

## Field list: The Long Eighteenth Century

- Joseph Addison and Richard Steele, *The Spectator* 1, 2, 3, 4, 10, 11, 26, 34, 50, 57, 66, 69, 81, 88, 106, 108, 109, 112, 113, 117, 119, 122, 130, 132, 137, 174, 189, 251, 261, 182, 203, 266, 276, 324, 335, 454, 517, 519 (1711-12)
- Joseph Addison, *Cato* (1713)
- Penelope Aubin, *Charlotta du Pont* (1722)
- Mary Astell, *A Serious Proposal to the Ladies* (1694)
- Anna Barbauld, *Poems* (1773)
- Jane Barker, *The Galesia Trilogy*, Part 1 (i.e./aka, "Love Intrigues," 1719)
- William Beckford, *Vathek* (1782-French, 1786-English)
- Aphra Behn, *Oroonoko* (1678); *The Rover* (1677-81); *Love Letters Between a Nobleman and His Sister* (1684-87); poems: "The Disappointment," "On Her Loving Two Equally," and "To the Fair Clarinda"
- James Boswell, *The London Journal* (1762-3); *Life of Johnson* (1791)
- Frances Brooke, *The Excursion* (1777)
- Edmund Burke, *A Philosophical Enquiry Into the Origin of Our Ideas of the Sublime and Beautiful* (1756)
- Frances Burney, *Evelina* (1778)
- Margaret Cavendish, *Blazing World* (1666)
- Susannah Centlivre, *A Bold Stroke for a Wife* (1718)
- Mary, Lady Chudleigh, "The Ladies Defence" (1700), "To the Ladies," "The Inquiry," "On the Death of My Honoured Mother," *Essays in Prose and Verse*: "Of Knowledge," "To the Ladies," "Of Friendship,"
- John Cleland, *Fanny Hill* (1748)
- William Congreve, *The Way of the World* (1700)
- Hannah Cowley, *The Belle's Stratagem* (1780)
- William Cowper, *The Task*: "Expostulation," "Conversation," "Retirement," "The Castaway" (1785)
- Daniel Defoe, *Robinson Crusoe* (1719)
- John Dryden, *All For Love* (1678); "Absalom and Achitophel" (1681); "Mac Flecknoe" (1684); "To the Pious Memory of ... Mrs. Anne Killigrew" (1685)
- Maria Edgeworth, *Belinda* (1801), *Castle Rackrent* (1800)
- Olaudah Equiano, *The Interesting Narrative* (1789)
- Henry Fielding, *Joseph Andrews* (1742), *Tom Jones* (1749)
- Sarah Fielding, *David Simple* (1744); *The Lives of Cleopatra and Octavia* (1757)
- Ann Finch, selections from *Miscellany Poems* (1713): "Introduction," "The Apology," "On Myself," "The Spleen," "To the Nightingale"
- Antoine Galland, *The Arabian Nights* (1706-1721) (Grubstreet translation)
- John Gay, *The Beggar's Opera* (1728)
- William Godwin, *Caleb Williams* (1794)
- Oliver Goldsmith, *The Vicar of Wakefield* (1766); *She Stoops to Conquer* (1773); *Citizen of the World* (1760)
- Thomas Gray, "The Bard," "Ode on a Distant Prospect of Eton College," "Ode on the Death of a Favourite Cat," "Elegy Written in a County Church Yard" (ca. 1751)
- Eliza Haywood, *Fantomina* (1725); *The Female Spectator* Book 1 (1744)
- David Hume, *An Enquiry Concerning Human Understanding* (1748)
- Elizabeth Inchbald, *A Simple Story* (1791)

- Samuel Johnson, *Rasselas* (1759); “Preface to *The Dictionary*” (1755); selections from the *Rambler* including 4, 18, 23, 47, 60, 77, 113, 145, 148, 156, 167, 170, 171, 208 (1750-2); *Lives of the Poets*: Pope (1781), Milton (1779)
- Mary Leapor, “An Essay on Woman,” “Dorinda at Her Glass” (1748-51)
- Charlotte Lennox, *The Female Quixote* (1752)
- George Lillo, *The London Merchant* (1731)
- John Locke, *Essay Concerning Human Understanding* (1690)
- Delarivier Manley, *The New Atalantis* (1709)
- Elizabeth Montagu, *Essay of the Writings and Genius of Shakespeare* (1769)
- Hannah More, *Bas Bleu* (1782)
- Mary Wortley Montague, *Turkish Embassy Letters* (1763)
- Thomas Otway, *Venice Preserv’d* (1682)
- Alexander Pope, “An Essay on Criticism” (1711); “The Rape of the Lock” (1714); “An Epistle to Dr. Arbuthnot” (1735); “Moral Essays” (1731-35)
- Samuel Richardson, *Pamela* (1740-41)
- Elizabeth Singer Rowe, *Friendship in Death* (1728)
- Nicholas Rowe, *The Fair Penitent* (1702)
- Ignatius Sancho, *Letters* (1782)
- Sarah Scott, *Millenium [sic] Hall* (1762)
- Richard Brinsley Sheridan, *The School for Scandal* (1777)
- Christopher Smart, *Jubilate Agno* (1739)
- Tobias Smollett, *The Expedition of Humphry Clinker* (1771)
- Laurence Sterne, *Tristram Shandy* (1760-67)
- Henry Mackenzie, *The Man of Feeling* (1771)
- Adam Smith, *The Wealth of Nations* (1776); *Theory of Moral Sentiments* (1759)
- Jonathan Swift, *Drapier’s Letters* (1721), “A Modest Proposal” (1729); *Gulliver’s Travels* (1726); *A Tale of a Tub* (1704), “The Lady’s Dressing Room” (1732)
- James Thomson, *The Seasons* (1746)
- Horace Walpole, *The Castle of Otranto* (1764)
- John Wilmot, Earl of Rochester: “The Imperfect Enjoyment,” “A Satire Against Reason and Mankind” (1675), “Signior Dildo,” “A Ramble in St. James’s Park,” “The Maimed Debauchee”
- Mary Wollstonecraft, *A Vindication of the Rights of Woman* (1792)
- William Wycherley, *The Country Wife* (1671)

### Secondary criticism

- Srinivas Aravamudan, *Enlightenment Orientalism*
- Eve Tavor Bannet, *Eighteenth-Century Manners of Reading*
- Toni Bowers, *Force or Fraud*
- Harriet Guest, *Small Change*
- Betty Joseph, *Reading the East India Company*
- Felicity Nussbaum, *The Limits of the Human*
- Joseph Roach, *Cities of the Dead*
- Dror Wahrman, *The Making of the Modern Self*
- Roxann Wheeler, *The Complexion of Race*
- Eugenia Zuroski Jenkins, *A Taste for China*