

# Oliver Goldsmith through the Ages

Determining the influence of Goldsmith's nationality on the reception of his works



**Universiteit Utrecht**

Thesis

Esmeralda Doppenberg

5715806

Supervisor: Dr. Nike Stam

Second Reader: Dr. Onno Kusters

## Content

Introduction.....	4
1. Who was Oliver Goldsmith? .....	6
1.1 Goldsmith's early life.....	6
1.2 Goldsmith's education and settlement in London.....	7
1.3 The starting point of Goldsmith's literary career .....	8
1.4 Establishing a solid basis for his reputation .....	8
2. Which works will be the focus?.....	11
2.1 <i>She Stoops to Conquer</i> .....	11
2.2 'The Deserted Village' .....	12
2.3 <i>The Vicar of Wakefield</i> .....	12
2.4 Conclusion .....	13
3. What was the relationship between Great-Britain and its colonies in the past three centuries?...	14
3.1 British colonial policy.....	15
3.2 Ireland: a colony or not? .....	15
3.3 The relationship between Britain and Ireland .....	17
3.3.1 Growing resistance in the eighteenth century.....	17
3.3.2 Nationalism in the nineteenth century .....	18
3.3.3 Independence in the twentieth century .....	19
3.4 Conclusion .....	20
4. How were Goldsmith's works received in the eighteenth, nineteenth and twentieth centuries?...	21
4.1 The reception of Goldsmith's works in the eighteenth century .....	21
4.1.1 Britain .....	21
4.1.2 Ireland .....	23
4.1.3 United States .....	25
4.2 The reception in the nineteenth century .....	27
4.2.1 Britain .....	27
4.2.2 Ireland .....	28
4.2.3 United States.....	29
4.3 The reception in the twentieth century .....	30
4.3.1 Britain .....	30
4.3.2 Ireland .....	31
4.3.3 United States.....	32
4.4 Conclusion .....	33
5. Can the various responses to his works be explained on the basis of his nationality? .....	34
5.1 The hectics of the eighteenth century .....	34

5.2 The idyllic and sentimental image of the nineteenth century .....	36
5.3 A new and academic approach in the twentieth century .....	38
5.4 Conclusion .....	40
Conclusion .....	42
Bibliography.....	43

## Introduction

Oliver Goldsmith was an Irish novelist, poet and playwright born around 1728. He started his writing career in London in 1756. Having an Irish nationality in a period of colonialism may have influenced his life in London, where he was trying to establish himself as a writer among his English colleagues, and the reception of the works he created. Not much attention has been paid to this influence hitherto. Therefore, the main question of this thesis is: did the Irish nationality of Oliver Goldsmith influence the reception of his works in the colonial and post-colonial era of Great-Britain and Ireland from the eighteenth to the twentieth centuries, and if so in what ways?

To find an answer to this question, a comparative and descriptive case study will be carried out. It will start with an introduction to Oliver Goldsmith's life and the selected works for this study. Then the relationship between Ireland and Great Britain in the eighteenth, nineteenth and twentieth centuries will be described to get a clear picture of the context in which the works for the analysis are situated. Logically, this will be followed by the analysis of a selection of works for each century that respond to Goldsmith's productions.

This selection consists of multiple genres, which helps to indicate the many different receptions of Goldsmith through the ages. The responses to Goldsmith's works in Britain and Ireland the eighteenth century will be demonstrated by means of reviews that were published in newspapers, magazines, and periodicals at the time when Goldsmith's works went into print. The reception in the American colonies will be examined on the basis of a poem that directly reacts to Goldsmith's 'The Deserted Village', in which it is noteworthy that the writer explicitly mentions Goldsmith in his preface and that he contradicts some of Goldsmith's statements but supports other arguments that Goldsmith brings forward.

The examination of responses by several writers will establish the reception in the nineteenth century. Goldsmith's works are no longer as elaborately discussed in newspapers as they are not recent publications anymore. They have, however, become part of a literary culture in which writers present a view of Goldsmith's works that is unique for the historical situation in which they find themselves. Washington Irving, for instance, overlooked the fact that Ireland was a colony of the British Empire, just like America was, and identifies Goldsmith as British. Because of this shift in reception, these literary sources will be used for the nineteenth century.

In the twentieth century, Goldsmith's productions seem to have lost their position in a literary culture. Instead, they become the subject of scholars who are trying to look at Goldsmith with a fresh and unprecedented perspective. It is because of these exceptional points of view and the unavailability of literary or journalistic receptions that their works are selected. Hopkins, for example, is the first to present a detailed picture of *The Vicar of Wakefield* as a satirical and ironic work.

Unfortunately, the different genres limit the case study even more than it already is in the scope of this thesis.

Comparing these works will help to bring about a clear image of the reception of Goldsmith's works in the periods before and after his death. Finally, it will be endeavoured to explain the findings of this analysis on the basis of Goldsmith's nationality. With regard to the historical context, I expect to find growing influence of Goldsmith's nationality in proportion to the increasing significance of nationalism, particularly in the nineteenth century. The sources in the twentieth century were written after Ireland acquired independence, so it would be comprehensible if the scholars were less engaged with Goldsmith's nationality.

# 1. Who was Oliver Goldsmith?

To find a fulfilling answer to the main question, the first and foremost question to be answered is the one about Oliver Goldsmith himself. Who was he and what did he do? What did his life look like? These questions will be examined in this chapter.

## 1.1 Goldsmith's early life

Oliver Goldsmith was a poet, playwright and author born around 1728. Unfortunately, there are uncertainties regarding his place of birth, date of birth and his ancestry.<sup>1</sup> However, according to Macaulay, a British historian and Whig politician in the nineteenth century, Goldsmith was born in Pallas in November 1728, son to curate and farmer Charles Goldsmith and his wife. He was part of a Protestant and Saxon family that had moved to Lissoy when he was still a child.<sup>2</sup> In this village he was sent to a school to learn to read and write. After having learned these basics, Goldsmith was sent to various other grammar schools. While his childhood so far sounds fairly happy, it was actually far from it. He was a rather small boy with "limbs ill put together,"<sup>3</sup> and he was touched and marked by the small-pox,<sup>4</sup> which caused him to be the victim of bullies. People looked at him as if he was a freak.

---

<sup>1</sup> Murray 1974: 177-190; Quintana 1969: 1.

<sup>2</sup> Quintana 1969: 4.

<sup>3</sup> Macaulay 1910: 296.

<sup>4</sup> Jeffares 1959: 10; Quintana 1969: 2.

## 1.2 Goldsmith's education and settlement in London

When he was seventeen, Goldsmith went to study at Trinity College Dublin as a sizar.<sup>5</sup> This means that he did not have to pay tuition and only had to pay a small amount of money for his accommodations in return for chores, like sweeping the court. Whereas many people of low income made use of this advantage, Goldsmith threw it all away by being careless of his studies. Eventually, he managed to obtain his bachelor's degree when he was twenty-one years old and went back to his home where his now widowed mother lived. He made attempts at several professions but was not very successful in any of them and rather spent his time at playing cards and dressing nicely.

Finally, he decided to emigrate to America, but failed to catch the ship which was supposed to carry him there and returned to his mother again.<sup>6</sup> Goldsmith was determined to study law but spent every shilling he was given to pay for his studies in a gaming house and then settled on studying medicine. When enough money was saved with support of his generous uncle, he was sent to Edinburgh to study medicine but moved to Leiden eighteen months later. When he was twenty-seven years old, he also left the university in Leiden without a degree.<sup>7</sup>

With only his clothes and a flute he set out on a walking tour across the continent. He wandered through Flanders, France, and Switzerland, earning some food and a place to sleep by playing the flute. Ultimately, he arrived back in Dover in 1756,<sup>8</sup> where he soon discovered that his flute would not get him the same rewards in England as he had received on the mainland of Europe. Goldsmith became the usher of a school, but later turned to writing works to order, also known as hack writing. He thought this profession so humiliating that he

---

<sup>5</sup> Hadow & Wheeler: 2; Jeffares 1959: 10.

<sup>6</sup> Quintana 1969: 9.

<sup>7</sup> Hadow & Wheeler: 2-3; Jeffares 1959: 10-11; Quintana 1969: 6-7.

<sup>8</sup> Jeffares 1959: 11; Quintana 1969: 1.

went back to being an usher again.<sup>9</sup> He obtained a medical position in service of the East India Company to which he soon proved unsuitable.<sup>10</sup> As a last resort he stayed in a garret in a court.

### 1.3 The starting point of Goldsmith's literary career

In the six years after that, Goldsmith produced various works that were published and have survived, most of them anonymously. He wrote articles for magazines and reviews, but also produced children's books and the *History of England*. Thanks to these works he became reasonably popular among the booksellers for whom he worked. Even though he did not know much, he was able to create wonderful pieces out of the things he did know. An example of such a work is *The History of Little Goody Two-Shoes*, a remarkable story meant to instruct children in moral values.

### 1.4 Establishing a solid basis for his reputation

At the time when his booksellers thought quite well of him, he became acquainted with Samuel Johnson, Joshua Reynolds and Edmund Burke. They were all very prominent figures in their days. Johnson is well-known for his invention of lexicography, Reynolds was a famous English painter and Burke was a member of parliament with the Whig Party in the House of Commons. Together with Goldsmith they were part of The Club, a London dining club.<sup>11</sup> By now, Goldsmith's situation had improved to such an extent that he could afford to move to the Inns of Court. Regrettably, he was still behind in paying his rent and his landlady hoped a sheriff's officer would be able to remedy this situation. Upon hearing of the situation,

---

<sup>9</sup> Quintana 1969: 10-11.

<sup>10</sup> Quintana 1969: 12.

<sup>11</sup> Quintana 1969: 14.



Johnson sent forth some money to Goldsmith so that he could get out of trouble with his landlady. When Johnson himself arrived, however, he found out Goldsmith had spent the money on alcohol. To get out of this situation Goldsmith suggested to sell a novel he had been writing for publication. This novel was *The Vicar of Wakefield* and paid for his rent.<sup>12</sup> More information on the novel will be given in the next chapter.

His success with the novel gave him enough courage to make an attempt at writing a play. In 1768, his play 'Goodnatured Man' was performed. The audience was not enthusiastic at all. Nevertheless, this play generated a substantial income.<sup>13</sup>

In 1770, the poem 'The Deserted Village' was published, closely followed by a play called *She Stoops to Conquer* in 1773. This laughing comedy was much more successful than the 'Goodnatured Man,' even though in that period the sentimental comedy still reigned with its emphasis on addressing the moral feelings of the audience and producing tears rather than laughter. While Goldsmith was writing these two famous works, he also wrote a number of other pieces that were not as famous but earned him a considerable amount of money. With *History of Rome* and *History of Greece* he made it pleasant rather than gloomy for people to read and learn about these subjects.

Oliver Goldsmith was struck by a fever in 1774 from which he never recovered. He died April 3<sup>rd</sup>, 1774.<sup>14</sup> To preserve his memory, a monument to him was erected in the Poet's Corner in Westminster Abbey with an inscription of Johnson in Latin:

To the memory of Oliver Goldsmith, poet, philosopher and historian, by whom scarcely any style of writing was left untouched and no one touched unadorned, whether to move to laughter or tears; a powerful, yet lenient

---

<sup>12</sup> Jeffares 1959: 13-14.

<sup>13</sup> Macaulay 1910: 304.

<sup>14</sup> Jeffares 1959: 16-17.

master of the affections, in genius sublime, vivid, and versatile, in expression, noble, brilliant, and delicate, is cherished in this monument by the love of his companions, the fidelity of his friends, and the admiration of his readers. Born in the parish of Fernes, in Longford, a county of Ireland, at a place named Pallas, on the 29th November 1731. He was educated at Dublin and died in London on 4th April 1774.<sup>15</sup>

---

<sup>15</sup> Westminster Abbey

<https://www.westminster-abbey.org/abbey-commemorations/commemorations/oliver-goldsmith/#i15210>  
accessed on June 15 2018.

## 2. Which works will be the focus?

To be able to establish and maintain a coherent inquiry of Oliver Goldsmith and his works, I have decided to carry out a case study on three selected works of his. These works are the play *She Stoops to Conquer*, the poem 'The Deserted Village' and the novel *The Vicar of Wakefield*. Whereas Goldsmith has produced numerous pieces in many different genres, the three works mentioned above are chosen as the focal point. A clarification of this decision will follow.

### 2.1 *She Stoops to Conquer*

*She Stoops to Conquer* was published and performed for the first time in 1773 in Covent Garden. The story takes place mostly in the house where Mr. and Mrs. Hardcastle reside. This couple is waiting for a certain gentleman, Marlow, who is the son of Mr. Hardcastle's friend. He may be a suitable candidate for marriage with Kate, Mr. Hardcastle's daughter. Mrs. Hardcastle takes care of her niece, Constance, and hopes Constance will marry her son, Tony. However, Constance and Tony do not desire to marry. When Marlow and his companion, Hastings, reach a pub on their way to Mr. Hardcastle they meet Tony. He fools them into thinking the house is an inn where they can spend the night. This act of Tony eventually results in several delicate situations between the various characters that make up the rest of the play. In the end, the truth comes to light and everyone lives happily ever after. The play is a musical comedy intended to make the audience laugh at the ridiculous manners of the characters and the embarrassing positions they find themselves in. *She Stoops to Conquer* was a great success, even though it was completely contrary to the sort of plays that had dominated the stage since the early eighteenth century: the sentimental comedy.

## 2.2 'The Deserted Village'

Before the publication of the play, Goldsmith had already drawn attention to himself with a striking poem called 'The Deserted Village'. The poem numbers 430 lines that describe the likeness of a village named Auburn. The first part of the poem gives the reader a picture of the village in its glory and beauty. About 240 lines into the poem this depiction shifts to a more negative one that illustrates the ruined Auburn. The opposition of those two forces in the poem, beauty and decay, results in something spectacular. Interpreting these forces can be done from different angles. In the poem Goldsmith points to several forces inimical to society that may have caused this shift from beauty to decay, for instance luxury and enclosure, but other critics have connected the poem to the British colonisation of Ireland.<sup>16</sup>

## 2.3 *The Vicar of Wakefield*

In *The Vicar of Wakefield*, similar powers are at work. As in 'The Deserted Village', there are two opposites: the country and the town. Initially, the vicar lives genteelly with his wife and children but, when he loses his entire fortune to a shady merchant, they are forced to move to a parish. Here they become acquainted with Mr. Burchell and Squire Thornhill, both of whom are not what they seem to be. The vicar and his family are deceived by the lies of the Squire which brings them into difficult situations. Fortunately, they endure the hardships accrued to them and the novel ends with the marriages of the older children and the restoration of prosperity to the vicar and his family. Although many critics regarded this novel as ill constructed, its popularity was immense.<sup>17</sup> In the seven years after its publication five editions were published and the last quarter of the eighteenth century saw yet more editions.

---

<sup>16</sup> Lutz 1998: 183.

<sup>17</sup> Golden 1980: 216.

## 2.4 Conclusion

These brief summaries and extra bits of information demonstrate the popularity of the selected works in the eighteenth century. While *She Stoops to Conquer* was a success in a period when its opposite, the sentimental comedy, reigned, 'The Deserted Village' presented references to problems at hand that had several possible interpretations. The various interpretations of this poem by Goldsmith's contemporaries indicates its popularity in the eighteenth century. The popularity of *The Vicar of Wakefield* is demonstrated by the many editions that were published in the first decades after the novel's publication.

The success of the selected works constitutes and solidifies the foundation on which Goldsmith's fame and reputation rest. Since Goldsmith is most well-known in these works, it would be best to take these works into account when determining the influence of his nationality in the reception of his works.

Moreover, these three works are the subject of most of the secondary sources regarding Goldsmith. This is probably also the result of their success as well as of the solid basis that they provided for Goldsmith's reputation. An extensive corpus is vital in this case study, because it provides a sufficient amount of information on the various responses to those works of Goldsmith in the various genres.

### 3. What was the relationship between Great-Britain and its colonies in the past three centuries?

The establishment of an empire by England can hardly be overlooked. At its peak in the early twentieth century the British Empire occupied almost a quarter of the earth's surface and represented about the same amount of the world's population. This extensiveness makes it impossible to touch upon every colony, magistrate or protectorate that was part of the British Empire; therefore, this chapter will seek to establish the general colonial policy the British maintained instead. Having established this, I will look at its application to Ireland by examining the relationship between the British Empire and Ireland in the eighteenth, nineteenth and twentieth centuries. The main source for a history of Irish connection to the British Empire will be Campbell's book *Ireland's History: Prehistory to Present*.<sup>18</sup>

This overview of the historical context in which the reception of Goldsmith's works occurs is significant and useful for a number of reasons. First of all, I seek to reach a large audience with this thesis; therefore, it should be taken into account that part of this audience does not possess the required knowledge to properly assess the information that is presented in the succeeding chapters.

Secondly, the historical context has had considerable influence on the way the Irish, including Goldsmith, were perceived through the ages. For example, it will be illustrated that the Irish were considered as a barbaric and uncivilized people, which led to a number of measures that were taken by the British to create a civilized people. This prejudice will recur in the reception of the eighteenth century.

---

<sup>18</sup> Campbell 2014: 133-246.

### 3.1 British colonial policy

Bourdillon describes the British colonial policy as an “individualist policy.”<sup>19</sup> This individualist policy meant that the British treated their colonies as independent bodies that received more and more control of their own interests until they were ready to govern themselves. In doing so, the British aspired to teach the native inhabitants the responsibility that they would need to be able to govern themselves by employing them as much as possible in these affairs.<sup>20</sup>

The real interest of Britain, however, was trade. Austin explains that the British saw a lot of commercial opportunities in materials only available in the colonies, like spices. To take the greatest advantage of these opportunities, Britain invested much money in projects like improving the road network, and it took control of the colony to ensure maximum exploitation.<sup>21</sup> In this relationship, however, Britain and its colonies were supposed to be partners working towards the same goal: democracy and self-government.<sup>22</sup>

### 3.2 Ireland: a colony or not?

When it comes to Ireland specifically, there has been a certain tension between scholars in the nineteenth and twentieth century. Some scholars have claimed that Ireland never was a colony, because it was situated much nearer to mainland Britain than other colonies of the Empire, and that the colonial policy did not apply to Ireland. As a result, Ireland should not be regarded as a colony.<sup>23</sup> However, there are those that oppose this view and believe that Ireland definitely was a British colony. Macaulay, for instance, identifies Ireland as “the greatest colony that England had ever planted.”<sup>24</sup> Therefore, clarification on this matter is

---

<sup>19</sup> Bourdillon 1944: 83.

<sup>20</sup> Bourdillon 1944: 84-86.

<sup>21</sup> Austin 1906: 245-250.

<sup>22</sup> Britannicus 1948: 67.

<sup>23</sup> Hooper and Graham 2002: 3.

<sup>24</sup> Macaulay 2011: 1-161.

needed to explore Ireland's relationship to the British Empire. May Ireland be regarded as a colony of the British Empire?

To find an answer to this question several aspects of colonial rule will be explored. Pine states three factors that are of importance, namely obtaining land, exploiting the economy, and civilising the native inhabitants of the country.<sup>25</sup> By settling in Ireland, the English obviously acquired new land. However, the matter of exploiting Ireland's economy is a little more complicated. When the English settled in the sixteenth century, plantations were established. These plantations took advantage of the land of Ireland and the Protestant owners made use of the indigenous people to make the most profit. Most of the food that was harvested was sent to England and the natives were left to survive on little to no food. Besides this, the English made the most of Dublin and Belfast, which both had a harbour. The third and last element presented by Pine, creating a civilised population, was also in the minds of the English. Montaña states that the Irish were already called "wild" back in 1400.<sup>26</sup> This image of the Irish can also be seen on stage in the seventeenth century. In the performance of 'Irish Masque' in 1613 the Irish were depicted as uncultivated and stupid and "as savage as their attire."<sup>27</sup> Moreover, Shuger demonstrates that numerous Englishmen characterised the Irish as barbarians.<sup>28</sup> Although this does not show any attempt towards civilizing the Irish, it undoubtedly demonstrates that the English regarded the Irish as an uncivilised people. This shows that colonial rule did apply to Ireland and, therefore, that Ireland may be regarded as a colony of the British Empire.

---

<sup>25</sup> Pine 2014: 7.

<sup>26</sup> Montaña 2017: 135.

<sup>27</sup> Jaster 1998: 87.

<sup>28</sup> Shuger 1997: 495.



### 3.3 The relationship between Britain and Ireland

Now that evidence has been provided for all of Pine's fundamental components, it can be safely concluded that Ireland can be considered a colony of the British Empire. The relationship between the two countries during that period of colonialism was dominated by conflicts between supporters and opposers of the English cause.

#### 3.3.1 Growing resistance in the eighteenth century

In the eighteenth century, the Irish struggled immensely with the penal laws imposed on the Irish Catholics by the English. They were, for example, forbidden to carry any weapons and eventually deprived of their right to vote.<sup>29</sup>

In the first half of the eighteenth century, resistance against these measures was growing. According to Campbell, Jonathan Swift was one the foremost figures in this resistance: he defended the interests of the Irish in his works. In the second half of the century, this literary resistance was continued by the Irish Academy, which was established in 1785. At first, however, this opposition did not lead to any improvements in the situation of the Irish.

Two historical events took place that stimulated Irish resistance even more. Firstly, the situation in America in the 1760s and the 1770s inspired political opposition. Many Irish supported the uprising in the American colonies. To prevent an uprising in Ireland, the British wanted to satisfy the Irish with measures that should improve the situation of the Catholic Irish. In 1782, for instance, the Catholic Relief Act was introduced. This would allow Catholics to have Catholic schools and bishops and resulted in fewer limitations to the clergy.

---

<sup>29</sup> Campbell 2014: 140.

The second important incident that sparked Irish resistance was the French Revolution. The Revolution in France proved to the Irish that Protestants and Catholics could unite without their differences being an issue to end British rule in Ireland.<sup>30</sup> Various political and revolutionary societies were appearing. This led to repressing measures such as the Convention Act of 1793, which made those organisations illegal. Independent uprisings appeared all over the country. This occurrence was later named the Rebellion of 1798. This Rebellion, however, failed miserably and set into motion the opposite of what it had hoped to achieve: a union with Britain. The Act of Union of 1801 eradicated the Irish parliament and united the United Kingdom of Britain and Ireland.

### 3.3.2 Nationalism in the nineteenth century

The Act of Union shaped various incidents in the nineteenth century, such as the fight to improve the situation of the Catholics in Ireland, but it also ignited nationalism. A key figure in this struggle was Daniel O'Connell, who founded the Catholic Association in 1815 that sought to repeal the surviving penal laws. The Roman Catholic Relief Bill was passed in 1829, which made the position of the Catholics in Ireland considerably better.

In the 1840s, O'Connell promoted Home Rule for Ireland in the hope to solve problems in the economy. Yet, economic hardships increased significantly with the Great Famine in 1845. Many people felt the government was neglecting its people. Brantlinger states that the British viewed the Irish problem as of secondary importance.<sup>31</sup> Britain still regarded Ireland as a colony, even after it had been united with Britain in 1801. As a result, nationalist sentiment would grow and a stronger support for Home Rule flourished in the second half of the nineteenth century.

---

<sup>30</sup> Campbell 2014: 161.

<sup>31</sup> Campbell 2014: 195.

The First Home Rule Bill of 1886 was not passed, but nationalism in Ireland continued to grow with the Gaelic Athletic Association of 1884, the Gaelic League of 1893 and the literary revival in the late nineteenth and early twentieth centuries.

### 3.3.3 Independence in the twentieth century

In the twentieth century this development of nationalism in the literary and cultural areas continued, overshadowing political nationalism and Home Rule.<sup>32</sup> However, the latter was revived by John Redmond when he rose as the new leader of Parnell's party. In 1912, the Third Home Rule Bill was rejected, and with the outbreak of the First World War in 1914, the issue of Home Rule became a secondary priority.

When World War I ended in 1918, Britain sent troops to Ireland and the situation escalated quickly. An armed struggle between British and Irish forces was incited in 1920. In 1920, the Government of Ireland Act or the Fourth Home Rule Bill was passed. This was quickly followed by the Anglo-Irish Treaty of 1921, which called for a border commission to decide the border between North and South and, eventually, in 1922 by the establishment of the Irish Free State.

Eventually, in 1937, a new constitution was established which changed the name of the Irish Free State to Ireland. Ireland was still connected to Britain but was now an independent member of the union rather than a colony of the British Empire.<sup>33</sup>

---

<sup>32</sup> Campbell 2014: 226.

<sup>33</sup> Campbell 2014: 241.

### 3.4 Conclusion

In short, Bourdillon and Austin explain two issues regarding British colonial policy. Firstly, the policy concentrates on individualism. It regards every colony as a separate entity and focuses on instructing colonized people to govern themselves. Secondly, the British based their control on the economic opportunities they saw in the colonies.

This ties in perfectly with one of Pine's elements of colonialism, namely economic exploitation of the colony. Two other elements described by Pine are obtaining land and civilizing the people. It has been shown that all these factors apply to Ireland and that it can be considered a colony of the British Empire.

The evaluation of the relationship between Ireland and the British Empire in the eighteenth, nineteenth and twentieth century shows those aspects of colonial policy in the British treatment of the Irish. Through the ages, the British imposed several kinds of laws, like the penal laws, on the indigenous population to try and civilize them. Additionally, the British have been economically exploiting Ireland and its population, resulting in several famines, the worst of which was in the nineteenth century.

Unsurprisingly, this attitude of the British led to responses of the Irish. In the nineteenth century, they started to stand up for their rights, which reached its apex in the late nineteenth and early twentieth centuries: groups took up arms and fought. Eventually, Ireland became an independent member in the union with Britain with the establishment of the new constitution in 1937.

## 4. How were Goldsmith's works received in the eighteenth, nineteenth and twentieth centuries?

Now that a clear image of Ireland as a colony of the British Empire is established, it is time to look at the reception of the works of Goldsmith from this perspective. Attention will also be paid to the reception of his works in the twentieth century, after the colonial era. From Goldsmith's death onward, his works and his person have been the subject of many studies. He has, for instance, been interpreted and examined as a political writer as well as an anti-sentimental writer.<sup>34</sup> While many more different views of Goldsmith and his works exist, this chapter will focus on pinpointing how his works were received with regard to his Irish nationality. By carrying out this analysis, the reception throughout the centuries will be demonstrated.

### 4.1 The reception of Goldsmith's works in the eighteenth century

#### 4.1.1 Britain

As Golden clearly states in his review essay, discussions regarding Goldsmith's works were much more elaborate and passionate in British newspapers than in magazines.<sup>35</sup> For this reason, the *St James Chronicle*, a British newspaper, has been picked as the main source of reference. Each selected work of Goldsmith is carefully discussed in this newspaper.

However, selecting only one newspaper would paint a one-sided view; therefore, information will also be drawn from other sources, like the *Morning Chronicle* and the *Monthly Review*, so as to make clear that the reception differed per source. The *Morning Chronicle* presents a perspective that is shifting continuously.

---

<sup>34</sup> Hopkins 1969: vii.

<sup>35</sup> Golden 1980: 213.

Regarding the first text, *The Vicar of Wakefield*, a letter was published in the *St James Chronicle* of May 24-27 praising Goldsmith and his abilities in literature that prove “the literary talent the Irish possess.”<sup>36</sup> This notion was supported by the belief that attaching Goldsmith’s name to previous works that he had written anonymously would increase their sales.<sup>37</sup> According to the newspapers, his name had become worth money.

The growing respect Goldsmith was receiving as a writer after the publication of his novel was strengthened when ‘The Deserted Village’ was published. Whereas the *Monthly Review* opposed Goldsmith’s view of depopulation as the result of decay and stated that Goldsmith had little knowledge concerning English farming, the *St James Chronicle* continued to defend his work.<sup>38</sup> The writers for the newspaper were “swept away by the poem” and called it “undoubtedly an Honour both to the Author and the Nation.”<sup>39</sup>

Goldsmith’s success continued with his play *She Stoops to Conquer*. The *Morning Chronicle* declares it an “applauded piece” and a “success.”<sup>40</sup> Even though general sentiment in the newspapers recognised the greatness of the play in dialogue, variety, and irony, there were also those that denigrated Goldsmith. In the *Morning Chronicle*, for example, which initially praised him for ‘The Deserted Village’, Goldsmith was ridiculed as “a drunken gutter brawler who was fool enough to be Irish.”<sup>41</sup>

After Goldsmith’s death in 1774, an obituary notice was published in the *St James Chronicle* and the *Morning Chronicle*, in which they touched upon the negative opinions about Goldsmith’s style of writing in the essays that he wrote at the beginning of his career. It

---

<sup>36</sup> Golden 1980: 216.

<sup>37</sup> Golden 1980: 216.

<sup>38</sup> Golden 1980: 220-221, 223.

<sup>39</sup> Golden 1980: 221.

<sup>40</sup> Golden 1980: 227.

<sup>41</sup> Golden 1980: 228.

was “stiff, laboured, and uncouth.”<sup>42</sup> However, in this notice they also stated that Goldsmith had been able to establish himself as an esteemed writer “to which [...] his *Deserted Village* have justly entitled him” with practice and feedback of his friends.<sup>43</sup>

During the periods of publication, references to Goldsmith’s Irish background were made in the *Monthly Review* and the *Morning Chronicle*. They savagely commented on his ignorance of English matters and his foolishness that is connected to his Irish nationality. However, the *St James Chronicle* positively used Goldsmith’s nationality by observing his inherent literary talent as an Irishman.

#### 4.1.2 Ireland

The reception of Goldsmith’s works in Ireland was slightly different from the reception in Britain. For this case study, two Irish periodicals will be used. The two periodicals chosen are the *Hibernian Journal* and *Exshaw’s Magazine*. Unlike most Irish periodicals, these two comment on each of Goldsmith’s works and show a curious tension to reproduce British reviews and commentaries, regardless of their negativity or positivity.

*The Vicar of Wakefield* was the novel with which Goldsmith acquired a reputation as a novelist as well as a poet in Ireland. His reputation as a poet was based on a ballad that formed part of that novel, called ‘Edwin and Angelina’. In *Exshaw’s Magazine*, this ballad together with the sermon to the fellow prisoners of the Vicar was published even before the novel itself was published in Dublin.<sup>44</sup> Quoting these passages before its date of publication demonstrates the popularity the novel was about to acquire upon release.

---

<sup>42</sup> Golden 1980: 234.

<sup>43</sup> Golden 1980: 234-235.

<sup>44</sup> Cole 1970: 67.

Whereas the publication of 'The Deserted Village' in Britain ignited several heated discussions, it did not prove to be as popular among the Irish and it did not receive as much attention in the periodicals as *She Stoops to Conquer* would get several years later. Only *Exshaw's Magazine* regarded the poem as superior to Goldsmith's plays.<sup>45</sup> With the publication of 'The Deserted Village' in 1770, *Exshaw's Magazine* published the entire poem accompanied by a brief commentary, which states that the readers are "moved to compassion" and calls the descriptions in the poem as "picturesque, and highly filled with fine humour."<sup>46</sup> The *Hibernian Journal* did not comment on the poem.

As stated above, the public and critics were much more enthusiastic about *She Stoops to Conquer*. The *Hibernian Journal* presents no less than seven performance dates for April 1773, about half of that in May and in September until December of the same year.<sup>47</sup> The great enthusiasm of the public resulted in various Irish publishers publishing the play. It also called for reviews in the periodicals. Some of these reviews were reproductions of British ones, but others were original. One of these reproduced reviews can be found in *Exshaw's Magazine*, which criticized his play: "his comedy is destitute of character, of spirit, of business. [...] his comedies shut our eyes."<sup>48</sup>

After his death various assessments of Goldsmith's life were published as well. The *Hibernian Journal* published a short essay on Goldsmith called 'A Short Character of the late Dr. Goldsmith'. In this essay, Goldsmith was praised for his goodness and purity, which is said to come to the fore in his writings. *Exshaw's Magazine* again copied some pieces from British magazines about Goldsmith's life and works.

---

<sup>45</sup> Cole 1970: 67.

<sup>46</sup> Cole 1970: 67.

<sup>47</sup> Cole 1970: 65.

<sup>48</sup> Cole 1970: 66.



In general, Irish responses to Goldsmith's works were remarkably positive, even though they were often reproductions of British reviews. *The Vicar of Wakefield* received a lot of attention even before its publication, signalling its popularity upon release. 'The Deserted Village' moved its readers even though barely any periodicals heeded it and *She Stoops to Conquer* brought Goldsmith's reputation in Ireland to an even higher level with its many performances.

#### 4.1.3 United States

A different approach has been chosen to see how Goldsmith's works were received in other parts of the British Empire. For this situation, only the reception of 'The Deserted Village' will be examined, because it was taught in schools in British colonies as a part of the curriculum of British literature.<sup>49</sup> A response to the poem may be found in Philip Freneau's 'The American Village,' which was published in 1772 in New York. Like 'The Deserted Village,' the poem consists of heroic couplets that are written in iambic pentameter and have an AA-BB rhymescheme.

At the beginning of the poem, Freneau mentions Goldsmith and his forsaken village and introduces one of the biggest differences between the two poems, namely that of a decaying Auburn and a prospering American village:

Though Goldsmith weeps in melancholy strains,  
Deserted Auburn and forsaken plains,  
[...]  
Yet shall this land with rising pomp divine,

---

<sup>49</sup> Hessel 2015: 645.

In it's own splendor and Britannia's shine.<sup>50</sup>

The persisting rural tradition in this village is considered to be responsible for its prosperity as well as the absence of evil forces, like the Turks and Russians, described in lines 39-48.<sup>51</sup> In this sense, Freneau agrees with Goldsmith on the destructive forces at work in Britain. However, he also seems to disagree with Goldsmith's assumptions regarding the American colonies. For example, Goldsmith thinks that dangerous bats, scorpions, snakes, tigers and savage men live across the ocean, which is denied by Freneau.<sup>52</sup>

After further elaborating on how the Americans have acquired an ideal rural settlement, Freneau's thoughts move to "A lovely island [...] / Between New-Albion and the Mexic' bay."<sup>53</sup> This island would have been able to accommodate people in a very primitive way of life without all the anxieties and miseries he has to live with if only the sea had not washed everything but the sand away. This passage of 'The American Village' describes a sense of longing and loss that is also present in 'The Deserted Village.' While Goldsmith's loss is focused on a lost way of life, Freneau's sense of loss concentrates on a state of mind. Despite this difference, the loss Goldsmith expresses in his poem is used by Freneau to create a warning for what the future may hold:

E'er since dread commerce stretch'd the nimble sail,  
And sent her wealth with ev'ry foreign gale –  
Strange fate but yet to ev'ry country known,  
To love all other riches but it's own.<sup>54</sup>

---

<sup>50</sup> Freneau 1772: 1.

<sup>51</sup> Freneau 1772: 2-3, 8-10.

<sup>52</sup> Friedman 1966: 300; Freneau 1772: 3.

<sup>53</sup> Freneau 1772: 4.

<sup>54</sup> Freneau 1772: 8-9.

Freneau warns that the arrival of commerce and luxury stimulates people's greed, which destroys the love they first had for their own country.

In short, Freneau denies Goldsmith's beliefs regarding the dangers and horrors of the American colonies. However, like Goldsmith, Freneau expresses a sense of loss and heeds Goldsmith's words regarding commerce and luxury, warning the people of what might happen if they let those forces enter their society. Moreover, he appears to regard Goldsmith as an Englishman in his references to Britain rather than an Irishman. He mentions "Britannia's shine"<sup>55</sup> and attaches Goldsmith and Auburn to this perished country. This shows that the sympathy of the Irish with the American cause was not reciprocal.

## 4.2 The reception in the nineteenth century

### 4.2.1 Britain

The British text picked for analysis, the preface to *Mudford's Essays*, was written by William Mudford (1782-1848), a British writer, essayist, translator and journalist. He is remarkably positive about Goldsmith and his accomplishments in poetry, which is unexpected considering the literary resistance the Irish have offered the British in the eighteenth and nineteenth century. While he focuses primarily on Goldsmith's poetry in this text, he also touches upon his accomplishments in prose and drama.

It rapidly becomes clear that Mudford admires 'The Deserted Village'. He argues that Goldsmith manages to bring elements of the writings of Pope and Dryden together, thereby creating a poem that "contains much to admire, and little to condemn" and that knows no rival.<sup>56</sup>

---

<sup>55</sup> Freneau 1772: 1.

<sup>56</sup> Mudford 1974: 242-245.

In between those utterances of praise, various statements of Mudford indicate that he considers Goldsmith a sentimentalist. For example, he states that “its sentiments speak to the heart; and I know no author more capable of seizing upon the feelings of his reader than Goldsmith.”<sup>57</sup> Besides this, Mudford also claims Goldsmith uses moral feelings to speak to the reader.

However, Mudford is not convinced of Goldsmith’s efforts in prose and drama. He calls his talents in prose “of a doubtful nature” and as a playwright Goldsmith is identified as “not very conspicuous.”<sup>58</sup>

In general, Mudford is remarkably positive about Goldsmith’s poem yet he is not enthusiastic about *The Vicar of Wakefield* and *She Stoops to Conquer*.

#### 4.2.2 Ireland

The Irish essay to be discussed was written by Edward Mangin (1772-1852), an Irish writer and translator. In *An Essay on Light Reading*, Mangin praises Goldsmith and his poetry. This work is regarded as culturally important and is still being published today.

Mangin starts off his approval of Goldsmith’s poems claiming that they have “attractive qualities” that are “powerfully felt.”<sup>59</sup> He also puts ‘The Deserted Village’ on a par with “any thing that ever came from the pen of Shakespeare.”<sup>60</sup> By comparing Goldsmith with Shakespeare, he declares him a genius writer. Additionally, he calls Goldsmith a moral instructor.<sup>61</sup>

Like Mudford, Mangin seems to view Goldsmith as a very sentimental poet. ‘The Deserted Village’, he argues, “applies more immediately to the softer feelings of our nature,

---

<sup>57</sup> Mudford 1974: 243.

<sup>58</sup> Mudford 1974: 245-246.

<sup>59</sup> Mangin 1974: 109.

<sup>60</sup> Mangin 1974: 109.

<sup>61</sup> Mangin 1974: 109-111.

than to our reasoning faculties,"<sup>62</sup> making it easier for the reader to project themselves into the poem and admiring it.

In sum, Mangin is very positive about 'The Deserted Village' as a sentimental poem.

#### 4.2.3 United States

The last text to draw upon for this century is written by Washington Irving (1783-1859), an American writer, essayist, biographer, historian and diplomat, in the newly independent United States. Whereas it would have been natural for Irving to touch upon the shared colonial circumstances, he excluded this from his commentary. Instead, he concentrates on an unsuspected aspect of *The Vicar of Wakefield* and 'The Deserted Village' by discussing them in a very idealistic way.

In his review of *The Vicar of Wakefield*, Irving thinks it sufficient to point out the many editions it has enjoyed and the fame it has acquired all over the world to demonstrate the qualities of the novel.<sup>63</sup>

Throughout his comments, Irving seems to be absolutely sure Goldsmith's writings and the characters in it were greatly influenced by his experiences in life.<sup>64</sup> Irving declares the poem to be a mirror of Goldsmith's life with a remarkably romantic description, seemingly unaware of the political and economic issues embedded in it:

[...] in the course of solitary strolls about the green lanes and beautifully rural scenes of the neighbourhood; and thus much of the softness and sweetness of English landscape became blended with the ruder features of Lissoy. It was in these lonely and subdued moments, when tender regret was half mingled with

---

<sup>62</sup> Mangin 1974: 111.

<sup>63</sup> Irving 1974: 264-265.

<sup>64</sup> Irving 1974: 265-269.

self-upbraiding, that he poured forth that homage of the heart rendered as it were at the grave of his brother.<sup>65</sup>

Like Mudford and Mangin, Irving places Goldsmith's works in an idyllic setting.

Additionally, he argues they are a representation of Goldsmith's life, hereby overlooking the issues of which Goldsmith speaks in his works.

### 4.3 The reception in the twentieth century

#### 4.3.1 Britain

With the turn of the twentieth century new views of Goldsmith's works emerged. One figure successfully creating a new image is Robert Hopkins, a scholar who concentrates on Goldsmith's works as satirical and ironic.

In *The True Genius of Oliver Goldsmith*, Hopkins regards Goldsmith as "a master of comic satire and refined irony."<sup>66</sup> His opinion of *The Vicar of Wakefield* is very different from what has been shown so far. A reading of the novel as a satire, he argues, upholds the novel as an artistic achievement worthy of its popularity and quality.<sup>67</sup> For example, Hopkins regards the vicar as an object of satire instead of a hero. Furthermore, he connects the regular appearances of issues regarding fortune with Goldsmith's satire in the novel and identifies it as a critique on society.<sup>68</sup>

Hopkins continues and extends this new academic approach first briefly introduced by W. F. Gallaway Jr. and more elaborately by Ernest Baker in the 1930s. They shed a new light on the novel and its construction by viewing it as satirical and ironical.

---

<sup>65</sup> Irving 1974: 267.

<sup>66</sup> Hopkins 1969: vii.

<sup>67</sup> Hopkins 1969: 168-170, 224-225, 229-230.

<sup>68</sup> Hopkins 1969: 207-224.

### 4.3.2 Ireland

The Irish literary scholar Jeffares published a study on Oliver Goldsmith in 1959 in which he discusses several works of Goldsmith. Whereas many scholars focus on 'The Deserted Village' or *The Vicar of Wakefield*, Jeffares also discusses *She Stoops to Conquer*.

In the few pages he dedicates to the play Jeffares praises it for its "good, witty lines, [...] new types and [...] new comic interrelationships."<sup>69</sup> Most notably, however, he seems to be impressed with Goldsmith giving "his sense of fun and farce its head,"<sup>70</sup> which Goldsmith does not tend to do that often as has been illustrated in earlier analyses of his works. Usually, Goldsmith absorbs very serious issues into his works to criticize them gravely but with his play he manages to create a remarkably funny and witty setting while still criticizing society.

Moreover, Jeffares admires the characters of the play, especially Tony Lumpkin.<sup>71</sup> Tony manages to create very complicated but funny occasions, contributing incredibly to the play's success and gaiety.

In short, Jeffares is impressed by the qualities Goldsmith accomplished in *She Stoops to Conquer*, especially his seriousness giving way to entertainment as well as the creation of the characters.

### 4.3.3 United States

Another prominent scholar in the reception of Goldsmith's works in the twentieth century is Ricardo Quintana. In a chapter of *Oliver Goldsmith: A Georgian Study* from 1969, he examines 'The Deserted Village' and, like Hopkins, manages to bring a unique perspective to light.

---

<sup>69</sup> Jeffares 1959: 32.

<sup>70</sup> Jeffares 1959: 32.

<sup>71</sup> Jeffares 1959: 33.

He marvels at the poem, stating that it is superior to all the other works Goldsmith produced and that his two great poems should be regarded “a class by themselves” because of their measure and the fact they are well thought-out.<sup>72</sup>

Like Hopkins, Quintana has managed to distance himself from the sentimentality insisted upon by the nineteenth century critics, even though he does this in a different way. While Hopkins identifies the satire and irony in Goldsmith’s works, Quintana classifies the poem as a historical pastoral,<sup>73</sup> “a literary work portraying rural life or the life of shepherds.”<sup>74</sup> It is a pastoral poem in the sense that ‘The Deserted Village’ depicts “any action or passion [...] by its effects upon a country life” and a historical poem because there are a lot of similarities between Goldsmith’s poem and the first *Eclogue* by Virgil, written before the birth of Christ.<sup>75</sup> For instance, both poems depict an idyllic society that is destroyed by outside forces.<sup>76</sup> Whereas Goldsmith’s Auburn is destroyed by luxury, commerce, and enclosure, Virgil’s society in the first *Eclogue* was damaged by suffering and unhappiness.

To summarise, Quintana looks at ‘The Deserted Village’ with a new approach, just like Hopkins. He indicates the pastoral as well as the historical elements of the poem.

---

<sup>72</sup> Quintana 1969: 117, 126.

<sup>73</sup> Quintana 1969: 131-135.

<sup>74</sup> Oxford English Dictionary

<http://www.oed.com.proxy.library.uu.nl/view/Entry/138625?rskey=LizvQP&result=1#eid> accessed on June 16 2018.

<sup>75</sup> Quintana 1969: 132.

<sup>76</sup> Quintana 1969: 132.



## 4.4 Conclusion

Looking back at the reception in the eighteenth, nineteenth and twentieth centuries a certain pattern may be discovered. Different responses to Goldsmith's works are identified as the result of the examination of various genres: newspapers, literary works, and scholarly analyses respectively.

In the eighteenth century, during Goldsmith's life, heated discussions arose about his works, especially in Britain. Positive as well as negative responses to Goldsmith's works can be found in the various newspapers. In Ireland, however, they were rather satisfied with his works, just like Freneau in the American colonies of Britain. Even though he does correct some aspects of Goldsmith's poem, he mostly agrees with the central points in 'The Deserted Village'.

With the turn of the nineteenth century, a greater focus on Goldsmith's poetry came to the fore showing that it could not be equalled by his prose or drama. The analyses presented show a clear tendency to create an idyllic image of Goldsmith and his works, which results in a very sentimental portrait of the writer. While Mudford and Mangin state that 'The Deserted Village' has a strong impact on the reader's feelings, Irving argues that the works depict Goldsmith's own life.

In the twentieth century, however, critics like Hopkins and Quintana seem to distance themselves from this view to approach the works in a new way. They chose to concentrate on the satirical, ironic and historical aspects of Goldsmith's works. For instance, Hopkins treats the vicar as a subject of satire rather than a hero and demonstrates that Goldsmith's novel is a great work on many levels.

## 5. Can the various responses to his works be explained on the basis of his nationality?

Now that an analysis of the reception of Goldsmith's works in the eighteenth, nineteenth and twentieth centuries has been carried out, the focus will be moved to explaining the findings of the previous chapter, in particular with regard to his nationality. Each century will be discussed in a separate section to get a clear overview of the development through the ages.

### 5.1 The heftics of the eighteenth century

Both the positive and negative images that dominated the British reception of Goldsmith's works in the eighteenth century may, in part, be attributed to his nationality. The comment on "the literary talent the Irish possess" in the *St James Chronicle* and the identification of Goldsmith in the *Morning Chronicle* as "a drunken gutter brawler who was fool enough to be Irish" both mention his nationality.<sup>77</sup> Even though it is not explicitly stated in the former, it would make sense that the newspaper is referring to talented Irish writers who preceded Goldsmith, one of whom may have been Jonathan Swift. Connecting the literary talent to Irish writers then explains the praise and respect preserved for Goldsmith's works.

The *St James Chronicle* portrays a rather generic image when it mentions "the Irish". It appears to apply the "literary talent" to every Irishman, including writers who played an important role in the literary resistance of the Irish, like Jonathan Swift, but also writers who did not actively contribute to this opposition, like Oliver Goldsmith. The literary talent is connected to the Irish literary resistance. Therefore, it is remarkable that a British newspaper should refer to this talent. Yet, the *St James Chronicle* uses it to produce a positive review.

---

<sup>77</sup> Golden 1980: 216, 228.

Evidently, the newspapers does not consider it a threat to the colonial rule of the British Empire in Ireland.

Unlike the *St James Chronicle's* comment, the *Morning Chronicle's* statement meets the expectations that are connected to the contemporary political and cultural circumstances: it displays a very negative image of Goldsmith that finds its roots in his Irish nationality. As Hayton and Tymoczko have noted, in the colonial era of Ireland a stereotype of the Irish was established. They were regarded as wild, uncivilized, irrational, violent, and eager drinkers,<sup>78</sup> which is reflected in the description of the *Morning Chronicle*. The *Monthly Review* refers to Goldsmith's nationality as well. It claims that Goldsmith barely knew anything about English farming, solely because he was Irish.

The Irish reception shows less influence of his nationality. While the Irish, like the British, were positive as well as negative in their responses to the publications, they concentrate on the entire creations rather than on Goldsmith's person. One review about *She Stoops to Conquer*, for example, discusses the issues the play lacks rather than the personality of the author. Remarkably, this negative critique is a reproduction of an article that appeared in a British journal, which is quite unexpected considering the Irish literary resistance of the time. It may be that the Irish were not united in their resistance, or that the newspapers were not involved in this resistance, or that the newspapers were under British supervision.

In America, Freneau also seems to have completely discarded Goldsmith's nationality in his reception. Firstly, he focuses mainly on the content of 'The Deserted Village' in which he pays no attention to Goldsmith as an Irishman. Secondly, when Freneau does mention any aspect of Goldsmith's identity, he speaks of Britain. In the contrast he illustrates between his American village and the deserted village of Goldsmith, he comments on "Britannia's

---

<sup>78</sup> Tymoczko 2014: 62-63; Hayton 2012: 1-19.

shine,”<sup>79</sup> not on Ireland. In that sense, Freneau connects Goldsmith to a British nationality rather than an Irish one. This is surprising, since one might expect Freneau to sympathise with Goldsmith as part of another colony of the British Empire. Instead, Freneau obfuscates this connection by attaching a British identity to Goldsmith. It may be that Freneau is unaware of Goldsmith’s nationality or of the situation in Ireland; perhaps, he simply regards the country as a part of Britain and thus does not know this link exists between Goldsmith and himself.

## 5.2 The idyllic and sentimental image of the nineteenth century

Unlike the eighteenth century, the reception in the nineteenth century cannot be that easily explained on the basis of Goldsmith’s nationality. Whereas newspapers, magazines and periodicals commented on Goldsmith as an Irishman multiple times, Mudford, Mangin, and Irving approach the individual productions very differently. As concluded in the previous chapter, they viewed Goldsmith’s works as intensely sentimental and hardly paid any attention to the underlying message he tried to convey. However, this approach can be explained by means of a development that began in the nineteenth century.

At the end of the eighteenth century, with the uprisings in the American colonies, the beginning of the French Revolution, and the Act of Union, a movement called Romanticism came into existence. This period saw a renewed interest in the Irish culture as it was considered more ancient and in touch with nature than other European cultures. As a result of this renewed interest, the Irish stereotype started to change. According to Tymoczko, this romantic revival was closely connected to the rise of nationalism.<sup>80</sup> Romanticism, however, was also a reaction against the Enlightenment, the importance of material and the notion of rationalism of the earlier eighteenth century that sought to emphasize emotions, nature,

---

<sup>79</sup> Freneau 1772: 1.

<sup>80</sup> Tymoczko 2014: 63-64.

morals, the mysterious and the development of the self. Along with Romanticism, sentimentalism developed. This literary genre, like Romanticism, concentrated on the significance of emotions and feelings rather than reason. This, too, was a reaction against the Enlightenment and the notion of morality and immorality, which was determined by emotions.

Some of these aspects are clearly reflected in the responses of the nineteenth century critics. Mudford and Mangin address the feelings 'The Deserted Village' evokes in its readers and identify Goldsmith as a moral person, while Irving explains the poem as a representation of Goldsmith's life with a eulogy to nature. Surprisingly, their essays do not show any connection between a nationalist, or romantic, view of Goldsmith's works and his Irish nationality where it would be anticipated, even though they portray a deeply sentimental and romantic image. However, this romantic picture may have been a way to express a new form of nationalism: Goldsmith was depicted as a sentimentalist solely because the Irish culture was connected to the romantic and nature.

The nineteenth century critics have probably taken note of the Romantic and sentimentalist elements present in Goldsmith's poem, because they highly praise it. This is not very surprising from Mangin, since he was an Irishman in a period when the revival of interests in Irish culture was a priority. Mudford, however, came from Britain and with the rising tension between Ireland and Britain due to the Great Famine and the introduction of Home Rule he could also have been expected to attack Goldsmith's work. Yet, he praises 'The Deserted Village'.

Irving's depiction of 'The Deserted Village' as a mixture of the English landscape and the features of Lissoy is also very striking. Like Freneau, one might expect him to identify with Goldsmith. They were, after all, in the same boat. Strangely, he did not. In fact, Irving appears

to have had no clue of the situation in Ireland and Britain and thus completely disregarded Goldsmith's nationality.

### 5.3 A new and academic approach in the twentieth century

In the previous chapter it became clear that literary critics of the twentieth century chose to leave the formerly popular approaches behind to look at Goldsmith and his works from a new perspective. Hopkins, Jeffares and Quintana adopt a view that is purely academic and Goldsmith's Irish nationality does not seem to have had any influence in their judgment.

Hopkins, for example, merely objects to the sentimental approach of the nineteenth century and concentrates on demonstrating that *The Vicar of Wakefield* is a great work on the basis of its satire and irony. While he does not take nationality into account, he does grasp the underlying message about the role of fortune in society that Goldsmith had been trying to disclose from the beginning of the publication of the novel.

Like Hopkins, Jeffares and Quintana do not consider Goldsmith's nationality as a significant factor. Instead, they are more concerned with the way in which Goldsmith's works are constructed. This view is not unexpected. The development of a new academic approach demands an unprejudiced perspective, so that new and advanced notions can be discovered and explored. This is exactly what Hopkins, Jeffares and Quintana did in their research. It may be that they were enabled to do so thanks to the fairly peaceful situation that emerged with the establishment of the Republic of Ireland.

## 5.4 Conclusion

The receptions through the ages can initially be attributed to Goldsmith's nationality. By mentioning his Irishness, the *St James Chronicle* and the *Morning Chronicle* create a positive as well as a negative connection between the reception in the eighteenth century and the Irish nationality. Freneau, however, appears to regard Goldsmith as a part of Britain rather than Ireland, which may be the result of the distance that existed between Britain and its American colonies. Although Freneau, and later Irving, might have been able to identify with Ireland and Goldsmith, since they were both colonized by the British, they did not.

In the nineteenth century, however, the receptions by Mudford, Mangin and Irving were not so greatly influenced by Goldsmith's Irish heritage. Alternatively, their reception of Goldsmith's works as sentimental can more clearly be explained on the basis of the development of sentimentalism and the Romantic movement.

This decline in the influence of his nationality continued in the twentieth century. Hopkins, Jeffares and Quintana adopted a new and academic approach that looked at the construction of Goldsmith's works, completely ignoring Goldsmith's nationality.

The connection these receptions have to nationalism, however, illustrate the ever-changing relationship between Ireland and Great-Britain from the eighteenth to the twentieth century. However, the link that is expected to exist between nationalism and nationality does not recur in the reception of Goldsmith's works. Whereas the influence of Goldsmith's nationality on the reception of his works decreases in the nineteenth century and dies down in the twentieth century, nationalism experiences the opposite development. Its importance increases in the nineteenth and twentieth centuries until Ireland obtains independence from Britain.

## Conclusion

Did the Irish nationality of Oliver Goldsmith influence the reception of his works in the colonial and post-colonial era of Great-Britain and Ireland from the eighteenth to the twentieth centuries, and if so in what ways? The results of this case study indicate that it can indeed be stated that the nationality of Oliver Goldsmith exerted an influence on the reception of his works, although the differences in response to Goldsmith's works may be the results of the limited corpus that has been used in this thesis and of the different genres selected to represent the reception in each century.

Yet, the eighteenth century saw an impact of his nationality with negative as well as positive responses in which it was used to justify opinions of the works. The analysis also demonstrated that the importance of his Irish heritage decreased in the nineteenth and twentieth centuries, even though nationalism continued to increase in value. Other factors, like the rise of Romanticism and sentimentalism or of a more scholarly approach, played major roles in the reception of his works in these periods. Those elements eventually overshadowed Goldsmith's Irishness completely.



## Bibliography

- Andrews, William L., 'Goldsmith and Freneau in "The American Village"', *Early American Literature* 5/2 (1970) 14-23.
- Austin, O. P., 'Commercial Relations Between Dependencies and the Governing Country', *Proceedings of the American Political Science Association* 3/3 (1906) 245-253.
- Barnard, Toby, 'The Irish in London and the 'London Irish,' ca. 1660-1780', *Eighteenth Century Life* 39/1 (2015) 14-40.
- Bourdillon, Bernard, 'British Colonial Policy', *World Affairs* 107/2 (1944) 82-86.
- Britannicus, 'Economic Planning in the British Colonies', *Foreign Affairs* 27/1 (1948) 58-67.
- Cain, P. J., A. G. Hopkins, *British Imperialism 1688-2015* (New York 2016).
- Campbell, Kenneth L., *Ireland's History: Prehistory to Present* (London 2014).
- Cole, Douglas, 'The Problem of "Nationalism" and "Imperialism" in British Settlement Colonies', *Journal of British Studies* 10/2 (1971) 160-182.
- Cole, Richard C., 'Oliver Goldsmith's Reputation in Ireland, 1762-1774', *Modern Philology* 68/1 (1970) 65-70.
- Ferguson, Oliver W., 'Goldsmith as Ironist', *Studies in Philology* 81/2 (1984) 212-228.
- Freneau, Philip, *The American Village* (New-York 1772).
- Friedman, Arthur (ed.), *Collected Works of Oliver Goldsmith* (Oxford 1966).
- Gallaway Jr., W. F., 'The Sentimentalism of Goldsmith', *PMLA* 48/4 (1933) 1167-1181.
- Golden, Morris, 'Goldsmith's Reputation in His Day', *Papers on Language & Literature* 16/2 (1980) 213-238.
- Grier, Robin M., 'Colonial Legacies and Economic Growth', *Public Choice* 98/3 (1999) 317-335.
- Griffin, Michael J., *Enlightenment in Ruins: The Geographies of Oliver Goldsmith* (2013).

- Hadow, G. E., C. B. Wheeler, *Essays on Goldsmith by Scott, Macaulay and Thackeray and Selections from His Writings* (Oxford).
- Hayton, D. W., *The Anglo-Irish Experience, 1680-1730: Religion, Identity and Patriotism* (Cambridge 2013).
- Hessell, Nikki, 'Antipodean Auburns: "The Deserted Village" and the Colonized World', *Modern Philology* 112/4 (2015) 643-660.
- Hinden, Rita, 'Economic Plans and Problems in the British Colonies', *World Affairs* 112/3 (1949) 77-79.
- Hooper, Glenn, Colin Graham (ed.), *Irish and Postcolonial Writing* (2002).
- Hopkins, Robert H. *The True Genius of Oliver Goldsmith* (Baltimore 1969).
- Jaster, Margaret Rose, 'Staging a Stereotype in Gaelic Garb: Ben Jonson's "Irish Masque", 1613', *New Hibernia Review / Irish Éireannach Nua* 2/4 (1998) 86-98.
- Jeffares, A. Norman, *Oliver Goldsmith* (London 1959).
- Kaul, Suvir, *Eighteenth-century British Literature and Postcolonial Studies* (Edinburgh 2009).
- Kelly, J. J., 'The Early Haunts of Oliver Goldsmith', *The Irish Monthly* 7 (1879) 194-205.
- Lutz, Alfred, 'The Politics of Reception: The Case of Goldsmith's "The Deserted Village"', *Studies in Philology* 95/2 (1998) 174-196.
- McMahon, Timothy G., Michael de Nie and Paul Townend (ed.), *Ireland in an Imperial World: Citizenship, Opportunism, and Subversion* (London 2017).
- Montague, John, 'Tragic Picaresque: Oliver Goldsmith, the Biographical Aspect', *Studies: An Irish Quarterly Review* 49/193 (1960) 45-53.
- Montaño, John Patrich, 'Cultural Conflict and the Landscape of Conquest in Early Modern Ireland', *The Canadian Journal of Irish Studies* 40 (2017) 120-141.

- Murray, Patrick, 'The Riddle of Goldsmith's Ancestry', *Studies: An Irish Quarterly Review* 63/250 (1974) 177-190.
- Passon, Richard H., 'Goldsmith and His Vicar: Another Look', *Modern Language Studies* 3/2 (1973) 59-69.
- Pine, Richard, *The Disappointed Bridge: Ireland and the Post-Colonial World* (2014).
- Pomfret, David M., 'Raising Eurasia: Race, Class, and Age in French and British Colonies', *Comparative Studies in Society and History* 51/2 (2009) 314-343.
- Quintana, Ricardo, *Oliver Goldsmith: A Georgian Study* (London 1969).
- Rousseau, G. S. (ed.), *Goldsmith: The Critical Heritage* (London and Boston 1974).
- Scott, Charles, 'Swift, Goldsmith, and Sheridan', *Ulster Journal of Archaeology* 3/3 (1897) 201-202.
- Seitz, Robert W., 'The Irish Background of Goldsmith's Social and Political Thought', *PMLA* 52/2 (1937) 405-411.
- Shuger, Debora, 'Irishmen, Aristocrats, and Other White Barbarians', *Renaissance Quarterly* 50/2 (1997) 494-525.
- Sutherland, John, 'Oliver Goldsmith', in *Lives of the Novelists: A History of Fiction in 294 Lives* (New Haven 2012).
- Tymoczko, Maria, *Translation in a Postcolonial Context* (New York 2014).
- Walsh, Thomas, 'Oliver Goldsmith, the Irishman', *The North American Review* 226/3 (1928) 352-355.
- Yearling, Elizabeth M., 'The Good-Natured Heroes of Cumberland, Goldsmith, and Sheridan', *The Modern Language Review* 67/3 (1972) 490/500.



Faculteit Geesteswetenschappen

Versie september 2014

## **VERKLARING KENNISNEMING REGELS M.B.T.**

### **PLAGIAAT Fraude en plagiaat**

Wetenschappelijke integriteit vormt de basis van het academisch bedrijf. De Universiteit Utrecht vat iedere vorm van wetenschappelijke misleiding daarom op als een zeer ernstig vergrijp. De Universiteit Utrecht verwacht dat elke student de normen en waarden inzake wetenschappelijke integriteit kent en in acht neemt.

De belangrijkste vormen van misleiding die deze integriteit aantasten zijn fraude en plagiaat. Plagiaat is het overnemen van andermans werk zonder behoorlijke verwijzing en is een vorm van fraude. Hieronder volgt nadere uitleg wat er onder fraude en plagiaat wordt verstaan en een aantal concrete voorbeelden daarvan. Let wel: dit is geen uitputtende lijst!

Bij constatering van fraude of plagiaat kan de examencommissie van de opleiding sancties opleggen. De sterkste sanctie die de examencommissie kan opleggen is het indienen van een verzoek aan het College van Bestuur om een student van de opleiding te laten verwijderen.

#### **Plagiaat**

Plagiaat is het overnemen van stukken, gedachten, redeneringen van anderen en deze laten doorgaan voor eigen werk. Je moet altijd nauwkeurig aangeven aan wie ideeën en inzichten zijn ontleend, en voortdurend bedacht zijn op het verschil tussen citeren, parafaseren en plagiëren. Niet alleen bij het gebruik van gedrukte bronnen, maar zeker ook bij het gebruik van informatie die van het internet wordt gehaald, dien je zorgvuldig te werk te gaan bij het vermelden van de informatiebronnen.

De volgende zaken worden in elk geval als plagiaat aangemerkt:

- het knippen en plakken van tekst van digitale bronnen zoals encyclopedieën of digitale tijdschriften zonder aanhalingstekens en verwijzing;
- het knippen en plakken van teksten van het internet zonder aanhalingstekens en verwijzing;
- het overnemen van gedrukt materiaal zoals boeken, tijdschriften of encyclopedieën zonder aanhalingstekens en verwijzing;
- het opnemen van een vertaling van bovengenoemde teksten zonder aanhalingstekens en verwijzing;
- het parafaseren van bovengenoemde teksten zonder (deugdelijke) verwijzing: parafrasen moeten als zodanig gemarkeerd zijn (door de tekst uitdrukkelijk te verbinden met de oorspronkelijke auteur in tekst of noot), zodat niet de indruk wordt gewekt dat het gaat om eigen gedachtengoed van de student;
- het overnemen van beeld-, geluids- of testmateriaal van anderen zonder verwijzing en zodoende laten doorgaan voor eigen werk;
- het zonder bronvermelding opnieuw inleveren van eerder door de student gemaakt eigen werk en dit laten doorgaan voor in het kader van de cursus vervaardigd oorspronkelijk werk, tenzij dit in de cursus of door de docent uitdrukkelijk is toegestaan;
- het overnemen van werk van andere studenten en dit laten doorgaan voor eigen werk. Indien dit gebeurt met toestemming van de andere student is de laatste medeplichtig aan plagiaat;
- ook wanneer in een gezamenlijk werkstuk door een van de auteurs plagiaat wordt gepleegd, zijn de andere auteurs medeplichtig aan plagiaat, indien zij hadden kunnen of moeten weten dat de ander plagiaat pleegde;
- het indienen van werkstukken die verworven zijn van een commerciële instelling (zoals een internetsite met uittreksels of papers) of die al dan niet tegen betaling door iemand anders zijn geschreven.

De plagiaatregels gelden ook voor concepten van papers of (hoofdstukken van) scripties die voor feedback aan een docent worden toegezonden, voorzover de mogelijkheid voor het insturen van concepten en het krijgen van feedback in de cursushandleiding of scriptieregeling is vermeld.



In de Onderwijs- en Examenregeling (artikel 5.15) is vastgelegd wat de formele gang van zaken is als er een vermoeden van fraude/plagiaat is, en welke sancties er opgelegd kunnen worden.

Onwetendheid is geen excuus. Je bent verantwoordelijk voor je eigen gedrag. De Universiteit Utrecht gaat ervan uit dat je weet wat fraude en plagiaat zijn. Van haar kant zorgt de Universiteit Utrecht ervoor dat je zo vroeg mogelijk in je opleiding de principes van wetenschapsbeoefening bijgebracht krijgt en op de hoogte wordt gebracht van wat de instelling als fraude en plagiaat beschouwt, zodat je weet aan welke normen je je moeten houden.

Hierbij verklaar ik bovenstaande tekst gelezen en begrepen te hebben.

Naam: Esmeralda Doppenberg

Studentnummer: 5715806

Datum en handtekening: 21-06-2018

Dit formulier lever je bij je begeleider in als je start met je bacheloreindwerkstuk of je master scriptie.

Het niet indienen of ondertekenen van het formulier betekent overigens niet dat er geen sancties kunnen worden genomen als blijkt dat er sprake is van plagiaat in het werkstuk.