THE NOVELS OF TOBIAS SMOLLETT:

A STUDY IN STRUCTURES

DISSERTATION

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CHAPTER I

CRITICAL CATEGORIES

As a novelist, Smollett has been judged much as the little girl in the nursery rhyme was; when he was good, he was very very good, but when he was bad, he was horrid. For sixty years after his death, Smollett was thought to be good. He was admired by such great literary men as Dickens and Scott, and his place seemed assured as the peer of Richardson and Fielding and the patron of the sailor in English fiction. In the 1830's, however, Smollett's novels were replaced in the public favor by those of Scott, and Smollett was condemned as immoral by prudish Victorian readers, including John Ruskin, who said in 1840: "I cannot, for the life of me, understand the feelings of men of magnificent wit and intellect like Smollett and Fielding, when I see them gloating over and licking their chops over nastiness, like hungry dogs over ordure; founding one half of the laughable matter of their volumes in innuendoes of abomination."¹ Since the mid-nineteenth century, as a glance at a bibliography will show, critics of Smollett have been preoccupied with biographical and historical questions.²


²The standard account of Smollett's literary reputation is Fred W. Boege, Smollett's Reputation As a Novelist (1947). For bibliography, see: the "Special Studies" section of CBEFL, for example; 24 of 40 entries are overtly historical or biographical. See CBEFL, III, 450.
have tried to analyze the structure of his work, they have been hampered by critical categories which are vaguely defined and not comprehensive enough to explain the totality of Smollett's work. Their failure is witnessed by the astonishingly small amount of criticism done on Smollett. The chief categories they have applied to his fictional structures are: travel literature, the picaresque, comic romance, and drama.

We will examine these categories only to dismiss them, and our dismissal has two theoretical grounds. First, all of the terms in which Smollett's novels have been described have been used in so many ways that they have several meanings, often contradictory, and it is impossible to use them to mean any one thing. Second, the terms used have no relation to each other, and it is hence impossible to consider the totality of Smollett's work by using these limited categories, useful as they may be for other authors. In Smollett the themes and structures of many traditions have been used, and they must be treated within a coherent critical structure or else criticism becomes impressionistic or incomplete. In this chapter, then, we will consider briefly what other critics have been able to say about Smollett's structures, and will present a series of paradigms by which we hope to say more.

The pattern of travel literature has been applied to Smollett by George M. Kahrl in *Tobias Smollett Traveler-Novelist* (1949). In his remarks on structure in his summary chapter, Kahrl says that "the influence of travel is discernible not only in a few characters, in separate chapters, and in the form of his composition, but also in his habitual method of composition.... His characters are usually strangers
or travelers in novel \textit{sic} surroundings.... With the exception of 
Fathom, the novels conclude with the return of the principal characters 
to their homes.... Smollett imaginatively projected himself into many 
of the characters and scenes simply because he himself was an alien for 
most of his life and permanently retained the point of view of a 
traveler" (p. 148).

Although the genetic fallacy is not strictly applicable here, it 
is not true to say that Smollett chose to write about travels "simply" 
because he lived in an alien country and traveled widely. One need only 
call to mind Robert Burton writing about travels from his Oxford study, 
or James Joyce writing about the streets of Dublin while in Trieste, to 
see that travelers do not necessarily write about travels, nor are 
travels necessarily written about by travelers.

More important than this argument from theory is the fact that 
Kahrl offers no evidence for the causal influence of travel literature 
on Smollett except the general, and undescribed, resemblance between the 
form of Smollett's novels, his \textit{Travels through France and Italy}, and 
picaresque literature in general. Hence, in our reading of Smollett's 
novels, we will take account of the elements of travel literature as 
they seem relevant, but for reasons which we will set forth in due 
course, we will include the form within the general plot paradigm of 
romance.

The second category which has traditionally been applied to 
Smollett is the picaresque, a form invented by the Spanish and named 
after the hero, the \textit{picaro}. In a conventional definition, \textit{"picaros} were 
usually porters, errand boys, or the like, and were identified as crafty, 
sly, tattered, hungry, unscrupulous, petty thieves.... Thus the \textit{picaro}
was an anti-hero, often parodying the heroes of knight errantry; the picaresque novel represents the beginning of modern realism." In form, "the picaresque novel is autobiographical and episodic in nature and ... is a series of episodes connected by a framework ... the unifying framework is the character of the picaro himself, who recounts his own experiences as he passes from the service of one master to another. Naturally these novels rarely come to a clearly defined end...." 3

These generalizations of the literary historian are based on a small group of Spanish and French novels, chiefly the Spanish: Lazarillo de Tormes (1554; trans. 1586 by David Rowland); Guzman de Alfarache by Mateo Aleman (1599; trans. 1623 by I. Mabbe); Marcos de Obregon by Vincente Espinel (1618; trans. 1618 by Algernon Langton); and La Vida del Buscon by Francisco de Quevedo y Villegas (1625; trans. 1657 by J. D.); and the French: Le roman comique by Paul Scarron (1651-57; trans. 1676); and Gil Blas by Alain Rene Le Sage (1715; trans. 1732-37). Of these novels, Lazarillo and Guzman are mentioned by Smollett, and Gil Blas was translated by Smollett in 1748, so the picaresque novels were undoubtedly influential on Smollett’s conception and practice of the novel. It is difficult to say what this influence was, however, since the picaresque novels cited differ greatly in content, tone, characterization, and style. Beyond the general characteristic of "loose" or "episodic" structure, and a plot centered around an adventuring hero, there are no common characteristics which we can abstract from these novels, and, reflecting this, the term has been used in a way so general

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as to become meaningless. An example of confused writing about the
"picaresque" is found in Baker's The History of the English Novel:

Ferdinand Count Fathom may be described as a sort of pica­
resque novel having a thorough-going miscreant instead of a
general rogue as its central figure, and an intricate plot
superimposed.... Smollett committed the capital mistake of
twisting to didactic purposes a story that should have been
told either in the spirit of devil-may-care picaresque comedy
or with the cool irony of Fielding's Jonathan Wild.4

Because of the confusions in the meaning of picaresque, and the sharing
of its characteristics with other literary categories such as travel
literature, rogue literature, criminal biography, and epic novels, the
term is better discarded, and the many characteristics and devices asso­
ciated with it will be subsumed under a more systematic set of categories.

The third critical pattern often used to describe the novels of
the eighteenth century is "the comic romance." Like the picaresque,
this term is essentially undefinable in functional terms; unlike
"picaresque," its intended meaning is exactly defined, in Fielding's
"Preface" to Joseph Andrews:

Now, a comic romance is a comic epic-poem in prose; differing
from comedy, as the serious epic from tragedy; its action
being more extended and comprehensive; containing a much larger
circle of incidents, and introducing a greater variety of char­
acters. It differs from the serious romance in its fable and
action, in this; that as in the one these are grave and solemn,
so in the other they are light and ridiculous: it differs in
its characters by introducing persons of inferior rank, and
consequently, of inferior manners, whereas the grave romance
sets the highest before us: lastly, in its sentiments and
diction; by preserving the ludicrous instead of the sublime.
In the diction, I think, burlesque itself may be sometimes
admitted....5

IV, 216.
5 Henry Fielding, Joseph Andrews ..., ed. M. Battestin (1961),
p. 7-8.
This definition is echoed six years later in Smollett's "Preface" to Roderick Random:

Although nothing could be more ludicrous and unnatural than the figures they drew, they did not want patrons and admirers, the world actually began to be infected with the spirit of knight-errantry, when Cervantes, by an inimitable piece of ridicule, reformed the taste of mankind, representing chivalry in the right point of view and converting romance to purposes far more useful and entertaining by making it assume the sock and point out the follies of ordinary life. (RR, I, xli)\(^6\)

The joining of Fielding and Smollett as writers of comic romance was so common that John Dunlop says in The History of Fiction (1816): "Of the authors of Comic Romance, the two most eminent, as every one knows, are Fielding and Smollett. No one wishes to be told, for the twentieth time, that the former is distinguished for his delineation of country squires, and the latter of naval characters."\(^7\)

But as Ian Watt points out in The Rise of the Novel, "since Homer's Margites was lost, and the comic epic received but a bare mention in the Poetics, Fielding's attempts to bring his novel into line with classical doctrine could not be supported either by existing literary parallel or theoretical precedent" (p. 250). Although Watt's lengthy argument effectively disposes of the assertion that classical precedent was influential on the new genre of the novel, our purpose here is not to comment on the relation of the novel and its predecessors, but to avoid the use of terms like "epic," "comic," "romance" without defining them. As with "picaresque," the terms mean nothing without a systematic account of the structures and functions they refer to.

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\(^6\) All references are to the Works of Smollett, ed. G. Saintsbury, 12 vols. (1895).

The effect of the drama on Smollett's novels has been more extensively studied than the effect of travel literature, the picaresque, or comic romance, but the drama has been considered chiefly as it relates to his biography, rather than to the structure of his novels. As is well known, Smollett's first literary effort was his abortive tragedy, The Revidicde, whose rejection led to his quarrel with Garrick and the consequent satires of Garrick in the preface to The Revidicde, Roderick Random, and the first edition of Peregrine Pickle.\(^8\) The production by Garrick of The Reprisal in 1757 marked the healing of the breach, and gave Smollett a very minor place in theatrical history.

Smollett's novels have interested students of drama primarily as they show the influence of Shakespeare. Lee Ellison has pointed out parallels between the Doll-Pistol dialogues of the Henry plays and conversations of Jenny and Capt. Weazel in Random; and has noted the debt of Morgan in Random to Capt. Fluellen in Henry V.\(^9\) George Kahrl has shown the relation of the plot of Fathom to Otway's The Orphan, and of the character of Commodore Trunnion to Falstaff\(^10\); and Robert Heilmann also sees a debt of Micklewhimmen (in Clinker) to Falstaff.\(^11\)

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\(^8\)See Lewis M. Knapp, Tobias Smollett (1949), 49-57; and Howard S. Buck, A Study in Smollett, Chiefly "Peregrine Pickle" (1925), Ch. 3.


But Ellison is the only critic who has examined the influence of the drama on the form of Smollett's novels. He studies this influence primarily as it affects Smollett's characterization, noting "that his conception of character as well as his method of representing it, is precisely that which is universally associated with the name of Ben Jonson; Smollett's novels are the direct agency through which the Elizabethan "humor" comedy was transmitted to Dickens and the lesser humorists of the nineteenth century.... Smollett's predilection for the humor convention is to be explained mainly by its utility in the service of Satire."\(^1^2\) He goes on to consider the functioning of Smollett's characters: "Classified as to function, the figures that crowd the novels of Smollett fall into three groups: first, characters bearing an organic and necessary relation to the succeeding episodes of adventure; second, characters introduced primarily for the sake of humorous portraiture; and third, characters serving no other end than that of satire."\(^1^3\) It is this line of investigation which we will carry further, and it can best be done by considering Smollett's characters in the framework of comic, and romantic, and satiric paradigms. When describing the functioning of characters in prose narrative, one must necessarily be more inclusive than when dealing with the more stringently constructed plot of the drama, and in tracing character types, one must also go beyond comedy and tragedy to consider such satiric types as the

\(^{1^2}\) Ellison, op. cit., p. 855.

\(^{1^3}\) Ibid., p. 856.
railer, the cynic, the ingenu. Hence, we will use the insights provided by the drama as they seem relevant; and try to supplement them by a broader analysis.

In this dissertation, then, we intend to move beyond these four limited critical categories to study Smollett's plot structures, conception of character, and devices of language within a unified critical system. We will adopt as a frame of reference the genres of comedy, romance, and satire as they have been derived from the more basic patterns of myth and ritual by F. M. Cornford, Jessie Weston, Northrop Frye, Robert Elliott, Joseph Campbell, and others.\textsuperscript{14} These generic structures, and the devices associated with them, we will refer to as paradigms.\textsuperscript{15} We hope to discover, by accurate analysis, exactly what the forms a "picaresque" novelist uses are, and what the meaning of the novels is.

The three paradigms which we intend to examine in detail are comedy, romance, and satire. A fourth, tragedy, we will not treat here

\textsuperscript{14} The first work on this subject was Gilbert Murray's "Excursus on the Ritual Forms Preserved in Greek Tragedy," in Jane Harrison's Themis (1912), 341-63. The study was extended to comedy in F. M. Cornford's The Origin of Attic Comedy (1914); to romance in Jessie Weston's From Ritual to Romance (1920) and Joseph Campbell's The Hero with a Thousand Faces (1949); and to satire in Robert C. Elliott's The Power of Satire (1960). A schematic and literary treatment is found in Northrop Frye's Anatomy of Criticism (1957), 131-242.

\textsuperscript{15} The word "paradigm" seems to be both accurate and useful, since the plot forms I refer to have the same relation to a particular literary work as do grammatical paradigms to spoken and written language; i.e., they are abstractable from a large number of examples, but any particular literary work may depart from them. The word, however, should be taken in a descriptive, not a normative, sense.
since Smollett did not write tragic novels, but it must be mentioned
since the paradigms taken together form an exhaustive account of the
possible forms of literature. This exhaustivity is demonstrable, by the
repetition of the same patterns, and only these patterns, in the myths
of all civilizations, in ritual, in man's dreams, and in his literature.

As Joseph Campbell has said in The Hero with a Thousand Faces:

The archetypes to be discovered and assimilated are precisely
those that have inspired, throughout the annals of human
culture, the basic images of ritual, mythology, and vision.
These "Eternal Ones of the Dream" are not to be confused with
the personally modified symbolic figures that appear in night­
mare and madness to the still tormented individual. Dream is
the personalized myth, myth the depersonalized dream.... But
in the dream the forms are quirked by the peculiar troubles of
the dreamer, whereas in myth the problems and solutions shown
are directly valid for all mankind.16

But it is not our intention here to demonstrate the mythological
status of the paradigms; we are concerned with them as tools to explicate
literature, and will be concerned to define them in their literary, not
their mythological, manifestation. This approach is particularly
necessary in studying Smollett because of his place at the beginning of
the undefined literary tradition of the English novel, and his consequent
use of forms and devices from many sources. The virtue of this approach
is that it provides clarity and consistency in the use of categories and
descriptive terms. If there are only four basic plot paradigms, and if
each has associated with it certain stock characters and certain devices
of language, then a critic can look at a work as confused as Humphry
Clinker and say: here in the final mass marriage and feast we have a
comic ending; here in Bramble the stock satiric figure of the railer;

here in the dialect of Sir Ulric McKilligut an identifying mark of a satiric butt. Having done this, we can go on to describe, not deny, the existence of historical description, echoes of Shakespeare, and topical satire, secure that we have placed them aright in their fictional framework. Although this approach has been criticized as over-schematic, it is more useful than the confusion it replaces, and may be propaedeutic to a more consistent criticism of the novel than we have now.

In its basic form, comedy has been well described by Northrop Frye, who says:

"In comedy what normally happens is that a young man wants a young woman, that his desire is resisted by some opposition, usually paternal, and that near the end of the play some twist in the plot enables the hero to have his will.... The movement of comedy is usually a movement from one kind of society to another. At the beginning of the play, the obstructing characters are in charge of the play's society and the audience recognizes that they are usurpers. At the end a new society... crystallizes around the hero... the appearance of this new society is frequently signalized by some kind of party or festive ritual... weddings are the most common."17

This paradigm is found, of course, most clearly in drama; according to F. M. Cornford: "There, for the first time, in the plays of Menander and his fellows, appears this formula of romantic love and its fortunes, in its necessary outlines already complete."18 In its later literary history, this paradigm has reappeared sporadically in the drama, in the plays of Plautus, Terence, Jonson, Massinger, Moliere, Congreve, Farquhar, Wycherley, Sheridan, and Wilde. When we look at the novel,

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17 Northrop Frye, op. cit., p. 163.
18 F. M. Cornford, op. cit., p. 63.
however, we find that the great tradition of the novel is based on the comic plot formula: boy finds girl, boy loses girl, boy gets girl. Since this paradigm is well concealed in novels beneath layers of description, social comment, and character development, we must return to the study of the basic functioning of the characters to see how "comic" a novel is. Comedy, then, means: (1) the hero is chiefly interested in pursuing a girl, (2) the action of the comedy involves the overcoming of social or psychological problems which keep him from her; (3) his goal is sex or marriage; (4) the heroine is the ideal woman, and the hero is right to want her; (5) he gets her.

To use the term comedy exclusively in this way may cause some confusion, since comedy ordinarily refers to that which causes laughter, and the comic plot may be used to evoke sentiment and tears as well as laughter. It is our contention that laughter is caused by satiric devices, to be described below; and we will confine our use of comedy to refer to the formal structures listed here, and use "laughable" to refer to that which causes laughter.

The second basic paradigm is that of the romance. This narrative form is described in brief in Joseph Campbell's *The Hero with a Thousand Faces*:

The standard path of the mythological adventure of the hero is a magnification of the formula represented in the rites of passage: separation - initiation - return: which might be named the nuclear unit of the monomyth. A hero ventures forth from the world of common day into a region of supernatural wonder: fabulous forces are there encountered and a decisive victory is won: the hero comes back from this mysterious adventure with the power to bestow boons on his fellow men.19

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The same pattern, looked at from the slightly different view of the events which happen to the hero, is found in Lord Raglan's *The Hero*, when he lists the events common to a number of stories of traditional heroes. It is obvious, of course, that items 1-9 correspond to the departure of the hero; 10-15 to his initiation; and 16-22 to his return.

The pattern, then, is as follows: (1) The hero's mother is a royal virgin; (2) his father is a king, and (3) often a near relative of his mother, but (4) the circumstances of his conception are unusual, and (5) he is also reputed to be the son of a god. (6) At birth an attempt is made, usually by his father or his maternal grandfather, to kill him, but (7) he is spirited away, and (8) reared by foster parents in a far country. (9) We are told nothing of his childhood, but (10) on reaching manhood he returns or goes to his future kingdom. (11) After a victory over the king and/or a giant, dragon, or wild beast, (12) he marries a princess, often the daughter of his predecessor, and (13) becomes king. (14) For a time he reigns uneventfully, and (15) prescribes laws, but (16) later he loses favour with the gods and/or his subjects, and (17) is driven from the throne and city, after which (18) he meets with a mysterious death (19) often at the top of a hill. (20) His children, if any, do not succeed him. (21) His body is not buried, but nevertheless (22) he has one or more holy sepulchres.20

The romantic paradigm is described further in similar terms by Frye:

The complete form of the romance is clearly the successful quest, and such a completed form has three main stages; the stages of the perilous journey and the preliminary minor adventures; the crucial struggle, usually some kind of battle in which either the hero, or his foe, or both, must die; and the exaltation of the hero.... The central form of the romance is dialectical; everything is focussed on a conflict between the hero and his enemy, and all the reader's values are bound up with the hero.21

In short, a romance may be recognized by the following features:

(1) the hero is pursuing an ideal end good for his society, such as


honor, or justice, or love; (2) the action involves the defeat of evil forces which hinder the sought good; (3) the goal of the hero is a new, ideal order of society; (4) while he is on his quest the society, which represents reality, opposes his ideal, and he is thought to be wrong in pursuing it, but he triumphs and is arbitrarily rewarded with a princess and a kingdom at the end.

The third structural paradigm which concerns us is satire, a category which has heretofore been so inconsistently used that a leading student of the genre has said, "I have come, reluctantly, to believe that real definitions of terms like satire ... are impossible." This unhappy situation has come about, in part, because of the inconsistent use of the term to refer to genre, tone, mood, moral intention, and social function of a literary work, and because of a reliance on etymology and usage to provide the "proper" meaning of the term. We may find steadier ground to stand on by describing the formal literary devices which have been associated with satiric works. The best place to begin is with the most rigidly defined satires, the formal verse satires written by Horace and Juvenal, and such neo-classic followers as Pope and Boileau. These works have five isolatable common characteristics. First, they are in a formal verse form, dactylic hexameter in

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Latin, heroic couplets in English. Second, "the formal verse satire has always a negative and a positive aspect, as it were. In ... Part A, the satire attacks a specific vice or folly ... and in Part B recommends an opposing virtue." Third, "most verse satires are enclosed by a 'frame' ... a conflict of sorts between the satirist (or more reasonably his persona, the 'I' of the poem) and an adversary. This frame provides a semi-dramatic situation in which vice and folly may reasonably be dissected." Fourth, the satirist has three distinguishable guises, which Maynard Mack has described in an article on Pope's formal verse satires. They are the naif or ingenu, who educates us by his common-sense view of our pretensions and self-deceptions; the vir bonus, who wins our confidence in his moral insight by his profession of personal goodness and integrity; and the public defender, who lashes out at evil. A fifth form, the apologia pro sua satira, is "the one set form to be encountered in formal verse satire."

The second well-defined satiric form has been traditionally called the Menippean or Varronian satire. This form, named after the now lost works of Menippus and Varro, is marked by a mixture of prose and verse, and is found in the extant works of Lucian, Petronius, Apuleius, Erasmus, Rabelais, Burton, Voltaire, Swift, Peacock, and Carroll. Northrop Frye has said of this form: "At its most concentrated the Menippean satire presents us with a vision of the world in terms of a

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25 Ibid.
27 Randolph, op. cit., p. 375.
single intellectual pattern." This is true, and if we again limit our consideration to a study of form, we find this intellectual concern expressed by four devices: the debate or dialogue, the digression, the microcosm, and the widespread use of quotations. The debate or intellectual dialogue serves as a convenient form to present arguments in works by such writers as Lucian, Donne, Peacock, Landor, and Huxley. The formal digression, which reaches a zenith in the "Digression in Praise of Digressions" in A Tale of a Tub, is a convenient form in which an author can treat briefly a number of subjects only vaguely related to the central subject of the book. A device akin in form to the digression, a kind of digression of humor characters, is the microcosm, which may be defined as a little world set apart from the larger social scene. It serve to provide a focus, a node within the loose structures of the satiric plot, in which a number of characters can be briefly presented and examined. Consequently the microcosm is most often a closely confined social situation where strangers are likely to meet, such as an inn, a coach, a coffeehouse, or a jail. An essential feature of the situation is that it is transitory; after the characters have been briefly sketched, the return to the general plot must be easy. The satire of the microcosm is found when the characters, who are often humor characters and frauds, are exposed in their true, debased identity by a cynic. The widespread use of quotations, which serves to give the comments of civilization on the subject to be satirized, is, I believe,

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28 Frye, op. cit., p. 310.
the equivalent of the original form of the Menippean satire, the mixture of prose and verse. With this device a satirist does not destroy the unity of his argument, but reinforces his point of view by judicious selection of quotations, which reinforce the view of the satirist. The use of these four devices, however, causes the Menippean satire to seem formless, or encyclopedic; in actuality, although it has lost a consistent narrative form, it retains the form of its intellectual argument, the point of view which the satirist is trying to impose on us, and the satire has the devices to convey this intellectual form. In both the formal verse satire and the Menippean satire, the form we must look for is rhetorical and didactic; the satirist gives us not a story but a moral.

These two forms, then, are what we know as satires (the noun); their overall form is satiric, and the paradigm of satire refers to this overall intellectual form and the devices associated with it. However, there are other, equally important satiric devices which may be used within the overall structure of a satire, as well as in comedy, romance, or tragedy. These devices, then, should be called satiric (an adjective); and satire should be definable as the sum of satires and satiric devices.

The most important satiric devices are the stock characters associated with satire, most notably the railer. This humor character, who is found in classic literature most clearly in Thersites in the Iliad, returns as the Elizabethan malcontent like Jacques of As You Like It, and as the Restoration railer such as Manly in The Plain Dealer; and in prose persona like the voice of Democritus Junior in the prologue to Burton's The Anatomy of Melancholy. This type, closely related to the
ritual fool and the scapegoat, is completely hostile to the world, and his intention is to criticize its vices directly. To do this, he relies on insult and invective, the direct statement of ill will, and he can be recognized by his prose style, which is marked by a great flood of words, chiefly in the form of lists and catalogs, and by his misanthropy.

The second definable satiric character is the *ingenue*, who does not criticize vice directly as does the railer, but who records it so that the reader may see it clearly (i.e., from the point of view of the satirist), and condemn it. As Frye points out, the *ingenue* is a figure who generally comes from outside the society he is criticizing, and who reveals it by his fresh and presumably innocent account of it. Thus the remark of Gulliver about the King of Brobdingnag (II,vii): "The learning of these people is very defective ... as to ideas, entities, abstractions, and transcendentals, I could never drive the least conception into their heads." The tone of the *ingenue* is one of urbane, objective judgment rather than feeling, and thus he substitutes the controlled middle style of the familiar essay for the verbal excesses of the railer. And associated with the character of the *ingenue* is often the form of the voyage, which permits the character to look at, and criticize, many societies in turn, as in *Candide*.

The third kind of character associated with satire functions not as a voice revealing the point of view of the satirist, but as the object of attack; these characters include the social, professional, and racial type-characters who represent the limitations of humanity. Although their function is different, they also represent a consistent

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point of view, that of the group which the satirist is attacking, and like the railer and the *ingenue* they are clothed in the livery of language, here the dialect or jargon of their social, regional, or professional group. Dialect and jargon may be distinguished formally; dialect involves misspellings which indicate variations from the standard pronunciation of words, and is used to distinguish racial groups, or regional pronunciations. It is often accompanied by the use of apothegms and proverbs. Jargon involves distortion of the syntax and vocabulary of the speaker, generally the substitution of technical terms and pretentious structures for simple ones, and it connotes vanity, pretension, and incompetence. It is used to mark occupational groups like doctors, lawyers, sailors, and pedants.

A fourth character associated with satire I would like to call the cynic, since he speaks the realistic and often unpleasant and sordid truth about the world and its inhabitants. He appears in many disguises—Machiavelli, the Courtier, Satan—and his essential characteristics are duplicity, a contempt for mankind, and a desire to gull mankind and seduce women. He differs from the railer in that he acts effectively against mankind instead of withdrawing from it, and his prose style is more restrained. The chief eighteenth-century representative of the cynic is Hobbes, and his views are typical of the cynic type, viz. that man is an animal whose life is nasty, corrupt, brutal, and sordid. Thus, when we consider the character structure of satire within the general mythic framework, we find the same four types represented: the *alazon* embodied in the railer, the *eiron* in the *ingenue*, the *eiron* plus the churl in the cynic, and the buffoon in the humor characters.
A fifth characteristic device of satiric writing, the exemplum or formal portrait, gives us the clearest and briefest expression of the stock character, since it isolates in a brief form the qualities which the satirist wishes to criticize. Speaking of Pope's portrait of "Sporus," Maynard Mack has said: "The lines ... sum up in an exemplum (of which the implications become very pointed in the references to Satan) the fundamental attributes of the invader in every garden." By a brief description, the satirist is able to define a stock character, and present him in terms that make him an object of attack.

The terms which do make something an object of attack serve as a sixth defining characteristic of satiric writing. The most commonly used device of criticism is, simply, the mention of man's sexual and coprophiliac life. Since this is the pole of man's existence which provides the strongest contrast with man's ethical and cultural conception of himself, i.e. with his ideals, this device is the best tool the satirist has to criticize man. Closely associated with scatology is the use of comparisons with the animal world, either in images or in beast fables like Animal Farm. Again, the intention and effect is to reduce man to something lower than himself, or lower than his conception of himself.

A seventh characteristic of satiric writing is what may be called the satiric landscape. In his recent book on Elizabethan satire, Alvin Kernan has summarized elements which he finds typical of the backgrounds

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30 Mack, op. cit., p. 92.
of such satirists as Juvenal, Langland, Bosch, Hogarth, and Nathanael West:

The scene of satire is always disorderly and crowded, packed to the very point of bursting. The deformed faces of depravity, stupidity, greed, venality, ignorance, and maliciousness group closely together for a moment, stare boldly out at us, break up, and another tight knot of figures collects.... The scene is equally choked with things: ostentatious buildings, and statuary, chariots, sedan-chairs, clothes, books, food, horses, dildoes, luxurious furnishings, gin bottles, wigs.31

This sense of profusion is characteristic of satire, especially satire of the railer, and the device by which it is expressed is the list or catalog. An essential characteristic of the satiric list is the juxtaposition of items from various levels of being, so that the ideal and the real, the formal and the obscene, the mind and the body, are compared. Satiric description, then, is made by listing a great number of items from different spheres of being in an incongruous catalog.

The forms and devices of satire that we have isolated here do not exhaust the satirist's tools, but they are the ones he has used most frequently. And these devices do have a common structure. Alvin Kernan has considered the problem of satiric structure while writing on Pope:

The most consistent subject of satire has always been some variety of overly optimistic belief in progress which ignores the hard realities and inevitable complications of life. The self-deluding nature of such efforts shapes the satiric plot, which regularly shows vice and foolishness achieving the very opposite of what they intend.... We can enlarge these into a general principle and say that the plot of satire can render the ultimate delusion and self-defeating nature of foolishness in any number of directional terms, up which is down, forward which is backward, out which is in, through which is around.32


32 Alvin Kerman, "The Dunciad and the Plot of Satire," SEL, II, 3 (Sum. 1962), 255.
The structure of satire, then, is directional, and in Smollett, the satiric devices unite to show up which is down, to reduce the world of mind, of sentiment, of ideals, of feeling, to the level of the body, of thought, of practical realities. The particular structures we have isolated serve as means to the end of satiric reduction, and this reduction has three aspects.

Most prominent is reduction of character which is implicit in the creation of humor characters. Bergson has spoken of the effect of the limitations of race, class, occupation on men: "Constant attention to form and the mechanical application of rules here bring about a kind of professional automatism analogous to that imposed upon the soul by the habits of the body, and equally laughable."\(^{33}\) The specific devices of the microcosm, the *exemplum*, and dialect and jargon, then, are the means by which humor characters are presented, and this reduction of man from his ideal wholeness is expressed.

Reduction is also expressed by devices of language. In his use of language Smollett is satiric, not ironic, and some of his language, particularly the railing, comes close to straight invective. His most common device, however, is the satiric image, the simple comparison of man to an animal, or something lower than himself in the scale of being. His comparisons become more subtle in his use of the incongruous catalog, and finally, in the puns of *Humphry Clinker*.

Satire of plot involves the manipulation of point of view, and in Smollett this is carried out largely through the character of the cynic.

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who exposes man's beliefs in sentiment and goodness to the cold eye of reality. The most common way in which reduction is expressed in the plot structures is by the scene of gulling, when goodness is deceived by evil.

There are four assumptions which underlie the satiric operation of reduction: (1) that there is implicit in the satiric work and comprehensible to its reader a hierarchy of moral, physical, stylistic, and intellectual values that permits the reader to recognize what is higher and lower, and makes reduction comprehensible; (2) that the poles of this hierarchy are the mind and the body; (3) that the world of the mind is higher, better, more ideal, than that of the body; (4) that the body is more real than the mind in the sense that the ideal world is shown to be dependent on the physical world.

The effect of satire lies outside the limits of this structural study; the effect has traditionally been thought to be the moral one of reformation of the vices of mankind. But it is necessary to distinguish, at least briefly, the two immediate effects of satire: scorn and laughter. In 1744 Corbyn Morris distinguished the two on the basis of the object of satire and hence the intention of the satirist:

Railley, is a genteel poignant attack of slight foibles and oddities; Satire a witty and severe attack of mischievous Habits and Vices. The intention of Railley is to procure your pleasure by exposing the little embarrassment of a person; But the intention of Satire is to raise your detestation by exposing the real Deformity of his Vices.34

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Rather than investigating the intentions of the satirist, or the nature of the objects of satire, we here must confine ourselves to the study of structures; the difference in effect between scorn and laughter can be explained by two principles, of distance and of descent.

The Principle of Distance involves the measuring of the divergence of the satiric comparison from normality; as Bergson has said of humor characters: "A deformity that may become comic /Laughable/ is a deformity that a normally built person could successfully imitate."

In other words, if you reduce a man to something less than the normal, the effect is to scorn him; if you reduce him to a distortion of the normal, the effect is to create laughter. To be called myopic is laughable; to be called blind is scornful.

The Principle of Descent involves an absolute measuring of the level to which the bottom term of the satiric comparison refers. The point at which the laughable becomes obscene relates closely to the psychology of each individual, and to psychology in general, but the cut-off line separating the laughable from the scornful is marked by the sense of smell. The chamberpot and the baboon are laughable; the close-stool and the pig cause scorn.

Keeping this critical vocabulary before us, we can now turn to the novels; all embody the comic and romantic plot structures in more or less pure form, and each emphasizes certain satiric elements. In *Random*, Smollett concentrates his attention on the humor character, sketching

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35 Bergson, op. cit., p. 75.

over ninety occupational, social, and racial types. In *Pickle* he draws lengthy portraits of the pedant and the sailor, and presents his four central themes: revenge, duplicity, antifeminism, and dependence. These themes are acted out by two stock characters, the cynic and the adventurer, who are combined in the hero of *Ferdinand Count Fathom*. In his third novel Smollett also begins to express his sentimental side in Gothicism, and in the person of Renaldo, the man of feeling. *Greaves* continues this sentimental emphasis in the benevolence of Sir Launcelot, but the main feature of this novel is the variety of language it contains. And in his crowning achievement, *Humphry Clinker*, Smollett combines and revalues the elements of his previous novels; the satiric railing and the sentiment of Bramble, the comic pursuits of Tabitha and Lydia, the humor characters, and the satiric language of Winifred are combined into a whole which is more novelistic, and more delightful, than his previous works.
CHAPTER II

RODERICK RANDOM

Roderick Random is Smollett's first novel, and it is commonly regarded as his most autobiographical one; recent critics and biographers such as Howard Buck and Lewis Knapp have dwelt on the parallels between Smollett's life and this novel, particularly the naval scenes and the story of Melopoyn,\(^1\) seemingly eager to make Smollett's work fit the current critical category of "the novel of adolescence." As William Tindall describes it: "From 1903 onwards almost every first novel by a serious novelist was a novel of adolescence.... In novel after novel sensitive lads are apprenticed to life, formed by its forces, rebelling against them, sometimes failing, sometimes emerging in victory.\(^2\) Sir Walter Scott, perhaps less convinced in 1826 of the inevitability of this kind of self-expression, was more sensible; he said then: "It was generally believed that Smollett painted some of his own early adventures under the veil of fiction; but the public carried the spirit of applying the characters of a work of fiction to living personages much farther,


perhaps, than the author intended." And Smollett himself gives the lie
to this kind of biographical speculation in a letter to an American
admirer written on May 8, 1763: "The only similitude between the circum­
cstances of my own Fortune, and those I have attributed to Roderick
Random, consists in my being of a reputable Family in Scotland, in my
being bred a Surgeon, and having served as a Surgeon's mate on board of
a man of war, during the Expedition to Carthagena. The low situations in
which I have exhibited Roderick, I never experienced in my own person." This opinion is restated in a letter of June 4, 1748 to Dr. A. Carlyle:
"No person living is aimed at in all the first part of the Book Random;
that is while the scene lies in Scotland and that (the account of the
Expedition to Carthagena excepted) the Whole is not so much a representa­
tion of my life as that of many other needy Scotch Surgeons whom I have
known either personally or by Report." Because of the uncertainty of
the relation of Smollett's life to his work, and because of Lewis
Knapp's nearly definitive biography Tobias Smollett, we will mention
biographical matters only in passing.

Since Random was published at almost the same time as Smollett's
translation of Gil Blas, and because Smollett gives credit to Le Sage in
"The Preface," saying "the following sheets I have modelled on his plan,"
the picaresque form has been given strong emphasis, not only in the
consideration of this novel, but also of Smollett's novels considered
collectively. Alexandre Lawrence has summarized their relation as

follows: "Mais ce que Smollett a surtout emprunté à Lesage, ce sont les episodes qu'il a intercalés dans son roman. Outre les episodes, Smollett a choisi des personnages semblables à ceux de Lesage. En résumé, les deux auteurs ont en le même but." Since there are only two important digressions in the book, and since Smollett's character types belong to all of Western literature and not to Le Sage alone, we must conclude that his direct influence on Smollett is slight. But Smollett's end, like Le Sage's, is satirical; Smollett says in "The Preface": "Of all kinds of satire, there is none so entertaining and universally improving, as that which is introduced, as it were, occasionally, in the course of an interesting story...." Our aim in this chapter is to define what Smollett means by a "story," and to describe the satirical elements he has introduced.

The comic plot is the first element of Smollett's "story" we will consider, and it operates largely in absentia, since Roderick does not meet Narcissa until the middle of Volume II, and then the courtship is dropped after three chapters so Roderick can go on to further adventures in France and London. However, Smollett keeps the plot alive by what we will call the Device of the Missing Heroine. All Smollett's adventuring heroes are in love with a marriageable girl from whom they are separated, for whom they pine, and to whom they are unfaithful. The way this device operates is shown when Roderick is traveling in France after leaving Narcissa:

When they had whispered together for some time, the capuchin came to me, and asked if I was insensible to love, and so hard-hearted as to refuse a share of my bed to a pretty maid.

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6Alexandre Lawrence, "L'Influence de Lesage sur Smollett," RLG, XII (1932), 533-45. The sentences are on pp. 534, 540, 545. See also Eugene Joliat, Smollett et la France (1935).
who had a tendre for me? I must own, to my shame, that I suffered myself to be overcome by my passion, and with great eagerness seized the occasion, when I understood the amiable Nanette was to be my bedfellow. In vain did my reason suggest the respect that I owed to my dear mistress Narcissa; the idea of that lovely charmer rather increased than allayed the ferment of my spirits; and the young paysanne had no reason to complain of my remembrance. (II, 168)

This device is used to keep the comic plot in the mind of the reader through constant protestation, and build up his expectation for the comic ending, while allowing the hero to go about his adventures. In the de-emphasis of the comic plot, Smollett is following a pattern typical of pre-novelistic writers; Ian Watt has suggested a reason for it:

From the point of view of plot, heroic chastity is subject to exactly the same literary defects as inveterate promiscuity; both are poor in the qualities of development and surprise. In the romances, therefore, while courtly love provided the conventional beginning and end, the main interest of the narrative lay in the adventures which the knight achieved for his lady, and not in the development of the love relationship itself.7

The dismissal of the heroine, of course, disposes of the comic plot, and Smollett substitutes for it an equivalent in the romantic plot, which we will call the Device of the Unattractive Heiress. By the expedient of a favorable marriage, Roderick hopes to make his fortune; the plan is sketched quite specifically by Strap:

"Well, Mr. Random, a lucky thought may come into a fool's head sometimes. I have hit it;... As we have not... money sufficient to maintain us during a tedious expectation, it is my opinion that a bold push must be made; and I see none so likely to succeed, as your appearing in the character of a gentleman, (which is your due,) and making your addresses to some lady of fortune, who can render you independent at once." (II, 187)

Roderick accepts because "it flattered my vanity, and indulged a ridiculous hope I began to entertain of inspiring Narcissa with a mutual flame" (II,188). Although Roderick professes to have Narcissa in mind, this does not hinder him from pursuing, in quick succession, Melinda Goosetrap (III,3), Biddy Gripewell (III,27), Miss Withers (III,35), and Miss Snapper (III,62). By this device Smollett shows, as he does by lechery, how the hero's pretension to ideal virtue is undercut in the real world by lust and avarice and necessity. The heiresses themselves are a sad lot; Melinda is shallow and vindictive; Biddy "fortified with indifference" and a pawnbroker's daughter; Miss Withers an old maid governess who smells of garlic; and Miss Snapper (although possessed with an admirable cynical wit), walks something like a crab, and is hunchbacked.

This device is echoed by other characters, notably Jackson (I,114), Strap, and Squire Gawky, who marries the pregnant Miss Lavement. From this device, we may generalize about Smollett's true opinion about marriage: the girl is likely to be ugly (Miss Snapper), already pregnant (Mlle. Lavement), an ex-whore (Miss Williams), or a fortune hunter in her own right (Miss Goosetrap), but marriage is all right anyway if she is rich.

Roderick's pursuit of these women introduces one of Smollett's central themes (as we shall see in Ferdinand Count Fathom): duplicity. In pursuing the heiresses, Roderick is a central Smollett character—the adventurer making his fortune by his wits, which are used to deceive, for lust or money, those around him. In this pursuit of women Smollett also expresses his antifeminist bias, since all the objects of Roderick's adventuring are themselves unworthy.
To speak generally, in Smollett the forms of chivalric romance are used for purposes of satire; the values of romance are undercut by a series of satiric comments. Smollett himself is aware of this, since he says in "The Preface" that he is in the tradition not of chivalric romance but of Cervantes. In his words:

The world actually began to be infected with the spirit of knight-errantry, when Cervantes, by an inimitable piece of ridicule, reformed the taste of mankind, representing chivalry in the right point of view, and converting romance to purposes far more useful and entertaining, by making it assume the sock, and point out the follies of ordinary life. (xli)

In order to trace this process in detail, we will analyze the romantic elements in Random and then show the satiric elements which ridicule the basic romantic form.

The chief element which makes the book a romance is that the chief characters are Roderick and Hugh, a knight and a squire, and that the plot centers around the quest of "modest merit struggling with every difficulty to which a friendless orphan is exposed, from his own want of experience, as well as from the selfishness, envy, malice, and base indifference of mankind" (xli-xlii). Add to this Roderick's final triumph over his enemies, and we see in its very general outlines the departure-struggle-return form of romance. Romantic elements are stressed especially strongly at the beginning and end of the book; a comparison of Roderick with the hero as described by Lord Raglan shows the following similarities: Roderick's conception is unusual; when he was born, his mother "dreamed she was delivered of a tennis-ball, which the devil (who, to her great surprise, acted the part of midwife) struck so forcibly with a racket, that it disappeared in an instant ... when all of a sudden, she beheld it return with equal violence, and enter the
earth beneath her feet, whence immediately sprung up a goodly tree covered with blossoms, the scent of which operated so strongly on her nerves, that she awoke. The attentive sage, after some deliberation, assured my parents, that their firstborn would be a great traveller ..." (I,1-2). Raglan says further of the hero: "(6) At birth an attempt is made, usually by his father or maternal grandmother, to kill him, but (7) He is spirited away, and (8) Reared by foster-parents in a far country." Roderick's mistreatment by his grandfather, his rescue by Bowling, and his rearing by Mr. and Mrs. Potion in the university town parallel these marks of the hero. At the end of the book, Roderick also returns to his original kingdom, triumphs over his former enemies, and marries a princess; and the book closes as he is about to obtain his wife's fortune (items ten to thirteen on Raglan's list). Thus there is a fairly close parallel here with eight of the first thirteen events in the life of the standard mythic hero; but it is important to note that romantic events are bunched in a few pages at the beginning and end of the book. Their importance, then, lies in their position as a "frame" which gives a basic romantic structure to the novel. We must note parenthetically here that it is difficult to separate comic and romantic components of the marriage at the end of these books, since both kinds of marriage are accompanied by a feast and celebration. The marriage anticipated by the plot developments is most often comic; the marriage introduced arbitrarily to end the book is romantic. The hero's triumph over his enemies, however, seems to belong totally to romance.

Only two minor elements mark *Random* as a romance between the beginning and the end; the first is Mrs. Sagely, the counterpart of the protective mythic figure "who provides the adventurer with amulets against the dragon forces he is about to pass." Joseph Campbell says further of the type: "What such a figure represents is the benign, protecting power of destiny. The fantasy is a reassurance—a promise that the peace of Paradise, which was known first within the mother womb, is not to be lost...." Mrs. Sagely is addressed as "mother" by Roderick, she is suspected of witchcraft, and after his shipwreck, she is the only one in the Sussex village who will help him. She, "hearing of my distress, received me into her house, and having dressed my wounds, brought me to myself with cordials of her own preparing. I was treated with great tenderness by this grave matron" (II,132). Finally she gives Roderick "advice as to my future conduct" and introduces him into the household of Narcissa in the disguise of a servant, which is surely as close as a realistic novelist can come in showing the discovery of the unconscious, life-giving forces of the (narcissistic) self.

The other element which superficially links the novel to romance is the large number of duels the hero fights. The duels satirize chivalric romance, however, since the values associated with them have changed. Roderick is not totally good, as a romantic hero should be, and his motive for dueling is not the protection of his own honor or justice for others, but revenge. In *Random* the hero becomes an adventurer living by his wits. Roderick's first fault is that he is ungrateful and

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disloyal to Strap because of petty social motives. After Strap has rescued him from destitution, he repudiates him with this explanation:

"In spite of all the obligations I owed to this poor honest fellow, ingratitude is so natural to the heart of man that I began to be tired of his acquaintance; and now that I had contracted other friendships which appeared more creditable, was even ashamed to see a journeyman barber inquiring after me with the familiarity of a companion" (I,147). Secondly, his method of taking revenge for numerous insults is highly unchivalric. After a duel with a Gaston soldier described as an "affair of honour," but which he wins by the countryman's device of wrestling, Roderick "thrusts his sword up to the hilt in something (it was not a tansy) that lay smoking on the plain, and joined the rest of the soldiers with an air of tranquillity and indifference" (II,180). This is surely the height (or depth) to which satiric reduction can reach, and is a good example of the replacement of honor by revenge. The third charge which can be brought against Roderick's heroic character is that he is foolishly mastered by his feelings, a point which M. A. Goldberg has inflated into the central theme of the novel.  

Typical of Roderick's reactions to events is a scene at the end, caused by his failure to hear from Narcissa:

In short, melancholy and despondence took possession of my soul; and repining at that Providence, which, by acting the stepmother towards me, kept me from the fruition of my wishes, I determined in a fit of despair, to risk all I had at the gaming table.... (III,124)

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10M. A. Goldberg, *Smollett and the Scottish School* (1959), Ch. 2.
Goldberg tries to treat Roderick as a novelistic character who develops during the novel, and learns to follow reason instead of passion; he claims that "in a limited sense, the protagonist has been aware throughout the novel of his excesses and has attempted to moderate them within his capabilities."\(^\text{11}\) As the lateness of this episode proves, Roderick learns nothing, and he is not meant to learn anything since he is a humor character who is meant to exhibit constantly his stock characteristics in a formal plot structure. In using this technique, Smollett is following Aristotle in giving priority to plot over character (as Ian Watt has indicated about Fielding\(^\text{12}\)).

Roderick's fourth anti-heroic quality is that he, much like Moll Flanders, has a middle-class sense of the over-riding importance of money. Like her he is always counting his cash and the number of his ruffled and unruffled shirts (v. I,41); and he often triumphs not by his courage but by his waistcoats. Typically he says: "I put on the gayest suit in my possession, and went in a chair to the coffeehouse I used to frequent, where I found my friend Banter so confounded at the magnificence of my dress, that when I made up to him, he gazed at me with a look of astonishment, without being able, for some minutes, to open his lips ..." (III, 169, italics are mine).\(^\text{13}\) For Roderick, sweet are the uses of haberdashery.


\(^{12}\) *Watt, op. cit.*, p. 268-80.

\(^{13}\) See also I,11; II,121; II,188-89; III,190.
In developing his conception of the hero, in short, Smollett is again contrasting the real and the ideal, as he did when he has Roderick betray his beloved Narcissa. In the former case the contrast is between love and lust; here it is between abstract justice and personal revenge, between knightly jousting and common fighting, between honor and base- ness. The importance of this aspect of Smollett's heroic figure—his need to avenge affronts—can be easily calculated by counting the duels the hero fights. It is important in Random since there are seven duels; but the theme of revenge reaches a climax in Peregrine Pickle, where twenty-two duels are fought. Roderick is, then, a true hero only at the beginning and end of the book, when the necessities of the comic and romantic plot force the heroic mold on him. In the middle he is the adventurer, pursuing women and money.

Smollett's "story," then, is a combination of comic and romantic elements which are developed novelistically, and which give the book its basic shape. Within this basic shape, however, there are thirteen separate episodes which make it possible to introduce a maximum number of humor characters. Thus the greater part of the book is taken up with the activities of these stock satiric types, who all convey Smollett's

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14 Note the descriptions firmly set in space and time, for example Roderick's account of his journey: "This scheme I accordingly put in execution on the first day of November 1739, sitting upon a pack-saddle between two baskets, one of which contained my goods in a knapsack" (I,42).

15 I have accepted the division presented by Albrecht B. Strauss in his Harvard dissertation, Design in the Novels of Tobias Smollett (1955), except that I have thought it sensible to make a separate episode of the journey to Bath (III,60-76) since a new set of characters is introduced in the coach.
message that the world is full of cheats and fools. Of the ninety-odd characters in the novel, only the romantic archetypes (Narcissa and Mrs. Sagely) are totally good; the rest of the main characters are marked by some flaw or limitation of temperament, occupation, race, or class, which ranges from the naivete of Strap to the buggery of Earl Strutwell. In satire of character, Random is superior to all Smollett's other novels. It is a correct general judgment that Smollett "is to the eighteenth-century novel what Hogarth is to painting—a savage realist with an eye for eccentric character, which he discovers in all classes."16 Rather than resting content with a true generality, however, it may be valuable to examine in detail the kinds of characters Smollett does present, and the manner in which he presents them. The most systematic way in which Smollett's humor characters can be categorized is by occupation, social class, and race.

Perhaps reflecting Smollett's experience to 1748, his largest occupational class is associated with the medical profession. Within this class fall, first, the sub-group of the apothecaries to whom Roderick is apprenticed: Mr. Potion (I,29), Launcelot Crabshaw (I,34), and M. Lavement (I,131). Mr. Potion does not speak, and the latter two are good-hearted, but stupid and petulant, characters whose houses serve as settings for Roderick's early amours with a maid, and with Mlle. Lavement. The next medical sub-group is the surgeon's mates who serve with Roderick aboard ship: Thomson, Tomlins, and Morgan. All are good

fellow. Except for Dr. Atkins (II,51), the doctors under whom they serve are not. Dr. Mackshane is a coward (II,89) and a Roman Catholic (II,63) and Roderick's inveterate enemy. With the aid of Captain Oakum, he manages to reduce a sick bay of sixty men to twelve by the expedient of sending sick men back to duty, and during the battle, "in order to strengthen his resolution, had recourse more than once to a case-bottle of rum ... being thus supported, he went to work, and arms and legs were hewed down without mercy" (II,89). He is, in short, vain, vengeful, incompetent, cowardly, and drunken. The next ship's surgeon, Dr. Simper, "was obliged to art for the clearness of his complexion," and is finally identified as the homosexual companion of Captain Whiffle (II,112). The last medic, Dr. Wagtail, is distinguished by credulity, and has the pedantic characteristic of applying theory to practice with disastrous results. He is put upon by his coffeehouse friends to perform a foolish experiment, and almost burns down his house (III,13). Doctors, taken as a class, are, then, uniformly incompetent, and often vicious as well, and make up Smollett's most hated profession.

Many of the medics also fall into other occupational groups, notably that of the sailors. This group, strictly speaking, is represented only by Honest Jack Rattlin and Lieutenant Bowling. Both speak naval jargon; the former is a kind of sea philosopher who comforts himself with meditations like: "we must all come to port sooner or later—-at sea or on shore; we must be fast moored one day; death's like the best bower anchor, as the saying is, it will bring us all up" (II,33). Bowling is the first of Smollett's characters who interprets the land world in the metaphor of the sea; he hails the young squire in the
beginning in these terms: "Lookee, brother, your dogs have boarded me without provocation.... Lookee, you lubberly son of a w[for]se, if you come athwart me, 'ware your gingerbread work; I'll be foul of your quarter, d[en]n me" (I,12). He continues to use this jargon throughout the book, and in addition expresses sentimental patriotism about England in a speech to his crew as they face a French man-of-war:

"My lads, I am told you hang an a[se]. I have gone to sea thirty years man and boy, and never saw English sailors afraid before.... The enemy is stronger than we, to be sure. What then?... So now, you that are lazy, lubberly, cowardly dogs, get away, and skulk in the hold and bread room; and you that are jolly boys, stand by me, and let us give one broadside for the honour of Old England." (III,179)

If the sailors are all good, the lawyers and those associated with the legal world are all bad, from an attorney's boy aboard ship (II,74) to the cowardly lawyer aboard the Bath stage (III,70). Like the sailors, they are given stock names, and Smollett's low opinion of them can be gathered directly from names like Baliff Vulture (II,18) or Isaac Rapine (I,75). They are marked by jargon, like the sailors, and by a stock response to situations determined by their profession. As Bergson has said of this phenomenon: "Constant attention to form and the mechanical application of rules here bring about a kind of professional automatism analogous to that imposed upon the soul by the habits of the body, and equally laughable." 17 It is here illustrated by the lawyer, who says when threatened with robbery by highwaymen: "'Tis no matter—we'll sue the county, and recover" (III,70).

Smollett's fourth occupational group are the pedants, who include Roderick's oppressive schoolmaster, his usher Mr. Syntax, Dr. Wagtail, and Mr. Concordance. The latter two are marked as pedants by jargon, which indicates here the seeing of the real world in terms of abstractions, much as the sailors see it in terms of the sea and lawyers the law. Smollett seems to think of pedants as men of real worth, even though they are foolish. Roderick says of Wagtail: "he spoke so judiciously, that I was convinced, not withstanding his whimsical appearance and attention to trifles, that he was a man of extensive knowledge, especially in books ..." (II,206-207). And Concordance, whose speech is marked by devices of rhetoric and obscure allusions (v. I,91,131,156) is so good-hearted that when he hears of Roderick's innocence of theft, "his midriff quivers with joy" (III,59). These four occupations whose members use the jargon of their profession are the most important ones in Smollett; pedants and sailors are treated at length in *Pickle*, the medics in *Fathom* and lawyers in *Greaves*. Smollett treats pedants and sailors sympathetically; medics and lawyers critically. Matthew Bramble ways of the two latter groups: "I think, every man of tolerable parts ought, at my time of day, to be both physician and lawyer, as far as his own constitution and property are concerned" (HC,I,28). From his consistent portrayal of them, it is evident that Smollett also thinks we would be better off without them.

Aside from very minor characters, like the Latin-speaking, thieving innkeeper (I,59), who proves the maxim that "an innkeeper is the same sordid animal all the world over" (II,171); the madams Mrs. Harridan (I,121), and Mrs. Coupler (II,23); the lady's maids Mrs.
Weazel (I,65) and the "prim gentlewoman" (III,68); and the soldiers (v. i.); the clergy is the last occupational class that Smollett depicts.

We are omitting the account of the theatrical people of his day, contained in Molopoyn's story, since Smollett is satirizing individual people, not general types, there.\(^\text{18}\)

Although it is necessary to be wary of confusing an author's opinions with those of his characters, Roderick seems to speak for Smollett about religion: "as to the difference of religion \(\text{between Catholic and Protestant}\) I looked upon it as a thing of too small moment to come in competition with a man's fortune" (II,166). Smollett seldom mentions religion at all, and when he does so, his allusion is unfavorable. The first two clerics we meet are a fat vicar with £ 400 a year, and his Curate Shuffle, who has "to do all his drudgery, and ride twenty miles every Sunday to preach, for what? why, truly, for £20 a year" (I,54). Shuffle, an ex-valet-de-chambre and pimp to Lord Trifle, got his curacy through the interest of his lordship, and now supplements his income by cards, at which "he is a damnable cheat and can shift cards with such address that it is impossible to discover him" (I,55). In this picture of the inferior clergy, Smollett depicts inadequacy and abuses common to eighteenth-century England. The parson aboard ship goes berserk with fear under fire, so that "he stripped himself to the skin, and besmearing his body with blood, could scarce be withheld from running upon deck in that condition" (II,90). And in his more rational

\(^{18}\) See Buck, op. cit., pp. 55 ff.
moments he is thought to be a Catholic because of his preference for auricular confession" (II, 102). But chief among the religious is Frère Balthazar, "a thick brawny young man, with red eyebrows, a hook nose, a face covered with freckles, and none of the cleanliest animals in the world" (II, 167). On the road in France, Balthazar seduces one of his host's daughters and gives the other to Roderick; in the morning Roderick says: "we got up, and were treated at breakfast with chocolate and l'eau de vie, by our paramours, of whom we took a tender leave, after my companion had confessed and given them absolution" (II, 168). The capuchin finally steals Roderick's money and leaves him destitute in the French inn. From this systematic breaking of vows, and the fact that religious reference occurs elsewhere in his novels only as oaths, we may infer that Smollett was anti-religious in the conventional British sense that sees Catholics as automatically evil, and that he had no positive religious feelings.

Social class is Smollett's second way of defining humor characters, and his class satire is clearer since the characters portrayed are more homogeneous. Two groups are isolated in this way: the nobility and the country squirearchy, and both are bad. Roderick's first contact with the upper classes comes when he meets Mr. Cringer, a Scotch M. P. who is supposed to help him, but who proves ultimately to be himself dependent on Mr. Staytape, a tailor (I, 102). Captain Whiffle, who replaced Oakum aboard the Thunder, is a delicate fop who is thought to have a correspondence "not fit to be named" (II, 112) with the surgeon. And the worst of all are the true nobility, Lords Straddle, Swillpot, and Strutwell (III, 39-44); Banter reveals their character to Roderick: "Straddle was a poor contemptible wretch, who lived by borrowing and
pimping for his fellow peers; that, in consequence of this last capacity, he had doubtless introduced me to Strutwell, who was so notorious for a passion for his own sex ..." (III,47). The other nobleman, Lord Quiverwit, is more honorable than these last, since he is "content to waive the privilege of his quality, and seek reparation ... on equal terms" (III,118), and hence he duels with Roderick over Narcissa's affections. But despite this pretense at open dealing, he ultimately betrays Roderick to Narcissa's brother. In short, Smollett seems to see the nobility from the view of a dependent, and his portraits reveal them as depraved, untrustworthy, and ignorant. In this, he reveals a characteristic middle-class ambivalence to the nobility: they are at once perverted and noble, which perhaps reflects the contrast between the reality he knew in London, and his ideals. Since this theme of dependence is also expressed in the autobiographical story of Melopoyn and the theatrical managers, it may also indicate Smollett's own state of mind at this time. This supposition gains support when we consider that the theme of dependence is strongest in Smollett's first three novels, but is dropped from the last two, which were written after he had attained a fair measure of success.

The squirearchy is the other social class Smollett depicts. The first country Squire is Sir Timothy Thicket, Roderick's rival for the hand of Narcissa. Roderick rescues her when "he actually offered

19 See the account of his satires in Lewis Knapp, Tobias Smollett (1949), pp. 61-72, for Smollett's opinion of the peerage.

20 See Buck, op. cit.
violence to this pattern of innocence and beauty" (II,152) and has to flee to France to avoid the squire's revenge. Sir Timothy finally "drunk himself into an apoplexy" (III,86) and dies, leaving Narcissa in the hands of her brother, Squire Orson Topehall. He is a bestial drunk (II,144; III,97), a foxhunter; is arrogant enough to compete with a real lord for Melinda Goosetrap (III,107); is illiterate and ignorant (Narcissa calls him "the savage"), and above all, avaricious. He functions as an alazon in the comic plot, since he has control of Narcissa's fortune and she needs his consent to marry. In short, no one could be more unpleasant, unless it may be Roderick's "cousin the foxhunter" who, as a youth, sets his hounds on Roderick (I,10). This stock type throughout Smollett is portrayed as an ignorant, arrogant, blustering, drunken, foxhunter; but from the class comes Matthew Bramble, Smollett's most sympathetic character. The contrast between good and bad in Smollett is even more pronounced than that between Fielding's Squire Western and Squire Allworthy.

Smollett's third way of defining humor characters is by their race; in Random there are Scots, Irish, and Welsh as well as an occasional Frenchman. It is notable that Smollett, a Scotsman, should implicitly accept English as his linguistic norm since he is perfectly capable of writing Scots' dialect, but he vindicates his fatherland by making all his "good" male characters in the novel Scotsmen (Roderick, Jackson, Bowling, Strap, Thomson). In his racial portraits he is seminal in English fiction, since the first true regional novel is Maria
Edgeworth's *Castle Rackrent* (1800)\(^{21}\); but he draws heavily on the drama and used racial humor characters in his own comedy, *The Reprisal; Or, The Tars of Old England* (1747).

Within his work, Smollett is able to develop racial types more novelistically as he goes on, and the stock Scotsman becomes more than that in *Humphry Clinker*. In *Random*, however, the Scots are still largely stock figures when identified as racial types, as can be gathered from the eponymous name of the pedlar, Sawney Waddle, who is distinguished by cowardice, stinginess, and canting. When he sees Rifle, the highwayman, in the inn, "he was so terrified with what he saw, that, falling down on his bare knees, he put up a long petition to Heaven, to deliver him from the hands of that ruffian, and promised never to defraud a customer for the future to the value of a pin's point, provided he might be rescued from the present danger" (I,47). He then decamps. He is the worst of the Scots, however. Joey, the driver, is a sensible lad who reveals the truth about the wagonload of fools (I,77); and the Scots become positively kind when Roderick and Strap get to London. When John Jackson borrows money from Roderick, Strap "did not at all approve of my being so forward to lend money to a stranger.... 'However,' said he, 'if you are sure he is a Scotchman, I believe you are safe'" (I,104). And his faith is vindicated, since Jackson repays the loan with interest. Although Jackson and Thomson, both sympathetic characters, are identified

as Scottish, they become English in habits, outlook, and language as they are developed. For Smollett, despite his origin, is not often able to overcome the literary convention that makes outlooks and dialects other than standard English exist primarily for the purposes of ridicule.

He does, however, manage to qualify his satire with a good deal of sentiment in the case of the Welsh surgeon Morgan, but it is doubtful whether Morgan's appeal should be credited to Smollett or to Shakespeare, since Morgan is fairly closely derived from the Fluellen of Henry IV, Part II and Henry V. Morgan is the first of Smollett's characters to speak in a dialect, and his idiom deserves careful attention. It is marked by the interjection "look you," a preference for an obscure vocabulary (presumption, cephalic, transmographied), and the constant use of three synonyms in series ("I do apprehend, and conjecture, and aver ..."; "diversion, and amusement, and mirth ..."). But most interesting are the misspellings, which we assume indicate Welsh pronunciation; they are characterized by a general change from voiced to voiceless sounds, as in "roppery," "tog" (dog); "forgife," and "shentleman."

Although Morgan is the only character who speaks extensively in dialect in Random, he is the forerunner of other characters who are sympathetic although marked as satiric butts by their linguistic livery, characters like Timothy Crabtree and Lismahago. In Smollett the appeal of a humor character seems to depend on the length at which he is treated.

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Eccentricity presented at length changes from an object of laughter or scorn to one of affection, as the original outlines of the humor character are filled in with sentiment.

The loveable becomes laughable in the stock Irishman of the novel, Captain Oregan; in all his novels, Smollett never develops the Irishman beyond the stock figure. Oregan challenges Roderick to a duel over Melinda Goosetrap, since his friend Mr. Gahagan has assured him that "no woman could resist a man of his appearance" (III,19). Roderick "could not forbear laughing to excess at the simplicity of my rival," and treats him as a simple fool. Oregan is the only Irishman identified by dialect in the book; others, like Captains Oakum and O'Donnell, and Dr. Mackshane, fit more naturally into their occupational groups.

The French are the last racial group identified by dialect, and this group is represented chiefly by the apothecary M. Lavement. At first he speaks in pure French, but he soon changes to a mixture of French and English, as shown in the following passage:

"Ah! mon pauvre Roderiquel you ave more of de véracité dan of de prudence—bot mine vife and date be diablement sage, and Mons. le Capitaine un fanfaron, pardieu!" (I,150)

Besides the importation of French words, this dialect is marked by confusion in case of pronouns ("mine" for "my"), the use of archaic and badly ordered verb constructions ("not be give"), and the use of /d/ for /th/ and /v/ for /w/. As in the case of Oregan, the apothecary is foolish but good hearted, and Roderick forgives him for his unkindness (III,57). In sum, Smollett seems to be much more sympathetic to racial types than occupational or social ones.
Although Smollett presents a variety of occupational, social, and racial types, he is not satisfied with presenting them singly; at several places in the book he gives the reader whole batches of humor characters by creating the isolated little world which we have called the microcosm. Smollett's purpose in these groupings seems to be the presentation of typical scenes of eighteenth-century life, a concern which he justifies theoretically in the "Prefatory Address" to Ferdinand Count Fathom, where he says: "a novel is a large diffused picture, comprehending the characters of life, disposed in different groups, and exhibited in various attitudes, for the purposes of an uniform plan ..." (FF.I,3).

Here Smollett uses the microcosms of the coffeehouse, the coach (or wagon), and the inn. The construction of the device is the same in all settings: the presentation, in order, of a number of humor characters and their subsequent exposure as fools or frauds. For example, in II,95, Roderick meets thirteen people in the ordinary of a coffeehouse, "the greatest part of whom were better dressed than myself." He speculates about them; one is "a true patriot," another "seemed to be a foreign ambassador," another "a young prince on his travels," another a doctor, and so on. Five of these are sketched briefly, and take part in a debate. After they leave, Roderick inquires of one of them, Mr. Medlar, of "the quality and characters of the people who dined above." Mr. Medlar says:

The supposed young prince was a dancer at one of the theatres, and the ambassador no other than a fiddler belonging to the opera. "The doctor," said he, "is a Roman Catholic priest, who sometimes appears in the character of an officer, and assumes the name of Captain; but more generally takes the garb,
title, and behavior of a physician,.... As for the general, you may see he has owed his promotion more to his interest than his capacity...." (II,200)

This structure, which we will call the Device of the Pretenders Exposed, is also used for single persons (such as Banter's exposure of the character of Earl Strutwell). The truth-teller is often the typical Smollett character of the Cynic. This type is marked by sarcasm, contempt for the characters of men, and disillusion and withdrawal from the world; and his conviction that the world is full of frauds and fools is borne out by the facts, since he is often able to gull people. He is the churlish voice of reality in Smollett, and is often associated with Hobbes. The pretenders are exposed in Random by Joey (I,77), Medlar (II,200), and Banter, "whose talents for satire had procured him enemies, and made some people shy of his acquaintance" (III,16), but these characters are only prototypes of Smollett's true cynics, Crabtree in Pickle, Ferret in Greaves, and Bramble in the early part of Clinker.

A second coffeehouse microcosm appears on II, 208, when Dr. Wagtail introduces Roderick to "Mr. Bragwell—Mr. Banter, sir—Mr. Chatter—my friend Mr. Slyboot, and Mr. Ranter, sir." A microcosm in a wagon contains, in Joey's description, Miss Jenny Ramper, "a common girl upon the town"; Isaac Rapine, a moneylender; Captain Weazel, valet-de-chambre to Lord Frizzle; and the pretentious Mrs. Weazel (I,77). A coach on the way to Bath contains Miss Snapper, a female cynic with a face like a hatchet; her mother; a soldier that Roderick soon identifies as "an ass in a lion's skin" (III,68); a pretentious "prim gentlewoman" given to strong drink; and a cowardly lawyer. These coach microcosms are followed by several inn scenes (v. I,45,59,69) in which additional
groups of fools are sketched, and Smollett gives us two unique micro-
cosms in Random: the first is the medical board which examines Roderick
for his surgeon's license. Here Mr. Snarler remarks that "you Scotchmen
have overspread us of late as the locusts did Egypt," but like examiners
everywhere, they fall to arguing among themselves and Roderick passes.
A second "group of villainous faces" is found in a gambling house where,
in three pages, Smollett sketches an old Gascon, a Jew, and another
braggart warrior, whose "indignation cooled as mine warmed" (III,55).
And with this stock figure we come to the last of Smollett's humor
characters.

The Braggart Warrior, descended from the Roman miles gloriosus by
way of Shakespeare's Pistol, is marked by a great tendency to brag and
bluster and push others around, and a great cowardice at the first sign
of any real danger. The type crosscuts the occupational-social-racial
classification we have used; the traits of the type are shown in Jerry
Gawky (I,33), Crab (I,37), a soldier (I,51), a bar fighter (I,86),
Lavement (I,138), Mackshane (II,86), Ranter (II,218), a soldier (III,68),
and the lawyer (III,70). The length of the list shows the importance of
this traditional source of humor to Smollett; he uses it less in his
other novels, as he becomes less dependent on stock comic devices. The
best example of the Braggart Warrior is Captain Weazel, who is described
as "a little thin creature, about the age of forty, with a long withered
visage, very much resembling that of a baboon,... [and a] hat, which was
very much of the size and cock of Pistol's... on the whole, he appeared
like a spider or grasshopper erect, and was almost a vox et praeterea
nihil" (I,67). His rhetoric is also like Pistol's, as in the
"Blood and wounds!" cried Weazel, 'd'ye question the honour of my wife, madam! Hell and damnation! No man in England durst say so much. I would fle him—carbonado him! Fury and destruction! I would have his liver for my supper!" (I,68). He is able to cow Strap, and the "more submission that appeared in Strap, the more implacable seemed the resentment of Weavel" (I,72). But Roderick cows him with a poker, and at the sight of a real highwayman, he hides under Mrs. Weazel's skirts (I,79). There are, in short, more humor characters, and more of the traditional types of humor characters, in Random than in Smollett's other novels. Because there are so many humor characters, the novel breaks down into a number of short scenes; because they are sketched so briefly, there is no room for the introduction of sentiment.

Although the humors dominate the other satirical characters in Random, the Cynic appearing only as a prototype and the railer not at all, Smollett does use the voice of the ingenu to comment on actual historical situations, chiefly the expedition to the West Indies in 1741 (v. II,60,84,93), and the Battle of Dettingen in 1743 (v. II,179). Describing the West Indies campaign, Roderick recounts events and gives his own ironic opinion:

...We came to an anchor, and lay at our ease ten days longer. Here again certain malicious people took occasion to blame their superiors, by saying that, in so doing, they not only wasted time unprofitably ... but also allowed the Spaniards to recollect themselves from the terror.... But if I might be allowed to give my opinion of the matter, I would ascribe this delay to the generosity of our chiefs, who scorned to take any advantage that fortune might give them, even over an enemy. (II,84-85)
Although the irony here is quite direct, Roderick shows the restraint typical of the ingenu while talking of Dettingen; he is speaking here in the character of a French soldier.

We fled with such precipitation, that many hundreds perished in the river, through pure fear and confusion; for the enemy (the English) was so generous that they did not pursue us one inch of ground;... But notwithstanding the royal clemency of the King of Great Britain (George II), who headed the Allies in person, and, no doubt, put a stop to the carnage, our loss amounted to 5000 men.... (II, 179)

Smollett's use of the ingenu, however, is limited to observations on actual events.

The device of the digression also serves to introduce stock humor characters, but it concentrates on one character and develops his story at greater length than is possible in the microcosm. Although there are several brief digressions, like the stories of Mrs. Sagely (II,132), Rourk Oregan (III,17), and Mrs. Gawky (III,57), extended emphasis is given only to the stories of Miss Williams (II,1-29) and Melopoyn (III, 133-62). All the digressions seem to serve the purposes of sentiment which Smollett's concentration on stock humor characters eliminates from the main narrative. Miss William's story is the stock one of Virtue in Distress, the maiden betrayed and led to prostitution; as she says, "In the course of these nocturnal adventures, I was infected with the disease, that, in a short time, rendered me the object of my own abhorrence, and drove me to the retreat, where your benevolence rescued me from the jaws of death" (II,27). Despite this unpromising history, and her attempt to trick Roderick into marriage, she is commended for her "candour and good sense," and ultimately becomes Narcissa's maid and Strap's wife. By thus rewarding her, Smollett violates the satiric
expectation that she should be punished like other adventuresses, and provides a liaison between Narcissa and Roderick, and between Roderick's low adventuring life and his comic role.

The digression of Melopoyn shows the male equivalent of virtue in distress, which we will call the Theme of Virtue Unrewarded. This recurrent concern of Smollett, that merit and faithful service are overlooked in favor of "interest," may here be directly related to his own struggles, as Howard Buck has shown in A Study in Smollett, but it is universal in his pictures of the military, like Bowling (II,161), the old lieutenant (II,122) and the French private (II,175).

Satire of character is accompanied by satiric language in the Sussex episode of Random, where there is an extensive mixture of poetry in the scenes with Narcissa. Since Smollett's only public success up to this time had been with "The Tears of Scotland" and the satires "Advice" and "Reproof," it is not surprising that, as Howard Buck notes: "In Roderick Random itself the links with the poetical past are unusually close."\(^3\) The quality of the five poems can be judged from a sample quatrain:

\[
\text{Thy fatal shafts unerring move,} \\
\text{I bow before thine altar, Love!} \\
\text{I feel thy soft resistless flame} \\
\text{Glide swift through all my vital frame! (II,149)}
\]

Smollett here seems to find poetry the mark of a fool, since Roderick's own poetizing is attributed to vanity (II,146), and the other characters identified as poets (Melopoyn and Narcissa's aunt) are held to be mad,

\(^{23}\) Howard S. Buck, Smollett as Poet (1927), p. 41.
and are the objects of scorn and ridicule. We can perhaps clarify Smollett's attitude to poetizing by noting his attitude to languages; in his description of Narcissa's aunt Roderick notes that she knew English and French poets, and had "a few books in Italian, chiefly poetry, at the head of which were Tasso and Ariosto, pretty much used. Besides these, translations of the classics into French, but not one book in Greek or Latin ..." (II,142). From this we may infer that it is only modern poetry that makes one foolish, and that a knowledge of Latin and Greek is still necessary for the sound gentleman.

An unremarked device in Smollett's early novels, akin to his interjection of poetry, is his use of letters; although the eleven letters in Random are inconsequential per se, they indicate Smollett's early interest in the method which was to culminate in the epistolary structure of Humphry Clinker. The letters serve to forward the plot, as in the case of Roderick's letter to Captain O'Donnell (I,144), or Squire Topsham's letter to Roderick's father (III,206), and there is an occasional flourish of rhetoric which serves, like the poetry, to vary the tone, but in general they are not important.

Smollett's use of poetry declines in his later novels, but his use of satiric imagery increases. In the "Apologue" to Random Smollett sketches a method of making imagery that is worthy of lengthy quotation for its insight into his method of writing:

A young painter, indulging a vein of pleasantry, sketched a kind of conversation-piece, representing a bear, an owl, a monkey and an ass; and to render it more striking, humorous,

24See also the accounts of the process of making satiric images in the text of the novel on II,76 and II,179.
and moral, distinguished every figure by some emblem of human life. Bruin was exhibited in the garb and attitude of an old toothless, drunken soldier; the owl, perched upon the handle of a coffee-pot, with spectacles on his nose, seemed to contemplate a newspaper; and the ass, ornamented with a huge tye-wig,... set for his picture to the monkey, who appeared with the implements of painting. This whimsical group afforded some mirth ... until some mischievous wag hinted that the whole was a lampoon upon the friends of the performer....

(xlv)

Here is Smollett's own statement that the way to satirize man is to exhibit him as something lower than himself on the scale of being. Here we see also a distinction between satire and lampoon; Smollett claims he is satirizing all men, not individuals, at the end of the "Apologue": "If you [the reader] shouldst meet with a character that reflects thee in some ungracious particular, keep thy own counsel; consider that one feature makes not a face, and that, though thou art, perhaps, distinguished by a bottle nose, twenty of thy neighbors may be in the same predicament" (xlvi). Implicit here also is Smollett's awareness of caricature—the exaggeration of one feature—as a satirical tool; and a justification for his writing scenes for no other purpose than the exhibition of foolish characters.

Smollett uses satiric imagery constantly, but never in such numbers as in his formal portraits, such as the exemplum of the apothecary Launcelot Crab:

This member of the faculty was aged fifty, about five feet high, and ten round the belly; his face was capacious as a full moon, and much of the complexion of a mulberry; his nose, resembling a powder-horn, was swelled to an enormous size, and studded all over with carbuncles; and his little grey eyes reflected the rays in such an oblique manner, that, while he looked a person full in the face, one would have imagined he was admiring the buckle of his show. (I,34)

Here we see, in one sentence, a man compared to a moon, a mulberry, a powder-horn, and a crooked mirror, and his name makes him the first of
Smollett's characters to be associated with the sea animal and the crab louse. Here the Principle of Reduction we have discussed is exemplified in theory and practice; for Smollett the way to satirize is to compare above with below.

We also maintained that the way to distinguish comedy and satire, the laughable and the critical was by the Principle of Descent: does the comparison refer to man's bodily life? Smollett discusses the making of satiric metaphors explicitly in the text of the novel, where Roderick is talking about the feud between general and admiral at the battle of Carthagena:

Between the pride of one and insolence of another, the enterprise miscarried, according to the proverb, "Between two stools, the backside falls to the ground." Not that I would be thought to liken any public concern to that opprobrious part of the human body, though I might with truth assert, if I durst use such a vulgar idiom, that the nation did hang an arm at its disappointment on this occasion; neither would I presume to compare the capacity of our heroic leaders to any such wooden convenience as a joint-stool, or a close-stool, but only to signify by this simile the mistake the people committed in trusting to the union of two instruments that were never joined. (II,96)

By the method of apophasis Smollett explains quite specifically what he considers the realm of the satiric, and it is to the coprophilia in his novels that we now turn.

The greatest symbol of the life of the body, for Smollett, is the chamberpot, and its use is shown in a typical inn scene:

About midnight, my companion's bowels being disordered, he got up, in order to go backward; but, in his return, mistaking one door for another, entered Weazel's chamber and without any hesitation, went to bed to his wife; who was fast

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25See also I,28; I,48; I,92 for the chamberpot theme.
asleep; the captain being at another end of the room, groping for some empty vessel, in lieu of his own chamber-pot, which was leaky: as he did not perceive Strap coming in, he went towards his own bed,... but no sooner did he feel a rough head, covered with a cotton night-cap, than it came into his mind, that he had mistaken Miss Jenny's bed instead of his own, and the head he felt was that of some gallant... scandalized at the prostitution of his apartment, he snatched up the vessel he had just before filled, and emptied it at once on the astonished barber and his own wife.... (I,69)

The chamberpot, however, is only a way station in Smollett's satirical descent, where laughter is mixed with scorn; for the totally scornful, and totally disgusting, we will have to wait for the deeper satires of Peregrine Pickle and the Bath section of Clinker.

Sexual perversion, however, is a kind of scatology found uniquely in Random; the concern, as Howard Buck has pointed out, stems from his satires. He notes that the central passage of "Advice" "is devoted to this theme, and displays not only a cool accuracy in professional vocabulary, but an easy familiarity with the haunts of these unfortunate creatures about the city." The theme is approached gently in the scene on board the Thunder, when Captain Whiffle, a foolish delicate lord oversensitive to smells, is so attached to Dr. Simper that it "gave Scandal an opportunity to be very busy with his character, and accuse him of maintaining a correspondence with the surgeon not fit to be named" (II,112). The unnamable is soon named, however, in the story of Lord Straddle and Earl Strutwell. The latter, turning the discussion to Petronius Arbiter, defends his taste in love as practiced by Plato and the ancient poets, as preventing a "race of miserable and deserted

26 Buck, Smollett as Poet, p. 39.
"bas tards," as avoiding the prostitution of honest men's wives, and as healthier than common venery, and finally concludes: "Nay, I have been told, that there is another motive, perhaps more powerful than all these, that induces people to cultivate this inclination, namely, the exquisite pleasure attending its success" (III,44). Roderick, thinking he is being quizzed about his morals, reacts violently against the charge, but Banter soon tells him that Strutwell was "notorious for his passion for his own sex," and that Straddle was his pimp. This explains Strutwell's "hugs, embraces, squeezes, and eager looks," as well as "the jealous frown of his valet-de-chambre, who, it seems, had been the favourite pathic of his lord" (III,48). Smollett does not condemn this aberration of Strutwell in plot or tone; Roderick is concerned only to get back the watch and jewel he had given the lords in promise of preferment, and his comment on the situation is in the tone of the mirror ingenu: "I leave the reader to judge how I relished this piece of information ..." (III,48). Although Roderick is able to remain calm in the face of disaster, Smollett is not, and the satiric devices we have been discussing are emphasized and deepened in his next novel, Peregrine Pickle, and we will now turn to that land of flying chamberpots.
CHAPTER III

PEREGRINE PICKLE

Peregrine Pickle has much the same basic form as Roderick Random, but the later novel is distinguished by the quality of excess. It is Smollett's longest novel; it contains two long interpolations by other hands\(^1\); it contains far more personal satire than any other novel\(^2\); and it is by far Smollett's most coprophiliac novel, even in the expurgated second edition of 1758. Its interest for us is that it contains a fully developed statement of the themes central to all Smollett's novels: revenge, duplicity, anti-feminism, and dependence. Two of these themes, anti-feminism and dependence, serve as poles for the book, since the

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\(^1\) V. Lady Vane's Memoirs (III, 74-227), and the account of the Annesley case (IV, 152-211). In my criticism of the structures of fiction, I have not considered either of these interpolations, since the Annesley case is a straightforward account of a celebrated trial of the time (See Lewis Knapp, Tobias Smollett (1949), pp. 121-23.); and Lady Vane's Memoirs are not by Smollett at all. Rufus Putney thinks that Smollett may have collaborated in the writing of the memoirs (See "Smollett and Lady Vane's Memoirs," PQ, XXV (April, 1946), 120-26). Howard Buck has conjectured that Dr. John Shebbeare corrected them for the first edition of 1751, and Smollett revised them for the second edition of 1758 (See A Study in Smollett (1925), p. 48). Judd Kline has argued that she was helped by the prominent Dr. Peter Shaw (See "Three Doctors and Smollett's Lady of Quality," PQ, XXVII (1947), 219-28.). Lewis Knapp thinks she was aided by William Smellie (See his Tobias Smollett, pp. 139-40, fn. 25).

\(^2\) See Howard Buck, Study, pp. 53-121, for an account of the personal references in the book.
former is centered around Hawser Trunnion, who dominates volume one, and the latter takes up most of volume four, as Peregrine tries to make his way in London; but revenge is Peregrine's constant occupation, and coprophilia his constant companion.

The novel, like Random, is characterized by a romantic frame which gives it a beginning and an end, but the romantic elements are not developed in as great detail as they were in Random. The only unusual circumstance attending Peregrine's birth was Mrs. Pickle's longing for strange things, including "a porcelain chamber-pot of admirable workmanship" (I,37); the boy is thrown out of his home and raised in the far country of the Commodore's garrison, but these are the only romantic elements in the plot until Peregrine inherits the estate appropriate to a hero at the end. In this respect, however, Pickle is something of a double romance, since Peregrine inherits not only the estate of the Commodore, who thought of himself as Peregrine's father, but also the estate of his own true father. Peregrine acts foolishly and loses the Commodore's estate, but with the second he gets "a fortune more ample than his first inheritance, with a stock of experience that would steer him clear of all those quicksands among which he had been formerly wrecked" (IV,257). This double plot structure is reflected in the characters of the book, since there are two masters (Trunnion and Peregrine), and two squires (Hatchway and Pipes), who combine and recombine in groups of two or three throughout the book. But the ending comes straight out of romance, as Peregrine reclaims the estate from his brother and mother, and, after marrying Emilia, "they proceeded homewards at an easy pace, and, amidst the acclamations of the whole parish, entered their own house" (IV,276).
The comic plot is organized much as it was in *Random*, with emphasis put on the Device of the Missing Heroine. Early in the book Roderick meets and falls in love with Emilia Gauntlet, "the fair Emilia." When sent on the grand tour, Peregrine "was perfectly well pleased with the prospect of going abroad, which flattered his vanity and ambition," but when he tells Emilia, he "accompanied his information with such fervent vows of eternal constancy and solemn promises of a speedy return, that Emilia's heart, which had been invaded by a suspicion that this scheme of traveling was the effect of her lover's inconstancy, began to be more at ease ..." (I,185). Having thus expressed his moral intentions, he puts them into practice by seducing Mrs. Hornbeck (II,47), and a merry fille de joie (II,33). He is, sadly, repeatedly foiled in his pursuit of Amanda, the fair Fleming (II,127-65). During his pursuit of these various women, Peregrine often mentions his true love, Emilia, and when he returns to England, "the image of his charming Emilia, which other less worthy considerations had depressed, resumed the full possession of his breast" (II,216). His ideal is again denied at Bath, where "Peregrine set up his throne among those who labored under the disease of celibacy" (II,243). Emilia, then, like Smollett's other heroines, exists for the sake of the ending, and the comic plot functions only as a background for the adventures of the hero. I can see no evidence for the view of Rufus Putney that "where the love story of *Roderick Random* had been a minor theme ... that of Peregrine and Emilia is the core of the novel's structure.... Emilia is not neglected. She is no Narcissa to be forgotten until it suits Smollett to resurrect her.
There are frequent allusions to Perry's feeling for his mistress. There are indeed, and the missing heroine is common to both novels. The important variant in the comic plot of Pickle is the attempted rape of Emilia; amid numerous seductions Smollett's other heroines always remain the stock figure of romance, pure and untouchable. Similarly Smollett's other heroes, though sometimes guilty of an excess of ardor, never do more than ravish a kiss. Peregrine, however, "though deeply enamoured of Miss Gauntlet,... was far from proposing her heart as the ultimate aim of his gallantry, which, he did not doubt, would triumph over the most illustrious females of the land..." (II,217). He attacks the fortress of her chastity at Winchester (II,228), and storms it at a masquerade, where "as she complained of being faint, enriched the draught of wine with some drops of a certain elixir, which he recommended as a most excellent restorative, though it was no other than a stimulating tincture, which he had treacherously provided for the occasion" (III,35). He then conveys her to a house "kept by a relation of his, a mighty good sort of gentlewoman," and after his appeal fails, thought "it was now his business to storm the fort by a vigorous assault, that

3 Rufus Putney, "The Plan of Peregrine Pickle," PMLA, LX (1945), 1054-56. Putney claims that the love story in Pickle, unlike that in Random, embodies the moral of the book: "Peregrine's adherence to the values of fashionable life reduced his character to the degeneracy of his attempt to seduce Emilia. Then adversity taught him to prefer the simpler but more substantial pleasures that spring from generosity, love, and, not to falsify the matter, pleasurable revenge" (1053). He then asserts that the story was planned by Smollett before he wrote it "to represent the conflict and reformation outlined above" (1054). As proof of this he cites the fact that Emilia was not neglected. Yet Peregrine's references to the absent Emilia are like Roderick's to the absent Narcissa (see II,3). Hence, since the structure of the two works is the same, it does not seem to me that one can prove that their meanings are different by citing structural evidence.
he might spare her the confusion of yielding without resistance" (III,39). She, incensed, calls him "not only a treacherous villain, but also a most despicable coward" (III,40), and walks out.

An elaborate ideological explanation has been offered for this incident as part of Peregrine's decline in social virtues under the influence of an over-active imagination. This departure from Smollett's usual comic pattern may be due to the influence of Clarissa, published three years before Pickle, in 1748. The three significant incidents (the elixir, the luring to a brothel, and the attempted rape) all parallel Clarissa, and may be an attempt to capitalize on the popularity of Richardson, although there is no way of proving this. But this explanation seems more consistent with Smollett's patchwork method of construction of Pickle than the hypothesis that the incident has any deep, explicit meaning. These variations aside, the character of the adventurer, the use of the military metaphor for seduction, and the association of disguises and duplicity with the adventurer, all follow Smollett's usual pattern, and the comic plot ends as usual. Peregrine repents and is forgiven, he proposes and is married to Emilia, "a town-house was hired, and an handsome equipage set up, in which the new-married pair appeared at all public places, to the astonishment of our adventurer's fair-weather friends ..." (IV,275).

The satire in Pickle, despite the superficial resemblance in form, varies greatly from that of Random. In his first novel there were over ninety humor characters, which we classified into occupational, social,

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4Milton Goldberg, Smollett and the Scottish School (1959), Ch. 3, especially p. 71.
and racial groupings. The only occupations present in any numbers in *Pickle* are the sailors and the pedants; the most astonishing omission is the Braggart Warrior, a chief type found in *Random*. Although Trunnion rails against lawyers, only one appears, and then as the object of a practical joke (I,89). The clergy is represented chiefly by a pimping Capuchin (II,125 ff.). An innkeeper, Tunley, appears briefly. However, there are three additions to Smollett's gallery of occupational types. The first is Tom Hackabout, the bailiff's terror (IV,148). A second, the merchant, is represented by Emilia's uncle (III,27,33,45), and by Peregrine's father Gamaliel Pickle. The latter's letter of proposal is a masterpiece showing the influence of a profession on other affairs of life.

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**Miss Sally Appleby**

_Madam,—Understanding you have a parcel of heart, warranted sound, to be disposed of, shall be willing to treat for said commodity, on reasonable terms; doubt not shall agree for same; shall wait on you when and where you shall appoint._

This the needful from

Your, etc.

Gam.Pickle (I,20)

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The third addition to Smollett's occupational types is the author, found in a microcosm called the College of Authors. The college, which Peregrine joined, "consisted of authors only, and those in all degrees in point of reputation, from the fabricator of a song, set to music, and sung at Marybone; to the dramatic bard who had appeared in buskins upon the stage; nay, one of the members had actually finished eight books of an epic poem ..." (IV,87). The purpose of the society "was to assist and support each other in their productions" by what is vulgarly called *puffing* (II,88). Despite their genius, they end the evening in a tavern brawl, but Peregrine continues to visit them since
"he knew some of them to be men of real genius, how ridiculous soever their carriage might be modified" (II,93); and besides, they furnish food for ridicule. Their grievances are those common to eighteenth-century authors: low pay, the perfidy of theater managers, the ingratitude of the public, "the patron and the jail." And despite their eccentricities, they are on the whole presented sympathetically and respected for their wit and learning. Some are quite similar to Swift's scholars in Laputa, notably the antiquary who mistakes a farthing for a Roman coin (IV,111), a mathematician who invents a great machine for cutting cabbages (IV,113), and a naturalist who has invented an improved method for the procreation of much flies (IV,113). Notable too are the echoes of Burton's account of the physical ills and melancholy of scholars (IV,108).

A reduction also occurs in the number of racial types; there are no Scotsmen in the book, except one North Briton that the Doctor argues with in France (II,113). The stock Irishman is absent. Although Morgan reappears briefly (I,231), there are no other Welshmen except Cadwallader Crabtree, and nothing is made of his race except that he says: "I was once maimed by a carman, with whom I quarreled, because he ridiculed my leek on St. David's day; my skull was fractured by a butcher's cleaver on the like occasion" (III,10). Smollett introduces a number of anti-French references during Peregrine's travels in France, but depicts no Frenchmen. He does, however, continue the type of Isaac Rapine with a Rotterdam Jew who disputes with Jolter over Hebrew (II,127), and is found under the bed of the French whore (II,150). One new race is added to Smollett's United Nations: the Dutch, who are "frowzy and phlegmatic" (II,207). They are remarkable for their constant pipe-smoking, their
provinciality, and their coarseness; when they dance, "they lifted their legs like so many oxen at plough" (II,213). Smollett says of a Dutch tragedy: "The dress of the chief personages was so antic, their manner so awkwardly absurd, and their language so ridiculously unfit for conveying the sentiments of love and honour, that Peregrine's nerves were diuretically affected with the complicated absurdity, and he was compelled to withdraw twenty times before the catastrophe of the piece" (II,211). Here again the principles of distance (between reality and the sentiments of love and honor) and descent (to the urinal) help us to calculate the strength of Smollett's satire, which stops just short of the severity of the close-stool, at what is still the laughable, chamber-pot stage. Only one sentence is given in Dutch dialect: "I do know vat is boeter. Mine brotre be a great boet, and ave vrought a book as dick as all dat" (II,212). It is the only race dialect in the book, at that. Some class dialect appears in the brief portrait of the country squire (IV,265), but little class satire appears. Smollett's portraits of the nobility will be treated below under the theme of dependence.

The reduction in the use of humor characters is reflected in the almost complete disappearance of the exemplum, and the very limited use of dialect and jargon, both economical ways of indicating character differences. What Smollett does in Pickle, then, is to develop the brief character sketches of Random at greater length. It should be noted here that development of a character, for Smollett, is still a question of the addition of traits; his characters do not change and develop because of their experiences, but exhibit the same traits in various situations. His characters are what Johnson called "characters
of manners," and are not novelistic characters in the sense sketched by Ian Watt. Specifically, Smollett takes a satiric object like the pedant Pallet, and adds sentiment and feeling; in all his great characters, like Trumnion, Pipes, Lismahago, or Bramble, he starts with a stock satiric character and makes him more complex, and in Clinker, sometimes, almost a true novelistic character. Because of his method, however, his characters can revert back to their stock type at will; thus Pallet after his duel shows more feeling, and is hence more novelistic, than he does later in London, when he is again the stock pedant (cf. II,202-IV,37).

The first of these developed humor characters is the sailor, and because there are three sailors developed in different ways, we can, perhaps, distinguish how the function in the plot determines the development of a humor character. A common characteristic of the sailors is the interpretation of the land world as a ship, and this is expressed in a common use of nautical metaphor. One passage will serve to illustrate the many pages of this kind of jargon in the book, as well as to explain how it is done.

Trumnion, in particular, inveighed against old maids ... while his friend Jack confirmed the truth of all his allegations ... by clinching every sentence with a sly joke upon the married state, built upon some allusion to a ship or seafaring life. He compared a woman to a great gun loaded with fire, brimstone, and noise, which, being violently heated, will bounce and fly, and play the devil, if you don't take special care of her breechings. He said she was like a hurricane, that never blows from one quarter, but veers about to all points of the compass. He likened her to a painted galley curiously rigged, with a

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leak in her hold, which her husband would never be able to stop. He observed that her inclinations were like the Bay of Biscay; for why? because you may heave your deep sea lead long enough without ever reaching the bottom. That he who comes to anchor on a wife may find himself moored in damned foul ground, and, after all, can't for his blood slip his cable; and that, for his own part, tho' he might make short trips for pastime, he would never embark in woman on the voyage of life, because he was afraid of foundering in the first foul weather. (I,21-22)

This passage gives us an important insight into Smollett's imagery because it shows not only how he makes images, but also the specifically sexual, and hence satiric, way he creates his images and metaphors. He compares women with six things (gun, hurricane, galley, Bay of Biscay, a shore, and a ship), and he defines five of them in a specifically sexual way (her breechings, leak in her hold, heave the deep sea lead, foul ground, embark in woman). The effect is to reduce our conception of woman to a basic level, and thus to contribute to the anti-feminism of the passage. Nautical metaphor is used in much the same manner by Trunnion, Pipes, and Hatchway. The chief scene which expresses the nautical view in action is Trunnion's famous voyage to his wedding, where he veers and tacks across the fields on horseback to get to the church (I,50-55).

Within this occupational and linguistic similarity, however, the three characters are quite different. Hawser Trunnion, the chief of the lot, can be classified as a senex iratus or heavy father who, "with his rages and threats, his obsessions and his gullibility, seems closely related to some of the demonic characters of romance...." This type is central to the alazon group, and his function in the comic plot is

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usually to block the marriage of the young hero, as does Massinger's Sir Giles Overreach. Trunnion does do this in a way for Peregrine, since he forbids him to seduce Emilia, although he approves of the marriage (III,18). But this function is not emphasized, since Trunnion is a comic hero in his own right who pursues and wins Mrs. Grizzle. In short, Trunnion's active role in the plot is not so important as his passive one, where he embodies a number of Smollett's satirical and sentimental concerns, which it may serve the purposes of analysis to separate. He is, first, a satiric object described in one of the few example of the book as "in stature at least six feet high, though he had contracted an habit of stooping, by living so long on board; his complexion was tawny, and his aspect rendered hideous by a large scar across his nose, and a patch that covered the place of one eye" (I,10). He is compared to a wooden lion (I,25), and the result of his marriage to Mrs. Grizzle is that he is bested on the first encounter and becomes the prototype of the henpecked husband; he is described as "a blind bear growling for prey, while his industrious yoke-fellow executed every circumstance of the plan she had projected; so that, when he recovered his vision, he was an utter stranger in his own house" (I,64). His only defense against her is "to retire within himself, like a tortoise, when attacked" (I,66). Thus we see that Trunnion's anti-feminist ideals are utterly defeated, as the satiric images show: bear, tortoise, wooden lion. Similarly, in his role as a brave warrior he is ridiculed not as a coward but as a fool; as the climax to several exposures of Trunnion's stories of his prowess, Hatchway says: "I have heard as how you came by your lame foot, by having your upper decks overstocked with liquor, ...
and as for the matter of your eye, that was knocked out by your own crew when the Lightning was paid off" (I,15-16). Peregrine identifies him as a satiric object from the first; Smollett says: "One would imagine he had marked out the commodore as a proper object of ridicule, for almost all his little childish satire was levelled against him. I will not deny that he might have been influenced in this particular by the example and instruction of Mr. Hatchway ..." (I,73). In their relation to Trunnion, both Hatchway and Peregrine are consistently siron types punctuating the illusions of the alazon.

Trunnion is also a railer; he is identified as a plain dealer when he proposes (I,48), and is often referred to as having an exuberant, railing prose style in such passages as this: "Unspeakable were the transports of rage to which Trunnion was incensed by this absurd renunciation. He tore the letter with his gums—teeth he had none—spit with furious grimaces, in token of the contempt he entertained for the author, whom he not only damned as a lousy, scabby, nasty, scurvy, skulking, lubberly, noodle, but resolved to challenge to single combat with fire and sword" (I,142). We note here the railer satirized by lack of teeth, as well as the satiric list, and the low images. Such railing outbursts are rare, however, and Trunnion has nowhere near the staying power of Matthew Bramble.

Were satiric characteristics the sum of Trunnion, he would not be the memorable character he is; but his satiric character is broadened by additions of sentiment. Smollett points out that "his former prepossessions of anti-feminism were built upon very slender foundations" (I,40), and they soon melt under Mrs. Grizzle's importunities.
Similarly, Trunnion "conceived an affection for his nephew Perry, which did not end but with his life ... [since] ... Trunnion was not naturally deficient in the social passions of the soul, which, though they were strangely warped, disguised, and overborne, by the circumstance of his boisterous life and education, did not fail to manifest themselves occasionally through the whole course of his behavior" (I,72). So simple human affection is the first quality which Smollett adds to Trunnion's satiric character. The second is the identification of Trunnion with the Theme of Male Virtue Unrewarded, a theme on which the commodore gives us a rare bit of railing.

Blood and thunder! Will Bower a peer of this realm! a fellow of yesterday that scarce knows a mast from a manger; a snotty-nose boy, whom I myself have ordered to the gun, for stealing eggs out of the hencoops! and I, Hawser Trunnion, who commanded a ship before he could keep a reckoning, am laid aside, d'ye see, and forgotten! ... For my own part, d'ye see, I was none of your guinea pigs; I did not rise in the service by parliame-nteering interest, or a handsome bit of a wife. (I,12-13)

Here we see one aspect of the theme of dependence, which we will treat further below in connection with Peregrine's dependence on the great.

A third, perhaps most moving, expression of feeling is the appeal to patriotism Trunnion makes in his deathbed speech, when he gives instructions for his tombstone:

As for the motto ... I do desire, that it may not be engraved in the Greek or Latin lingos, and much less in the French, which I abominate, but in plain English, that, when the angel comes to pipe all hands, at the great day, he may know that I am a British man, and speak to me in my mother tongue. (III, 18-19)

His gratitude to old friends like Godfrey Gauntlet (I,212), his dislike of lawyers (I,10,89; III,18), and his preference for a natural cure for illness ("When a man's hour is come, what signifies his taking his
departure with a 'pothecary's shop in his hold" (III,16), are all typical ways Smollett supplements the satiric humor character.

The second sailor, Jack Hatchway, shares Trunnion's use of nautical metaphor, his crippling, and his hard life at sea, but his basic type is that of the **eiron**, the wit whose function is to puncture the illusions of Trunnion. He is first identified as "a brave man, a great joker, and, as the saying is, hath got the length of his commander's foot" (I,7); and during the tavern evening, "Mr. Hatchway's wit displayed itself in several practical jokes upon the commodore, with whom, he knew, it was dangerous to tamper in any other way" (I,11). The chief joke is the faking of a ghost by night, when Hatchway gets Pipes to shout down the chimney: "Trunnion! Trunnion! turn out and be spliced, or lie still and be damned" (I,45). He and Peregrine also stage a phony duel in which "Godfrey should personate old Pickle's friend, and Peregrine represent his own father" in order to bring "old Hannibal into the field" (I,223). And the raillery is the same at the last; when Trunnion on his deathbed asks Hatchway to marry Mrs. Trunnion when he is gone, "the lieutenant with a wagging sneer, which even the gravity of the situation could not prevent, thanked them both for their good will, telling the commodore, he was obliged to him for his friendship, in seeking to promote him to the command of a vessel which he himself had wore out in the service ..." (III,17). Thus Hatchway and Trunnion, both sailors, are joined together in the traditional comic pair of **eiron** and **alazon**, servant and master.

Tom Pipes, the third sailor, is the faithful servant of Peregrine, as Hatchway is of Trunnion, but since Peregrine is an **eiron** and Pipes
an alazon deceived by stupidity, the master-servant relationship takes
on new values. He is summed up in an initial description: "Tom is a
man of few words, but an excellent hand at a song concerning the boat-
swain's whistle, hussle-cap, and chuck-farthing--there is not such
another pipe in the county" (I,7). One of his chief activities is the
buffoonish one of blowing his whistle; at Winchester, "he was not so
properly the attendant of Peregrine, as master of the revels to the
whole school" (I,111). He is, however, chiefly Peregrine's servant who
courageously prevents Peregrine and Hatchway from dueling (I,176), gets
Peregrine out of the Bastille even though wounded (II,83), saves
Peregrine from castration by Hornbeck (II,76), and when Peregrine is
reduced to poverty, lays his fortune at his feet in the jail (IV,140).

Despite his plot role as servant, a role ordinarily filled by an
eiron, Pipes acts in two significant scenes as an alazon who prevents
Peregrine's marriage to Emilia, and he does so because deceived by his
own lack of perception, not by excess of feeling. Pipes "was not dis-
tracted by a vast number of ideas" (I,131). In the first scene Pipes
is entrusted with a letter to carry to Emilia; he puts it in his shoe,
where "the poor billet was sullied with dust, and torn in a thousand
tatters by the motion of his foot" (I,131). He hires the town clerk to
write a "succedaneous letter" which begins: "DIVINE EMPRESS OF MY SOUL!
If the refulgent flames of your beauty had not evaporated the particles
of my transported brain ... perhaps the resplendency of my passion
might shine illustrious through the sable curtain of my ink ..." (I,132).
Emilia, after a "thousand conjectures, by which she attempted to account
for this extraordinary fustian of style,... concluded that it was the
effect of mere levity, calculated to ridicule the passion he [Peregrine]
had formerly professed" (I,133). She disdains to answer, and they are separated until a chance meeting brings forth an explanation. On this occasion, "such ridiculous simplicity and innocence of intention appeared in the composition of his expedient," that Pipes is forgiven (I,165).

In a second similar scene, Pipes tries to bring Peregrine and Emilia together by telling Emilia that his master "has only hanged himself for love" (IV,23). Godfrey is offended by this sorry jest, and Peregrine chastizes Pipes, saying: "Rascal ... this is the second time I have suffered in the opinion of that lady, by your ignorance and presumption; if ever you intermeddle in my affairs for the future ... I will put you to death without mercy" (IV,25). But again the incident separates the lovers, as Peregrine is "determined to endure every torment of disappointment and despair, rather than prostrate myself again to the cruelty of her unjustifiable pride" (IV,26), and Pipes as alazon has his final triumph.

The second fully developed humor character in Pickle is the pedant; the group of pedants includes tutors to Peregrine (Jennings, Keypstick, Jumble, and Jolter), as well as the two fully developed pedants, Pallet and the Doctor. That is to say, there are pedants defined by their occupation, and pedants defined by their character. The only sympathetic portrait is of Jennings, "a man of learning, probity, and good sense ... though obliged by the scandalous administration of fortune to act in the character of an inferior teacher ..." (I,76). Here again is the theme of Virtue Unrewarded, since Jenning's superior at the boarding school is Keypstick, "an old illiterate German quack, who had formerly practiced corn cutting among the quality, and
sold cosmetic washes to the ladies, together with teeth powders, hair-
dyeing liquors, prolific elixirs, and tinctures to sweeten the breath. 
These nostrums he recommended by the art of cringing ...." (I,80). Note 
here two stylistic marks of a satiric object: the mention of man's base 
bodily life (corn-cutting), and the satiric list of objects. Keypstick 
is also overtly identified as a satiric object when Smollett says: "Over 
and above a large stock of avarice, ignorance, and vanity, this superior 
had certain ridiculous peculiarities in his person, such as a hunch upon 
his back, and distorted limbs, that seemed to attract the satirical 
notice of Peregrine" (I,80). If proof were needed of the conjunction of 
stylistic devices with satiric intention, here it is.

Jumble, the third tutor identified by his occupation (at Oxford), 
is also an object of Peregrine's satire. Peregrine learned that "the 
father of this insolent tutor was a bricklayer, that his mother sold 
pies, and that the son, at different periods of his youth, had amused 
himself in both occupations." Peregrine publishes a satirical ballad 
containing these facts, and "this impudent production was the most 
effectual vengeance he could have taken on his tutor, who had all the 
supercilious arrogance and ridiculous pride of a low-born pedant" (I, 
149-50). Thus, Smollett is concerned with class satire of the pedants 
defined by occupation, and the hero, like Roderick Random (and Smollett 
himself) is a satirical poet.

Jolter, the fourth tutor, is not only defined by occupation (he 
is Peregrine's tutor on his trip to Europe), but also by the habits of 
mind which mark the pedant, which may be summarized as vanity, preten-
tion, and the application of abstract learning to practical situations 
where it does not fit (often indicated by a concern with the etymology
and meaning of archane words). The pedantical character is exemplified in Jolter's mathematical demonstration of why Peregrine should leave Emilia and return to Oxford. It begins: "You will grant, I hope, that youth and discretion are, with respect to each other, as two parallel lines, which, though infinitely produced, remain still equidistant, and then you must allow, that passion acts upon the human mind in a ration compounded of the acuteness of sense and constitutional heat; and thirdly ..." (I,171). In addition to mathematics (see also II,3), Jolter is characterized by Francophilia, again of a low pedantical sort. He is a

connoisseur in ordinaries [eating places] from twelve to five-and-thirty livres ... could dispute with a tail/jeur or a traiteur upon the articles of his bill.... But the laws, customs, and genius of the people ... were subjects which he had neither opportunities to observe, inclination to consider, nor discernment to distinguish. All his maxims were the suggestions of pedantry and prejudice; so that his perception was obscured, his judgment biased, his address awkward, and his conversation absurd and unentertaining; yet, such as I have represented this tutor is the greatest part of those animals who lead raw boys about the world, under the denomination of travelling governors. (II,29)

Jolter's opinions as a "bigoted high churchman" lead him into long arguments with the doctor, a rank republican (II,60-64,84,157), and he disputes with the Jew in the carriage over the meaning of the Hebrew word benoni (II,129). The commonness of his mind and his place as a satirical object, are substantiated by the scatology in his diary.

Proceed to Monreuil, where we dine on choice pigeons. A very moderate charge. No chamber-pot in the room, owing to the negligence of the maid. This is an ordinary post. Set out again for Nampont. Troubled with flatulencies and indigestion. Mr. P. is sullen, and seems to mistake an eructation for the breaking of wind backwards. (II,218)

Jolter, in short, is defined as a satirical object both by his occupation and his pedantical quality of mind. Pallet and the Doctor, however, are
defined as pedants by the quality of their mind alone. After their first meeting, Peregrine isolates the characteristics common to both:

Peregrine easily perceived that they were false enthusiasts, ... and pretended to be in raptures with they knew not what. The one [Pallet] thinking it was incumbent upon him to express transports on seeing the works of those who had been most eminent in his profession; whether they did or did not really raise his admiration; and the other, as a scholar, deeming it his duty to magnify the ancients ... with an affected fervour, which the knowledge of their excellencies never inspired. (II,59)

Although both enthusiasts, Pallett and the Doctor emphasize different pedantical traits, the former ignorance and pretension, and the latter the foolish application of learning to life. Pallet is initially described as, "though seemingly turned of fifty, he strutted in a gay summer dress of the Parisian cut, with a bag to his own grey hair, and a red feather in his hat ..." (II,53). His pedantry, pretension, and ignorance are immediately established by the way he misconstrues words, as when he says: "Potatoe domine date, this piece is not worth a single potato" (II,55). In another exchange:

The Swiss exclaimed "Sans prix!" "Right," cried Pallet, "I could not recollect his name, though his manner is quite familiar to me. We have a few pieces in England done by that same Sangpree...." (II,54)

His ignorance is severely treated by Smollett, and Pallet becomes the central object of ridicule of the book. He is dressed as a woman for a masquerade and undergoes the imaginable humilations (II,79), is threatened with castration (II,90), becomes sick when Peregrine tells him that the fricassee he is eating is a "special ram-cat" (II,101), is rejected by a France whore and buffeted by Peregrine when he tries to ride an ass into her room (II,146), is doused with cold water and his own chamberpot to cure his insanity (II,152,156), is nearly drowned in
Holland (II,206), and has to make an ignominious submission to the Doctor when they duel (II,202). After this submission, he behaves with "that conscious modesty and penitence which became a person in his condition," and it becomes clear that he is ridiculed not for ignorance, but for the combination of pretension and ignorance which mark the pedant. With humility his cowardice becomes a human fault, and Peregrine even goes so far as to subscribe to his painting of Cleopatra when they later meet in London (IV,37).

The Doctor shares the vanity and pretension of Pallet, but his ignorance and pedantry are of a different kind. He exhibits a preference for the ideas of the ancients so strong that, during discussions, "the doctor sat neutral, as one who thought it scandalous to know the history of such modern events" (II,141). He is described as "a young man, in whose air and countenance appeared all the uncouth gravity and supercilious self-conceit of a physician piping hot from his studies ... he wore a suit of black, and a huge tie-wig, neither suitable to his own age, nor the fashion of the country where he then lived" (II,53). He discourses learnedly, but with little evidence, on ancient warfare (II, 113), and on the stage (II,120), and he is also identified as a poet and a rank republican, but he is satirized because he tries to apply his learning to present situations where it is inapplicable. This satire follows Smollett's usual method of reducing the ideal or intellectual world to the level of man's bodily functions, and the chief exemplification of the principle of reduction is the famous Banquet in the Manner
of the Ancients. The banquet, on its ideal level, is described by the Doctor:

"This here, gentlemen, is a boiled goose, served up in a sauce composed of pepper, lovage, coriander, mint, rue, anchovies, and oil! I wish, for your sakes, gentlemen, it was one of the geese of Ferrara, so much celebrated among the ancients for the magnitude of their livers, one of which is said to have weighed upwards of two pounds; with this food, exquisite as it was, did the tyrant Heliogabulus regale his hounds.... At each end there are dishes of the salacacabia of the Romans.... (II,70)

The soup is so potent that "the Frenchman having swallowed the first spoonful, made a full pause, his throat swelled as if an egg had stuck in his gullet, his eyes rolled, and his mouth underwent a series of involuntary contractions and dilations" (II,71). And with another spoonful, he "overturned his plate into the bosom of the baron ... and flew into another apartment, where Pickle found him puking, and crossing himself with great devotion" (II,71). Here we see not only reduction of abstract learning by showing its practical effects, but also the juxtaposition of religion and vomit, another satiric reduction. But at the end, the Doctor is not so severely treated as Pallet, since he wins their duel, even though his "fears were more ridiculous than those of Pallet, because he was more intent on disguising them" (II,200). On this occasion the Ancients serve him well:

Observing the hesitation of his antagonist ... he guessed the situation of the painter's thoughts; and, collecting all the manhood that he possessed ... he advanced in a sort of trot, raising a loud howl, in which he repeated, in lieu of the Spartan song, part of the strophe from one of Pindar's Pythia, beginning with Ek theon gar makanoi pasai Proteais aretais, etc. This imitation of the Greeks had all the desired effect upon the painter, who ... was seized with an universal palsy of his limbs. (II,201-202)
The cost of his victory, which results in the preservation of his pedantical character, is that he ultimately lacks the sentimental characteristics Smollett gives to Pallet, and is the less sympathetic character.

In short, then, the characterization of Pickle is far less varied than that of Random, and Smollett concentrates on lengthy portraits of two types, the sailor and the pedant. As a concomitant, there is little linguistic eccentricity; except for the cases noted above, characters are not defined by dialect or jargon, and there is little railing, and none of the sentimental prose that marks Fathom, or the formal speeches that characterize Greaves. The most important linguistic device in the book is the use of nine interpolated poems and twenty-four letters; the latter, especially, are important to convey information necessary to the plot, and to tie the book together. We should note here that this judgment contradicts the opinion of Louis Martz that Humphry Clinker contains Smollett's most regular prose; if my analysis is correct, Smollett's prose is most regular in Pickle and reaches a height of variety in Greaves, from which it declines slightly in Clinker.

In our consideration of the satire of Pickle, it remains only to note the formal devices which mark the book. There are few digressions in the novel proper, although the story of Crabtree's life (III, 8-15), and the microcosm of the Fleet jail (IV, 133 ff.) may be mentioned. The most prominent satirical element is coprophilia, the constant use of

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which reflects the increasingly bitter satiric view of Smollett. The fundament is pressed upon us by flogging and farting, as when Peregrine was "publically horsed, in terrorem of all whom it might concern" (I,75); or when he saw a Dutch harlequin who, on the stage, "runs to the miller with great eagerness and joy, and, telling him that he had found an expedient to make his mill work, very fairly unbuttons his breeches. Then presenting his posteriors to the sails of the machine, certain explosions are immediately heard, and the arms of the mill begin to turn round, to the infinite satisfaction of the spectators, who approve the joke with loud peals of applause" (II,211). Add to this the vomiting of the dinner of the ancients, and more chamberpots than ever before, and we see Smollett's increasing preoccupation with the excremental vision. An almost classic instance of anal aggression is provided by Pallet, who "snatched up an earthen chamber-pot ... put himself in a posture of defense" (II,92), to defend himself from a supposed castration. A splendid jordan episode occurs with Mrs. Trunnion, "from whose chamber Peregrine having secreted a certain utensil, divers holes were drilled through the bottom of it ... and then it was replaced in a curious case that stood by the bed-side, in which it was reserved for midnight occasions." The result is that the Commodore, waking up, exclaimed: "'Blood and oons! I'm afloat!' and starting up, asked with great bitterness if she had pissed through a watering can."8 This incident was, unfortunately, cut out of the second edition, as were many other curious

8Buck, op. cit., p. 129.
stories, such as the fabliau-like revenge on a faithless farmer's wife, where Peregrine and Godfrey planned to "punish the wife's perfidy, by fixing her as a monument, with her posteriors thrust out at a window, for the contemplation of her spouse when he should return in the morning." 9

A good example of the joining of coprophilic content with the satiric form of the list comes in the discourse of Crabtree, who says of Peregrine: "And yet this dog was not on the footing of those hermaphroditical animals, who may be reckoned among the number of waiting-women, who air your shifts, comb your lap-dogs, examine your noses with magnifying glasses, in order to squeeze out the worms, clean your teeth-brushes, sweeten your handkerchiefs, and soften waste paper for your occasions. This fellow Pickle was entertained for more important purposes ..." (III,62). The satiric reduction of feminine beauty has seldom been carried further, except, perhaps, in the poetry of Swift, which Smollett had read. 10 And the examples mentioned are only a sample of the dung-barges, hog styes, castration, transvestism, vomiting, emetics, false-bedfellows, seductions, and rapes the book contains, so we might well end by singing with Pallet "that celebrated English ditty, the burden of which begins with, The pigs they lie with their s/ree/s bare" (II,128).

As we intimated earlier, this book is interesting as much for its themes as for its structural devices. There are four important themes

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9Ibid., p. 141.

10See Ferdinand Count Fathom, I,9. "... and even extract humor from the dean's description of a lady's dressing room."
developed in the book: revenge for affronts, duplicity, anti-feminism, and dependence, and each theme is expressed through a stock character, viz. the adventurer (Peregrine), the cynic (Crabtree), the henpecked husband (Trunnion), and the courtier (Peregrine). Considered together, the first three themes add up to a novel of hostility, in the psychological sense, and the cause of this hostility may be the fourth theme, dependence on the great for patronage and help. The shift which takes place from Random to Pickle, then, is a shift towards increasing hostility and bitterness.

The most prominent theme is that of revenge. The social background of the theme is the necessity of maintaining one's honor, and the chief way this is done is by fighting—or offering to fight—duels. There are twenty-two fought or threatened in the novel, and the chief protagonist is Peregrine himself; "he was an utter stranger to fear and diffidence on those occasions" (II,37). He fights, or offers to fight, a country squire (I,169), Hatchway (I,178), Godfrey (I,195), French porters (II,7), a French entertainer and a mousquetaire (II,15,37,42), Hornbeck (II,179), a Dutchman (II,214), a Bath gamester (III,3), some bailiffs (IV,55), and his brother Gamaleil (IV,259). In all of these Peregrine is defending his position and honor, a defense which is more of a necessity as that position is threatened and insecure, so we see that when Peregrine is reduced to the utmost extremity in the Fleet prison, "the more his misery increased, the more haughty and inflexible he became" (IV,231).

The Janus-face of revenge is cowardice, and one cause of the change in tone in Pickle is the shift in emphasis to revenge. The chief stock coward, the braggart warrior like Captain Weazel, is completely
absent. The pedants Pallet and the Doctor both exhibit cowardice in their duel (II,200), and the cuckold Hornbeck declines to fight Peregrine "because he could not see what satisfaction he should enjoy in being shot through the head, or run through the lungs, by a person who had already wronged him in an irreparable manner" (II,178). But in general, emphasis is put on the spirit of the adventurer. This makes the book more serious because the coward is always a subject of laughter since he is less than a man, and the fact that he will not fight eliminated the possibility of real conflict. Conversely the adventurer sometimes fights against real evils like dependence, and the reality of the book becomes consequently greater.

The final result of the mood of resentment and revenge is misanthropy and complete isolation from mankind, and Smollett expresses this set of values in the cynic, a stock satiric character exemplified here by Cadwallader Crabtree and also by Ferdinand in Fathom, Ferret in Greaves, and Bramble in the Bath section of Clinker. The cynic is the central means of expression of Smollett's second important theme, duplicity, since cynicism in action consists of deceiving and gulling the unwary. The intellectual background of cynicism is expressed by Crabtree when he is telling his life story to Peregrine:

In short, I have travelled over the greatest part of Europe, as a beggar, pilgrim, priest, soldier, gamester, and quack; and felt the extremes of indigence and opulence, with the inclemency of weather in all its vicissitudes, I have learned that the characters of mankind are everywhere the same; that common sense and honesty bear an infinitely small proportion to folly and vice; and that life is at best a paltry province. (III,13)
The parallel of this view to that of Hobbes and Mandeville is apparent. The kind of action which results from this view of man also becomes apparent; when Cadwallader says to Peregrine:

There is something in your disposition which indicates a rooted contempt for the world, and I understand you have made some successful efforts in exposing one part of it to the ridicule of the other. (III,8)

The result of this view for the cynic is withdrawal; Cadwallader beholds life "merely as a spectator, who entertains himself with the grimaces of a Jack-pudding, and banquets his spleen in beholding his enemies at loggerheads" (III,14). The result is also that people become satiric objects; Crabtree says further:

I practise upon the crazed Tory, the bigot Whig, the sour supercilious pedant, the petulant critic, the blustering coward, the fawning tool, the pert imp, sly sharper, and every other species of knaves and fools, with which this kingdom abounds. (III,14)

In the cynic we see embodied a quality central to the satirist; the detachment which makes ridicule possible. The cynic is the antithesis of the man of feeling, and the cynic's presence is a major mark of the satirical novel.

In action the cynic expresses himself by gulling the unwary, and this theme dominates Crabtree's section of the book. The proposal is Peregrine's—"to subject the town to their ridicule, by giving responses to the character of a professed conjurer, to be personated by the old misanthrope" (III,228). And the stupidity of the public exceeds their expectations, for Cadwallader "never imagined that his pretended skill would be consulted by any but the weaker-minded of the female sex ... But he found himself cultivated in his preternatural capacity, by
people of all sexes, complexions, and degrees of reputation ..." (III, 246). Again note the avarice, and dishonesty which Smollett is satirizing in these satirical objects:

He was consulted in all cases of law, physic, and trade, over and above the ordinary subjects of marriage and fornication; his advice and assistance were solicited by sharers, who desired to possess an infallible method of cheating unperceived; by fortune-hunters, who wanted to make prize of widows and heiresses; by debauchees ... by coxcombs, who longed for the death of their fathers; by wenches with child ... by merchants, who had insured above value and thirsted after the news of a wreck; by underwriters ... by Jews ... by usurers ... by clients, who were dubious of the honesty of their counsel. (III, 251-52)

Gulling here, as in Fathom, is associated with the use of disguises, and with gambling, although these are not as much emphasized as in the later novel. There are two other incidents (besides the conjuring) which involve disguise; the first occurs when Peregrine persuades Pallet to accompany him to a masquerade disguised in woman's clothing, and a "Frenchman swore he was either a male or hermaphrodite, and insisted upon a scrutiny ... with such obstinacy of resentment, that the fictitious nymph was in imminent danger, not only of being exposed, but also of undergoing severe chastisement ..." (II, 80). Here the victim is Pallet himself. A second disguise is used when Peregrine "meets with a Nymph of the Road, whom he takes into Keeping, and metamorphoses into a fine Lady" (IV, 27). Peregrine, who had observed that the "conversation of those who are dignified with the appellation of polite company, is neither more edifying nor entertaining than that which is met among the lower classes," teaches this gypsy whist, choice sentences from Shakespeare, Otway, and Pope, the names and epithets of the most celebrated players, dancing, and snatches of opera tunes, and
French. By teaching her the mere forms of learning, Peregrine is able to palm her off as a "sprightly young lady, of uncommon learning and taste" (IV,31-33). The quality are deceived until she catches a noble lady cheating at cards, and becomes so incensed that "as she quitted the room, she applied her hand to that part which was the last of her that disappeared, inviting the company to kiss it, by one of its coarsest denominations" (IV,34). The gulling in the first of these scenes involves only the exposing of Pallet to ridicule, and serves to demonstrate the foolishness of the pedant. The second, however, has wider social implications since it shows how easily the beau monde can be deceived by the mere forms of breeding, and how shallow their culture really is. It is echoed later in Bramble's conservative criticism of the nouveau riche at Bath in Humphry Clinker.

A third instance of gulling is associated with gambling, in a manner similar to the Sir Stentor Stile episode in Fathom. This time, however, a "great company of adventurers" is taken in by Godfrey and Peregrine in a game of billiards. The company itself has members employed in different kinds of gulling: some were "making love to ladies of fortune," others "frequent all those places where games of hazard are allowed"; still others "attend horse races, being skilled in those mysterious practices by which the knowing ones are taken in. Nor is this community unfurnished with those who lay wanton wives and old rich widows under contribution, and extort money by prostituting themselves to the embraces of their own sex, and then threatening their admirers with prosecution" (II,235-36). The most important, however, are the gamblers. By play, Godfrey lures them into a game of billiards,
pretends to lose, and suddenly turns the tide after £1,700 has been wagered (II, 236-40). The gamblers are mortified, "and he who played the party sneaked off, grinding his teeth together, with a look that baffles all description, and, as he crossed the threshold, exclaiming 'A damn'd bite, by God!'" (II, 240). In this episode we have not only a fairly complete sketch of the company of gamesters in eighteenth-century England, but also a use of gulling against the professional gullers themselves, thus satirizing their deceptive powers, and putting them on the same plane of wisdom as the easily fooled beau monde, who were taken in by the nymph of the road.

Another aspect of the novel closely related to cynicism is the practical joking which is prominent in the first volume of the book in the actions of Hatchway. He is identified as being "of a cynical disposition" (I, 42), and his jokes against the Commodore (see above, p. 72) are akin to Crabtree's gulling of the world of fashion, or Peregrine's gulling of the company of adventurers. Both cynicism and joking assume the Hobbesian position that "during the time men live without a common Power to keep them all in awe, they are in that condition which is called Warre; and such a warre, as is of every man, against every man.... The nature of War, consisteth not in actually fighting; but in the known disposition thereto...."\(^{11}\) The result of cynicism, and the activities and values that are subsumed under the term, is misanthropy. So it is

\(^{11}\) Thomas Hobbes, The Leviathan ..., Ch. XIII.
that we find Peregrine, near the end of the book, in the Fleet, where he reflects on his condition there:

I shall be delivered from folly and ingratitude.... I shall have little or no temptation to misspend my time, and more undisturbed opportunity to earn my subsistence and prosecute my revenge. After all, a jail is the best tub to which a cynic philosopher can retire. (IV,133)

Peregrine is, however, rescued from this impasse by the messenger who informs him that he has inherited his father's estate and can return to his beginning role as romantic hero.

Smollett's third important theme is antifeminism, and it has several aspects. There is, first, the initial resistance to marriage on the part of Mr. Pickle and Commodore Trunnion, especially the latter, who wouldn't marry "the Queen of Sheba" and "drank despair to all old maids" (I,9,29). Both end thoroughly hen-pecked, except that "Trunnion's subjection was like that of a bear, chequered with fits of surliness and rage; whereas Pickle bore the yoke like an ox, without repining" (I,40). And to justify their attitude, Mrs. Trunnion becomes a drunkard and Mrs. Pickle an unnatural mother to Peregrine. The other women in the book are worse, if possible. The wives are whores, and the whores are unfaithful, the two most prominent unfaithful wives being Mrs. Hornbeck, who runs off with Peregrine in France (II,46,173), and the "fair Fleming" whom he pursues across France and is prevented from having by circumstance, not her unwillingness. Other accounts of the married state agree about woman's lack of fidelity; the ladies at Bath are unfaithful, and the woman at the conjurers "gave such a detail of the succession of her lovers, as amazed while it entertained the necromancer" (III,234).
This theme is, perhaps consciously, echoed in the Memoirs of Lady Vane (III, 74-224), of whom Walpole said:

My Lady Vane has literally published the Memoirs of her own life, only suppressing part of her lovers, no part of the success of the others with her: a degree of profligacy not to be accounted for ... none of her stallions will raise her credit; and the number, all she has to brag of, concealed.\(^1\)

From this evidence we can see that fidelity is not a virtue Smollett associated with women, except for the stock heroines of the comic plot, and indeed even the whores are unfaithful, since Peregrine's "merry fille de joie, whose good graces he acquired by an allowance of twenty louis per month" is soon found in the arms of a mousquetaire (II, 33-39); and the French lady of pleasure Pallet picks up in the carriage soon leaves him for the rich Jew (II, 143). As E. C. Mack has summed it up, because Smollett's heroes were "hardboiled, courageous, faithless, revengeful—and successful," and could, "by being neither discreet nor overly moral, outbrave a wicked world," they probably wouldn't admire his "overly discreet, colorlessly pure, and tearful heroines." Hence, "in creating his heroines, Smollett was probably satisfying public taste, not his own.\(^2\) His own was for the bawdy.

Smollett's fourth major theme, dependence, takes up a large part of volume four, as "Peregrine commences Minister's Dependent." The sequence of this process is that he runs for Parliament on the advice of a great man, but is forced to stand aside at the last moment by the ministry (IV, 55); his Lordship condescends to borrow £10,000 of


Peregrine, but leaves no record of it in his papers so Peregrine loses the money when the lord dies (IV, 47, 82). Peregrine is finally gratified for his losses and expectations by a pension by the chief minister, Sir Steady Steerwell (IV, 80), but he soon loses both favor and pension and is declared mad by the minister (IV, 118). Thus depending on the great is shown here as another way of being gulled, and the action of those in power another aspect of duplicity. Although Smollett's depiction of the English Parliamentary scene seems overdrawn at first glance, and on a plane with his other humor characters, Lewis Namier's detailed investigations of the period have shown that Smollett's picture of the political life of the period may be one of his most realistic satires.\(^{14}\) Peregrine's reaction to being duped is to execute plans of revenge, which inevitably prove futile, or, finally, to retire into cynicism and madness.

From Peregrine's treatment of Cadwallader in the section on dependence, we must believe that cynicism itself brings little strength or comfort, factual and realistic though it may be. Crabtree has been reproaching Peregrine for his foolishness, so the latter forges a letter saying Crabtree's revenues from the country have been stopped. Cadwallader explodes, and when Peregrine reproaches him for losing his temper at a trifle, the philosopher replies:

\begin{quote}
Don't you know, Mr. Wiseacre, that my case does not fall within the province of philosophy? Had I been curtailed of all my members, racked by the gout and gravel, deprived of liberty, robbed of an only child, or visited with the death of a dear friend like you, philosophy might have contributed to my consolation; but will philosophy pay my debts, or free me from the burden of obligation to a set of fellows whom I despire? (IV, 75)
\end{quote}

\(^{14}\) See Lewis Namier, *The Structure of Politics at the Accession of George III*, 2d ed. (1957), passim.
Here is the satirist satirized, and it is clear that a cynic's life is no easy one, preferable as it is to being a gull. But Smollett here is able only to show the limitations of cynicism; for the opposing virtue of philanthropy, we must wait for Matthew Bramble.

Whether this cynicism reflects Smollett's actual mood in 1751 is a matter for conjecture, although Professor Buck has given us some evidence that it is directly related to his disappointments in the theater. But it is certain that the sanguine Scot who came down to England to seek his fortune in Roderick Random has been replaced by an Englishman of a more cynical temper. And this picture of cynicism is extended to its ultimate in the hero of Smollett's next novel, Ferdinand Count Fathom.

\[^{15}\text{See Buck, op. cit., Ch. III.}\]
Thomas Seccombe has described Fathom as Smollett's "most sustained effort," and what is sustained is an antithesis. In Fathom Smollett separates his ordinary hero figure (as represented by Roderick and Peregrine) into two heroes, Renaldo and Ferdinand. Renaldo is noble, sentimental, good, and a dupe; Ferdinand is base, cynical, bad, and successful until the very end. This split is important because, by it, Smollett isolates specifically for us the components of his value system, and permits us to analyze clearly his ambivalence about his values, both in moral theory and literary practice.

Smollett expresses his conscious moral intention in creating Ferdinand in the preface "To Doctor ***":

Let me not, therefore, be condemned for having chosen my principal character from the purlieus of treachery and fraud, when I declare my purpose is to set him up as a beacon for the benefit of the unexperienced and unwary, who, from the perusal of these memoirs, may learn to avoid the manifold snares with which they are continually surrounded in the paths of life; while those who hesitate on that brink of iniquity may be terrified from plunging into that irremediable gulf, by surveying the deplorable fate of Ferdinand Count Fathom. (I, 4)

The statement of Renaldo, when he discovers Ferdinand's plan to separate him from Monimia, gives an exact statement of the qualities Smollett consciously considers bad:

Melvil, glowing with rage, replied, that he [Fathom] was a venomous serpent, which it was incumbent on every foot to crush; that it was the duty of every man to contribute his
whole power in freeing society from such a pernicious hypocrite; and that, if such instances of perfidy and ingratitude were suffered to pass with impunity, virtue and plain-dealing would soon be expelled from the habitations of men. (II,199)

This quotation expresses the chief concern of the book: duplicity.

Smollett's treatment of duplicity has three aspects: the use of disguises, the stock character of the cynical courtier, and gulling. Obviously these three aspects are related; one of the chief weapons of the cynic is the ability to assume a disguise, to seem what he is not. Ratchcali talks of this at some length in describing London:

In a word, this metropolis is a vast masquerade, in which a man of stratagem may wear a thousand different disguises, without any danger of detection. There is a variety of shapes in which we the knights of industry make our appearance in London. One glides into a nobleman's house in the capacity of a valet-de-chambre.... Another ... as an empiric or operator for the teeth; ... Not to mention those inferior projectors, who assume the characters of dancers, fencing-masters, and French ushers, or by renouncing their religion, seek to obtain a provision for life. Either of these parts will turn to the account of an able actor.... (I,203-204)

The use of disguise is to deceive the public, and the character who does so to earn a living is called the adventurer. Thus the three aspects of duplicity are related in that the adventurer/courtier/cynic is the character who deceives, disguise is the means by which he does it, and the gulling of the public for gain, or to expose them to ridicule, is the end.

Smollett's attitude to duplicity is thus central to the meaning of the book, and his attitude is an ambivalent one. In theory he is against duplicity, since he specifically identifies Ferdinand and his activities, especially his seduction of Monimia, as totally evil. However, in practice he seems to approve of duplicity, since the
adventurer is the central character of the book, and the plot of the book is structured around a number of incidents of gulling. The importance of gulling can best be demonstrated by a simple list of such incidents in the book: Ferdinand deceives the Count and Renaldo about his character (I,25), he dupes Wilhelmina and the step-dame (I,79), he fools the Count into thinking he is sick in camp (I,102), he is duped by Ratchoali (I,113) and Sir Stentor Stile (I,148), he deceives and robs Don Diego (I,177), he gulls the English fashionable world (I,211-41), he is deceived by Mrs. Trapwell (I,237), and again by Ratchoali (I,249), he deceives Renaldo and Nonimia (II,28-87), he deceives the English as a doctor (II,87-121), and finally he is deceived by his wife (II,122).

(For Ferdinand's use of deception for seduction, see p. 108.) And this theme of gulling is continued even after Ferdinand is suddenly dropped so that Smollett can tell Renaldo's story (II,143-244), since Renaldo's chief role is as a dupe, and the chief thing he learns is the way he has been deceived by Ferdinand. Ferdinand is exposed, successively, by Mlle. Melvil, who tells the story of Wilhelmina and Teresa (II,162), by Ratchoali, who tells of Ferdinand's commercial deceptions (II,180), by Don Diego, who tells how Ferdinand cheated him (II,186), by the Physician (II,192) and Madame Clement (II,198), who tell how Renaldo and Monimia were deceived. And even the virtuous Renaldo courts Serafina in a disguise, thus deceiving Don Diego (I,165; II,219). The book finds its structure and unity, in short, in the theme of duplicity.

The split between Smollett's condemnation of duplicity, and his use of it as the structural basis for the book, is perhaps only the necessary one between moral belief and fictional necessity; as Ian Watt
has pointed out, "heroic chastity is subject to exactly the same literary defects as inveterate promiscuity; both are poor in the qualities of development and surprise." The chief consequence of the ambivalence for Smollett is a tendency to write about "good" characters in a kind of sentimental rhetoric which is a poor replacement for his usual satirical rhetoric.

Smollett's ambivalence about the dual nature of the hero figure is reflected in the romantic structure, where both Renaldo and Ferdinand are marked as heroes, but in Ferdinand's case the marks are reversed. If we compare him with Raglan's hero, we find that instead of a royal virgin for a mother and a king for a father, "that he was acknowledged by no mortal sire, solely proceeded from the uncertainty of his mother, whose affections were so dissipated among a number of admirers, that she could never pitch upon the person from whose loins our hero sprung" (I,7). The circumstances of his conception are unusual, in that "he was brought forth in a waggon, and might be said to be literally a native of two different countries; for, though he first saw the light in Holland, he was not born till after the carriage arrived in Flanders" (I,7). He is reared by foster parents (the Melvils), but as a servant; on assuming manhood he goes to his future kingdom (England), becomes a king of the English beau monde (I,206-40), reigns over his kingdom and prescribes laws, finally loses favor with the gods and his subjects, and is driven from the city to King's Bench prison. But instead of a princess, he

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1 Ian Watt, The Rise of the Novel (1959), p. 136. I have also cited this pregnant observation of Watt's in another context; p. 29.
marries one who lived "the infamous and wretched life of a courtesan."
Thus we see that Ferdinand has the essential marks of the romantic hero,
but in key items like birth, family, and marriage the values are reversed.

Ferdinand's values are also just the reverse of the romantic
hero, since he embraces duplicity as Renaldo shuns it. Ferdinand's
duplicity involves a mastery of "the exteriors and forms of life," an
ability to conceal one's real emotions and plans under a social counte-
nance which Smollett sums up in the word "address." In Ferdinand,
Smollett gives us his most complete picture of the cynic considered in
his social aspect, which is the Courtier—from Castiglione to Lord
Chesterfield. Chesterfield, says Dr. Johnson, inculcated dissimulation
as "one of the most essential lessons for the conduct of life." Thus
Ferdinand became, "even in his childhood, remarkable among the ladies
for his genteel deportment and vivacity; they admired the proficiency he
made under the directions of his dancing master, the air with which he
performed his obeisance at his entrance and exit; and were charmed with
the agreeable assurance and lively sallies of his conversation . . ."
(I,24). And he retains his talent for concealment throughout his entire
life; after being disgraced as a physician, "he would not resign his
equipage nor retrench his expenses, but appeared as usual in all public
places with that serenity and confidence of feature which he had never
deposited . . ." (II,123).

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As a cynic and a courtier, Ferdinand has all the social graces, and uses them to swindle others. He is accomplished in music, and seduces Celinda by this means; "under cover of instructing and accomplishing her in the exercise of music ... he never failed to whisper some insidious compliment or tale of love" (I,221-22). He is skilled in gambling (I,30), but after being taken in by Sir Stentor Stile (I,145), he "did not so much depend upon his dexterity in play as upon his talent of insinuation" (I,208). Thus, although Smollett continues the interest in gambling which marks his treatment of an adventurer like Ratcliff, Ferdinand does not rely so much on the adventurer's sphere of duplicity as on the courtier's, and it is by his "talent of insinuation" that Ferdinand hopes to rise in the world. But the two types are, of course, closely related aspects of the basic cynical character. The shift from the dependent courtier to the needy adventurer parallels the shift from the aristocratic society of the Count de Melvil in Hungary to that of bourgeois England. Ratcliff speaks at some length of England as a field for adventurers:

Surely England is the paradise of artists of our profession. One would imagine that nature had created the inhabitants for the support and enjoyment of adventurers like you and me.... The English are in general upright and honest, therefore, unsuspecting and credulous.... They are wealthy and merchantile, of consequence liberal and adventurous, and so well disposed to take a man's word for his importance, that they suffer themselves to be preyed upon by such a bungling set of imposters, as would starve for lack of address in any other country under the sun. (I,202-203)

Smollett reveals his conscious moral intention about the courtier and the adventurer by his attitude to Ferdinand, and his criticism has three aspects. The first is that he is poor and hence dependent on others; "the chief aim of Ferdinand, was to make himself necessary and
agreeable to those on whom his dependence was placed" (I,25). This association of dependence and evil echoes Smollett's criticism of a dependent status at the end of *Peregrine Pickle*, and stands as the antithesis of the independent status of a country squire like Matthew Bramble. Smollett's second criticism of Ferdinand is that his learning is shallow. Ferdinand, "who was in point of learning a mere dunce,... by dint of his insinuating arts, made shift to pass upon the school-master as a lad of quick parts, in despite of a natural inaptitude to retain his lessons, which all his industry could never overcome" (I,24,26). "He never fairly plunged into the stream of school-education, but, by floating on the surface, imbibed a small tincture of those different sciences which his master pretended to teach" (I,29).

Ferdinand uses his talent for this kind of superficial learning to make his way among the *beau monde* in England.

He was gifted with a sort of elocution, much more specious than solid, and spoke on every subject that occurred in conversation with that familiarity and ease, which, one would think, could only be acquired by long study and application. This plausibility and confidence...effectually serve the possessor, in lieu of that learning which is not to be obtained without infinite toil and perseverance. (I,206)

The use he makes of his reputation is to sell jewels and fiddles at inflated prices, so that "he kept divers artificers continually employed in making antiques for the English nobility...nothing was so wretched among the productions of art, that he could not impose upon the world as a capital performance" (I,211). Here we see Smollett using Ferdinand's specious knowledge to satirize the upper class, who are taken in by it, as well as to criticize the lack of learning of Ferdinand.
But Smollett's chief criticism of the courtier type of cynic is that he is immoral, and this immorality has two aspects: egoism and a lack of feeling for others. Ferdinand has, underlying his talent for being agreeable, "a most insidious principle of self-love, that grew up with him from the cradle, and left no room in his heart for the least particle of social virtue" (I,25). The background of this egoism is the expected Hobbesian conviction that "the sons of men preyed upon one another, and such was the end and condition of their being" (I,54). This egoism has the expected concomitant of lack of feeling; typical among many instances is Ferdinand's reaction to the grief and melancholy of Don Diego:

Any man of humane sentiments ... would have been prompted to offer his services to the forlorn stranger; but ... our hero was devoid of all these infirmities of human nature.... (I,151)

Although Ferdinand's morality (or immorality) is Hobbesian, it is so only in a very general way, and he is also linked with Satan himself in cunning and lack of feeling. Wilhelmina thinks that "her lover was no other than the devil himself, who assumed the appearance of Fathom, in order to tempt and seduce her virtue" (I,71). A Swiss gentleman considers him as "a devil incarnate" (I,218), and Renaldo compares him to a serpent (II,165). All these references, united only in their pejorative nature, serve to affirm Ferdinand's essentially evil nature.

The result of his evil nature, and his analysis of the state of the world, is that he resolved to imitate "the wily fox, in practising a thousand crafty ambuscades for the destruction of the ignorant and unwary" (I,54). The two kinds of destruction he practices are seduction and cheating, one for women and one for men. But early in the book
Ferdinand's lechery is definitely subordinated to his avarice, so that when he has "gained a complete victory over the affections of these two ladies [Wilhelmina and her stepmother], he began to convert his good fortune to the purposes of that principle, from which his view was never, no, not for a moment detached. In other words, he used them as ministers and purveyors to his avarice and fraud" (I, ??). The first betrayal of his ideal comes through covetousness; Smollett says: "The reader may have observed, that Fathom, with all his circumspection, had a weak side ... this was his covetousness, which on some occasions became too hard for his descretion" (I, 240). On this occasion he sells obviously false jewels, and his reputation is destroyed.

Later, however, Ferdinand betrays himself because of lechery, a process which begins when he sees Monimia, who "excited the appetite of Fathom to such a degree, that he gazed upon her with such violence of desire, as had never transported him before; and he instantly began to harbour thoughts, not only destructive to the peace of his generous patron, but also to the prudential maxims he had adopted on his first entrance into life" (II, 29). He is finally brought to prison by "this venereal appetite which glazed in the constitution of our adventurer, and with all his philosophy and caution could hardly keep within bounds" (II, 118). He seduces a clergymen's wife, and her husband opens a prosecution which finishes Dr. Fathom's medical practice.

The quality which betrays Ferdinand, then, is passion for either money or women, a quality which is the death of duplicity. And the giving in to passion, for Ferdinand, is a fortunate fall since it finishes his Satanic self control and leads to his repentance and
ultimate rejoicing of humanity (II,252). But repentance and morality are
also the death of Ferdinand as a fictional character, since the broken
sinner who appears at the end of the book is a different man from the
wily adventurer. In the interests of having his professed morality
triumph, Smollett destroys the hero of the book. In a brief sketch at
the end, however, Smollett creates a "good" Fathom, a character named
Valentine, who uses all Ferdinand's arts of disguise, including a fake
hearse, to smuggle out his beloved girl, but who uses these arts to
marry, not seduce her (II,233). Thus are duplicity and morality brought
briefly and happily together.

As the sentimental contrast to Ferdinand and the true hero of
romance, Smollett creates Renaldo de Melvil, who is good as Ferdinand is
evil. As Smollett announces in the "Prefatory Address": "I have ...
raised up a virtuous character, in opposition to the adventurer, with a
view to amuse the fancy, engage the affection, and form a striking con­
trast which might heighten the expression, and give a relief to the
moral of the whole" (I,4). It is almost enough to say of Renaldo that
he is Ferdinand's opposite. In Smollett's words, "Renaldo, under a
total defect of exterior cultivation, possessed a most excellent under­
standing, with every virtue that dignifies the human heart" (I,54). If
Ferdinand is the stock deceiver, Renaldo is the deceived: about the
Latin lesson (I,26), about Ferdinand's courage and honesty (I,102,108),
and finally about Monimia (II,28 ff.). Renaldo also has all the marks
of the true romantic hero; he is of noble parentage, he fights a duel
with the ursurping stepfather, Count Trebasi, to reclaim his estate
(II,147) and he ends by marrying the beautiful Monimia and living happily
ever after. The stock nature of the ending is demonstrated by such small details as the ritual crowd at the wedding: "The church was surrounded by a crowd of people who ... petitioned heaven to bless so fair a couple" (II,232). The crowds' ritual nature is demonstrated by their appearance "though the scene of this transaction was far from any inhabited neighborhood" (II,232). And at the end, as usual, Renaldo conducts his bride "to a ready furnished house in town ... resolved to let her shine forth to the admiration of the whole world" (II,260).

But most important, Renaldo is a man of feeling as Ferdinand is a cynic, and his feeling is expressed in forms which later came to be associated with the Gothic novel, and by an inflated style of prose. The aspects of Gothic which are most emphasized in Fathom are the "painterly landscape" used to give an external equivalent to terror, the mention of the supernatural, the themes of loneliness and melancholy, and the concern with death and the grave. A good picture of the Gothic landscape is drawn when Ferdinand is escaping from Ratchali:

\[\text{"Ferdinand" found himself benighted in the midst of a forest, far from the habitations of men. The darkness of the night, the silence and solitude of the place, the indistinct images of the trees that appeared on every side "stretching their extravagant arms athwart the gloom," conspired ... to disturb his fancy, and raise strange phantoms in his imagination. Although he was not naturally superstitious, his mind began to be invaded with an awful horror...} \] (I,115)

Soon he meets an "old beldame" who feeds him and locks him in a garret with a corpse. Although he finally escapes, "the shaking of the boughs

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3On Smollett's Gothicism, see specifically: Catherine Almirall, "Smollett's 'Gothic': an Illustration," MLN, LXVIII (1953), 408-10.
was construed into the brandishing of poniards, and every shadow of a
tree became the apparition of a ruffian eager for blood" (I,121). The
chief device of this Gothic landscape is thus the personification of
nature, a stylistic feature particularly noticeable when we compare it
to the satiric landscape of Bath in Humphry Clinker (I,45). Ferdinand
also uses the supernatural to seduce Celinda; he preys on her "spirit
of credulity and superstitious fear" by uttering "piteous groans" in
the night, talking of omens of death, and setting up a "Harp of Eolus"
to create weird music outside her bedroom (I,222 ff.).

But the most prominent use of Gothicism is found in the character
of Renaldo, whose every emotion is expressed Gothically. When suffering
misfortune, "every evening he went forth alone to some solitary place,
where he could, unperceived, give a loose to the transports of his
sorrow, and in silence meditate some means to lighten the burden of his
woe" (II,41). But it is only after Monimia's presumed death that he
indulges himself fully; then "he courted sequestered shades where he
could indulge his melancholy," "his fancy conveyed her breathless corse
to the cold grave ... where she was dished out a delicious banquet to
the unsparing worm. Over these pictures he dwelt with a sort of pleasing
anguish ..." (II,177). And when he finally arrives at the tomb, there is
the Gothic midnight vigil with all the props:

The uncommon darkness of the night, the solemn silence, and
lonely situation of the place, conspired with the occasion of
his coming, and the dismal images of his fancy, to produce a
real rapture of gloomy expectation, which the whole world would
not have persuaded him to disappoint. The clock struck twelve,
the owl screeched from the ruined battlement, the door was
opened by the sexton, who by the light of a glimmering taper
conducted the despairing lover to a dreary aisle, and stamped
upon the ground with his foot, saying, "Here the young lady
lies interred." (II,193-94)
Although this is a pure Gothic scene, we must remember that it is an aberration, not a consistently used device. It is perhaps only another example of Smollett's haphazard literary borrowing, akin to his use of Shakespeare's Fluellen as a model for Morgan, or his adaptation of the plot of Don Quixote. It may be, however, that the use of Gothicism is a conscious attempt to transcend the stock rendering of emotion to which he is otherwise limited. As such, it marks another move of Smollett away from satire toward the sentimentality which he uses to broaden the development of his most famous characters, Trunnion and Bramble. It is, however, unsuccessful for us since the language Smollett uses to express emotion strikes the modern reader as forced and unreal. And there are indications that Smollett's contemporaries shared this view. The only contemporary critical notice, in the Monthly Review, notes that there are indications of "the performance being hastily, nay and carelessly composed." As F. W. Boege says of the novel: "It was not a success. Although a Dublin edition appeared in the year of its issue, 1753, a second London edition was not called for until 1771—the poorest record of any of his novels."4 Gothic descriptions and stock settings are, however, only a lesser part of the sentimental rhetoric of Fathom; the greater is composed of set speeches which contain all the devices of Latinate rhetoric as well as some linguistic eccentricities peculiar to Smollett, and to this novel. One small device which immediately identifies the novel is the habit of putting a qualifying adjective before the proper name, e.g. "the benevolent Israelite, the perfidious

4 Fred W. Boege, Smollett's Reputation As a Novelist (1947), p. 15.
Fathom, the beauteous Monimia, the much-lamented Melvil." This device, which Smollett uses elsewhere only for his heroines, has the effect of generalizing and explicitly identifying the emotional values of the characters, and is, I believe, a link with the diction of romances. A second small device, used more sparingly, is the mock-epic one of assigning classical names to modern, low-life people. Thus Ferdinand's mother, while looting on the battlefield, is called "our English Penthesilea" (I,18); the fat Wapping landlady is called "an enraged Thalestris" (I,182). A third minor habit is the use of the "Yes Virginia" construction as an indication of great emotional emphasis: 

"... accept the homage of an heart overflowing with love and admiration. Yes, adorable Wilhelmina! I am dazzled ..." (I,64). Beyond this, many standard devices of formal rhetoric are used: alliteration, simile, personification, and apostrophe, as in the following love scene: 

"Talk not of ruin and Wilhelmina! Let these terms be forever parted, far as the east and west asunder! Let ever smiling peace attend her steps.... Grant me, kind Heaven ..." (I,65).

In the prose of Don Diego de Zelos, "the noble Castilian," devices of sentence structure are emphasized; the following examples are typical:

Were you a fond parent, a tender husband, and a noble Castilian.... (I,168) (tricolon)

Count Melvil has reason to grieve; Don Diego to despair. His misfortunes flow from the villany of mankind; mine are the fruits of my own madness. (II,210) (antithesis)

Ah wretch.—ah cruel homicide! what had those dear victims done to merit such a fate? (II,210) (rhetorical question)

Heaven and earth! how did my breast dilate with joy at the thoughts of having given birth to such perfection! how did
my heart gush with paternal fondness, whenever I beheld this ornament of my name! and what... (I, 163) (anaphora)

This kind of prose has other noticeable characteristics, such as the use of Latinate words like "collation," a preference for negative constructions, and the use of religious archaisms like "hath" and "thy" for moral chastisement. And Albrecht Strauss has, in addition, noted: "What does seem peculiar to Smollett is his tendency to lapse into readymade formulas whenever the occasion for describing strong emotions arises," e.g. "His hair bristled up, his teeth chattered, and his knees knocked." The effect of this sentimental style is to move us away from emotion and sentiment, partially by externalizing of emotion in a person's physical reactions, or in a Gothic landscape; partially by avoiding emotion by subordinating it to set rhetorical forms. In either case the result is bad, since these devices for communicating feeling seem to us to lack verisimilitude. Even when sentiment is used ironically by Ferdinand to deceive, the effect is weak, since it is not used with any consistent satiric point of view. In searching for a way to express feeling, Smollett departs from the satiric world he knows so well, and this departure is disastrous because he does not have the linguistic resources to make the trip.

The comic plot of the book is united with the basic theme of deception by Ferdinand's amours. As we recall, the standard comic plot involves the pursuit of a woman, the interference with this pursuit by


6 See also Watt, op. cit., pp. 27-30, on the relation of prose style and reality.
an alazon figure, and the final possession of the woman at the end of the book. Renaldo's pursuit of Monimia takes this form, reflecting his status as a hero. Ferdinand's aim, however, is not marriage but avarice and seduction; his method is deception; and his final problem is not marrying the girl but getting rid of her. He seduces successively the maid Teresa (I,34), the jeweler's daughter Wilhelmina and her stepmother (I,61), his landlord's daughter (I,177), the country girl Elenor (I,195), Celinda "the fair bastard; (I,220), Mrs. Trapwell (I,235), the clergyman's wife (II,119), a whore from Drury Lane (II,127), and the young widow Sarah Muddy (II,131). We note in these affairs Ferdinand's motivation by avarice and lust, which is similar to what we have called the theme of the Unattractive Heiress. Thus Ferdinand becomes a doctor "so as to acquire a comfortable share of practice, or to captivate the heart of some heiress or rich widow, whose fortune would at once render him independent and happy" (II,90). Thus his attraction to Miss Biddy, who "was entitled to a fortune of ten thousand pounds" (II,106). And after he declines in fortune, "he now regretted the opportunities he had neglected, of marrying one of several women of moderate fortune, who had made advances to him in the zenith of his reputation; and endeavoured ... to keep himself afloat with the portion of some tradesman's daughter, whom he meant to espouse" (II,125).

Fathom's method of deception is traced in some detail when he makes his first attempt, on the heiress Miss Melvil. He proceeds "by the method of sap ... in order to undermine those bulwarks of haughtiness or discretion...." "He became more reserved than ever yet never failed in those demonstrations of reverence and regard...." "This effort ... he reinforced with the most captivating carriage he could assume...."
He regaled her with all the entertaining stories he could learn or invent.... He sung nothing but tender airs and passionate complaints and interlarded them with some sighs, while the tears, which he had ever at command, stood collected in either eye" (I,29-30). When these fail, "he pretended all of a sudden to be taken ill, and counterfeited a swoon in her apartment" (I,33). The result is that he fails with his mistress, but enslaves the maid, and continues with the same "insinuation of address" throughout the book. One common feature of his seductions is the military metaphor; thus when Elenor accepts him, "all the bulwarks of her chastity were undermined, and she submitted to his desire; not with the reluctance of a vanquished people, but with all the transports of a joyful city, that opens its gates to receive a darling prince returned from conquest (I,198).

Ferdinand is successful, and his problem becomes the adventurer's one of escape; "Our adventurer ... had inconstancy in common with the rest of his sex. More than half cloyed with the possession of Celinda, he could not fail to be disgusted with her upbraidings ..." (I,229). But he solves this problem typically, by leaving her flat and "dissembling those transports his bosom never knew" to some other woman who could do him more good. Here truly is a Hobbesian lover.

In his preface, Smollett says that "if I have failed in my attempts to subject folly to ridicule, and vice to indignation ... I have, at least, adorned virtue with honour and applause, branded iniquity with reproach and shame, and carefully avoided every hint or expression which could give umbrage to the most delicate reader ..." (I,4). Uncharacteristically, and sadly for the reader, Smollett keeps his word;
Fathom is the least satirical of his novels. Lewis Knapp and others have speculated that he may have been influenced by criticisms of his satire in Peregrine Pickle, or may have moderated his tone because of his forthcoming trial for an assault on Gordon and Groom. Whatever the reason, he does insert a two-page apologia (I,8-9) showing that satire is commonly used and applauded in other countries, but condemned when written by an Englishman. The over-critical readers, says Smollett, "let humour evaporate while they endeavour to preserve decorum, and polish wit, until the edge of it is quite worn off" (I,8); "they eagerly explore the jakes of Rabelais, for amusement, and even extract humour from the dean's description of a lady's dressing room; yet in a production of these days ... will stop their noses ... at a bare mention of the china chamber pot" (I,9). The only mention of real low life occurs immediately after the apologia, when Smollett describes Ferdinand's mother, and this is relatively tame after Peregrine Pickle. After this there is no coprophilia, no chamberpots, no railing, and (with the exception of a paragraph on the Templars (I,126)), little personal satire. Smollett concludes his apologia ironically: "Yes, refined reader, we are hastening to that goal of perfection, where satire dares not show her face ..." (I,9).

There is some occupational satire, however; although lawyers and priests are briefly mentioned, doctors fare the worst. His acrimony towards the medical profession may be connected with his own failure in it; Knapp has suggested that "it would seem that he did not practice

much after 1953, the year **Count Fathom** was published... In Smollett's account of the profession, he emphasizes that one succeeds in medicine, as in other types of adventuring, by disguise; when Ferdinand decides to become a doctor, "his next care was to concert measures for his first appearance in this new character; well knowing that the success of a physician, in a good measure, depends upon the external equipage in which he first declares himself an adept in the healing art" (II,90). Another requirement is ostentation; "A chariot was not now set up for the convenience of a man sinking under the fatigue of extensive practice, but as a piece of furniture every way as necessary as a large periwig with three tails ..." (II,108-109). There is, perhaps, some personal bitterness in the statement, put in the mouth of the incompetent Dr. Looby (slang for fool), that "I am resolved ... never to consult with any physician who has not taken his degrees at either of the English universities" (II,101), since Smollett himself may have suffered because his medical degree was bought from Aberdeen, which had a reputation as a degree factory.9

In his account of the medical world, there is continued mention of the efficacy of the natural cure for disease; "the merchant had actually bespoke an undertaker; when, after a series of swoonings and convulsions, nature so far prevailed, as to expel, at once, the prescription and the disease" (II,116). But the most interesting account, historically at least, is of the way that the various people

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8 Knapp, op. cit., p. 142.
9 Ibid., pp. 144-46.
practicing medicine—the waiting woman, nurse, apothecary, surgeon, and
physician—cooperate to gull the patient.

A fine lady, fatigued with idleness, complains of the vapours.... Her favourite maid, tired with giving her attendance in the night ... recommends to her mistress a nurse.... The nurse, well skilled in the mysteries of her occupation, persuades the patient, that her malady, far from being slight or chimerical, may proceed to a very dangerous degree of the hysterical affection.... Then she recounts a surprising cure performed by a certain apothecary ... the apothecary being summoned, finds her ladyship in such a delicate situation, that he declines prescribing, and advises her to send for a physician without delay. The nomination of course falls to him, the doctor being called, declares the necessity of immediate venesection, which is accordingly performed by a surgeon of the association. This is one way of beginning the game. Though the commencement often varies.... (II,110)

Although Smollett's account of the medical profession is certainly critical, and is satirical in the sense that it contrasts a real situation with an ideal, it is difficult to tell from the tone of the description whether it is exaggerated or is simply an objective description of medical credulity and avarice. If the latter is the case, it provides the first lengthy anticipation of the descriptions in Humphry Clinker.

Smollett does use the digression satirically, once, when he inserts an account of a patron (I,43). There are twelve letters and quotations in the book, but the importance of interpolated elements is slight. In fact, the only satiric device Smollett does use is the microcosm, and in his three brief sketches of the sharpers in Paris, the coachload of people going from Dover to London, and the inhabitants of the King's Bench prison, we find most of the humor characters and exempla in the book.

The first microcosm is set in a French ordinary, where the inhabitants include a French Abbe, the English squire Sir Giles Squirrel,
a Westphalian count, and an Italian musician. They are all sharpers, but the most colorful of them is Sir Stentor Stile, the only dialect-speaking character in the book. He speaks in the Tory country-squire dialect Smollett uses in *Greaves* for Sir Valentine Quickset. He comes into the ordinary dressed like an English jockey, and greets "his neighbor" from home, Sir Giles:

Mercy upon thee, knight, thou art so transmographied, and bedaubed, and bedizened, that thou might rob thy own mother without fear of information.... Hey, Sweetlips, here hussy, d/am/n the toad, don't n't know thy old measter? Ey, ey, thou may'st smell till Christmas, I'll be bound to be hanged, knight, if the creature's nose an't foundered by the d/amne/d stinking perfumes you have got among you. (I,140)

He has all the characteristics of Smollett's stock squire: the association with foxhunting, the vulgarity, the vigor, the boasting about his money, the gluttony, the volatile temper. But Ferdinand is deceived in him, since this "noisy, raw, inexperienced simpleton, carried off all his ready cash, together with his jewels, and almost everything that was valuable about his person" (I,148). In this episode Smollett uses a humor character to carry out the gulling theme of the book, and we see repeated the gulling of the adventurer which Peregrine and Godfrey carried out in *Peregrine Pickle*.

In a way, the first microcosm reflects several of Smollett's continuing concerns, since it presents a complete collection of the races of Europe who are united in their profession of adventuring. The second, the coach from Canterbury to London, contains a group "which far exceeded the notions he [Ferdinand] had preconceived of English plainness and rusticity" (I,184). They are united in their talent for billingsgate.
After a three-page dialogue, Smollett describes their real character by means of the device of the Pretenders Exposed.

Peace being thus re-established ... it will not be improper to give the reader some further information, touching the several characters assembled in this vehicle. The Quaker was a London merchant, who had been at Deal superintending the repairs of a ship which had suffered by a storm in the Downs. The Wapping landlady ... had attended the payment of a man-of-war, with sundry powers of attorney, granted by the sailors, who had lived upon credit at her house. Her competitor in fame was a dealer in wine, a smuggler of French lace, and a petty gamester just arrived from Paris, in the company of an English barber.... (I,184)

But the most interesting microcosm of the three is the jail, since it contains exempla, jargon, a pedant and a braggart warrior. As we have noted, a pedantical character is marked by vanity and the application of abstract learning to situations where it is impractical, as is often indicated by a pedantical play with words. Sir Mungo Barebones' scheme is the conversion of the Jews and Gentiles; Captain Minikin says: "he has clearly demonstrated, from an anagrammatical analysis of a certain Hebrew word, that his present Majesty, whom God preserve, is the person pointed at in Scripture as the temporal Messiah of the Jews" (II,5). Satiric reduction is noticeable in his name (Mungo is a cant term for a Negro), and his exemplum: "He was by indigence and hard study, wore almost to the bone, and so bended towards the earth, that in walking his body described at least 150 degrees of a circle" (I,11-12). Smollett here is using the stock figure of the pedant for topical satire. As Earl Wasserman has pointed out, "The parallels between Sir Mungo and the theologian John Hutchinson (1674-1737) are so close and numerous
that there can be little doubt Smollett intended in Sir Mungo a satire on the entire Hutchinsonian school. ¹⁰

Captain Minikin is marked chiefly by his speech, a jargon "which was almost nothing else than a series of quotations from the English poets, interlarded with French phrases, which he retained for their significance on the recommendation of his friends, being himself unacquainted with that or any other outlandish tongue" (II,3). As he describes the prison to Ferdinand:

You must know, sir, that, exclusive of the canaille, or the profanum vulgus, as they are styled by Horace there are several small communities in the jail ... for this place, sir, is quite a microcosm, and as the great world, so is this, a stage, and all them men and women merely players. (II,4)

As his language has the satiric mark of mixing prose and verse, so his character is that of the stock soldier, as is shown in his letter to Major Macleaver:

Sir: You have violated my honour in imposing upon Mrs. Minikin your pretended cousins as ladies of virtue and reputation. I therefore demand such satisfaction as a soldier ought to receive....

Goliah Minikin (II,18)

Smollett uses several kinds of satiric reduction on Minikin; his first name is a stock solecism for a soldier, and the last comes from a phrase, "to tickle the minikin," from minikin, a term of endearment for a female. He is described in satiric images; "His voice resembled the sound of a bassoon, or the aggregate hum of a whole beehive" (II,3). He

is a fop (II, 7). And his only soldierly act, his duel with Major
Macleaver, which should be an opportunity to show his physical courage,
is reduced to the smoking of pipes of assafieta in a closed room until
the Major vomits and Minikin is declared the victor.

The group also contains "a French chevalier, an odd sort of a
man, a kind of Lazarillo de Tormes, a caricatura; he wears a long beard,
pretends to be a great poet, and makes a d[amned]d fracas with his verses"
(II, 6). And the ruler of this menage is "Theodore, king of Corsica,
who lies in prison for a debt of a few hundred pounds" (II, 4). In this
portrait of Theodore de Neuhoff, "former King of Corsica, who had been
confined in the King's Bench Prison since the end of 1749," Smollett is
also indulging himself in topical satire, and Lewis Knapp has suggested
that he is showing his humanitarian spirit since he compares Theodore
to Belisarius.11 His portrait is less satiric than the rest of these
"rarities" but is not entirely free from ridicule.

In short, although devices of comedy and romance are present,
they are subordinated to the moral message of the book, as it is
expressed in the comparison between Renaldo and Ferdinand. And
Smollett makes no new contribution to his practice of satire here,
except for his extended portrait of the medical profession. The
importance of the book, then, lies in the way that Smollett expresses
his moral concern with duplicity by reflecting the contrast of duplicity
and honesty, cynicism and feeling, in the character structure of the
book. The failure of the book, and it is Smollett's worst novel, is

due to Smollett's incapacity to express his feeling in convincing prose, not in the dual structure *per se*. So the ambivalent attitude which we feel exists towards cynicism here, and in *Greaves*, is perhaps not one of moral intention but of expression. Smollett means to expose the evil of evil, but despite his best intentions, he writes of evil better than he writes of good.
CHAPTER V

SIR LAUNCELOT GREAVES

Critics generally have regarded Sir Launcelot Greaves as one of Smollett's worst novels, and their chief objection has been its plot, often thought of as only a bad imitation of Don Quixote. Looking through his professorial spectacles, George Saintsbury has said:

There can be no intention, in any rational person, of denying or evading the obvious and prima facie objection which lies against the whole plan and conception of Sir Launcelot Greaves. It would be idle in the critic ... to attempt a defence of a blunder which Smollett himself ... admitted. How he came to adopt the preposterous scheme of actual knight-errantry in the middle of the eighteenth century and in England ... is not at all difficult to answer. He must always be following somebody. (x-xi)

The object of this chapter is to defend Smollett's artistic sense, and this defense will take the form of showing the uses of the central plot structure, and the linguistic structures, in conveying Smollett's meaning, a meaning which I believe is basically satiric. By this study I hope to enlarge considerably the conventional reading of the book; when mentioned at all by critics, Greaves has been considered important for its set pieces and comments on society, and these have been described as

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interfering with its structure. The words of Louis Martz, speaking of
the prison, the party feuds, and Justice Gobble, are typical:

Instead of concentrating upon the adventures of his hero, in
these parts Smollett seems interested in giving a set picture
of contemporary conditions.¹

The view that Greaves is important for its social comment is supplemented
by the recent work of M. A. Goldberg, who finds the central conflicts of
the book to be the "ethical drama" between social love, embodied in the
Shaftesburian Launcelot, and self-love, as expressed by the Hobbesian
Ferret; and between public and private virtue. He concludes:

The ultimate union between social and self-love, public and
private virtues is a reconciliation that is not only social
and moral, but deeply metaphysical, and highly spiritual.²

Critics who see the book as a collection of Smollett's artistic errors,
or a vehicle for history or idea, slight the functioning of the satiric
elements in the book, and their central importance for its meaning.

The best way to analyze systematically the structure of the book
is to contrast what is normally regarded as the serious and central
plot—the story of Launcelot—with the satiric structures which modify
it. This central plot, which carries the overt meaning, is divisible
into two parts. In sub-plot one, the courting of Launcelot and Aurelia,
Launcelot is the comic hero, the eager lover of Aurelia whose courtship
is blocked by an interfering guardian and a forged letter. As described

²M. A. Goldberg, Smollett and the Scottish School (1942), p. 141.
by Smollett, this rejection is the cause of Launcelot's madness and consequent knight-errantry:

A match was agreed upon between her Aurelia and young Squire Sycamore.... These tidings were probably confirmed under her own hand in a letter which she wrote to Sir Launcelot. The contents were never exactly known but to the parties themselves; nevertheless, the effects were too visible, for, from that blessed moment, he spoke not one word to any living creature for the space of three days; but was seen sometimes to shed a flood of tears and sometimes to burst out in a fit of laughing. At last he broke silence and seemed to wake from his disorder. He became more fond than ever of the exercise of riding, and began to amuse himself again with acts of benevolence. (p. 50)

The comic plot is recapitulated by Tom Clarke (pp. 23-68), but is set aside in favor of Launcelot's insane adventuring until Chapter XV, when Launcelot encounters Aurelia on the road and receives an explanation of the forged letter (p. 165). After one more brief attack of madness, which causes him to lose Aurelia again, he becomes wholly the comic hero. In Smollett's words:

Our adventurer reckoned with the apothecary, paid the landlord, and set out on his return for the London road, resolving to lay aside his armor at some distance from the metropolis; for ever since his interview with Aurelia, his fondness for chivalry had been gradually abating. (p. 182)

It is the comic plot which dominates the conclusion of the book, as Launcelot and Aurelia are married, and return in a festive procession to take possession of Greavesbury Hall. The characters which function exclusively in the comic plot are the same Launcelot and Aurelia as the eiron figures, and Squire Sycamore and Anthony Darnel as the alazon figures blocking the wedding.

In sub-plot two, dealing with his knightly adventures, Launcelot functions as a hero of romance. He is knighted with due ceremony and goes forth on his journey in which he successively defeats a recruiting
party (p. 64), rescues Aurelia's coach from highwaymen (p. 89), speaks on political wisdom (pp. 94-114), restores justice by driving Justice Gobble from the bench (pp. 115-33), and chastizes two apprentices posing as army officers (pp. 146-48). It is obvious that there are here a number of parallels in structure with the traditional romantic plot. Taken at its most general level, the stages of separation, initiation, and return, the mythic form is followed when Launcelot goes out on his journey, wins victories over evil forces, and returns with self-knowledge and the gift of reason for men. Launcelot arrives, significantly, at this self-knowledge in a madhouse where he is confined. Smollett says:

He could not conceive by whose means he had been immured in a madhouse, but he heartily repented of his knight-errantry, as a frolic which might have very serious consequences with respect to his future life and fortune. After mature deliberation, he resolved to demean himself with the utmost circumspection, well knowing that every violent transport would be interpreted into an undeniable symptom of insanity. (p. 253)

The boon which he brings back is the capacity to practice and "relish the more sublime enjoyments of rational pleasure" which he finds in Aurelia. The effect of this rationality and moderation, coupled with his original benevolence, is that he can make a workable solution to problems which had originally been insoluble because of his excess of rancor, or of benevolence. Thus, by advising Capt. Crowe to enter "into conditional articles" with Ferret, Launcelot helps him get his estate back. This is the same Ferret that on page twenty he had promised to crush "like an ungrateful viper ... notwithstanding the maxims of forbearance which I have adopted." The benign influence of Launcelot's rationality is shown when Capt. Crowe approves of Tom Clarke's marriage to the lowly Dolly Cowslip, stating: "He would be steered in that, as
well as every other course of life, by Sir Launcelot and his lady, whom he verily revered as being of an order superior to the ordinary race of mankind" (pp. 281-82). Taken on this level, the book provides us with a common-sense guide for living; eschewing madness, Sir Launcelot is rewarded with Aurelia, the marriage procession, the respect of all the countryside, the discomfiture of his enemies, and a son and heir.

Characters exclusive to the romantic plot can also be placed in the fourfold structure which I have proposed. As 
iron-hero we have, of course, Sir Launcelot, and as his squire Timothy Crabshaw. These two provide the chief force opposing the 
alazon, or practitioners of deception, Justice Gobble, Prickle, the madhouse keeper, and the apothecary. The chief buffoons are Mrs. Oakley and her son Greaves, who have no function except to testify to the benevolence of Launcelot. The churls, in romance the voice of reality, include Lawyer Fenton, who helps defeat Justice Gobble; the doctor who triumphs over the apothecary and proves the worth of natural means to health; and Dick Distich, the poet who inveighs against social and poetic falsehood from the private asylum.

The most important minor characters, however, are the four who open the book at the Black Lion Inn. When we consider how these humor characters unite the romantic and comic plots by their continued presence, and how they systematically satirize every aspect of the main plot, Smollett's design becomes apparent. Tom Clarke, as friend to Launcelot, functions as the helpful servant of the comic plot who helps to find Aurelia by searching the sheriff's office for a writ (p. 230), and originates the advertisement which frees Launcelot from the madhouse (p. 262). As a lawyer and a pedantical player with words, he makes
himself an object of attack. But Clarke's most important role is satirical; in his pursuit of Dolly he reduces to a sensual level the idealistic pursuit of Aurelia by Launcelot, and in so doing burlesques the romantic conception of love.

Captain Crowe also burlesques Launcelot's romantic role by his attempts to be a knight. As Tom's uncle, he is the alazon blocking Tom's marriage to Dolly. And as the foolish sea captain on land, who is, moreover, being cheated out of his estate by lawyers, he unites in himself the victim of oppression and the rescuing romantic hero.

The third character of the introduction, Fillet, represents wholly the buffoon who adds to the festivity; his first act is to suggest the mock vigil and dubbing of Crowe. He is described as "one of those wags who can laugh inwardly, without exhibiting the least outward mark of mirth or satisfaction. He at once perceived the amusement which might be drawn from this strange disposition of the sailor ..." (p. 70). His second act is to rescue Launcelot from Gobble's courtroom by recognizing and identifying him, thus aiding the romantic hero. After this, Fillet does not reappear; he is the least developed of the four introductory characters. As a social type, however, Fillet is "a country practitioner in surgery and midwifery" who unites within the main plot structure another satirized role, that of the apothecary and the doctor in the madhouse.

The fourth introductory character, Ferret, represents the fourth character type of the mythic scheme, the cynic. His chief function in

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3It has been suggested, I think without proof, that Ferret is a satire of Dr. John Shebbeare. See James R. Foster, "Smollett's Pamphleteering Foe Shebbeare," FMLA, LVII (1942), 1053 ff.
the comic plot is to be a denier of festivity and in the romantic plot to be the voice of reality hidden by the romance. He is described at length in a formal portrait:

The solitary guest had something very forbidding in his aspect, which was contracted by a habitual frown. His eyes were small and red... His nostrils were elevated in scorn... and he looked as if he wanted to shrink within himself from the impertinence of society. He wore a black periwig... His name was Ferret, and his character was distinguished by three peculiarities. He was never seen to smile; he was never heard to speak in praise of any person whatsoever; and he was never known to give a direct answer to any question that was asked; but seemed, on all occasions, to be actuated by the most perverse spirit of contradiction. (p. 3)

Here is an unusually churlish cynic, and as the voice of truth in the romantic plot he "began to make very severe strictures upon the folly and fear of those who believed and trembled at the visitation of spirits, ghosts, and goblins... then he expiated on the pusillanimity of the nation in general, ridiculed the militia, censured the government, and dropped some hints about a change of hands..." (pp. 8-9). In his long speech in alchemical language (pp. 105-108), he satirizes the serious political speech of Launcelot by succeeding with chicanery where Launcelot was driven off by the electors for his wisdom. And as a final blow, he lies to Justice Gobble, this "being the occasion of the knight's detention and the squire's disgrace" (p. 115). From this we are to assume, I think, that Ferret expresses harsh, practical, political truth, and that this truth represents Smollett's own opinion.

Ferret, like Crabtree, recreates the cynic's role as conjurer, gulling the simple-minded and showing their stupidity. He is consulted by Crowe and Crabshaw to find the missing Launcelot, and predicts that Crabshaw will be "hanged for horse-stealing," that his horse Gilbert
"would die of the staggers, and his carcase be given to the hounds,"
and that Crowe will be "broiled by Margery upon the gridiron of
matrimony" (pp. 246-47). As is typical in the comic plot, Ferret is
included in the final festivities and given an estate because he is the
agent by which the truth about Crowe's past is made known, and Crowe is
restored to his estate. And as a typical misanthropic cynic he cannot
stand the pastoral felicity of Greavesbury Hall, and returns to the
city, "where he knew there would be always food sufficient for the
ravenous appetite of his spleen" (p. 286).

In considering the relation of the four characters of the opening
scene, we note their descending rank, from Crowe, flying high in his
romantic burlesque, through the human Clarke and the fishy Fillet, to
the Ferret, burrowing basely, but realistically and effectively, beneath
the ground. In this collection we see not only in name but in action
that the "heroic" actions of romance are satirized as Ferret succeeds
where Launcelot fails, and fools Crowe while acting as conjurer. We
also note that these four, in their various functions, exhaust the four
basic types of characters, showing Smollett's inclusive design.

As we have analyzed it so far, Greaves stands as an uneasy but
traditional combination of comedy and romance. As hero, Launcelot
triumphs over evil and brings back the boon of common sense; as lover he
wins Aurelia and lives happily ever after. But as we have suggested,
we have here only one pole of a dialectic process, and we will be able
to understand the full meaning of the novel only when we consider the
satiric structures of plot, character, and language which modify the
comic and romantic structures of the book.
The first important modification of the central plot of Greaves is made by burlesques of the main plots by minor characters. As noted above, Launcelot as comic hero is burlesqued by Tom Clarke's courtship of Dolly Cowslip. This courtship begins in the Black Lion Inn with Tom's initial legal gambit: "I settle on Dolly in tail" (p. ?), and soon descends to the bedroom farce of mistaken identities when Tom "crept softly upstairs" to Dolly's room only to find it occupied by Timothy Crabshaw, who justly remarks: "I believe as how this house is haunted--who thought to meet with Measter Laawyer Clarke at midnight, and so far from hoam?" (p. 77). The Clarke-Cowslip plot functions chiefly in the beginning and end of the novel, i.e., in the sections where Launcelot is acting as comic hero, and in both sections the function is satirical. In the beginning, Tom's lechery brings Launcelot's pursuit of Aurelia down to the earthy level of a Cowslip's tail; in the end, the very unctuousness and exaggeration of the scene portray a kind of satirical mock-heroic of love; "the hearts of these grateful lovers had overflowed. Dolly was sitting on her knees, bathing her lady's hand with her tears, and Mr. Clarke appeared in the same attitude by Sir Launcelot" (p. 282).

In the same way, Captain Crowe's knight errantry burlesques the romantic quest for serious social reform that Launcelot undertakes by routing Justice Gobble and chastising the false officers. By presenting us with Crowe's comic vigil (p. 75); his misadventures with Aurelia's carriage (110); his armor, composed of a postilion's leather jerkin, a pot lid, a hop-pole, and a basket-hilt broadsword like that of Hudibras (183); his flailing by the populace (182); and his final defeat by
Dawdle's bladder (202), Smollett reduces to a satirical level the sentiment and seriousness of Launcelot's deeds.

Smollett's moral intention in *Greaves* is less clear than it has been in the previous novels. At the end of *Pickle*, Smollett makes it plain that the cynical attitude to life provides no comfort, even though it is better to deceive than be deceived. In *Fathom* it is clear that Smollett is trying to make Renaldo virtuous, even if, because of linguistic difficulty, he is unable to make him interesting. But in *Greaves*, the "good" character is initially identified as being mad, and his deeds are burlesqued in both comic and romantic aspects by Clarke and Crowe. The cynic Ferret, by contrast, is quite effective in his deeds. Smollett seems to be working here towards the position expressed by Bramble: that uncontrolled feeling is bad, as cynicism is bad. As that great moralist put it: "I affirm that folly is often more provoking than knavery, ay, and more mischievous too; and whether a man had not better choose a sensible rogue, than an honest simpleton, for his servant, is no matter of doubt with, your, MATT. BRAMBLE" (HC, II,8).

The second, and most important, satiric element in *Greaves* is language. There are three initial assumptions which must be made in order to understand Smollett's satiric use of language here. The first is that there is in the book a standard of reality, a linguistic norm, to which other kinds of language can be referred or compared or related. The linguistic norm of this novel, we believe, can be described as English of the middle style, the style sometimes associated with the familiar essay. It is marked by relatively short sentences, lack of rhetorical figures, simple diction, and an absence of jargon, dialect
spellings or words, malapropisms, or puns. Sir Herbert Read has
described Smollett's style in these words: "In point of style, Smollett,
as Hazlitt acknowledged, was the better man than Fielding. In this
particular he was more allied to Swift, and cultivated a clean, imper­
sonal mode, devoid of mannerisms." This style, as Read implies, is
akin to what Maynard Mack has identified as the middle style of the
satirist, "which stresses conversational speech (more than passion or
grandiloquence) along with aphoristic phrasings, witty turns, and
ironical indirections." Louis Martz has also spoken of the stylistic
norm of Greaves, specifically: "With this change in interests came a
change in style, already apparent in Sir Launcelot Greaves. There is a
change from elaboration to simplicity, from expansiveness to succinct­
ness, from turgidity to precision. Here again, I think, the cause is
plain. During the gruel­ling labor of these years Smollett had probably
edited more copy and compiled more history per hour than any other man
of his day; and by this constant practice in setting down facts with
order and clarity, Smollett's manner of expression was hammered down to
the sharpness of a die." In Greaves, this language is used by the
narrator when he is speaking in his own voice. It is used primarily
for exposition; and can be illustrated by a passage from Chapter XIV,
the only sustained digression of the narrator:

Such was the character of Squire Sycamore, who professed
himself the rival of Sir Launcelot Greaves in the good
graces of Miss Aurelia Darnel. He had in this pursuit

pp. 236-37.


persevered with more constancy and fortitude than he ever exerted in any other instance. Being generally needy from extravagance, he was stimulated by his wants, and animated by his vanity, which was artfully instigated by his followers, who hoped to share the spoils of his success. (p. 154)

This kind of style compels acceptance because it is the voice of the dependable narrator, and, further, we believe in the truth of the utterances of the other characters when they are expressed in this style. Thus when Launcelot comes to realize the truth about his madness, he expresses himself in this style (v. p. 4). And when Ferret, one of the best polyglots of a polyglot book, comes to the point about his offer to Crowe, he expresses himself simply:

"I will bargain for your assistance. It is in my power to put twelve thousand pounds in the pocket of Samuel Crowe, that there sea ruffian, who, by his goodwill, would hang me to the yard's arm." (p. 277)

Our second assumption is that there is an implicit or explicit comparison between the linguistic norm and other dialects or jargons; and our third that this comparison operates to reduce a higher subject to the level of the language in which he is presented. The most concise example of the reduction of a high subject to a low level, i.e., to an object of satire, is found in the proper names used in the novel. As Sheridan Baker has pointed out in his article on Humphry Clinker, "Clinker's name follows the nomenclature Smollett had set with his first book, in which he had aimed to make romance wear the sock, a nomenclature he had followed for each successive hero—a high chivalric first name comically brought low in an epithet."7 This procedure is followed obviously in

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the name of our hero, where chivalry is brought as low as the shin, and
the same procedure is followed in the name of the squire, where the
Biblical Timothy is brought low by its association with the crab-louse,
a creature not unassociated with man's coprophilic functions. And here
also, we have a clear example of the effect of the distance between
terms of a comparison (v. Ch. I, p. 24). Launcelot is satirized, but
not harshly; he is a figure of fun not of scorn. But Crabshaw is asso-
ciated with something lower, the genital crab-louse, and he is perpetu-
ally beaten, reviled, scorned, set in the stocks.

Linguistic satire is carried on in Greaves in three main ways:
by dialect, jargon, and literary burlesques. Jargon, which is definable
largely by shifts from correct syntax and vocabulary, has five subdivi-
sions, each of which marks a humor character. The first is law jargon.\(^8\)
As an example, we may take a speech by Ferret and Clarke:

Here Mr. Ferret thought proper to intermingle in the conver-
sation with a "Pish, what dost talk of docking the intail?
Dost not know that by the statute Westm. 2. 13 Ed. the will
and intention of the donor must be fulfilled, and the tenant
in tail shall not alien after issue had, or before." "Give
me leave, sir," replied Tom. "I presume you are a practi-
tioner in the law. Now, you know, that in the case of a con-
tingent remainder, the intail may be destroyed by levying a
fine, and suffering a recovery, or otherwise destroying the
particular estate, before the contingency happens. If
feofees...." (p. 6)

Law jargon is marked by use of technical law terms, argumentation over
obscure or unintelligible points of law, and sexual punning, in this
case as I have already remarked most obviously, Clarke's: "Here's

\(^8\)On law jargon, see Eric Partridge, A Dictionary of Slang and
Dolly—I seize Dolly in tail ..." (p. 7). Its particular use in the latter instance is to satirize the comic plot of the book; its general use is to make satiric butts out of practitioners of the law, and to show the foolishness of Launcelot's chief accomplishment as romantic hero, his victory over Justice Gobble. Here again we see the Principle of Distance in operation; Tom Clarke departs from normal speech by the use of law jargon and is a figure of fun, and one who at the end is integrated into the happy ending. Gobble adds to law jargon illiteracies such as tautology, malapropisms, misuse of law terms, verb errors, errors in case of pronouns, and illiterate idioms, as in the following passage:

The laws of this land has provided—I says a s how provision is made by the laws of this here land, in reverence to delinquems and malefactors, whereby the king's peace is upheld by we magistrates, who represents his majesty's person, better than in e'er a contagious nation under the sun.... (p. 125)

And by this further violation of normal language, he increases his distance from the norm enough to make himself an object of scorn, and is cast out of his position and of society.

The second kind of jargon Smollett uses is that of medicine, chiefly in the speech by Ferret (pp. 105-108), who uses medical and alchemical terms to present a political speech; and in the advice of the apothecary (pp. 177-80), who is trying to cure Crabshaw by phony drugs. Ferret finishes his speech by saying:

"Now this here elixir, sold for no more than sixpence a phial, contains the essence of the alkahest, the archaeus, the catholicon, the menstruum, the sun, the moon, and, to sum up all in one word, is the true, genuine, unadulterated, unchangeable, immaculate, and specific chruseon pepuromenon ek puros."

When the doctor asks what Crabshaw's disease is, he is told by the apothecary that "the blood was seemingly viscous, and salt upon the
tongue; the urine remarkably acrosaline; and the faeces atrabilious and foetid" (p. 179). In a recurring Smollett scene, the apothecary, his medicines, and his terminology are thrown out, and Crabshaw is immediately restored to health by the natural remedies of food and sleep. The effect here is to expose the apothecary as a fraud, a pretender to learning, and to make him an object of satire. The effect in the scene with Ferret is more complicated, since the crowd believes in the jargon, and rushes to buy the elixir, but Ferret, who doesn't believe in it, becomes the voice of the satirist, not the butt of satire. The effect here is to make the gullibility of the people the satiric object. This incident also has larger implications in the plot since it is these same gullible people who turn out to praise Launcelot during his final triumphal procession. The effect is to reduce what seems a triumph to its real dimension, the winning of a gullible crowd of rural fools.

The third kind of jargon found in Greaves is a kind of caricature of proverbial wisdom; its chief exponent is the squire Timothy Crabshaw, whose utterance when set in the stocks is typical:

Look to it, my masters—as you brew you must drink—this shall be a dear day's work to some of you; for my part, I say nothing—the braying ass eats little grass—one barber shaves not so close, but another finds a few stubble—you wanted to catch a capon, and you've stole a cat—he that takes up his lodgings in a stable, must be contented to lie upon litter. (p. 133)

This technique of citing proverbs for insult and defense provides another variant on the normal use of language; it is also found in the speech of Captain Crowe.9 This utterance, typical except less linguistically

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disordered than most of his sayings, shows a use of proverbs and sea
dialect parallel to Crabshaw's use of country speech; here he is being
left in the haunted church for his knightly vigil:

"Would I had Tom Laverick here," replied our novitiate; "he
would sing your anthems like a sea-mew--a had been a clerk
a-shore--many's the time and often I've given him a rope's
end for singing psalms in the larboard watch. Would I had
hired the son of a bitch to have taught me a cast of his
office--but it cannot be holp brother--if we can't go large,
we must haul up a wind, as the saying is; if we can't sing,
we must pray." (p. 74)

Part of the effect of this jargon depends on the contrast between the
language and the character of the speakers, as well as the intrinsic
distortion of the language. In both these cases, these people are
buffoons, whose simplicity and basic honesty makes them foolish in the
world. Crabshaw is described as "having a dry sort of humour about him
but he was universally hated among the servants, for his abusive tongue
and perverse disposition ... though the fellow is as strong as an
elephant, he has no more courage naturally than a chicken ..." (p. 60).
Crowe, in the same fashion, is described as "an excellent seaman, brave,
active, friendly in his way, and scrupulously honest; but as little
acquainted with the world as a sucking child; whimsical, impatient, and
... impetuous ... his discourse seemed to be an unconnected series of
unfinished sentences, the meaning of which it was not easy to decipher"
(p. 2). Considering their characters, we can interpret the utterances
of both of these men as satirizing the wisdom of the proverbs they use;
the folk wisdom which they express is reduced to the foolish voice and
situations of the speakers. It is noteworthy in this connection that
Crabshaw, like Crowe (on p. 186), is so beaten that he appears with
"hardly any vestige of the human countenance, so much had he been defaced in this adventure" (p. 63). Such is the fate of simple folk wisdom in the real world. The status of this folk wisdom also, I think, satirizes the more pretentious philosophical utterances of Launcelot, especially since he is often parodied directly by these two speakers, as in Crabshaw's speech on madness (pp. 85-89), and Crowe's speeches on knight-errantry (pp. 84, 110).

A fourth minor class of jargon, which serves to make a satiric butt out of Mrs. Gobble, is marked by malapropisms. She says to Launcelot:

"Sirrah! Sirrah!" cried she, "do you dares to insult a worshipful magistrate on the bench? Can you deny that you are a vagram, and a dilatory sort of person? Han't the man with the satchel [Ferret] made an affidavit of it? If I was my husband, I'd lay you fast by the heels for your resumption and ferk you with a priminery into the bargain, unless you could give a better account of yourself—I would. (p. 126)

The second major kind of linguistic satire in Greaves is expressed in the dialects, which may be distinguished from jargon by the fact that they depend largely on differences in pronunciation (indicated by misspellings) rather than shifts in vocabulary or syntax. The most prominent dialect speaker is Dolly Cowslip, who communicates her "simplicity and goodness of heart" by her language:

Yau may th'ink, my Leady DarneI, as haw I'aise yeaten hool-cheese; but it y'an't soa. I'se think, vor mai peart, as how I'aise bean bewitched. (p. 167)

This kind of misspelling, given by Smollett to minor servants and Yorkshireman, is echoed occasionally in the speech of Crabshaw, as in "tuoad." But its chief purpose is to mark Dolly linguistically with the livery of the lower class, and put her out of competition with Aurelia.
The second dialect in Greaves is that of Sir Valentine Quickset, foxhunter and Tory candidate for Parliament. In his electioneering speech he says:

I hope I shall always speak my mind without vear or vavour, as the zaying is. "Tis the way of the Quicksets—we are no upstarts, nor vorreigners, nor have we any Jewish blood in our veins; we have lived in this neighborhood time out of mind, as you all know, and possess an estate of vive thousand clear, which we spend at whoam, among you, in old English hospitality.... I am, thank God, a vree-born, true-hearted Englishman, and a loyal, thof unworthy, son of the Church....

(p. 99)

The linguistic devices used here are obvious: the substitution of /v/ for /f/, and /z/ for /s/, and occasional misspellings. The effect of this dialect, and of the foxhunter's jargon used by Quickset's supporters ("Well opened, Jowler--to 'un, to 'un again, Sweetlips! Hey, Merry, Whitefoot!" (p. 103)) is to satirize the Tory extremists as country bumpkins, as the Whig candidate Isaac Vanderpelft is satirized for his Jewish race, his worship of money, and his selling out of England to the Germans.

The delineation of humor characters by dialect and jargon is the chief satiric device found in Greaves, but satiric imagery and exempla are also used. They are combined in the lengthy description of Crabshaw:

His small glimmering eyes resembled those of the Hampshire porker, that turns up the soil with his projecting snout. His cheeks were shrivelled and puckered at the corners, like the seams of a regimental coat as it comes from the hands of the contractor. His nose bore a strong analogy in shape to a tennis ball, and in colour to a mulberry.... His upper jaw was furnished with two long white sharp-pointed teeth or fangs, such as the reader may have observed in the chaps of a wolf, or a full-grown mastiff, and an anatomist would describe as a preternatural elongation of the dentes canini. His chin was so long, so peaked, and incurvated, as to form in profile, with his impending forehead, the exact resemblance of a moon in the first quarter. (p. 12)
In this series of comparisons of a man with a pig, coat, tennis ball, mulberry, dog, moon, we have one of Smollett's best examples of the way a man is reduced to something lower than himself on the scale of being, as well as one of his best brief examples.

The third main kind of linguistic satire in Greaves is literary burlesque; it is expressed primarily by Launcelot, who speaks in the three voices of lover, railler, and vir bonus, in addition to his normal speech, which is in the middle style. Launcelot's first voice is used in his rare encounters with Aurelia, and it echoes the sentimental prose of Renaldo and Don Diego in Fathom. Although it sometimes rises (or descends) to Euphuism, as in the description of the lovers ("He looked and languished, she flushed and faltered. All was doubt and delirium, fondness and flutter.... Unspeakable was her surprise ..." (p. 166)), its ordinary tone is incoherent, expressed by sentence fragments, exaggerated diction, rhetorical questions and exclamations, and signifying a "mingled transport of astonishment, admiration, affection, and awe" (p. 163).

Can it be possible?—Heaven grant—Sure this is no illusion! --O madam! --shall I call you my Aurelia? My heart is bursting with a thousand fond thoughts and presages." (p. 166)(cf. FF, 203-206)

This kind of speech seems to be an exaggeration (if that is possible) of the speech of the sentimental lovers of stage comedy and romances; it is designed to reflect the disorder of Launcelot's passions, but its effect is to reduce his character to absurdity. It may be contrasted with both the structured force of his reasoned speech, and with the violence of his railing.
The second group of Launcelot's speeches is delivered in a voice that Smollett describes as having "a solemn and deliberate tone," "a grave and resolute tone," "a grave and solemn tone" (pp. 125, 130, 147).

An example, in a "solemn and deliberate accent," is his speech to Mr. Gobble:

If I understand your meaning aright, I am accused of being a notorious criminal; but nevertheless you are contented to let me escape with impunity. If I am a notorious criminal, it is the duty of you, as a magistrate, to bring me to condign punishment; and if you allow a criminal to escape unpunished, you are not only unworthy of a place in the commission, but become accessory to his guilt, and to all intents and purposes, socius criminis. With respect to your proffered mercy, I shall decline the favour; nor do I deserve any indulgence at your hands.... (p. 125)

The pontifical quality of this style reflects, one might say, a move from Addison to Johnson; i.e., it is marked by logical subdivisions indicated by conditional, adversative, and disjunctive conjunctions; its sentence members are of great length; and it uses Latin words or words of Latin origin in a condign way. This style creates an impression of the processes of judgment and operations of the mind; many of Launcelot's set speeches, such as his denunciation of the party politicians (pp. 101-104), and his denunciation of Gobble (130-32), begin with this style and move into Launcelot's third (railing) style, described (p. 17) as being the effect of passion, and on p. 20 as "pronounced with a wildness of look, that even bordered on frenzy." Launcelot's railing style is marked by the use of rhetorical questions, lists and catalogs, direct insults, exclamations, long words, and periodic structures. Two examples will suffice: the first is his initial reaction to Ferret, the second a list of abuses of the Whigs.
Heaven and earth! ... do I live to hear myself insulted with such an opprobrious epithet, and refrain from trampling into dust the insolent calumniator? (p. 17)

Such there are, (Oh, shame to patriotism and reproach to Great Britain!) who act as the emissaries of France both in word and writing; who exaggerate our necessary burdens, magnify our dangers, extol the power of our enemies, deride our victories, extenuate our conquests, condemn the measures of our government, and scatter the seeds of dissatisfaction through the land. (p. 20)

The seriousness of such prose, of course, is satirized because Launcelot is mad; it is also associated with the stock satirical figure of the railer, who has been described as a type that "wields their extraordinary powers of language in almost demonic fashion. Assuming god like powers, they damn all men; and because they cannot thrust the world into outer darkness, they exile themselves...." One notes that whenever Launcelot rails, he is exiled, into jail after railing at the politicians, to a foreign country after railing at Mr. Darnel, to his private cell after his railing at the doctor at the madhouse. In this connection, one notes also Ferret's final self exile.

To these three voices we must add a fourth, marked by substance as well as the middle style. This is the voice in which Launcelot affirms his own disinterest and virtue before attacking Ferret (p. 15), or the madhouse doctor (p. 260). His disclaimer before attacking Gobble will serve as a third example:

If your acting in the commission as a justice of the peace concerned my own particular only, perhaps I should waive any further inquiry, and resent your insolence no other way but by silent contempt. If I thought the errors of your

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administration proceeded from a good intention, defeated by want of understanding I should pity your ignorance ... but the preposterous conduct of such a man deeply affects the interest of the community.... (pp. 130-31)

Here we have the voice that Maynard Mack has called the vir bonus, "the man of plain living, high thinking, lasting friendships; who hates lies, slanders, lampoons; who laughs at flatteries of himself...."¹¹ The function of these disclaimers is to win the confidence of the reader in the satirist's personal probity, so as to set up the atmosphere for an attack on his enemies. In Greaves this voice is soon followed by Launcelot's grave and railing voices, and the object of the attack are chiefly social disorders, such as the abusers of the law, fomenters of trouble, and keepers of private madhouses. The two styles differ, in that in the grave and resolute style Smollett gives his ideal solution to problems of society and personal relationships, and the railing reflects his disappointment and bitterness that these ideals are not effective in society.

In sum, then, Smollett expresses through a varied and complex use of language his feelings as a satirist; by the use of dialect and jargon he clearly defines a variety of characters as satiric butts. And in the four voices of Launcelot, Smollett expresses his complex attitude to the society of his day: that one should live uprightly and virtuously and discourse rationally against evil (the solemn style), but that this turns out badly in life and one ends up railing against evil rather than reasoning with it. This direct satire seems to have two general

¹¹Maynard Mack, op. cit., p. 88.
meanings, that social reform is foolish, and the hope of earthly felicity is foolish. At the end, of course, Smollett does wind up the comic and romantic plots with the customary settling of accounts, wedding, feast, and general contentment. But at the very last, Smollett shows us Ferret's reaction to this state of things:

Ferret, at first, seemed to enjoy his easy circumstances; but the novelty of this situation soon wore off, and all his misanthropy returned. He could not bear to see his fellow-creatures happy around him, and signified his disgust to Sir Launcelot, declaring his intention of returning to the metropolis, where he knew there would be always food sufficient for the ravenous appetite of his spleen. (p. 286)

In this final reaction, Smollett confirms the intention of writing a satiric book that he professed in his original choice of the burlesque of Don Quixote as his chief plot device. And the book's vices, like its virtues, are those of satire. It has no clear narrative form, but is organized in a series of satiric contrasts; it has no clear moral statement, and is dull and confused in large sections. But it does provide a rich variety of language, and it uses this linguistic profusion to create occasionally compelling scorn and laughter.
CHAPTER VI

HUMPHRY CLINKER

It is a commonplace among readers and critics that Humphry Clinker is Smollett's best novel; George Sherburn says of it in his standard history: "Smollett's best experiment was his last novel and his masterpiece—The Expedition of Humphry Clinker." The novel may have assumed its commanding position in the Smollett canon because of its abundance of objective description. This description, which Professor Martz has shown was genuinely informative for its time, derives from Smollett's earlier compilations for The Present State of All Nations (1768-69), which was, in its section on Scotland at least, "a better introduction to eighteenth-century life than many longer and more famous accounts." For readers of The Present State, the description was history; but in the context of the novel these passages become fictional background, and we must analyze the fictional use that Smollett has made of his historical material, since it is selected with a novelist's eye. As Ian Watt has said of Defoe's use of similar detail, "Its aim is to

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3 Ibid., p. 122.
produce a convincing likeness to the autobiographical memoir of a real person. ^4

The epistolary form of Humphry Clinker has also been thought important in critical considerations of the novel. Walter Allen has said: "It recounts a tour of England and Scotland in the form of letters, but the letters are used in a way quite different from that of Richardson. They aim at a direct revelation of character—or in most instances of caricature—but they also serve to show a single incident, a place, a person from different and conflicting points of view." ^5

George Kahrl echoes this opinion, saying that "the excellence of Humphrey Clinker lies ... in the diversity in reactions of a group of travellers." ^6 Careful analysis does not substantiate this opinion. Except for the opposing descriptions of Bath (I, 42-53), and London (I,112-23) by Lydia and Matthew Bramble, and the unique letter in which Tabitha abandons her usual correspondent Mrs. Gwyllim and writes to Matthew's correspondent Dr. Lewes (I,101), Smollett makes no consistent attempt to illuminate the same scene by exposing it from different points of view. The epistolary method is, however, important for establishing the "voices" of the three female humor characters, but their diverse reactions are not ordinarily focused on the same places, people, or events, and Smollett uses even the similar voices of Jerry and Bramble to move the story along by describing different things. The

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important exception to this progression is Bramble, since he gives his
own reactions to events, and others talk also about his actions.

A third approach which has been taken to the novel is the ideolog-
ical; the book has been read in the context of social controversy as
early as Horace Walpole, who said in his Memoirs of George III that it
was a "party novel, written by the profligate hireling Smollett, to
vindicate the Scots and cry down juries." 7 M. A. Goldberg has associ-
ated this oft-repeated English-Scots dichotomy with primitivism and
progress, which he finds "common to the century, and central to any
understanding of the antithesis posed between England and Scotland in
Humphry Clinker." 8 These antitheses Goldberg finds reconciled in the
country life of Wales, and he traces this reconciliation to Smollett's
kinship with the Scottish Common Sense School. He says:

Reconciliations offered here by Ferguson, Robertson, and
Kames are strikingly similar, not only to one another, but
to those offered by Hugh Blair, Lord Monboddo, James Dunbar,
John Ogilvie—and significantly, by Smollett. Disdaining
either extreme, and suggesting a compatibility of poverty
and wealth, simplicity and complexity, Smollett offers in
Humphry Clinker a perspective most closely aligned with these
writers in the last half of the eighteenth century who were
centered around Edinburgh, that "hot-bed of genius" to which
Matt Bramble alludes. 9

Although there is unquestionably much comment on luxury and simplicity,
England and Scotland, in the novel, there is also much which does not
fit in with this ideological division (including the satiric structures

7 Horace Walpole, Memoirs of the Reign of King George the Third,
ed. D. Le Marchant, 4 vols. (1845), IV, 328.
8 M. A. Goldberg, Smollett and the Scottish School (1959), p. 147.
9 Ibid., p. 153.
of the book). The fallacy of reading the book exclusively, as if it were a philosophical treatise, is seen in the reductio to which his method leads Goldberg. Talking of "nudity and clothes, a motif central to the major theme of primitivism and the idea of progress," Goldberg says:

Living luxuriously and wearing fine clothes is a symbol of moral and social disintegration in England; living simply and with poor apparel is a symbol of the kindness, hospitality, and moral integrity in Scotland. In the same respect, clothes are symbolic of moral degeneration in individual characters, and nudity becomes symbolic either of their virtue or their regeneration.10

This reading, because it all too solemnly ignores the uses of nudity in a fictional context, takes us beyond literary criticism to the study of the history of ideas, and in so doing, I think it distorts the meaning of the book. In one of the exposures of nudity to which Goldberg alludes, Winifred Jenkins descends from her window to escape a fire. Smollett describes the descent thus:

The maiden was just as she had started out of bed; the moon shone very bright, and a fresh breeze o wind blowing, none of Mrs. Winifred's beauties could possibly escape the view of the fortunate Clinker, whose heart was not able to withstand the united force of so many charms; at least, I am much mistaken if he has not been her humble slave from that moment. (I,230)

Given our definition of satire (I,22) as a structure which operates to force a comparison between high and low levels of reality, this, I submit, is a satiric scene. It is in the novel to cause laughter, and to emphasize the lower class status of Winifred, as compared to Lydia, not to illustrate virtue or regeneration. Although no one would deny

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10 Ibid., pp. 174-75.
that there is much straight comment in *Clinker*, it is a mistake to read it primarily in this way. It is a novel, not a tract, and it is to the fictional elements that we must turn now.

The fictional elements with which we must concern ourselves are plot, characters, and language. As has often been pointed out, the plot of *Clinker* is episodic and undeveloped. We are first presented with a standard comic paradigm, the pursuit of Lydia Melford by "the player-man Wilson"; this plot forms the substance of the first ten letters, and is kept alive by periodic languishings by Lydia until Wilson's appearance as the eligible George Dennison, son of Bramble's old friend, in letter 74 (II,201). But this plot exists as the frame of the book, as Smollett's example of true, sentimental love, rather than as an object of continuous attention. As such, it serves as the virtue which gives meaning to the flirtations and inconstancies of Tabitha and Winifred.

We find this sentimental comic plot burlesqued in two sub-plots, Tabitha's search for a man, any man; and Winifred's courtship by the valet Dutton, and by Humphry. In the first of these burlesque plots, Smollett uses the device of repetition to render ludicrous the old maid's pursuit of a man, and by extension, the sentimental, faithful, monogamous conception Lydia has of marriage. In the course of the book, Tabby sets her cap for Mr. Mackilligut (I,37), Mr. Barton (I,128), Lawyer Micklewhimmen (I,211), Rev. Moffat (II,63), Mr. McClellan (II,79), Sir George Colquhoun (II,112), and numerous others; and even after she is engaged to Lismahago, Jerry says of her:

I suspect Tabby of tergiversation... She attached herself to Lismahago for no other reason but that she despaired of making a more agreeable conquest. At present, if I am not much mistaken in my observation, she would gladly convert
the widowhood of Bayard to her own advantage.... These must be the instinctive efforts of her constitution, rather than the effects of any deliberate design; for matters are carried to such a length with the lieutenant that she could not retract with any regard to conscience or reputation. (II,221)

Here we have "the type figure of the old maid as it appears in the English novel, complete in all of its details.... Mistress Bramble is named Tabitha because she is an old maid." In Tabby we see two common characteristics of the humor character: vanity, and what Bergson has called "the sort of rigidity which compels its victims to keep strictly to one path, to follow it straight along, to shut their ears and refuse to listen." It is this reduction of the variety and richness of the human spirit to one trait which Bergson finds the essence of the laughable, and Tabitha is in herself a cause of laughter and a subject of satire, as well as a burlesque of Lydia's constancy.

A different kind of burlesque occurs in the affair between Humphry and Winifred Jenkins. Here the characters are low, and the level of their courtship is indicated by the way Humphry is introduced:

[Mrs. Bramble] said he was such a beggarly rascal that he had ... the impudence to shock her sight by showing his posteriors, for which act of indecency he deserved to be set in the stocks. Mrs. Winifred Jenkins confirmed the assertion, with respect to his nakedness, observing at the same time, that he had a skin as fair as alabaster. (I,105)

Clinker is later smitten in the same manner by "the united force of so many charms" as Winifred descends the ladder during the fire alarm at Scarborough. In Winifred we have the sexual element which is otherwise


missing from the comic paradigms; she is the tail, so to speak, of the marriage coin, and her exposures and bawdy puns satirize Lydia's delicacy and sentiment, Matthew's distrust of marriage, and Jerry's concern with station and honor. To cite her own opinion of marriage:

I think for sartin this match will go forewood; for things are come to a creesus, and I have seen with my own heys such smuggling—but I scorn for to exclose the secrets of the family; and if it wance comes to marrying, who nose but the frolic may go round. I believes as how Miss Liddy would have no reversion if her swan would appear; and you would be surprised, Molly, to receive a bride's fever from your humble servant; but this is all suppository.... (II,172)

And as it turns out, her predictions are correct, and the three ladies become part of "three kiple chined by the grease of God, in the holy bands of mattermoney" (II,232).

Of the three males in the comic plots, the least important is George Wilson/Dennison, who, disguised as a player, courts Lydia in sentimental prose in Letter ten (I,18) but is forced to sail on his "transport of expectation" for 450 pages until he reappears as the son of Bramble's old friend and the acceptable suitor of Lydia at the last (II,203). Here obviously is the ritual comic hero,¹³ whose chief function is to appear for the marriage at the end. As Frye says of the type, his "character has the neutrality that enables him to represent a wish-fulfillment,"¹⁴ and this neutrality is shown by the neutrality of


his name, which contrasts with the unreality of the names of the other humor characters.\textsuperscript{15}

In contrast, Humphry's name "follows the nomenclature Smollett had set with his first book, in which he had aimed to make romance wear the sock ... a high chivalric first name comically brought low in an epithet."\textsuperscript{16} Humphry's name gives us our clue to his real importance, since it illustrates the reduction of the chivalric Christian name to dust, as in the larger comic structure, Humphry's actions reduce Methodist piety to pursuit of Winifred, and his position reduces Bramble's honor to the production of bastards. His place in the comic plot is also a kind of parody of Wilson/Dennison's role as romantic hero, since Clinker is also metamorphosed into a new identity, but he does not turn out to be the missing heir, but only the bastard of Bramble and "Dorothy Twyford, an' please your honour, heretofore barkeeper at the Angel at Chippenham" (II,187). Humphry functions satirically in a third way, by his ingenu-like questioning, which exposes the social vices of the upper class. For example, when asking for permission to fight with Dutton over Winifred, Humphry says to Jerry that he will fight with a cudgel, since "it does not become servants to use those weapons \textsuperscript{[swords]} or to claim the privilege of gentlemen to kill one another, when they fall out" (II,42). Here we see Jerry himself, as well as Bramble, condemned by the voice of the innocent truth-teller. Thus,

\textsuperscript{15}For a discussion of the meaning of names, see Watt, \textit{op. cit.}, pp. 18-21.

although Humphry is the object of satire for his low origin and status, and for his Methodist simplicity, he in turn is the satirical figure of the ingenu who uses these same qualities of simplicity and innocence, to satirize the ostensibly elevated characters and social values of the book.

Lismahago, the third of the comic suitors, has aroused more interest than Wilson or Humphry, but this interest has been largely historical. George Kahrl has suggested that "the character had its inception in personal experience, a short friendship with a Scottish professional soldier in the American service--Captain Robert Stobo."\(^{17}\)

I must agree with Louis Martz that "the similarities are slight,"\(^{18}\) between the two characters, and that Stobo and Lismahago both resemble a type of American adventurer, but not necessarily each other. I am not, however, prepared to ride behind Martz on his hobby horse when he suggests that "the character, opinions, and adventures of Lismahago find their origins in the hack work which Smollett had been performing during his long 'fallow period.'"\(^{19}\) Certainly Martz is right in saying that many of Lismahago's opinions derive from Smollett's work on The Present State of All Nations, but he overstates his case when he claims that "the essential quality of Lismahago's character--his love for paradoxical argument--has been carefully developed in order to serve as a vehicle for the paradox which forms an essential part of Smollett's purpose in the novel as a whole; to decry the English and exalt the Scots."\(^{20}\) The difference is one of degree; a quality, not the quality...

\(^{17}\) Kahrl, op. cit., p. 132.  
\(^{18}\) Martz, op. cit., p. 176.  
\(^{19}\) Ibid., p. 180.  
\(^{20}\) Ibid., p. 170.
of Lismahago is disputatiousness; a use, not the use, of this quality is the didactic one of denouncing the English and praising the Scots. The other qualities he has derive, of course, from his function in the three paradigms. Lismahago is initially identified as Don Quixote (II,12), and in his role as unfortunate adventurer, he burlesques the serious hero of romance. Lismahago also is a direct object of satire; in the formal portrait of him (II,13), he is compared to a grasshopper and a resurrection of dry bones, and Jerry identifies him as a "self-conceited pedant, awkward, rude, and disputatious" (II,15), a stock eighteenth-century satirical object. But it is only when he perseveres in this humor that he is satirized; his pedantry is shown to be the result of his misfortune, and his temper improves as he becomes a successful comic hero courting Tabitha. Bramble says, after Tabitha accepts the lieutenant, "that harsh reserve, which formed a disagreeable husk about his character, begins to peel off ..." (II,215), and Jerry echoes him, saying: "Even the severity of Lismahago relaxes...." (II,207). Thus Lismahago's primary role in the novel is not that of an objective conveyor of information about Scotland; his pedantical disquisitions and argumentation are governed by his character as a satiric butt, and we must modify accordingly our reading of the information he gives.

The most unusual feature of these three complementary comic plots is that the active participants in the search for marriage are women. Despite Wilson's ostensible searching for Lydia, she occupies the stage; and because of Winifred's dalliance with Dutton, her role in their courtship seems more active than Humphry's. About Tabitha's pursuing there is no question. The role of the women is emphasized, of course,
because Smollett lets them write the letters. The comic heroes appear in the accounts of others, and are qualified by others' views of them. In their respective characters, the three women also represent a kind of triad of aspects of femininity: Winifred embodies woman's carnal qualities, Tabitha the female will, and Lydia feminine tender sentiments, and taken together, they perhaps form Smollett's picture of the complete woman.

The scenes associated with the three comic plots also reflect the sensual, humorous, and sentimental characteristics of the chief feminine characters. It is, of course, true that Smollett's "scenes" in Clinker are not the kind of fully developed novelistic scenes that focus and make dramatic the meanings of the book. Clinker is episodic, and the scenes are short and decorative, rather than dramatic. They exist to provide immediate action within the overall framework of the journey. Nevertheless, there is a certain order within variety as Smollett arranges sensual, humorous, and sentimental scenes. Although there is no classical regularity about Smollett's ordering of scenes, a more-or-less typical sequence is shown on pages 11-13 of Volume II. On page 11 we are presented with the sensual figure of Winifred swimming in her "birthday soot."

Whilst we dabbled in the lof [lake], Sir George Coon started up with a gun; but we clapt our hands to our faces, and passed by him to the place where we had left our smocks. A civil gentleman would have turned his head another way. My comfit is, he knew not which was which, and, as the saying is, all cats in the dark are grey.
On the next page, we are presented, in Jerry's letter, with a satirical account of Tabby's humor, as she tries to attract Sir George Colquhoun:

She was grave and gay by turns—she moralised and methodised—she laughed and romped, and danced, and sung, and sighed, and ogled, and lisped, and fluttered, and flattered—but all was preaching to the desert.

And on page 113, Smollett begins a three-page stock sentimental account of the prodigal son, Captain Brown, returning from the Indies to rescue his brother from jail and his father from the rock pile, and to marry his childhood sweetheart. It is in this kind of variety that Smollett excels.

Smollett uses more humor characters in Clinker than in any other novel except Random, but their quality is different, and this difference is due to their incorporation in the three-part comic plot, and to the more successful amalgamation of satiric and sentimental elements in the same character. Thus, although Lismahago is at first identified as "a self-conceited pedant, awkward, rude, and disputatious" (II,15), he develops sentimental qualities in his comic role as suitor to Tabitha. Likewise Martin, the highwayman, develops from the kind of figure Rifle was in Roderick Random to the sentimental one of the gentleman in distress (II,13). In Clinker humor characters are not as simple as they were before in Smollett, and they may be said to develop both in the sense that they are progressively revealed and in the sense that they change with changing circumstances.

This development is apparent, however, only spasmodically, and there are still many stock humor characters left, presented in the familiar microcosm and delineated in the familiar satiric imagery.
There would be even more than there are, but Smollett populates his tour of Bath, his court scenes in London, and his tour of Scotland with descriptions of real people,21 thus separating these scenes sharply from the ones which satirize general types. Clinker includes the return of the stock Irishmen Mackilligut (I,37) and Orogan (II,43), and the fop Dutton (I,201; II,41), but the only large group of humor characters are the authors who appear in the microcosm depicting Smollett's famous Sunday dinners at Chelsea.22 Although the references, if any, to Smollett's friends have not been identified, Smollett even here seems to mix humors and real portraits in the way which is typical of Clinker. This development is seen clearly in the microcosms of the court and the Duke of Newcastle's levee (I,125,145). Smollett's political satire differs from his satire of humor characters only in being slightly more literary. George II is described, at court, as being "the deliciae humani generis; Augustus, in patronising merit; Titus Vespasian, in generosity; Trajan, in beneficence; and Marcus Aurelius, in philosophy" (I,125). Smollett's mock-heroic irony is not unapparent here, but he uses his more familiar satiric imagery on lesser figures. Of the Earl of Bute, he says:

What! the Caledonian luminary, that lately blazed so bright in our hemisphere! methinks, at present, it glimmers through a fog; like Saturn without his ring, bleak, and dim, and distant. Ha, there's the other great phenomenon, the grand pensionary [William Pitt] that weathercock of patriotism,...

21 For identifications of the people referred to, see Byron W. Gassman, The Background of Humphry Clinker, University of Chicago doctoral dissertation, 1959.

22 For a brief account of Smollett's life in Chelsea, see Lewis Knapp, Tobias Smollett (1949), p. 110.
The other Richard Grenville-Temple is, I hear, intended for a share in the ad\ministrativ\n, and the pensionary vouches for his being duly qualified.... Without principle, talent, or intelligence, he is ungracious as a hog, greedy as a vulture, and thievish as a jackdaw.... (I,126-27)

We see here that Smollett has lost none of the trenchant imagery which fills Peregrine Pickle, but his satire is balanced by sympathetic portraits, of James Quin at Bath (I,64), and of Scotsmen. Even his microcosms, of the coffeehouse at Bath (I,70), Clerkenwell prison (I,197), and the inn at Harrowgate (I,212) are leavened with sentiment. The decreased importance of humor characters is reflected in the decreased use of the exemplum.

Although the comic scenes and humor characters dominate the action of Clinker, most of the book consists of descriptions and comments of the masculine correspondents Jerry Melford and Matthew Bramble, who also carry on the adventuring and romance of the book. The letters of the two men, fifty-five of eight-four, are alike in containing a large amount of straight description, especially of Bath, London, and Scotland. But the two men differ when considered as fictional characters rather than historical lecturers, and it is their roles as fictional characters that I wish to examine here.

The lesser of the two is Jerry Melford, who is the truncated remains of Smollett's adventurer-hero. He is described by Bramble as "a pert jackanapes, full of college petulance and self-conceit; proud as a German count, and hot and hasty as a Welsh mountaineer" (I,13). His actions in the book justify this description; initially he challenges Wilson, the actor, for paying court to his sister Liddy, and they are prevented from a duel only by the timely arrival of Bramble (I,15).
Jerry challenges Wilson again at the end of the book, and again the actual duel is prevented because of a mistaken identity (II,178). But it is as a narrator that Jerry has his real importance. He functions, first of all, as the Boswell of Squire Bramble. We see Bramble through Jerry's eyes, and our reaction to him is governed, in the initial parts of the book especially, by Jerry's own discovery of Bramble's character.

The Squire is described in Jerry's first letter as "an odd kind of humorist, always on the fret, and ... unpleasant in his manner" (I,9), and an element of suspense is set up by Jerry's assertion that "all his servants and neighbours in the country are fond of him even to a degree of enthusiasm, the reason of which I cannot as yet comprehend" (I,9).

In his next letter Jerry hazards the suggestion that Bramble's "peevishness arises partly from bodily pain, and partly from a natural excess of mental sensibility" (I,20); and by his fourth letter Jerry has arrived at the truth, that "he affects misanthropy, in order to conceal the sensibility of a heart which is tender even to a degree of weakness. This delicacy of feeling ... makes him timorous and fearful, but then he is afraid of nothing so much as of dishonour ... and he will fire at the least hint of insolence or ill-breeding. Respectable as he is, upon the whole, I can't help being sometimes diverted by his little distresses ..." (I,35).

In most of the book Jerry is a straightforward narrator who describes, but does not comment on the description. At times in the latter half of the novel, however, Jerry becomes an ingeniously ironically commenting on the sentiment, blindness, or stupidity of his family. Thus when the supposedly paralyzed Micklewhimmen is able to dance a jig
to win a bet, and defends his regained facility on the basis of instinct, Jerry comments: "He could not regain the good graces of Mrs. Tabby, who did not understand the principle of instinct" (I,233, italics mine). Similarly, when Clinker is worried about Winifred's passion for Dutton, the French valet, Jerry notes: "He attempted to open her eyes in the way of exhortation, and, finding it produced no effect, had recourse to prayer" (II,41). With his irony, Jerry is the antithesis of Humphry, much as Ferdinand was of Renaldo, but here we are made to feel more sympathetic to the sentimental, and the role of the cynic is hardly developed at all. Jerry also stands in contrast to Matthew Bramble as one half of the central comic conflict between eiron and alazon. In his analysis of comedy, Wylie Sypher has summarized the characterization of comedy in this statement: "The double nature of the comic hero is symbolized in these two: Falstaff and Socrates."23 As the Socratic eiron, Jerry observes and thinks about the other characters, and through his analysis exposes them. After a lengthy, but straight-faced and neutral account of the grotesques of Bath society, Melford writes: "I cannot account for my being pleased with these incidents any other way than by saying they are truly ridiculous in their own nature, and serve to heighten the humour in the farce of life, which I am determined to enjoy as long as I can" (I,63). In the following statement, Jerry makes clear his difference with his uncle, saying: "Those follies that move my uncle's spleen excite my laughter." As Jerry thinks and laughs,

Bramble feels and explodes, and thus Smollett replays the ancient comic contrast between the *alazon* who is deceived through his feelings, and the *eiron* who finds the truth through his mind.

In this particular pair at least, the *alazon* is the more appealing of the two types; in Matthew Bramble, Smollett creates one of his most memorable characters. In his function in the comic plot, Bramble is the character Northrop Frye has described as central to the *alazon* group, the "*senex iratus*, or heavy father, with his rages and threats, his obsessions and his gullibility..."\(^2^4\) In *Clinker* Bramble is the guardian of Lydia, an elder brother to Tabitha, and master to Winifred; hence he stands in the obvious position to block their marriages. He does so only with Lydia, however; his function in the comic plots is as much a matter of form as the plots themselves. He is the necessary authority whose permission must be granted for the final ritual of marriage to take place.

Bramble assumes his real importance as he unites satire and sentiment. In one standard view, he is classified as a humor character peculiar to the eighteenth century, the Amiable Misanthrope. Stuart Tave has described the type as including characters "whose head and heart live in an interesting conflict, the one rationally, abstractly, convinced of general human rascality, the other emotionally, concretely, benevolent to every man and woman."\(^2^5\) This dichotomy gives us the key both to Bramble's character and to the construction of the book. When


his head is dominant, Bramble is close to the satiric type of the cynic; when his heart dominates, he is the man of feeling. Thus in himself he contains the satire-sentiment split recurrent in Smollett. The book itself reflects the same division; the first half is (largely) satirical, the second, dealing with Scotland, sentimental. We will consider the two sections separately.

As a satirical figure, Bramble expresses six characteristic devices: the cynical character, the railing prose style, a concern with scatology, the satiric landscape, grotesque characters, and personal lampoons. He is specifically identified several times in the Bath section as "a complete Cynic," a misanthrope, as sullen, acrimonious, exacerbated, a cynic philosopher. His purpose is not, however, to gull the public like Ferret and Crabtree; instead he rails against vice and folly, and gives us the best example of railing prose style in Smollett.

His attack is most harsh when he is at Bath, where, after four days, he writes Dr. Lewes about the bad water, the ill design of the town, and the pretentious lower classes. His conclusion, on bad wines, exemplifies his railing prose style.

I detest them as infernal compositions, contrived for the destruction of the human species. —But what have I to do with the human species? except a very few friends, I care not if the whole was—

Hark ye, Lewis, my misanthropy increases every day.—
The longer I live, I find the folly and the fraud of mankind grow more and more intolerable. —I wish I had not come from Brambleton Hall. After having lived in solitude so long, I cannot bear the hurry and impertinence of the multitude:... (I,60)

It is this railing mood that dominates Bramble's description of Bath, and it soon expresses itself with a second device of satire, a
disquisition on the coprophilic side of man. Bramble talks thus about the Baths:

"Two days ago, I went into the King's Bath ... and the first object that saluted my eye was a child, full of scrofulous ulcers.... Suppose the matter of those ulcers, floating in the water, comes in contact with my skin, when the pores are all open, I would ask you what must be the consequences? (I,58)

He continues:

"I am now as much afraid of drinking as of bathing ... it is very far from being clear with me, that the patients in the pump room don't swallow the scourings of the bathers. ...What a delicate beverage is every day quaffed by the drinkers, medicated with the sweat, and dirt, and dandruff, and the abominable discharges of various kinds, from twenty different diseased bodies, parboiling in the kettle below. ...Upon inquiry, I find, that the Roman baths in this quarter were found covered by an old burying-ground belonging to the abbey, through which, in all probability, the water drains in its passage; so that, as we drink the decoction of living bodies at the pump-room, we swallow the strainings of rotten bones and carcases at the private bath. (I,59)

Here, in a more than usually literal manner, we have the pretensions of man to fashion and the rational pursuit of health reduced to the lowest kind of discharge and death. In Smollett's Pump Room, the wheel comes full circle, and man is seen from the bottom up. To heighten, or deepen, this satiric reduction of man, Smollett gives us a digression (another device of satire) on "stercoraceous effluvia" or "stink." The digression (I,20-24), is put in the mouth of the "famous Dr. L[Dieterich] L[Ande]n, who, "when he happened to be low-spirited, or fatigued with business,

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found immediate relief, and uncommon satisfaction, from hanging over the stale contents of a close stool, while his servant stirred it about under his nose ..." (I,21-22). In his concern with the anal activities of man, Smollett echoes Swift, whose "excremental vision" has been ably explicated by Middleton Murry, Aldous Huxley, and N. O. Brown.27 As Brown remarks of Swift's scatological poems, "Their real theme--quite obvious on a dispassionate reading--is the conflict between our animal body, appropriately epitomized in the anal function, and our pretentious sublimations, more specifically, the pretensions of sublimated, or romantic-Platonic love."28 Brown further remarks that the ultimate meaning of this kind of writing, and this kind of criticism, is to "appreciate Swift's insight into the universal neurosis of mankind."29 But more specifically, in this novel the early emphasis on scatology provides a standard of reality from which we never escape, although scatological reality later in the novel is presented less directly through the puns of Winifred Jenkins. But when Winifred remarks at the end of the book, "Both our gentlemen have got a sad could by lying in damp shits at Sir Tummus Ballfarts" (II,172), we are carried back to the satire of the Bath scenes. And I believe it is this continuing sense of bodily reality, of Cloacina and Venus, which distinguishes Clinker from the history and sentimental fiction to which it is closely related.

28 Brown, op. cit., p. 186.
29 Ibid., p. 185.
The fourth satiric device noticeable in the Bath section of *Clinker* is what Alvin Kernan has called "the satiric scene," a dense and grotesque world of decaying matter moving without form in response only to physical forces and denying the humane ideal which once molded the crowd into a society and the collection of buildings into a city.\(^{30}\) Bramble's description of the physical arrangement of Bath fits this category almost exactly; he says it looks like "a wreck of streets and squares disjointed by an earthquake, which hath broken the ground into a variety of holes and hillocks; or, as if some Gothic devil had stuffed them all together in a bag, and left them to stand higgledy-piggledy ..." (I,45-46). This landscape, of course, embodies Bramble's distorted view of the world, but because of the shift in tone in the latter half of the novel, Smollett does not make it clear whether the distortion is in the world itself, or in Bramble's satiric view of it. But from his statement in his last letter, that "it must be something very extraordinary that will induce me either to revisit Bath or London" (II,230), I believe that Smollett intends us to see the view, not the satirical viewer, as distorted.

The satiric view is also expressed in the grotesque characters found in Bath, both those in the general throng and among Bramble's old friends. In describing the assemblage, Bramble uses telling satiric metaphors: the dancers are "a succession of insipid animals" (I,84); "the wives and daughters of low tradesmen ... like shovel-nosed sharks, prey upon the blubber of those uncouth whales of fortune" (I,47); a

nouveau riche is "a mushroom of opulence" (I,74). But the most horrible set of grotesques was the unrecognized old friends of Bramble in the coffee house:

We consisted of thirteen individuals; seven lamed by the gout, rheumatism, or palsy; three maimed by accident, and the rest either deaf or blind. One hobbled, another hopped, a third dragged his legs after him like a wounded snake, a fourth straddled betwixt a pair of long crutches, like the mummy of a felon hanging in chains; a fifth was bent into a horizontal position, like a mounted telescope, shoved in by a couple of chairman; and a sixth was the bust of a man, set upright in a wheel machine.... (I,70)

Again we note the satiric use of metaphor to reduce man to something beneath him in the social or physical chain of being (e.g. felon, snake, telescope, bust). Since the misfortunes of these invalids are due both to the ingratitude of society for long and faithful service, and to the folly of fox-hunting and vanity, the target of Smollett's satire seems ultimately to be a social system which, having reduced to gossiping invalids those "whom nature seems to have intended for better purposes" (I,73), now forbids them to live genteelly on their modest incomes. The second effect of these grotesques is to show the limitations that our bodies place on man's aspirations and happiness. This device is repeated throughout the book, but later wheelchair victims like Micklewhimmen (I,228) and Sir Thomas Bulford (II,170) become laughable, not subjects of scorn or pity, since they can get out of their chairs for a practical joke. In this way, also, Smollett's view of man becomes less satiric in the latter half of the book.

From this rather general satire, Smollett does descend to a more personal attack in the Paunceford-Serle episode (I,87-92), where he attacks the ingratitude of a person identified by Lewis Knapp as Alexander Campbell, an East Indian factor. Knapp says of the
episode: "This person, who had received substantial aid from Mr. Serle [i.e. Smollett] did nothing to repay in any manner his heavy obligations. Consequently Smollett branded him in *Humphry Clinker*, as a contemptible snob and ingrate. . . . ."31 Since Knapp says in a footnote that "his work for Smollett remains a mystery"32 there does not seem to me that there is much evidence of bitter personal satire, or it is at least so disguised as to be unrecognizable to the modern reader. And again we see the mellowing of a type of satire from earlier examples in *Peregrine Pickle*.

The end of Bramble's development as a satiric character comes just as he leaves Bath when he faints in the public rooms, "My swooning . . . entirely occasioned by an accidental impression of fetid effluvia upon nerves of uncommon sensibility" (I, 85). In this incident, and the incident at Scarborough where Bramble was "haled naked ashore upon the beach" (II, 8), because Humphry thought he was drowning, Smollett seems to be dramatizing in Bramble the victory of the heart over the head; the impossibility of judging man by strict rational standards, and the illness which comes from taking a strict satirical view of life. The satirist in Bramble is replaced by the benevolent half of his personality, a type more congenial to the latter eighteenth century; the Amiable half of the Misanthrope. And so we see in the change in Bramble a progress from satire to sentiment which has the value of the progress from sickness to health.

It is in the service of the heart, not the head, that Bramble exerts his greatest efforts, and he here is the man of feeling functioning actively as a romantic hero correcting insolence and ill-breeding. Although this romantic quest for proper behavior is shown in Bramble's chastizing of the street musicians at Bath (I,39), his humbling of Tabby (I,111), and his biting Welsh satire at Squire Burdock's "old English Hospitality" (I,219), his most heroic scene is his challenge to Lord Oxmington for his ill-breeding. In this encounter, Bramble is offended at being summarily dismissed from his lordship's table and challenges him because, as Jerry remarks, "the squire is one of those who will sacrifice both life and fortune, rather than leave what he conceives to be the least speck or blemish upon his honour and reputation" (II,142). In this incident we see not only the contrast between English luxury and Scotch simplicity,\(^3\) and between the Tory nobility and the Whig middle class, but also a union of the romantic and satiric aspects of Bramble's character, a union which gives us satiric choler used in defense of a romantic ideal of courtesy.

The story of Mr. Baynard is also susceptible to a didactic reading such as Goldberg offers, since it seems clearly to be a fable designed to show the evil effects of vanity and ostentation, and the moral is made more explicit by the contrast with the "rural felicity" of George Dennison. Even here, however, the fictional element of character is significant, since Baynard is opposed to Bramble as Smollett's

\(^3\)See Goldberg, op. cit., p. 177.
representative of that passive eighteenth-century type, the Man of Feeling.\textsuperscript{34} He is early described by Bramble as "betrayed by the tenderness of his nature" (II,146) into being ruled by his wife's fits and fainting spells, and soon he is spending double his income and ruining his estate to please her vanity. His outburst on the death of this virago is typical of the content and prose style of the sentimental hero:

"O Matthew! I have lost my dear Harriet! --my poor, gentle, tender creature, that loved me with such warmth and purity of affection -- my constant companion of twenty years! -- She's gone -- she's gone for ever! Heaven and earth, where is she? -- Death shall not part us." (II,217)

No character could be more meaningful as a contrast to Bramble, since Bramble as raider inveighs against giving in to feminine foibles (II, 155), and Bramble as common sense hero advises against luxury. This contrast is easily analyzable stylistically in Bramble's reaction to Baynard's outburst:

Next day he was in a condition to talk of business, and vested me with full authority over his household, not before he knew and approved of the scheme I had projected for his advantage. He would have quitted the house immediately; but this retreat I opposed. (II,218)

In this paragraph we see the use of Latinate diction, and formal rhetorical devices of antithesis and anastrophe, expressing the rhetorical and intellectual control which distinguishes Bramble's "heart which is tender even to a degree of weakness" (I,35) from Baynard's character, which collapses totally under stress. Thus, although Bramble's own character as satirist is modified to allow for increasing

\textsuperscript{34} For an account of the type, see J. M. S. Tompkins, The Popular Novel in England 1770-1800 (1932), p. 105 ff.
goodness of heart, the limits to this benevolence are sharply defined by
the contrast with Baynard, and our final view of Bramble must be that
he is a rational, if not wholly a satiric, hero.

Although this is Smollett's most sentimental novel, he has almost
tirely abandoned the sentimental rhetoric which marked and marred
Fathom and Greaves. He concentrates instead on brief sentimental
scenes, such as the penniless widow at Bath (I,28), the widow of the
dead blacksmith (II,10), and Captain Brown (II,114). The compassion
aroused by the neglect of male virtue is stressed more clearly here than
before, especially in the case of Lismahago. Jerry says: "There is no
hold by which an Englishman is sooner taken than that of compassion. We
were immediately interested in behalf of this veteran ... but our pity
was warmed with indignation, when we learned, that, in the course of
two sanguinary wars, he had been wounded, maimed, mutilated, taken, and
enslaved, without having ever attained a higher rank than that of
lieutenant" (II,14). The use of sentiment, and its relation to cynicism,
are also discussed when Bramble says of Captain Brown: "He was an
honour to his country, and had in some measure redeemed human nature
from the reproach of pride, selfishness, and ingratitude" (II,116).
Faced with this statement, and Bramble's progress from the sickness,
cynicism, and coprophilia of the Bath section to his later health and
optimism, we are tempted to conclude that Smollett the satirist is
finally mollified and converted by sentiment. But the satirist has the
last word in the puns of Winifred Jenkins which end the book, and it is
to Smollett's linguistic satire that we now turn.
The third important satirical element is language, and in studying it we have the benefit of the study by Louis Martz, *The Later Career of Tobias Smollett*. The thesis of this book is that Smollett's extended labors writing and editing historical works in the period 1759-69 "were in large part responsible for both the subject-matter and the style of the final novel which has won for him his highest reputation as a literary artist." Although Martz quotes more than he summarizes, he does isolate in his own words two ways in which Smollett's style was affected; he says: "Certainly much revision for *The Compendium of Authentic and Entertaining Voyages* resulted in a style remarkably similar to that of Samuel Johnson; there is a preference for classical diction and strong rhythms, accompanied by a tendency towards all forms of parallelism"; and later: "The direction of the change in Smollett's style is fairly illustrated by the remarkable increase in enumeration of items in series." Martz makes his case for those passages which can be shown to derive directly from the description of Scotland Smollett wrote for *The Present State of All Nations* (1768-69), but there are passages that do not harmonize with his thesis. Particularly remarkable, since Martz notes the satiric content of Smollett's account of Bath, is his overlooking of the devices of satiric prose style. One of the necessary distinctions which Martz fails to make is that between a simple

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35 Martz, op. cit., p. 193.
36 Ibid., pp. 54-55.
37 Ibid., p. 188.
38 Ibid., pp. 126-28.
list and a satiric list, where items in series are used for satire, not simple description. Consider the following examples:

The trampling of porters, the creaking and crashing of trunks, the snarling of curs, the scolding of women, the squeaking and squalling of fiddles and hautboys out of tune, the bouncing of the Irish baronet overhead, and the bursting, belching, and brattling of the French horns.... (I,40)

Imagine to yourself a high exalted essence of mingled odours arising from putrid gums, imposthumated lungs, sour flatulencies, rank armpits, sweating feet, running sores and issues; plasters, ointments, and embrocations, Hungary water, spirit of lavender, asafoetida drops, musk, hartshorn, and sal volatile; besides a thousand frowzy steams which I could not analyze. (I,85)

"I can read and write, and do the business of the stable indifferent well. I can dress a horse and shoe him and bleed and rowl him; and, as for the practice of sow-gelding, I won't turn my back on e'er a he in the county of Wilts. Then I make hogs puddings and hob-nails, mend kettles, and tin sauce pans ... I know something of singlestick and psalmody.... (I,109)

Martz contends that "these enumerations are the result of a desire to set down details with a maximum of economy, order, precision, and emphasis.... In static description and exposition of historical facts the tendency to make lists is inevitably greater than in narrative." In making these assertions, Martz is, indeed, partially right, but the enumerations we see here are made from a desire to satirize, and the lists are constructed on different principles than he asserts. A satiric list is distinguished from a descriptive one by the incongruity of the items (armpits and lavender water); by the tendency to construct the lists on the basis of sound, chiefly alliteration, rather than sense (hogs puddings and hob-nails); and by the coprophilic content (belching, sour flatulencies, sow gelding). The tendency of all these devices is

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39 Ibid., pp. 188-89.
to force a comparison which reduces an objective description to a low level, satirizing the thing described. But the most astonishing omission in Martz's consideration of Smollett's later prose style are the letters of Winifred Jenkins and Tabitha Bramble, surely the most prominent stylistic elements in the book. As E. M. W. Tillyard has noted:

"Smollett, in *Humphry Clinker*, anticipated, through the distortions of Winifred Jenkins' epistolary language, many of Joyce's linguistic habits." Although Joyce has received his share of attention, Winifred has not. To give her proper attention, I will examine one of her letters in order to explicate its dense content, and will show how that content works satirically. (See Appendix, pp. 175-78.)

The chief distortion of Winifred's language is, of course, the pun, a device common in English literature from Chaucer and Shakespeare's *Mistress Quickly* to the present time, and concern with the device was especially great in the eighteenth century when Pope wrote an essay called "God's Revenge Against Punning," Swift wrote "A Modest Defence of Punning," and Sheridan created the eponymous character of Mrs. Malaprop. Although literary critics have been more willing to condemn than study the pun, psychologists have been interested in the revelation it gives us of man's unconscious. Freud, in his essay on "Wit and Its Relation to the Unconscious," points out that "in the pun it is enough if two words ... resemble each other through some slight similarity in structure, in rhythmic consonance, in the community of several vowels,

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or in some other similar manner," and hence that the pun can be classified as "only a subspecies of the group which reaches its height in the real play on words." 41 Freud goes on to explain the general use of the wit of which the pun is a prominent subspecies:

Whenever wit is not a means to its end, i.e. harmless, it puts itself in the service of but two tendencies which may themselves be united under one viewpoint; it is either hostile wit serving as an aggression, satire, or defense, or it is obscene wit serving as a sexual exhibition. 42

Freud explains that the sexual references important for wit go beyond specifically genital activity; "it is connected with all these things that cause shame, and includes the whole domain of the excrementitious." 43

A more recent psychologist, Ronald Koegler, has applied Freudian theory to the specific case of the pun:

The pun is held in disproportionately low esteem as a form of wit ... because of its close similarity to the loosening of associations and 'clang' associations found in the unconscious and openly expressed in schizophrenia. Society protects itself against the threat of being reminded of unconscious processes by downgrading the pun as a form of humor, thus limiting its use. 44

The use of the pun, then, is to give the pleasure which comes to humans from sex or aggression; and/or to fight the forces of "reason, critical judgment, and suppression." 45 Within our concept of satire, the pun has its place as a way of calling up the scatological reality at the base of the satiric comparison. In Clinker it continues to bring to mind

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41 Sigmund Freud, "Wit and Its Relation to the Unconscious," The Basic Writings of Sigmund Freud, ed. A.A. Brill (1938), pp. 655-56.  
42 Ibid., p. 693.  
43 Ibid.  
45 Freud, op. cit., p. 726.
in the later, more benevolent half of the book, the railing invective and coprophilia of the beginning.

Winifred's puns take three forms. The first is a simple misspelling, generally reflecting the phonetics of the word, which adds to the density of the distortion and reinforces the general satire of the speaker as being socially and intellectually inferior, but which seems to have no meaning implicit in the individual word (e.g. "bin" for "been" or "service" for "service"). The second kind of distortion involves the substitution of another real word for the one which the context demands, making a comparison necessary between the intended word and the one which appears (e.g. "nose" for "knows" or "satiety is to suppurate" for "society is to separate"). The third kind of distortion involves the combination of several words, or parts of words, or suggestions of word sounds, into one portmanteau word (e.g. "halteration" which associates the alteration of marriage with a horse's halter).

When we analyze the content of Winifred's puns, we find that Freud's analysis is applicable, and that the puns generally suggest the lower realms of man's life, but that this lowering is more socially defined than the psychologist had thought. The main content of the puns is scatological and sexual, but these are set in a generally satirized social context, established by solecisms, illiterate idioms, and simple misspellings (form one, above). The quantitative importance of the pun is indicated by the fact that sixty of 366 words are distorted; qualitatively, the references suggest a general sexual meaning (8), specific sexual organs (5), animals (5), fish and frogs (4), dirt-vegetation-excrement (7), and social aggression (4). Although the satiric content is thus clear, adequate analysis must give more importance to certain
puns, since they are prominently placed and specifically definable.

What the use of "mattermoney" for "matrimony" suggests is that the important motive for the three marriages is gain, not spiritual bliss; "the grease of God" implies a similar reduction of a spiritual power to a physical commodity or base physical act. Puns like these make a meaningful counterpoint to the ostensibly serious concerns of the book, and suggest that what is real for Winifred and Smollett is the base reality beneath the comic and romantic plots, the reality of satire.

The importance of the punning letters is also suggested by their placement; Tabitha and Winifred write letters two and three of the text and provide the final comment on the action in letters 83 and 84.

Smollett continues to exhibit the varieties of dialect and jargon which mark his earlier novels, but he does this less frequently in Cinker. Although one lawyer appears, Smollett forsakes the use of legal jargon altogether; he does, however, continue very briefly his tradition of using sea jargon in the person of Rear Admiral Balderick, who greets Bramble: "I know the looming of the vessel, though she has been hard strained since we parted; but I can't heave up the name ... Hal Matt, my old fellow-cruiser, still afloat!" (I,71); but Balderick is but a shadow of Commodore Trunnion and Captain Crowe. Medical jargon, also, is used only briefly, but the digression on stink (I, 20-24) contains the kind of pretentious learning and false use of Latin typical of the pedant being satirized ("A common prostitute, sir, who had ... a serpiginous eruption, or rather a pocky itch all over her body" (I,23)).

Cinker also has fewer pages devoted to dialect than the earlier novels, although the same variety is present. At Bath, Smollett
presents the stock Irishman, Sir Ulic Mackilligut, who "pronounced in a true Hibernian accent, 'Mister What-d'ye-callum, by my shoul and conscience I am very glad to see you, if you are after coming in the way of friendship; and indeed, and indeed now, I believe you are my friend sure enough, gra; though I never had the honour to see your face before, my dear ..." (I,37). Along the way, Smollett also exposes us to a "young clother from Leeds" who remarks that "He that would cozen a Scot, mun get oop betimes" (I,228); and the foppish young Squire Burdock and Valet Dutton affect French and Italian phrases, but Smollett's main attention is reserved for the Scotch dialect. In what seems at first a curious decision, Smollett chooses not to mimic his native tongue, but to discuss it theoretically; he states that Lismahago "paid his respects in the Scotch dialogue [lecture]" (II,13), but the Captain speaks largely in standard English after the first sentence, and only the lower class cawdies are quoted at any length in their native dialect (II,66). Smollett does this, I believe, because he is conscious that the use of dialect makes a person a satiric butt, and he is not as willing to satirize his own people as Irishmen. Smollett may also know that dialect amuses only by its variety, and think that Lismahago speaks too much to speak in dialect, but we can only speculate about this.

Smollett also exhibits a rather curious theoretical ambivalence towards the use of Scotch dialect; he defends it in the mouth of Lismahago as being "true, genuine, old English" which was more energetical, easier to learn for foreigners, and more suitable for reading old poetry, than English (II,28-9); and Jerry calls it a Doric dialect "agreeable in the mouth of a pretty woman" (II,57). But in contrast, he says that the Scotch dialect "gives a clownish air even to sentiments of the greatest
dignity and decorum," and hence, British speech should be taught in Scotland, and the Scotch, "especially those who are resolved to push their fortunes in South Britain," should learn the English idioms and pronunciation (II,71). This ambivalence is perhaps explainable as reflecting the conflict between his native loyalty and his experience that the Scotch were discriminated against in London.

In sum, I think that Humphry Clinker must be regarded as a kind of potpourri of eighteenth-century literature; in itself it embodies a number of experiments in novelistic practice, such as the modelling of a novel on actual travels, the use of the epistolary method, and the Amiable Misanthrope as hero. It also gives a comprehensive, and for the times accurate, picture of the British Isles. Like other Smollett novels, it has a comic and romantic plot structure which provides a frame for the real life of the book, which is found in Smollett's satire, notably the central character Bramble, the humor characters, and the linguistic satire of Winifred. Clinker is a satiric book but it is not a satire; the harshness of satire is softened by the introduction of sentimental scenes, and by the development of feeling in characters like Bramble and Lismahago. In his last novel, Smollett achieves a balance between the themes and devices of satire, and sentiment and objective description. In so doing, he writes the novel which appeals most to our non-satiric age.
APPENDIX TO CHAPTER VI

Letter No. 84, her tenth

Providinch\(^1\) hath bin pleased to
make great halteration\(^2\) in the
pasture\(^3\) of our affairs. We
were yesterday three kipple\(^4\)
chined\(^5\) by the grease\(^6\) of God
in the holy bands of matter-
money\(^7\); and I now subscribe
myself Loyd at your service. All
the parish allowed that young
squire Dallison\(^8\) and his bride
was a comely pear\(^9\) for to see.
As for Madam Lashmiheygo,\(^10\) you
nose\(^11\) her Picklearities\(^12\)--her
head, to be sure, was
fintastical\(^13\); and her spouse
had rapt\(^14\) her with a long
marokin\(^15\) furze\(^16\)

\(<\) derived from, a distortion of
\(>)\) implies
\(+#\) additional words in portmanteau
word
P entry from Partridge

1. <Providence + ditch, wench> lowering of spiritual power to sexual.
2. <alteration + horse's halter> marriage as animal bondage.
3. <posture> animal context to marriage.
4. <couple + kipper> indiscriminately fish-like spawning; also kip, a brothel (P).
5. <joined + chin> reduction to physical part of minister joining them.
6. <grace > spiritual quality reduced to lowest physical quality, implies also sharp operation; bribery (P).
7. <matrimony > marriage is largely an economic, not a spiritual, matter.
8. <Dennison + dally> flirtation, sexual dalliance
9. <pair> association with sexual fruit
10. <Lismahago + Lash> sadism; my hey go--object of lashing, probably euphemism, or nonsense word for which we fill in meaning.
11. <knows> knowledge gotten by snoop-ing, sucking up; symbol for penis.
12. <peculiarities > Pickle-sourness pickle-learities, something to be leered at; pickle-rarities, something to be desired; in a pickle venereal disease (P); to pickle to indulge in intercourse (P).
13. <fantastical + fin > fish
14. <wrapped + rap> physical violence replacing protection.
15. <American + mar, Moroccan?
16. <fur> a piney bush, something prickly and valueless.
clock\textsuperscript{17} from the land of the
selvedges,\textsuperscript{18} thof they say it
is of immense valley.\textsuperscript{19} The
captain himself had a hudge\textsuperscript{20}
hassock\textsuperscript{21} of air,\textsuperscript{22} with three
tails, and a tuntawdry\textsuperscript{22} coat,
boddered\textsuperscript{23} with sulfur.\textsuperscript{24}
Wan\textsuperscript{25} said he was a
moneybank\textsuperscript{26}; and the ould
butler\textsuperscript{27} swore he was born
imich\textsuperscript{28} of fitidall.\textsuperscript{29} For
my part, I says nothing,
being as how the captain has
done the handsome thing by me.

Mr. Loyd was dressed in a little
frog\textsuperscript{30} and checket\textsuperscript{31} with
gould\textsuperscript{32} binding; and thof he
don't enter in caparison\textsuperscript{33} with
great folks of quality, yet he
has got as good blood in his
veins as arrow\textsuperscript{34} private
squire in the county; and then
his pursing\textsuperscript{35} is far from
contentible.\textsuperscript{36} Your humble
servant had on a plain pea-
green tabby\textsuperscript{37} sack, with my

17. < cloak
18. < savages + dredge > something
dug up
19. < value + valley > descent into
depths
20. < huge + drudge
21. 
22. < tawdry + tum > stomach (P)
23. < bordered + bother
24. < silver + silver > replacing with smelly and
valueless substance.
25. < one + wan > paleness, lack of
vigor.
26. < mountebank + monkey > brainless
beast.
27. < butler + bottler > association
with drinking.
28. < image + midge > fly?
29. < ______ > tit or female
breast, pudenda, or a harlot (P); and
dalliance.

30. < ______ > world of lower animals.
31. < jacket + check
32. < gold + ghoul
33. < comparison > trappings of a horse

34. < any > 18C solecism (P), implying
low grammatical level.

35. < person + purse > the female
pudend (P), kissing?
36. < contemptible + content > reversal
of meaning to indicate dissatisfaction.
37. < tabby > old maid, common name
for cat.
Runnela cap, ruff toupee, and side curls. They said, I was the very moral of Lady Rickmanstone, but not so pale—that may well be, for her ladyship is my elder by seven good years and more.

Now, Mrs. Mary, our satiety is to suppurate. Mr. Millfart goes to Bath along with the Dallisons and the rest of us push home to Wales to pass our Christmash at Brampton Hall. As our Appartments is to be the yellow pepper in the third story, pray carry my things thither. Present my compliments to Mrs. Guwillim, and I hope she and I will live upon dissent terms of civility. Being, by God's blessing, removed to a higher spear you'll excuse my being familiar with the lower servants of the family; but as I trust you'll behave
respectful, and keep a proper
distance, you may always depend
upon the good will and protection
of Yours, W. Loyd
CHAPTER VII

CONCLUSION

Since our analysis has been largely descriptive, our conclusions will be descriptive also, and the first is that the basic form of all Smollett's novels is that of a romance with a comic ending. In all of them a character, marked as a hero of romance, goes on his adventures, pausing only to meet the pure heroine to whom he will return at the end of the book. Since this basic structure is present in all five novels, and is embodied in a pure form in Random and Pickle, it must be allowed that these are Smollett's archetypal novels. Smollett, however, evidently became dissatisfied with this basic frame, since he varies it in his last three novels by changing the values of the constant structural components, and by giving more emphasis to linguistic satire.

The constancy of the comic-romantic structure can be demonstrated by the simple listing of a common plot device, like the ritual ending of every book. In Random, Roderick says:

Melinda was robbed of all her admirers by my wife, who happened that night to outshine her sister both in beauty and dress... our acquaintance (was) courted as much as it had been despised before.... We proceeded to our estate ... and were met by a prodigious number of poor tenants, men, women, and children, who testified their joy by loud acclamations, and accompanied our coach to the gate. (III,210,211,213)

In Pickle: a town-house was hired, and a handsome equipage set up, in which the new-married pair appeared at all public places, to the astonishment of our adventurer's fair-weather friends, and the admiration of all the world.... They proceeded homewards at an easy pace, and, amidst the acclamations of the whole parish, entered their own house. (IV,275,276)
In **Fathom**: Renaldo conducted his dear partner to a ready-furnished house in town ... resolved to let her shine forth to the admiration of the whole world, but did not introduce them to his charming Serafina; because not one of them had formerly treated her with that delicacy of regard which he thought her due; and some of them were much mortified at their neglect, when they saw what a dazzling figure she made in the beau monde. (II,260) The church was surrounded by a crowd of people, who,... petitioned heaven to bless so fair a couple. (II,232)

In **Greaves**: About five miles from Greavesbury Hall he was met by above five thousand persons of both sexes and every age, dressed out in their gayest apparel.... They were admired, esteemed, and applauded by every person of taste, sentiment, and benevolence.... (285-86)

In **Clinker**, Smollett departs from the formula phrases, although the equivalent of the ritual crowd and the beautiful heroine are present in Lydia and the familial group at the Dennisons. To generalize from this one example, there are constant comic and romantic elements in Smollett which become clear as the totality of his work is read, and it is the repetition of situations, themes, characters, and very phrases which provides the sense that his works are all of a piece. This constancy is most readily observable in the character structure of the comic and romantic plots (see Table 1). From the evidence of scene and character, we can generalize to say that the novels develop away from the stock pattern found in Random, but that this development consists of a manipulation of the same elements, rather than a departure to a new form. The development actually becomes apparent only in Clinker, since only there does Smollett make a radical transvaluation of the elements of the romantic and comic plots.

The nature of Smollett's development may best be perceived by focusing on the changes in the character of his hero-figure. In Random and *Pickle* the novel is centered around a hero who has two contradictory
<table>
<thead>
<tr>
<th>Character Type</th>
<th>Random</th>
<th>Pickle</th>
<th>Fathom</th>
<th>Greaves</th>
<th>Clinker</th>
</tr>
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<tr>
<td>Father figure</td>
<td>Bowling</td>
<td>Trunnion</td>
<td>Count</td>
<td>Crowe</td>
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<td>Peregrine</td>
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<td>Lismahago</td>
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<td>Jerry</td>
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<td>Pipes</td>
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<td>Timothy</td>
<td>Humphry</td>
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<td>Hatchway</td>
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<td>Phillips</td>
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<td>Medlar</td>
<td>Crabtree</td>
<td>Ferdinand</td>
<td>Ferret</td>
<td>Bramble</td>
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</table>
aspects; he is, in his comic role, the sentimental lover, Shaftesburian, full of feeling and ideals and virtuous conduct, and headed for the marriage bed and an estate; he is, in his role as hero of romance, the adventurer, Hobbesian, sensual and aggressive, cynical, intent on making money and women and much concerned with revenge and the defense of his honor. In Random and Pickle Smollett handles this conflict in values by giving his hero two lives—one in gentle pursuit of his chaste mistress, the other away on his sexual and aggressive adventures. He then relates the two by the device of the missing heroine.

In Fathom, however, Smollett separates the components of his hero into two characters, the sentimental Renaldo and the adventurer Ferdinand. The two halves of the zero are structurally related when the lower half tries to seduce Monimia, the virtuous heroine who belongs to the upper half. He fails, of course, as Peregrine the adventurer failed with Emilia. In Greaves Smollett burlesques the adventurer character in the hero Sir Launcelot, while keeping Launcelot's comic role constant. In a way the cynic Ferret serves to replace the true adventurer, although he receives less emphasis than Ferdinand. In Clinker the two halves of the hero are again reunited in Bramble, the Amiable Misanthrope, and they are presented sequentially—the cynical half being dominant in the Bath and London scenes and the sentimental half in Scotland. Here, however, the hero has a new role as an alazon, a benevolent father, so that the quality of his adventures changes. The comic hero is burlesqued in the three women pursuing their husbands-to-be, and the sensual adventurer vanishes altogether. Thus we see that in Clinker Smollett almost transcends the limitations of his set form by revaluing the elements. In doing this, he looks forward to the complexities of the modern novel.
But the novels also exist in a vertical plane, between the poles of sentiment and satire. There does not seem to be any clear pattern to Smollett's use of these elements, except the moral affirmation of ideal, sentimental virtue, and its reduction to satiric, physical reality. Analysis of Smollett, then, is a matter of recognizing and giving the proper emphasis to the elements in each novel. The relation of the plot structures and the satire-sentiment dichotomy may be most clearly seen in a chart (see Table 2).

Even though Smollett develops no clear and articulated moral statement in his novels, we can, I think, infer with some accuracy what his beliefs are by looking at the positive implications of his negative satire. As Mary Randolph has said of formal verse satire: "The positive rational mode of procedure will be the precise opposite of the vice or folly ridiculed; hence you could present a philosophy negatively by a series of satires." Here the relation between satire and the romantic and comic elements is again meaningful, since in almost all cases Smollett gives us examples of positive modes of behavior (see Table 3).

From Table 3, incomplete as it is, we can get a fairly exact picture of the virtues Smollett meant to convey in his novels. Here, as in all satire, the moral message is that man ought to act in accordance with his ideals; here, with the ambivalence characteristic of satire, evil is more graphic and more real than good. In his first four novels, Smollett expresses himself largely in negative terms; and although all

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TABLE 2

| SENTIMENT: | characters: | man of feeling, stock heroine |
|           | themes:     | patriotism, male virtue unrewarded, virtue in distress |
|           | means:      | Gothicism, sentimental rhetoric, objective description |

**HERO**

- comic hero → meets heroine → inherits estate → marries → lives happily forever
- adventurer → goes on trip → seduces women → reversal → revenge → defeat → reunion → gulls dupes

<p>| SATIRE:   | character: | cynic, raider |
|          | themes:    | anti-feminism, dependence |
|          | means:     | coprophilia, imagery, puns, incongruous catalogs |
|          | humor characters: | jargon, dialect, microcosm, exemplum |</p>
<table>
<thead>
<tr>
<th>Character</th>
<th>Type</th>
<th>Ideal Virtue</th>
<th>Real Practice</th>
<th>Type</th>
<th>Character</th>
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<tbody>
<tr>
<td>Launcelot</td>
<td>Hero of</td>
<td>Love</td>
<td>Lust</td>
<td>Adventurer</td>
<td>Ferdinand, Roderick</td>
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<td>Justice</td>
<td>Revenge</td>
<td>Cynic</td>
<td>Ferdinand, Ferret,</td>
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<td>Bramble</td>
<td></td>
<td>Honesty</td>
<td>Duplicity</td>
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<td>Crabtree, Bramble</td>
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<td>Philanthropy</td>
<td>Misanthropy</td>
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<td>Renaldo</td>
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<td>Courtier</td>
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<tr>
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<td></td>
<td>Independence</td>
<td>Dependence</td>
<td>English peers</td>
<td>Trumnion, Pickle</td>
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<td>Scotch peers</td>
<td>Noblesse</td>
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<td>Stinginess</td>
<td>Hanpecked Husband</td>
<td>Bulford, Oxmington</td>
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<td>Sir Steady</td>
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<td>etc.</td>
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<td>Whoring</td>
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<td>Wholeness</td>
<td>Limitation</td>
<td>Humors</td>
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<td>Knowledge</td>
<td>Ignorance</td>
<td>Pedant</td>
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<td>Nat. Cure</td>
<td>Quackery</td>
<td>Doctor</td>
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<td>Sagacity</td>
<td>Stupidity</td>
<td>Merchant</td>
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<td>Talent</td>
<td>Vanity</td>
<td>Author</td>
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<td>Cowardice</td>
<td>Soldier</td>
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<td>Justice</td>
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<td>Holiness</td>
<td>Lechery, etc.</td>
<td>Clergy</td>
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the themes are present in all the novels, each novel emphasizes one of them. In Random, the dominant theme is cowardice, and limitation as expressed through the humors and the Braggart Warrior. Pickle is dominated by revenge, as expressed in the large number of duels. In Pickle also the themes of anti-feminism and dependence are prominent, and the cynic and the theme of duplicity first appear. Fathom is dominated by duplicity in its three aspects: the adventurer, gulling, and the use of disguises. The most prominent theme in Greaves is gulling, particularly the gulling of the romantic hero by his own madness, and the crowd by Ferret. It is only in Clinker that Smollett is able to create a character who is both sympathetic, real, and good; and it is this combination which makes Matthew Bramble Smollett's crowning achievement.
APPENDIX A

DEFINITION OF THE WORD "NOVEL"

Although Smollett is one of the five great novelists of the eighteenth century, it is debatable whether he is writing novels in any strict sense of the term. Ian Watt, in his recent, brilliant book The Rise of the Novel (1959), has ignored the question, dismissing Smollett in the sentence: "Smollett has many merits as a social reporter and as a humorist, but the manifest flaws in the central situations and the general structure of all his novels except Humphrey Clinker (1771) prevent him from playing a very important role in the main tradition of the novel" (p. 290). Although Watt ignores Smollett, he does give us a useful set of criteria by means of which we can judge whether Smollett is writing novels; or more exactly, in what senses his books are novelistic. In general I think that Smollett stands in an intermediate position between novelists and older writers of prose romance, which is probably why Watt ignores him. Watt gives us this general definition of the novel:

The narrative method whereby the novel embodies this circumstantial view of life may be called its formal realism; formal because the term realism does not here refer to any special literary doctrine or purpose, but only to a set of narrative procedures which are so commonly found together in the novel, and so rarely in other literary genres, that they may be regarded as typical of the form itself. Formal realism, in fact, is the narrative embodiment of a premise that Defoe and Richardson accepted very literally, but which is implicit in the novel form in general: the premise, or primary convention, that the novel is a full and authentic report of human experience.... (32)
Watt analyzes in detail the procedures which mark the novel, and classifies them under four headings: plot, character, background, language. He finds the novel related, in a general way, to the empiricist philosophers, to the procedures of a court of law, and to the rise of a middle-class reading public.

I. PLOT: Plots of novels are marked by the absence of formal conventions, and the rejection of a traditional plot drawn from mythology history, legend, or previous literature, as in Defoe's "total subordination of the plot to the pattern of the autobiographical memoir" (p.15).

a. "The novel's plot is also distinguished from most previous fiction by the use of past experience as the cause of present action; a causal connection operating through time replaces the reliance of earlier narratives on disguises and coincidences ..." (p. 22).

II. CHARACTER: The plot is acted out by particular people, not human or ethical type characters. This is most clearly shown by the use of proper names which denote particular people, not qualities or "foreign, archaic, or literary connotations which exclude any suggestion of real and contemporary life" (p. 19).

a. The novel, especially the stream of consciousness novel, is concerned with memory, and the development of its characters in time; "a sense of personal identity subsisting through duration and yet being changed by the flow of experience ..." (p. 24).

III. BACKGROUND: It is defined exactly in a continuous historical time, and physical space, to give a sense of solidity of setting and a particular circumstance, rather than "background determined by the appropriate literary convention" (p. 15).
IV. LANGUAGE: "The function of language is much more largely referential in the novel than in the other literary forms; and the genre itself works by exhaustive presentation ..." (p. 30), not "the extrinsic beauties which could be bestowed upon description and action by the use of rhetoric" (p. 28).

Using Watt's criteria as our guide, we must say that Smollett both is and is not novelistic. His plots are organized around autobiographical memoirs, but there is little causal connection operative in them. Such plot devices as he does use to give structure to the episodic adventures of his novels are highly conventional. His main characters are a cross between particular people and general types, as indicated by their common first names (Roderick, Hugh), and their eponymous last names (Random, Strap). Most of his minor characters are stock humor characters. His background is perhaps closest to being fully novelistic; it is clearly defined in space and time, and departs from this norm only as a non-novelistic character like Bramble describes it. Smollett's language again moves between being referential and rhetorical; the rhetorical devices he uses are largely satirical and sentimental, and his use of dialect serves to define the characters as satiric butts, not as parts of a particular scene.
SELECTION ANNOTATED BIBLIOGRAPHY

Sections 1-3 list the standard bibliographies, editions, and biographical sources for Smollett. Sections 4-5 include all the important criticism of Smollett's fictional structures, and section 6 is an unannotated list of other works consulted. I have not included biographical or historical criticism which is better consulted in Knapp's biography; "Notes and Queries" articles; and cursory summaries in histories of the novel.

I. BIBLIOGRAPHY


Mr. Cordasco's reputation as a scholar is not good; see IQ, XXX (1951), 290-91; and IQ, XXXI (1952), 299-300.

II. COLLECTED EDITIONS

Three editions of Smollett's novels were published around the turn of this century: Works, ed. George Saintsbury. 12 vols. London, 1895; Works, ed. W. E. Henley and T. Seccombe. 12 vols. New York, 1899-1901; Works, ed. G. H. Maynard. 12 vols. New York, 1902. All these editions have introductions; none is annotated. I have used the Saintsbury edition since it is most readily available. The novels were also republished in a Shakespeare Head Edition. 11 vols. Oxford, 1925-26.

III. BIOGRAPHY

The standard biography is Lewis M. Knapp's Tobias Smollett: Doctor of Men and Manners. Princeton, 1949. This book, Knapp's lifetime work, contains all the historical and biographical facts and footnotes that are known, or are likely to be known. He does not, however, go beyond the facts, and the book is dull reading. A good brief account by Thomas Seccombe may be found in the DNB. For Smollett's letters, see: The Letters of Tobias Smollett, M. D., ed. E. S. Noyes. Cambridge, Mass., 1926; and Letters of Tobias Smollett: A Supplement to the Noyes Collection ..., ed. F. Cordasco. 'Madrid,' 1950. (Note that some of the letters in this latter collection are forgeries; see no. one above.)
A brief British Council pamphlet; contains a bibliography.

Reprints some poems, gives some impressionistic criticism, and
relates Smollett's poetry to his biography.

Contains a collation of the 1751 and 1758 editions of Pickle
showing Smollett's expurgations; has an account of the Memoirs of
a Lady of Quality and Smollett's theatrical quarrels in Pickle

Goldberg, Milton A. Smollett and the Scottish School: Studies in
A history of ideas study which attempts to relate Smollett's
fiction to the Scottish common-sense school of philosophers, chiefly
Hume, Adam Smith, and Adam Ferguson. Goldberg explicates each novel
in terms of a standard eighteenth-century dichotomy like reason-
passion, art-nature, primitivism-progress. It has been severely and
justly reviewed.

Contains sections relating Smollett to the picaresque tradition,
especially to Lesage; traces the reference to France in Smollett's
novels; and considers the fortunes of Smollett's novels in France.

Considers Smollett's biography as a source for his fiction, and
maintains that "the influence of travel on Smollett is discernible
not only in a few characters, in separate chapters, and in the form
of his novels, but also in his habitual method of composition." 
Kahrl is too prone to accept literary devices like the humor char-
acter and the romantic ending as being influenced by Smollett's
specific experiences.

Shows how Smollett's prose style was influenced towards greater
"Johnsonian" regularity by his editorial labors after 1753. He
ignores evidence which does not agree with his thesis, notably the
dialect and jargon in Greaves and the puns in Clinker.
V. CRITICISM; ARTICLES


Ellison, Lee M. "Elizabethean Drama and the Works of Smollett," PMLA, XLIV (1929), 842-62. Traces the influence of Shakespeare, chiefly Falstaff, on Smollett; classifies Smollett's humor characters and shows how they are used for satirical purposes.

Kahrll, George M. "The Influence of Shakespeare on Smollett," The Parrott Presentation Volume, ed. H. Craig (1935), 399-421. Maintains Shakespeare influenced Smollett via the stage, and cites a number of parallels.

Mack, Edward C. "Pamela's Stepdaughters," College English, VIII (March, 1947), 293-301. Says that Smollett came closer than anyone else to reproducing the model heroine, and that in doing so he was satisfying public taste not his own.


Putney, Rufus. "The Plan of Peregrine Pickle," PMLA, LX (1945), 1051-55. Divides the novel into eleven episodes, and claims, on slight evidence, that Smollett had a moral conception in mind from the beginning of composition, and that he embodied it in the narrative.

Strauss, Albrecht B. "On Smollett's Language: A Paragraph in Ferdinand Count Fathom," Style in Prose Fiction, English Institute Essays 1958 (1959), 25-54. Shows how Smollett constantly used ready-made formulas, e.g. "His hair bristled up, his teeth chattered and his knees knocked," to express emotion, and how this habit generalizes his expression of emotion and limits it to a comic context.

VI. OTHER WORKS CONSULTED

N.B. Brief notes, and historical and biographical articles included in Knapp's biography have not been included here.


Harrison, Jane. *Themis ... with an Excursus on the Ritual Forms Preserved in Greek Tragedy by Professor Gilbert Murray,...* Cambridge, Eng., 1912.


Willey, Basil. The Eighteenth Century Background. London, 1940.

AUTobiography

I, Grant Thompson Webster, was born in Fargo, North Dakota, March 15, 1933. I received my secondary education in the public schools of Fargo, and my undergraduate training at Carleton College in Northfield, Minnesota, where I was granted the Bachelor of Arts degree in 1954. I served in the United States Army from 1954 to 1956, and attended Columbia University from 1956 to 1958, when I was granted a Master of Arts degree. I have been teaching freshman English at the Ohio State University since 1958 while completing the requirements for the Doctor of Philosophy degree under the direction of Professor Andrew H. Wright. I have accepted a position as Assistant Professor of English at the University of Southern California.