marie de France wrote her short stories in an Anglo-Norman dialect at home on both sides of the channel; in the sixteenth century William Tyndale, in exile in the Low Countries and inspired by German religious reformers, translated the New Testament from Greek and thereby changed the course of the English language; in the seventeenth century Aphra Behn touched readers with a story that moves from Africa, where its hero is born, to South America, where Behn herself may have witnessed some of the tragic events she describes; and early in the twentieth century Joseph Conrad, born in Ukraine of Polish parents, wrote in eloquent English a celebrated novella whose ironic vision of European empire gave way by the century's end to the voices of those over whom the empire, now in ruins, had once hoped to rule: the Caribbean-born Claude McKay, Louise Bennett, Derek Walcott, Kamau Brathwaite, V. S. Naipaul, and Grace Nichols; the African-born Chinua Achebe, Wole Soyinka, J. M. Coetzee, and Ngugi Wa Thiong'o; and the Indian-born A. K. Ramanujan and Salman Rushdie.

A vital literary culture is always on the move. This principle was the watchword of M. H. Abrams, the distinguished literary critic who first conceived *The Norton Anthology of English Literature,* brought together the original team of editors, and, with characteristic insight, diplomacy, and humor, oversaw seven editions and has graciously offered counsel on subsequent editions. Abrams wisely understood that new scholarly discoveries and the shifting interests of readers constantly alter the landscape of literary history. To stay vital, the anthology, therefore, would need to undergo a process of periodic revision, guided by advice from teachers, as well as students, who view the anthology with a loyal but critical eye. As with past editions, we have benefited from detailed information on the works actually assigned and suggestions for improvements from 155 reviewers. Their participation has been crucial as the editors grapple with the task of strengthening the selection of more traditional texts while adding texts that reflect the expansion of the field of English studies.

The great challenge (and therefore the interest) of the task is inevitably linked to space constraints. The virtually limitless resources of the Web make some of the difficult choices less vexing: in addition to the print anthology, we have created for our readers a supplemental ebook, with more than one thousand texts from the Middle Ages to the turn of the twentieth century. The expansion of the anthology's range by means of this ebook is breathtaking: at no additional cost, readers have access to remarkable works, edited, glossed, and annotated to the exacting scholarly standards and with the sensitivity to classroom use for which the Norton Anthology is renowned. Hence teachers who wish to extend the selections from major authors included in the print anthology will find hundreds of further readings—Milton's *Comus* and *Samson Agonistes,* for example, or Conrad's *Youth*—in the supplemental ebook. At the same time, the ebook contains marvelous works that might otherwise be lost from view: among them, to cite several of my personal favorites, Gascoigne's "Woodmanship," Wycherley's *The Country Wife,* Mary Robinson's

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"The Camp," and Edward Lear's "The Jumblies." In addition, there a fascinating topical clusters—"The First Crusade: Sanctifying War," "[illegible]," "Romantic Literature and Wartime," "Victorian Issues: Education," "Imagining Ireland," to name only a few—all designed to draw readers into larger cultural contexts and to expose them to a wide spectrum of voices.

With each edition, *The Norton Anthology of English Literature* has offered a broadened canon without sacrificing major writers and a selection of complete longer texts in which readers can immerse themselves. Perhaps the most emblematic of these great texts are the epics *Beowulf* and *Paradise Lost.* Among the many other complete longer works in the Ninth Edition are *Sir Gawain and the Green Knight* (new in Simon Armitage's spectacular translation), Sir Thomas More's *Utopia*, Sir Philip Sidney's *Defense of Poesy,* William Shakespeare's *Twelfth Night* and *King Lear,* Samuel Johnson's *Rasselas,* Aphra Behn's *Oroonoko,* Robert Louis Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde,* Rudyard Kipling's *The Man Who Would Be King,* Joseph Conrad's *Heart of Darkness,* Virginia Woolf's *Mrs. Dalloway,* James Joyce's *Portrait of the Artist as a Young Man,* Samuel Beckett's *Waiting for Godot,* Harold Pinter's *The Dumb Waiter,* and Tom Stoppard's *Arcadia.* To augment the number of complete longer works instructors can assign, and—a special concern—better to represent the achievements of novelists, the publisher is making available the full list of Norton Critical Editions, more than 220 titles, including such frequently assigned novels as Jane Austen's *Pride and Prejudice,* Mary Shelley's *Frankenstein,* Charles Dickens's *Hard Times,* and Chinua Achebe's *Things Fall Apart.* A Norton Critical Edition may be packaged with either volume or any individual paperback-split volume for free.

We have in this edition continued to expand the selection of writing by women in several historical periods. The sustained work of scholars in recent years has recovered dozens of significant authors who had been marginalized or neglected by a male-dominated literary tradition and has deepened our understanding of those women writers who had managed, against considerable odds, to claim a place in that tradition. The First Edition of the Norton Anthology included 6 women writers; this Ninth Edition includes 74, of whom 8 are newly added and 9 are reselected or expanded. Poets and dramatists whose names were scarcely mentioned even in the specialized literary histories of earlier generations—Aemilia Lanyer, Lady Mary Wroth, Elizabeth Cary, Margaret Cavendish, Mary Leapor, Anna Letitia Barbauld, Charlotte Smith, Letitia Elizabeth Landon, Mary Elizabeth Coleridge, Mina Loy, and many others—now appear in the company of their male contemporaries. There are in addition four complete long prose works by women—Aphra Behn's *Oroonoko,* Eliza Haywood's *Fantomina,* Jane Austen's *Love and Friendship,* and Virginia Woolf's *Mrs. Dalloway*—along with new selections from such celebrated fiction writers as Maria Edgeworth, Jean Rhys, Katherine Mansfield, Doris Lessing, Margaret Atwood, Kiran Desai, and Zadie Smith.

Building on an innovation introduced as early as the First Edition, the editors have expanded the array of clusters that gather together short texts illuminating the cultural, historical, intellectual, and literary concerns of each of the periods. We have designed these clusters with three aims: to make them lively and accessible, to ensure that they are possible to teach

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effectively in a class meeting or two, and to heighten their relevance surrounding works of literature. Hence, for example, in the Sixteentl tury section, a new cluster on "Renaissance Love and Desire" enables readers to situate the celebrated achievements of Sidney and Shakespeare in the larger context of a culture obsessed with the fashioning of passionate lyrics. Similarly, in the Eighteenth Century section, a grouping of texts called "Low People and High People" provides perspective on the system of rank and class and brings together such celebrated elite writers as Fielding and Sterne with the working-class Stephen Duck and Mary Collier. And in the Romantic Period, a new cluster on "The Slave Trade and the Literature of Abolition" joins Olaudah Equiano's searing autobiographical account of enslavement with powerful texts by William Cowper, Hannah More, Samuel Taylor Coleridge, and others that together mobilized popular support for abolition. These are only a few of the clusters in print and in the supplemental ebook. Across the volumes the clusters provide an exciting way to broaden the field of the literary and to set masterpieces in a wider cultural, social, and historical framework

Now, as in the past, cultures define themselves by the songs they sing and the stories they tell. But the central importance of visual media in contemporary culture has heightened our awareness of the ways in which songs and stories have always been closely linked to the images that societies have fashioned and viewed. The Ninth Edition of *The Norton Anthology of English Literature* features sixty pages of color plates (in seven color inserts) and more than 120 black-and-white illustrations throughout the volumes. In selecting visual material—from the Sutton Hoo treasure of the seventh century to Yinka Shonibare's *Nelson's ship in a Bottle* in the twenty-first century—the editors sought to provide images that conjure up, whether directly or indirectly, the individual writers in each section; that relate specifically to individual works in the anthology; and that shape and illuminate the culture of a particular literary period. We have tried to choose visually striking images that will interest students and provoke discussion, and our captions draw attention to important details and cross-reference related texts in the anthology.

Period-by-Period Revisions

The Middle Ages, edited by James Simpson and Alfred David, has taken on a striking new look, with a major revision and expansion of its selections. The heart of the Anglo-Saxon portion is the great epic *Beowulf,* in an acclaimed translation, specially commissioned for *The Norton Anthology of English Literature,* by Seamus Heaney. The array of Anglo-Saxon texts includes Alfred David's new verse translations of the poignant, visionary *Dream of the Rood,* the elegiac *Wanderer,* and *The Wife's Lament*. A new Irish Literature selection features a tale from *The Tain* and a group of vivid ninth-century lyrics. The Anglo-Norman section—a key bridge between the Anglo-Saxon period and the time of Chaucer—includes an illuminating cluster on the Romance, with three stories by Marie de France (two of them new and all three from a newly chosen translation) and *Sir Orfeo*, a comic version of the Orpheus and Eurydice story. The Middle English section centers, as always, on Chaucer, with a generous selection of texts carefully

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glossed and annotated so as to heighten their accessibility. New to the Edition is a brilliant, specially revised verse translation of *Sir Gawain and the Green Knight* by Simon Armitage, one of the foremost poets and translators of our time. In addition, we include for the first time Thomas Hoccleve's *Compleinte,* a startlingly personal account of Hoccleve's attempt to reintegrate himself with his readership after a period of mental instability. Among the highlights of the revised and expanded medieval section of the ebook—too extensive to enumerate here—is a new, fully annotated edition of the great fifteenth-century morality play, *Mankind.*

The Sixteenth Century, edited by Stephen Greenblatt and George Logan, features seven complete longer texts: More's *Utopia* (with two letters from More to Peter Giles), Book 1 of Spenser's *Faerie Queene,* Marlowe's *Hero and Leander* and *Doctor Faustus,* Shakespeare's *Twelfth Night* and *King Lear,* and—in response to many requests—the whole of Sidney's *Defense of Poesy.* A new cluster, "Renaissance Love and Desire," enables readers to sample the emotional range of Tudor love lyrics and to savor the astonishingly high level of skill reached under the influence of Petrarch and of native English traditions. The ebook further enriches this topic by providing the originals (in Italian and modern English translation) of key Petrarchan poems by Wyatt and Surrey. Also new to the ebook are Skelton's brooding, paranoidal vision of life in the orbit of Henry VIII, "The Bowge of Court," and a greatly expanded cluster of texts of exploration and discovery in "The Wider World."

The Early Seventeenth Century. At the heart of this section, edited by Katharine Eisaman Maus and Barbara Lewalski, is John Milton's *Paradise Lost,* presented in its entirety. Other complete longer works include John Donne's soul-searching *Satire* 3 and, new to this edition, his hauntingly eloquent *The Anatomy of the World: The First Anniversary;* Aemilia Lanyer's country-house poem "The Description of Cookham"; Ben Jonson's *Volpone* and the Cary-Morison ode; John Webster's tragedy *The Duchess of Malfi;* and Milton's "Lycidas." Significant additions have been made to the works of Mary Wroth and Robert Burton; the Puritan William Gouge added to the topic "Gender Relations: Conflict and Counsel"; and William Harvey (on the circulation of the blood) added to the topic "Inquiry and Experience." Headnotes, introductions, and bibliographies have all been revised. And among the highlights of the ebook are a substantial selection from Donne's startling defense of suicide, the *Biathanatos*; Ben Jonson's *Masque of Blackness*; and the complete text of the first tragedy in English from the pen of a woman, Elizabeth Cary's *The Tragedy of Mariam.*

The Restoration and the Eighteenth Century. The impressive array of complete longer texts in this section, edited by James Noggle and Lawrence Lipking, includes Dryden's satires *Absalom and Achitophel* and *MacFlecknoe;* Aphra Behn's novel *Oroonoko;* Congreve's comedy *The Way of the World;* Pope's *Essay on Criticism, The Rape of the Lock,* and *Epistle to Dr. Arbuthnot*; Gay's *Beggar's Opera;* Eliza Haywood's sly novella of sexual role-playing, *Fantomina;* Hogarth's graphic satire "Marriage A-la-Mode"; Johnson's *Vanity of Human Wishes* and *Rasselas;* Gray's "Elegy Written in a

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Country Churchyard"; and Goldsmith's "The Deserted Village." The new texts by Henry Fielding, Samuel Johnson, Matthew Prior, and Laurence Sterne. Thomas Chatterton, the doomed poet and forger, is represented for the first time, as are Mary Barber and Mary Jones, who join the ranks of such distinguished women writers as Aphra Behn, Mary Astell, Anne Finch, Eliza Haywood, Lady Mary Wortley Montagu (with a new selection of Turkish Embassy letters), Anne Ingram, Mary Leapor, and Frances Burney. An exciting new topical cluster, "Low People and High People"—the phrase comes from Fielding's *Joseph Andrews*—enables readers to sample the new kinds of writings, many by middle- and lower-class authors, that were produced in this period to appeal to the emerging phenomenon of "the common reader." Among the many features of the corresponding ebook section are extensive readings in eighteenth-century aesthetics (with texts on grace, on the general and the particular, and on genius); topical clusters on daily life in London, slavery and the slave trade, the plurality of worlds, and travel, trade, and the expansion of empire; and the complete text of William Wycherley's scandalous Restoration comedy *The Country Wife*.

The Romantic Period, edited by Deidre Shauna Lynch and Jack Stillinger, has been extensively revised; every text, headnote, and annotation has been reconsidered. The result is a dramatic reimagining of the entire period, from the lively and illuminating opening selection of popular ballads to the new inclusion at the close of Letitia Landon's "Fairy of the Fountains," a poem of female revenge and female monstrosity that enigmatically rewrites Keats's *Lamia* and Coleridge's *Christabel*. There are new works in this edition for almost every author, from Wordsworth's "Goody Blake and Harry Gill," where the stylistic revolution of the *Lyrical Ballads* is at its most apparent, to Felicia Hemans's ambitious and exciting dramatic monologue "Properzia Rossi." The addition of Byron's *Vision of Judgment* and Shelley's *The Mask of Anarchy* provides eloquent evidence that the genius of Romantic poets was often at its height when they threw themselves into the tumult of the era, writing for political causes or scoring points against their polemical enemies. Other additions—including selections from Coleridge's *Table Talk*, Shelley's *Keepsake* essay "On Love," and Hazlitt's "Coriolanus"—make it clear that an era scholars used to represent solely in terms of the glory of its poetry was also distinctive for exciting experiments in prose.

The revision of this period in the anthology is not only a matter of brilliant additions. The facing-page comparison in the new section on "Versions of *The Prelude*" allows readers to see Wordsworth as a reviser and to gauge the significance of the changes he wrought. By replacing the 1850 *Prelude* with the 1805 *Prelude*, the Norton Anthology provides a text that shows Wordsworth immediately engaged with his Romantic contemporaries. This sense of engagement—as if windows in an ornate room had been thrown open to the world outside—extends to the new topical cluster on "The Slave Trade and the Literature of Abolition," which joins "The Revolution Controversy and the 'Spirit of the Age,'" with the addition of Gillray's searing political prints, and "The Gothic and the Development of a Mass Readership." A new ebook topic, "Reviewer vs. Poet in the Romantic Period," conveys the rough-and-tumble of literary battles, while another new ebook

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topic, "Romantic Literature and Wartime," documents Romantic pointed efforts to make literature do justice to the wider world.

The Victorian Age, edited by Catherine Robson and Carol Christ, opens with a revised introduction that features expanded discussions of fiction and the cultural role of poetry. A new cluster on the Pre-Raphaelites extends the impressive coverage of poetry and the visual arts. Among the many complete longer works included here are major poems by Elizabeth Barrett Browning, Alfred, Lord Tennyson, Robert Browning, Dante Gabriel Rossetti, Christina Rossetti, William Morris, Algernon Charles Swinburne, Gerard Manley Hopkins, and Ernest Dowson. Plays include Oscar Wilde's *The Importance of Being Earnest* and Bernard Shaw's controversial drama on prostitution, *Mrs Warren's Profession.* New among the prose selections is Arthur Conan Doyle's *The Speckled Band*, the thriller that the author himself chose as his favorite. The piece joins a distinguished array of complete prose works, including Elizabeth Gaskell's *The Old Nurse's Story*, Robert Louis Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde,* and Rudyard Kipling's *The Man Who Would Be King*. From the inception of the Norton Anthology, the Victorian section has been innovative in bringing together a wide array of texts—works of poetry and fiction, proclamations, official reports, autobiographical memoirs, scientific papers, and the like—that enable readers to grapple with the period's most resonant and often fiercely contentious issues. Among the areas of focus are evolution, industrialism, gender and sexuality, and empire. The eminently teachable clusters are supplemented in the extensive ebook section by a new topic on Victorian education that brings together powerful reflections by Newman, Mill, and others with key passages from such works as *Hard Times, Alice's Adventures in Wonderland,* and *Jude the Obscure*.

The Twentieth Century and After. The editors, Jahan Ramazani and Jon Stallworthy, have undertaken a root-and-branch reconsideration, leading to a dramatic revision of the entire section. Its spine, as it were, consists of three modernist masterpieces: Virginia Woolf's *Mrs. Dalloway*, James Joyce's *Portrait of the Artist as a Young Man*, and Samuel Beckett's *Waiting for Godot*. These complete works are surrounded by a dazzling choice of other fiction and drama, including, among others, Joseph Conrad's *Heart of Darkness;* powerful stories by D. H. Lawrence, Katherine Mansfield, Jean Rhys, Doris Lessing, and Nadine Gordimer; and Harold Pinter's *The Dumb Waiter* and Tom Stoppard's *Arcadia*. A generous representation of poetry centers on a substantial selection of key works by Thomas Hardy, William Butler Yeats, and T. S. Eliot, and extends out to a wide array of other poets, from A. E. Housman, Wilfred Owen, and W. H. Auden to Philip Larkin, Derek Walcott, and Seamus Heaney. New to the cluster on "Modernist Manifestos" is Mina Loy's much-requested "Songs to Joannes," and there are new poems by Grace Nichols, Carol Ann Duffy, Paul Muldoon, Margaret Atwood, and Les Murray. Other new fiction includes works by Jean Rhys, Chinua Achebe, Margaret Atwood, Ian McEwan, Hanif Kureishi, Kiran Desai, and Zadie Smith. There are also new images, including those in the topical cluster on World War II, and new nonfiction selections, including texts by Salman Rushdie, Hanif Kureishi, and, in a daring experimental vein, M. Nourbese

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Philip. The much-praised cluster "Nation, Race, and Language" ha expanded. The voices in this cluster—Claude McKay, Louise Be Kamau Brathwaite, Wole Soyinka, Ngugi Wa Thiong'o, M. Nourbese Philip, Salman Rushdie, Grace Nichols, and Hanif Kureishi—bear eloquent witness to the global diffusion of English, the urgency of unresolved issues of nation and identity, and the rich complexity of literary history.

Editorial Procedures and Format

The Ninth Edition adheres to the principles that have always characterized *The Norton Anthology of English Literature.* Period introductions, headnotes, and annotations are designed to enhance students' reading and, without imposing an interpretation, to give students the information they need to understand each text. The aim of these editorial materials is to make the anthology self-sufficient, so that it can be read anywhere—in a coffeeshop, on a bus, under a tree.

The Norton Anthology of English Literature prides itself on both the scholarly accuracy and the readability of its texts. To ease students' encounter with some works, we have normalized spelling and capitalization in texts up to and including the Romantic period—for the most part they now follow the conventions of modern English. We leave unaltered, however, texts in which such modernizing would change semantic or metrical qualities. From the Victorian period onward, we have used the original spelling and punctuation. We continue other editorial procedures that have proved useful in the past. After each work, we cite the date of first publication on the right; in some instances, this date is followed by the date of a revised edition for which the author was responsible. Dates of composition, when they differ from those of publication and when they are known, are provided on the left. We have used square brackets to indicate titles supplied by the editors for the convenience of readers. Whenever a portion of a text has been omitted, we have indicated that omission with three asterisks. If the omitted portion is important for following the plot or argument, we have provided a brief summary within the text or in a footnote. Finally, we have reconsidered annotations throughout and increased the number of marginal glosses for archaic, dialect, or unfamiliar words.

Thanks to the thorough work of James Simpson, with help from Lara Bovilsky of the University of Oregon, the Ninth Edition provides a more useful "Literary Terminology" appendix, recast as a quick-reference alphabetical glossary with examples from works in the anthology. We have also overhauled and updated the General Bibliography that appears in the print volumes, as well as the period and author bibliographies, which now appear in the supplemental ebook, where they can be more easily searched and updated.

Additional Resources from the Publisher

For students using *The Norton Anthology of English Literature*, the publisher provides a wealth of resources on the free StudySpace website (wwnorton.com/nael). Students who activate the free password included in each new copy of the anthology gain access both to the supplemental ebook and to StudySpace, where they will find approximately fifty multiple-choice

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reading-comprehension quizzes on widely taught individual wor extensive feedback; summaries of the period introductions; perioc quizzes with feedback; a new "Literary Places" feature that uses images, maps, and Google Tours tools to offer students a practical way to (virtually) visit the Lake District, Dover Beach, Canterbury, and other literary places; art galleries—one per period—including author portraits, interactive timelines, and over three hours of spoken-word and musical recordings. The rich gathering of content on StudySpace is designed to help students understand individual works and appreciate the places, sounds, and sights of literature.

The publisher also provides extensive instructor-support materials. Designed to enhance large or small lecture environments, the Instructor Resource Disc, expanded for the Ninth Edition, features more than 300 images with explanatory captions; PowerPoint slides for each period introduction and for most topic clusters; and audio recordings (MP3). Much praised by both new and experienced instructors, *Teaching with* The Norton Anthology of English Literature: *A Guide for Instructors* by Sondra Archimedes (University of California–Santa Cruz), Laura Runge (University of South Florida), Philip Schwyzer (University of Exeter), Leslie Ritchie (Queen's University), and Scott-Morgan Straker (Queen's University) provides extensive help, from planning a course and developing a syllabus and course objectives to preparing exams. Guide entries provide a "hook" to start class discussion; a Quick Read section to refresh instructors on essential information about a text or author; Teaching Suggestions that call out interesting textual or contextual features; Teaching Clusters of suggested groups or pairs of texts; and Discussion Questions. To help instructors integrate the anthology's rich supplemental ebook, the Guide features new entries for online texts and clusters. The Guide also offers revised material on using technology in the classroom, with suggestions for teaching the anthology's multimedia with the texts and for incorporating the media into traditional or distance-learning courses. For the first time, the Guide will also be made available in a searchable online format. Finally, Norton Coursepacks bring high-quality Norton digital media into a new or existing online course. The coursepacks include all content from the StudySpace website, short-answer questions with suggested answers, and a bank of discussion questions adapted from the Guide. Norton's Coursepacks are available in a variety of formats, including Blackboard/WebCT, Desire2Learn, Angel, and Moodle at no cost to instructors or students.

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The Restoration and the Eighteenth Century 1660–1785

1660:	Charles II restored to the English throne
1688–89:	The Glorious Revolution: deposition of James II and accession of William of Orange
1700:	Death of John Dryden
1707:	Act of Union unites Scotland and England, creating the nation of "Great Britain"
1714:	Rule by House of Hanover begins with accession of George I
1744–45:	Deaths of Alexander Pope and Jonathan Swift
1784:	Death of Samuel Johnson

The Restoration and the eighteenth century brought vast changes to the island of Great Britain, which became a single nation after 1707, when the Act of Union joined Scotland to England and Wales. After the prolonged civil and religious strife of the seventeenth century, Britain attained political stability and unprecedented commercial vigor. The countryside kept its seemingly timeless agricultural rhythms, even as the nation's great families consolidated their control over the land and those who worked it. Change came most dramatically to cities, which absorbed much of a national population that nearly doubled in the period, to ten million. Britons came together in civil society—the public but nongovernmental institutions and practices that became newly powerful in the period. The theaters (reopened at the Restoration),

A Philosopher Giving That Lecture on the Orrery, in Which a Lamp Is Put in Place of the Sun (detail), 1766, Joseph Wright. For more information about this painting, see the color insert in this volume.

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coffeehouses, concert halls, pleasure gardens, lending libraries, pictur bitions, and shopping districts gave life in London and elsewhere a fe bustle and friction. Reflecting and stimulating this activity, an expanding assortment of printed works vied to interest literate women and men, whose numbers grew to include most of the middle classes and many among the poor. Civil society also linked people to an increasingly global economy, as they shopped for diverse goods from around the world. The rich and even the moderately well off could profit or go broke from investments in joint-stock companies, which controlled much of Britain's international trade, including its lucrative traffic in slaves. At home, new systems of canals and turnpikes stimulated domestic trade, industry, and travel, bringing distant parts of the country closer together. The cohesion of the nation also depended on ideas of social order—some old and clear, many subtle and new. An ethos of politeness came to prevail, a standard of social behavior to which more and more could aspire yet that served to distinguish the privileged sharply from the rude and vulgar. This and other ideas, of order and hierarchy, of liberty and rights, of sentiment and sympathy, helped determine the ways in which an expanding diversity of people could seek to participate in Britain's thriving cultural life.

RELIGION AND POLITICS

The Restoration of 1660—the return of Charles Stuart and, with him, the monarchy to England—brought hope to a divided nation, exhausted by years of civil war and political turmoil. Almost all of Charles's subjects welcomed him home. After the abdication of Richard Cromwell in 1659 the country had seemed at the brink of chaos, and Britons were eager to believe that their king would bring order and law and a spirit of mildness back into the national life. But no political settlement could be stable until the religious issues had been resolved. The restoration of the monarchy meant that the established church would also be restored, and though Charles was willing to pardon or ignore many former enemies (such as Milton), the bishops and Anglican clergy were less tolerant of dissent. When Parliament reimposed the Book of Common Prayer in 1662 and then in 1664 barred Nonconformists from religious meetings outside the established church, thousands of clergymen resigned their livings, and the jails were filled with preachers like John Bunyan who refused to be silenced. In 1673 the Test Act required all holders of civil and military offices to take the sacrament in an Anglican church and to deny belief in transubstantiation. Thus Protestant Dissenters and Roman Catholics were largely excluded from public life; for instance, Alexander Pope, a Catholic, could not attend a university, own land, or vote. The scorn of Anglicans for Nonconformist zeal or "enthusiasm" (a belief in private revelation) bursts out in Samuel Butler's popular *Hudibras* (1663), a caricature of Presbyterians and Independents. And English Catholics were widely regarded as potential traitors and (wrongly) thought to have set the Great Fire that destroyed much of London in 1666.

Yet the triumph of the established church did not resolve the constitutional issues that had divided Charles I and Parliament. Charles II had promised to

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govern through Parliament but slyly tried to consolidate royal power. [...] away from crises, he hid his Catholic sympathies and avoided a test of strength with Parliament—except on one occasion. In 1678 the report of the Popish Plot, in which Catholics would rise and murder their Protestant foes, terrified London; and though the charge turned out to be a fraud, the House of Commons exploited the fear by trying to force Charles to exclude his Catholic brother, James, duke of York, from succession to the throne. The turmoil of this period is captured brilliantly by Dryden's *Absalom and Achitophel* (1681). Finally, Charles defeated the Exclusion Bill by dissolving Parliament. But the crisis resulted in a basic division of the country between two new political parties: the Tories, who supported the king, and the Whigs, the king's opponents.

Neither party could live with James II. After he came to the throne in 1685, he claimed the right to make his own laws, suspended the Test Act, and began to fill the army and government with fellow Catholics. The birth of James's son in 1688 brought matters to a head, confronting the nation with the prospect of a Catholic dynasty. Secret negotiations paved the way for the Dutchman William of Orange, a champion of Protestantism and the husband of James's Protestant daughter Mary. William landed with a small army in southwestern England and marched toward London. As he advanced the king's allies melted away, and James fled to a permanent exile in France. But the house of Stuart would be heard from again. For more than half a century some loyal Jacobites (from the Latin *Jacobus,* "James"), especially in Scotland, supported James, his son ("the Old Pretender"), and his grandson ("the Young Pretender" or "Bonnie Prince Charlie") as the legitimate rulers of Britain. Moreover, a good many writers, from Aphra Behn and Dryden (and arguably Pope and Johnson) to Robert Burns, privately sympathized with Jacobitism. But after the failure of one last rising in 1745, the cause would dwindle gradually into a wistful sentiment. In retrospect, the coming of William and Mary in 1688—the Glorious, or Bloodless, Revolution—came to be seen as the beginning of a stabilized, unified Great Britain.

A number of innovations made this stability possible. In 1689 a Bill of Rights revoked James's actions; it limited the powers of the Crown, reaffirmed the supremacy of Parliament, and guaranteed some individual rights. The same year the Toleration Act relaxed the strain of religious conflict by granting a limited freedom of worship to Dissenters (although not to Catholics or Jews) so long as they swore allegiance to the Crown. This proved to be a workable compromise. The passage of the Act of Settlement in 1701 seemed finally to resolve the difficult problem of succession that had bedeviled the monarchy. Sophia, the electress of Hanover, and her descendants were put in line for the throne. As the granddaughter of James I, she was the closest Protestant relative of Princess Anne, James II's younger daughter (whose sole surviving child died in that year). The principles established in these years endured unaltered in essentials until the Reform Bill of 1832.

But the political rancor that often animates contests for power did not vanish, and during Anne's reign (1702–14), new tensions embittered the nation. In the War of the Spanish Succession (1702–13), England and its allies defeated France and Spain. As these commercial rivals were weakened and war profits flowed in, the Whig lords and London merchants supporting the war grew rich. The spoils included new colonies and the *asiento,*

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a contract to supply slaves to the Spanish Empire. The hero of th Captain-General John Churchill, duke of Marlborough, won the f victory of Blenheim; was showered with honors and wealth; and, with his duchess, dominated the queen until 1710. But the Whigs and Marlborough pushed their luck too hard. When the Whigs tried to reward the Dissenters for their loyalty by removing the Test, Anne fought back to defend the established church. She dismissed her Whig ministers and the Marlboroughs and called in Robert Harley and the brilliant young Henry St. John to form a Tory ministry. These ministers employed prominent writers like Defoe and Swift and commissioned Matthew Prior to negotiate the Peace of Utrecht (1713). But to Swift's despair—he later burlesqued events at court in *Gulliver's Travels*—a bitter rivalry broke out between Harley (now earl of Oxford) and St. John (now Viscount Bolingbroke). Though Bolingbroke succeeded in ousting Oxford, the death of Anne in 1714 reversed his fortunes. The Whigs returned to power, and George I (Sophia's son) became the first Hanoverian king (he would reign until 1727). Harley was imprisoned in the Tower of London until 1717; and Bolingbroke, charged with being a Jacobite traitor, fled to France. Government was now securely in the hands of the Whigs.

The political principles of the Whig and Tory parties, which bring so much fire to eighteenth-century public debate, evolved through the period to address changing circumstances. Now we tend to think of Tories as conservative and Whigs as liberal. (Members of today's Conservative Party in the United Kingdom are sometimes called Tories.) During the Exclusion Crisis of the 1680s the Whigs asserted the liberties of the English subject against the royal prerogatives of Charles II, whom Tories such as Dryden supported. After both parties survived the 1688 Glorious Revolution, the Tories guarded the preeminence of the established church (sometimes styling themselves the Church Party), while Whigs tended to support toleration of Dissenters. Economically, too, Tories defined themselves as traditionalists, affirming landownership as the proper basis of wealth, power, and privilege (though most thought trade honorable), whereas the Whigs came to be seen as supporting a new "moneyed interest" (as Swift called it): managers of the Bank of England (founded 1694), contrivers of the system of public credit, and investors in the stock market. But conservatism and liberalism did not exist as ideological labels in the period, and the vicissitudes of party dispute offer many surprises. When Bolingbroke returned to England in 1724 after being pardoned, he led a Tory opposition that decried the "ministerial tyranny" of the Whig government. This opposition patriotically hailed liberty in a manner recalling the Whig rhetoric of earlier decades, appealed to both landed gentry and urban merchants, and anticipated the antigovernment radicalism of the end of the eighteenth century. Conversely, the Whigs sought to secure a centralized fiscal and military state machine and a web of financial interdependence controlled by the wealthiest aristocrats.

The great architect of this Whig policy was Robert Walpole, who came to power as a result of the "South Sea bubble" (1720), a stock market crash. His ability to restore confidence and keep the country running smoothly, as well as to juggle money, would mark his long ascendancy. Coming to be known as Britain's first "prime" minister, he consolidated his power during the reign of George II (1727–60). More involved in British affairs than his essentially German father, George II came to appreciate the efficient administration of

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the patronage system under Walpole, who installed dependents in government offices and controlled the House of Commons by financially rewarding its members. Many great writers found these methods offensive and embraced Bolingbroke's new Tory rhetoric extolling the Englishman's fierce independence from the corrupting power of centralized government and concentrations of wealth. Gay's *Beggar's Opera* (1728) and Fielding's *Jonathan Wild* (1743) draw parallels between great criminals and great politicians, and Pope's *Dunciad* uses Walpole as an emblem of the venal commercialization of the whole social fabric. This distaste, however, did not prevent Pope himself from marketing his poems as cleverly as he wrote them.

Walpole fell in 1742 because he was unwilling to go to war against the French and Spanish, a war he thought would cost too much but that many perceived would enhance Britain's wealth still further. The next major English statesman, William Pitt the Elder, appealed to a spirit of patriotism and called for the expansion of British power and commerce overseas. The defeat of the French in the Seven Years' War (1756–63), especially in North America, was largely his doing. The long reign of George III (1760–1820) was dominated by two great concerns: the emergence of Britain as a colonial power and the cry for a new social order based on liberty and radical reform. In 1763 the Peace of Paris consolidated British rule over Canada and India, and not even the later loss of the American colonies could stem the rise of the empire. Great Britain was no longer an isolated island but a nation with interests and responsibilities around the world.

At home, however, there was discontent. The wealth brought to England by industrialism and foreign trade had not spread to the great mass of the poor. For much of the century, few had questioned the idea that those at the top of the social hierarchy rightfully held power. Rich families' alliances and rivalries, national and local, dominated politics; while male property owners could vote in Parliamentary elections, they and others of the middle classes and the poor had mostly followed the powerful people who could best help them thrive or at least survive. But toward the end of the century it seemed to many that the bonds of custom that once held people together had finally broken, and now money alone was respected. Protestants turned against Catholics; in 1780 the Gordon Riots put London temporarily under mob rule. The king was popular with his subjects and tried to take government into his own hands, rising above partisanship, but his efforts often backfired—as when the American colonists took him for a tyrant. From 1788 to the end of his life, moreover, an inherited disease (porphyria) periodically unhinged his mind, as in a memorable scene described by Frances Burney. Meanwhile, reformers such as John Wilkes, Richard Price, and Catherine Macaulay called for a new political republic. Fear of their radicalism would contribute to the British reaction against the French Revolution. In the last decades of the century British authors would be torn between two opposing attitudes: loyalty to the old traditions of subordination, mutual obligations, and local self-sufficiency, and yearning for a new dispensation founded on principles of liberty, the rule of reason, and human rights.

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