

A STUDY OF THE LANGUAGE IN
TOBIAS SMOLLETT'S RODERICK RANDOM

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Abstract

The language of Smollett is often commented on, but seldom described. This thesis attempts to describe the language of his first, formative novel. The ten chapters form two "Parts," of five chapters each, reflecting the two methods of description used. "Part I" analyses and compares selected, representative passages. The central passage from Roderick Random for each chapter appears again in "Appendix I," photographed from the fourth edition of 1755. "Part I" is weighted towards narration. "Part II," weighted towards dialogue, traces certain pervasive language features throughout the novel: names, regional dialects, occupational dialects, idiolects, and proverbs and catch-phrases. The aim of the study is not, primarily, to characterize Smollett's idiosyncracies, but to discover in this novel his effective devices. The "Conclusion" summarizes these devices, in arguing that most of them work to create that 'vigour' which impresses so many commentators as a fundamental aspect of Smollett's prose. Also included are two appendices, on grammatical terms and phonemic symbols, to assist the bias towards linguistics that occasionally manifests itself in this description of language. "Appendix IV" is a personal supplement to the New English Dictionary.

This "Abstract" is enlarged upon in the "Introduction."

To Martha

For her patience and her impatience
And for much more than I could ever say to others
This work is gratefully dedicated

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Abbreviations and Conventions

Abbreviations

c.	<u>circa</u>
"Critical Edition"	James Boyd Davis, " <u>The Adventures of Roderick Random</u> by Tobias George Smollett: A Critical Edition" (Unpublished Ph.D. thesis: University of Virginia, 1968)
ct., 1st ct.	citation(s), first citation
Davis, "Notes"	Annotations in typescript for the forthcoming Iowa edition of <u>Roderick Random</u> , edited by James Boyd Davis
<u>EDD</u>	Joseph Wright, ed., <u>The English Dialect Dictionary</u> , 6 vols. (Henry Frowde, 1898-1905)
Farmer and Henley	John S. Farmer and W.E. Henley, <u>Slang and its Analogues</u> , 7 vols. (Printed for Subscribers Only, 1890-1904)
Knapp	Lewis Mansfield Knapp, <u>Tobias Smollett: Doctor of Men and Manners</u> (Princeton: Princeton University Press, 1949)
<u>Letters</u>	<u>The Letters of Tobias Smollett</u> , ed. Lewis Mansfield Knapp (Oxford University Press, 1970)
<u>NED</u>	<u>A. New English Dictionary on Historical Principles</u> , rpt. as <u>The Oxford English Dictionary</u> (Oxford: Clarendon Press, 1933). Letters and numbers following " <u>NED</u> " (as in " <u>NED</u> v.4") refer to entry subdivisions.
<u>ODEP</u>	<u>The Oxford Dictionary of English Proverbs</u> , rev. F.P. Wilson, 3rd ed. (Oxford: Clarendon Press, 1970)

- Partridge Eric Partridge, A Dictionary of Slang and Unconventional English, 5th ed., 2 vols. (Routledge & Kegan Paul, 1961)
- Tilley Morris Palmer Tilley, A Dictionary of the Proverbs in England in the Sixteenth and Seventeenth Centuries (Ann Arbor: University of Michigan Press, 1950). Letters and numbers following "Tilley" (as in "Tilley P3") refer to his arrangement of entries.
- As in "1663 → 1897:" citations in the dictionary in question range between these dates.

Conventions

1. Unless otherwise stated, a book's place of publication is London.
2. Quotations from Smollett's novels, other than Roderick Random, are according to the following modern editions:

<u>Ferdinand Count Fathom</u> :	Damian Grant, ed. (Oxford University Press, 1971)
<u>Humphry Clinker</u> :	Lewis M. Knapp, ed. (Oxford University Press, 1966)
<u>Launcelot Greaves</u> :	The Shakespeare Head Edition of Smollett's Novels (Oxford: Basil Blackwell, 1926)
<u>Peregrine Pickle</u> :	James L. Clifford, ed. (Oxford University Press, 1964)
3. "Chapter" refers to one of Smollett's; "chapter" to one of mine.
4. The notes are commonly discursive rather than annotative. Wherever it is possible without awkwardness, bibliographical information is inserted parenthetically within the text. The notes are grouped together, after the "Conclusion."
5. When a source appears for the first time in the text, full bibliographical information is supplied, even though such information may already have been given in a preceding note. The reverse does not hold.

6. Sources cited in the "Introduction" are given bibliographical annotation a second time if they are used in the text proper.
7. The main Roderick Random passages for "Part I" are accompanied by numbers in the margin, according to some method convenient for the argument (e.g. line numbers, sentence numbers). A single, bracketed number in the text, like "(18)," is a reference to the method in question.
8. An asterisk (*) following a word refers the reader to the appended "Glossary of Grammatical Terms."
9. Dictionary catch-words are given in single quotation marks (' '). Dictionary definitions and citations are given in double quotation marks (" "). Words and phrases that are spoken of in general terms, without reference to a particular source, are underlined.
10. Quotations purely of dialogue are not given two sets quotation marks when incorporated in the text, or any quotation marks when set off and single-spaced, unless more than one speaker is involved. The eighteenth-century practice of running quotation marks down the left margin is ignored in quotations here.

A Note on the Text of Roderick Random

Roderick Random was first published in January of 1748. The next three editions, in April of 1748, in 1750, and in 1755, respectively, contain cumulative authorial revisions. The ideal text of Roderick Random, therefore, would be one based upon the spelling and punctuation of the first edition, and the wording of the fourth. No such text exists, or is likely to exist, until the Iowa critical edition is published. Accordingly, this thesis uses the fourth edition, 1755, as its text. This edition is very rare, and, for the convenience of the reader, page numbers are also given to the "Everyman's Library" edition (1927; rpt. J.M. Dent & Sons, 1967), which is reasonably reliable. For readers who possess some other edition, Chapter numbers are included also. Thus, a typical reference in the following pages to the text of Roderick Random looks like this: "(43:51, 242)." The first number is that of the Chapter, the second that of the fourth edition page, and the third that of the Everyman's Library page. With regard to the fourth edition, a Chapter number larger than "36" implies that the page is in Volume II; otherwise, it is in Volume I.

INTRODUCTION

Others for Language all their Care express,
And value Books, as Women Men for Dress.

- Pope, An Essay on Criticism (1711), ll.305-6

To give an account of the language in a work as long as a novel, one must inevitably be selective. Traditionally, critics of the novel have found this selectivity by choosing, broadly speaking, one of two methods: 'surveying' or 'sampling.' (The terms are my own; examples of each type are found in the accompanying notes, 1-8.) The surveying method involves tracing certain significant features of language as they occur throughout the work, in order to generalize about such things as effectiveness, or origin, or contribution to theme.¹ The sampling method involves reproducing one or more short passages of continuous prose - a few lines, a paragraph, or as much as a page or more - in order to analyze it in some detail, launching thereby certain generalizations about the language, and the work, as a whole.²

Both of these methods have their advantages, and both pose dangers. To survey is at least to keep the whole work in view from the first, and hence, as Stephen Ullmann puts it in his Language and Style (1964; rpt. Oxford: Basil Blackwell, 1966), "one has a good chance of detecting dominant trends and of evaluating the part played by each device in the total effect of a book" (p. 127). But, Ullmann continues,

"at the same time one is apt to lose sight of the actual setting in which the words are used and of the ways in which they influence their neighbours or are influenced by them."³ The sampling technique minimizes this danger and two others: that of determining, a priori, which features are significant,⁴ and that of "train-spotting," as Geoffrey Leech calls it in his Linguistic Guide to English Poetry (Longmans, Green and Co., 1969) p. 4; the latter is the activity of surveying and labelling different items as an end in itself, without any enrichment of understanding.⁵ Sampling does allow the work of art greater chance to speak for itself. The chief drawback in this method, of course, is the potential distortion of perspective. The critic may, on the basis of his sample(s), make a leap of faith to the whole work, or even to the whole author, that is quite unjustified. Apart from rigorous care in the selection of representative passages, the corrective to this tendency is an unremitting attention to the passages' function within the total context.⁶

Of these two methods, the most popular, in my reading experience, is surveying. Nevertheless, I have observed some very effective work with the other technique.⁷ In particular, I have observed it in two

of the most useful studies thus far on the language of Tobias Smollett. These are: Albrecht Strauss, "On Smollett's Language: A Paragraph in Ferdinand Count Fathom," in Style in Prose Fiction, ed. H.C. Martin (New York: Columbia University Press, 1959), 25-54; and Philip Stevick, "Stylistic Energy in the Early Smollett," Studies in Philology, LXIV (1967), 712-19. Stevick uses a passage from Peregrine Pickle to initiate his brief analysis of Smollett's energy.

The present study of the language in Roderick Random attempts to minimize the above disadvantages, and to describe the subject as fully as possible, by using both methods of analysis. Part I is devoted to sampling of various language types. Part II surveys various language topics.

Each of the five chapters in Part I focuses initially on a certain sample passage from Roderick Random of something over a page in length. For ease of reference, these passages are reproduced a second time as Appendix I, photographed there from the fourth edition. In addition, chapters one, two and five reproduce other substantial samples, for the purpose either of comparison, or of extending the argument to related matters. Chapter four uses shorter passages in passing, while chapter

three presents its comparable samples cut up into tabular form. All of the passages have been carefully selected with a view to their representativeness. The most important factors in the choice were: (1) the type of language displayed, whether narration or description, dialogue or monologue, and so on; (2) whether, in my view, the passages display Smollett at his most effective and memorable. The first three of the five chapters deal with different varieties of narration. This represents a deliberate emphasis on a subject often neglected by critics of novel language in favour of dialogue. The passages are also representative of certain predilections of topic in Smollett's novels, of different roles in the structure of Roderick Random, and of various stages of Roderick's adventures, with some weighting towards the first and more diverse half of the book. The introductory section of each chapter explains in detail the reasons for the particular choice.

I am aware that this method of selecting representative passages - very 'Roderick,' as it were, but far from random - would be regarded with disfavour by any statistician or professional poll-taker. The thought leaves me fairly easy. For these people, the word 'sample' usually means something different; every item

of a given 'population' must have an equal chance of being picked. But this kind of sampling is probably not a successful way to approach a work of art. If the choice were truly random here, it might yield passages of minimal interest, perhaps far less representative, in one sense, than those actually chosen. Language studies of my acquaintance that use random sampling are, on the whole, uninspiring.⁸ Moreover, I consider that the battle for objectivity (the desired result of randomness) is lost in literary criticism before it is begun: What the critic chooses to emphasize in his corpus, and what to ignore, immediately betray a bias.⁹ A related point is made by R.A. Sayce, Style in French Prose (Oxford: Clarendon Press, 1953), p. 126, that one's very choice of author in style studies carries with it an admiration, necessarily subjective, for his technical ingenuity. Indeed, E.M. Forster maintains that the novel genre, as such, is particularly closed to objective examination:

Sentimentality...will lurk in the background saying, "Oh, but I like that," "Oh, but that don't appeal to me," and all I can promise is that sentimentality shall not speak too loudly or too soon. The intensely, stiflingly human quality of the novel is not to be avoided; the novel is sogged with humanity; there is no escaping the uplift or the downpour, nor can they be kept out of criticism. (Aspects of the Novel [1927; rpt. Edward Arnold, 1953]; p. 26)

Part II of this thesis, which turns to the more common, survey technique, consists of five chapters also. The first of them, "Proper and Improper Names," provides something of a framework for the chapters that follow. The middle three, on "Regional Dialect," "Occupational Dialect," and "Idiolect,"¹⁰ respectively, can be taken as something of a unit. They deal with various aspects of an obvious topic in the language of any novel, the spoken words. The last chapter concerns a particularly interesting sidelight, "Proverbs and Catch-Phrases." Among other things, this chapter is intended to suggest that the subject of literary language is a many-faceted one, and that, for any text, the last word upon it can probably never be spoken. Once again, the introductory section of each chapter in Part II defines in more detail the scope of the investigation. It should be noted that, as a rule, when a feature of the novel's language presents itself in Part I, that has significance for some chapter of Part II (a proper name, say, or a proverb), it is dealt with in the former place. This practice helps to display its function in the context, while avoiding the necessity of tiresome references to what is to come. Indeed, in chapter five, both the main sample of dialogue, and the secondary one of

monologue, are chosen, in part, because they display occupational dialect and idiolect to good advantage in interesting contexts.

Among other limitations in this scheme, there are three of which I am especially conscious. The first is that there is no chapter in Part II on the general topic of 'the language of emotion.'¹¹ Such a chapter would specifically evaluate the sort of language Smollett uses in attempting to convey the various feelings of his characters. However, such a chapter would be largely negative in tone, since I concur with the common opinion that emotion is not Smollett's forte. Moreover, the topic is dealt with piecemeal, since it is relevant to the argument in several places. Secondly, and for much the same reason, there is no analysis in Part I of what might be called 'bridge language.' All of the major passages, and all of the minor (with the exception of that under "Reflective Narration" in chapter two, which is in a class of its own), are incidents, or parts of incidents. But between such incidents, the novel usually has 'bridges,' though the distinction is not always clear-cut.¹² As Ian Watt puts it in The Rise of the Novel,

Nearly all novels employ a combination of two different methods of reporting: relatively full scenic presentation where, at a definite time and place, the doings of the characters are reported more or less fully; and passages of barer and less detailed summary which set the stage and provide a necessary connective framework. The tendency of most novelists is to reduce these latter synopses to a minimum and to focus as much attention as possible on a few fully realized scenes. (Penguin Books in association with Chatto and Windus, 1963; p. 104)

Watt goes on to argue that a reversal of this tendency is a fault in Defoe, who has a large proportion of "uninspired summary." But Smollett's error, if any, is on the other side. As every enthusiast knows, he very much accentuates incident, and his bridges pass so swiftly over important events, that they sometimes border on the ludicrous. In the following selection from Roderick Random, we move in one sentence from the first day of Crampley's command to the aftermath of a resulting bereavement:

Mr. Tomlins could not help complaining of these injuries, and in the course of his expostulation dropped some hasty words, of which Crampley taking hold, confined him to his cabin, where, in a few days, for want of air, he was attacked by a fever, which soon put an end to his life, after he had made his will, by which he bequeathed all his estate, personal and real, to his sister; and left to me his watch and instruments as memorials of his friendship. (37:2, 208-9)

The bridge passages in Roderick Random are, on the whole, rather less than memorable. Moreover, they are considerably

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outweighed in sheer volume by incidents, except in the interpolated stories of Miss Williams and Mr. Melopoyne. These stories, almost entirely what I would call "un-inspired summary," are not, therefore, specially represented in Part I.

The third limitation is that, although Smollett's personal experiences are reflected in this thesis at various points (especially, in chapter two, his naval experiences), there is no particular reflection of his being a doctor. There is no chapter or section entitled "The Language of Medicine." ¹⁴ To this point, I can only say that I looked for it, but did not find it, apart from some very minor possibilities. Others who have been concerned with the influence of Smollett's profession upon his writings have been vague, or rather insubstantial, on the specific subject of language. (See, for example, D.M. Musher, "The Medical Views of Dr. Tobias Smollett [1721-1771]," Bulletin of the History of Medicine, XLI [1967], 445-62, and C.E. Jones, "Tobias Smollett [1721-1771] - The Doctor as Man of Letters," Journal of the History of Medicine, XII [1957], 337-48.) It is not hard to agree with E. Ashworth Underwood, however, who states the following in his "Medicine and Science in the Writings of Smollett," Proceedings of the Royal Society

of Medicine, XXX (1937), 973: "It is pleasing to think that his training and early experience in medicine may have played their part in developing his faculty for accurate observation and graphic description - the essential backbone of his prose." For a general account of the influence of eighteenth-century medicine upon Smollett, the reader is referred to Donald Bruce's Radical Doctor Smollett (Victor Gollancz, 1964).¹⁵

The word language in my title calls for two observations. First, there is a bias in the following pages towards the science of modern linguistics. I do not share the faith of many linguists in the inevitability of linguistics' triumph in literary studies.¹⁶ Indeed, some of the literary efforts contributed by professional linguists are embarrassing affairs. Nevertheless, as I have argued elsewhere,¹⁷ if one intends to describe language, it would be wrong to dismiss out-of-hand the discipline that makes language its central concern. Perhaps the most valuable thing that linguistics brings to literary studies is a frame of mind, one which tends to emphasize what the words really are doing and saying, and one which carries with it a willingness to dirty one's hands with digging into them. This factor is an operative one, I believe, even when linguistic tools,

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as such, are not specifically employed. In addition, I see the student of language as Leech does, "using the linguist's insights at a level where they become useful to the student of literature" (A Linguistic Guide to English Poetry, p. 3). From this viewpoint, F.W. Householder's objection - a common one - in his review of Ullmann's Language and Style (Language, XLII [1966]) is simply misdirected: "What can happen when these two trends [linguistics and literary criticism] are blended? Something has to give; usually its the linguistics, I'm afraid" (p. 632). It is proper that the linguistics should give, if necessary, since it is merely a tool, and not an indispensable one at that. It is subordinate both to the literary artifact, and to the literati, for whom, presumably, one's annotations are intended. The present work does not assume any special knowledge of linguistics on the part of its readers. A "Glossary of Grammatical Terms" is provided as Appendix II, and the first reference to such terms in the text is given an asterisk (*). Appendix III is a table of sound symbols, relevant almost exclusively to chapter seven, on "Regional Dialect." Other linguistic matters are glossed without fanfare, in the text or notes, as they occur. My reliance on linguistics is, in fact, very uneven, in keeping with the

view that the work of art itself must determine one's approaches to it. Some chapters have very little hint of any linguistic bias.

My second observation on the word language is to call attention to the fact that this word has been chosen for my title in preference to the word style. The latter term is notoriously imprecise, as Nils Enkvist, for one, demonstrates in his "On Defining Style" (in Linguistics and Style, ed., John Spencer [Oxford University Press, 1964], pp. 1-56).¹⁹ Moreover, the various definitions seem to imply that one must choose between two basic approaches to the subject,²⁰ neither of which is exactly suited for my purposes. One of these is suggested by the following quotation from Enkvist:

As everybody knows, many writers, including a host of great ones, have arrived at the kind of individuality that makes it possible for an experienced reader to identify their writings. Sometimes scholars succeed in doing so by objective means, for example by statistical counts of frequencies of linguistic features in limited contexts. Usually we do so more or less intuitively with the aid of a complex of criteria enclosed in what a scientist might call a black box. (p.21)

This approach is involved in style as "l'homme même," 'the set of personal idiosyncracies,' 'deviations from a norm,' and other such notions. But my own aim is not, primarily, to show what makes Smollett Smollett (though it is impossible to avoid some attention to this matter); rather, it

is to show what makes Smollett good where he is good. I am concerned with the effects he is evidently attempting to produce, often with quite normal manipulations of language. In fact, the question regarding Smollett's style in the above sense is somewhat trivial; it is not too difficult to isolate many of his personal tendencies. 21

My purpose is suggested more adequately by the second main category of style definitions, as I see them. These include style as 'effect' or 'appropriateness' or 'choice,' 'le mot juste,' 'the best words in the best order,' and many others. This approach is described by Ullmann in his Style in the French Novel (1957; rpt. Oxford: Basil Blackwell, 1964):

A work of art is an independent and self-contained world organized in an unique way, and it will be the task of stylistic analysis to determine the role of each device in this organization, to show how far it promotes the total effect of the novel and contributes to its impact. (p. 38)

The danger of such definitions of style, however, is that they can easily lead to a naive acceptance of this phenomenon as 'the dress of thought.' They often imply, or even state directly, that the same literary content can be expressed in different 'styles,' the choice being made to suit the particular effect desired. The notion is sometimes of practical use in dealing with some

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relatively peripheral matters, as we shall see in chapter one, under "Cohesion." But I would agree with those who maintain that in art, at least in its higher forms, the same 'thing' cannot be said in two different 'ways:' style and content are inextricably fused. 23

R.A. Sayce puts it well in Style in French Prose:

It may be replied that the distinction between form and content, though in some ways real and necessary, can never be a rigid one. Words have meanings, relations to things, and the context of a language is the whole of human experience. It is, therefore, impossible to separate the study of style from the content of a work. We shall in fact be studying the content, but instead of approaching it from the outside, more or less superficially, we shall come to it from the inside, through the texture and substance of the writing, in a word through the medium of the artist. (p. 6)

The term language appears to be the larger and the less problematic of the two. My title, therefore, allies itself with that of David Lodge, who remarks in his Language of Fiction (Routledge and Kegan Paul, 1966) that "it is difficult...to use the term 'style' in novel criticism without appearing to be talking about less than the whole work. For this reason I have abstained as far as possible from using the term 'style'" (p. 51). When I use the term, it is as a simple alternative to language.

The reference to Lodge leads to a further, and penultimate, point. It is that the language of fiction

deserves greater critical attention. Lodge argues that, to many critics, such language seems just too ordinary (or too copious) to merit detailed attention. They tend to act on the assumption that abstractions like 'plot,' or 'realism,' or 'character' can be divorced from their linguistic origins.

What I hope to have shown is that, if we are right to regard the art of poetry as essentially an art of language, then so is the art of the novel; and that the critic of the novel has no special dispensation from that close and sensitive engagement with language which we naturally expect from the critic of poetry, though the former will have to adopt different techniques of description, analysis, and evaluation. (Language of Fiction, pp. 47-48)

W.J. Harvey's review of Language of Fiction in Essays in Criticism, XVII (1967), while unfavourable in some matters, supports Lodge in the crux:

I know, from experience, how easy it is to say "Well of course!" to Mr. Lodge's basic proposition and then to go chasing off after character or theme, comfortably assuming that one is being continuously sensitive to the words on the page. (p. 232)

Certainly, this point is a salutary reminder in the criticism of Smollett. It is easy for the writer of a thesis to make exaggerated claims for the size of the gap he is attempting to fill. Nevertheless, a claim of some kind is essential. When I first began work on this topic, I was chiefly interested in method. I wanted

to show that modern linguistics could be used with literary language sensibly, and in a way that would appeal to more traditional critics. Here the gap is large and obvious. I assumed, meanwhile, that a writer as popular and readable as Smollett, would already have been the subject of significant attention with regard to style. As I progressed, the importance of the method diminished, while that of the literary subject grew, and eventually dominated. Correspondingly, I found, to my surprise, that very little work had been done on Smollett's language or style, by any definition of these words. Two very helpful articles have been mentioned. But Stevick's worthy "Stylistic Energy in the Early Smollett" is quite short,²⁴ while Strauss, "On Smollett's Language: A Paragraph in Ferdinand Count Fathom," deals chiefly with Smollett's least effective novel, in a tone that is largely negative. Other studies will be referred to in the following chapters. It is useful to survey the most pertinent of them here. The most influential is probably Louis L. Martz, The Later Career of Tobias Smollett (New Haven: Yale University Press, 1942), often cited with respect by later critics. I disagree fundamentally with Martz's interpretation of Smollett's stylistic "career;" this disagreement is the subject of the last section of

chapter two. In any case, since his book is chiefly about Smollett's editing work and its general influence on the author's later writing, it is only incidentally concerned with language. This last point is even more applicable to three other relevant books on Smollett, Howard Buck's A Study in Smollett Chiefly "Peregrine Pickle" (New Haven: Yale University Press, 1925), Robert Spector's Tobias George Smollett (New York: Twayne Publishers, 1968), and Bruce's Radical Doctor Smollett. It applies also to two excellent London theses, Damian Grant's "Form and Essence in Smollett: A Study of his Work in Relation to Eighteenth-Century Criticism and Aesthetics" (M.A., 1966), and Harry Wolf's "A Study of Humour and Satire in the Novels of Tobias Smollett" (Ph.D., 1970). All of these are occasionally useful for my topic, but they are often inexplicit or vague in their scattered remarks on language. Also acknowledged, or disputed, in the following pages are relevant articles on some particular topics. These include: George M. Kahrl, "Smollett as a Caricaturist," in Tobias Smollett: Bicentennial Essays Presented to Lewis M. Knapp, ed. G.S. Rousseau and P.G. Boucé (New York: Oxford University Press, 1971), pp. 169-200; Gary N. Underwood, "Linguistic Realism in Roderick Random," Journal of English and Germanic Philology, LXIX (1970),

32-40; R.D. Spector, "Eighteenth-Century Political Controversy and Linguistics," Notes and Queries, NS II (1955), 387-89; Archer Taylor, "Proverbial Materials in Tobias Smollett, The Adventures of Sir Launcelot Greaves," Southern Folklore Quarterly, XXI (1957), 85-92; Arthur Sherbo, "Win Jenkins' Language," Papers on Language and Literature, V (1969), 199-204; and the various articles on Win Jenkins by W. Arthur Boggs, such as "Dialectal Ingenuity in Humphry Clinker," Papers on Language and Literature, I (1965), 327-37.²⁵

The list is by no means overwhelming. Yet the reader of Smollettian criticism in general cannot help but be struck by the number of times attention is drawn, in passing, to the success of Smollett's language or style, especially to what is usually spoken of as his 'vigour.' One is reminded of the famous dictum usually attributed to Mark Twain: "Everybody talks about the weather, but nobody does anything about it."²⁶

Finally, it might be asked why this thesis confines itself to Smollett's first novel. One answer is that, although the emphasis is certainly on Roderick Random, the argument is not always so restricted. Comparisons are made at appropriate points to others among Smollett's works, as well as to other eighteenth-century novelists.

But the chief answer to this question must be the thesis itself. If it is neither padded, nor trivial, nor repetitious, then there is enough in the language of Roderick Random to merit so concentrated a study. As Dr. Johnson wrote of Paradise Lost, "None ever wished it longer than it is."²⁷

P A R T I

Chapter One

NARRATION I: A FIGHT

The Passage - First Hypothesis: A Shift in Tone - The
Shift in Tone: Supporting Evidence - Cohesion - Language
of Action and Detail - Language of Emotion - Considera-
tions of Context - Language of Melancholy - Smollett's
Rapid Narrative: Comparisons and Judgements - Conclud-
ing Notes

For one thing, there are more blows given and received
in Smollett . . . than could be paralleled in the work
of any other writer who can fairly be called a man of
letters.

-David Hannay, Life of Tobias George Smollett (1887), p.79

The Passage

In Chapter xxxvii of Roderick Random, the sloop Lizard is wrecked on the Sussex coast by the folly of its commander, Crampley. An overloaded boat struggles to shore bearing part of the crew, including Roderick, despite Crampley's malicious attempts to exclude him.

At this point, the following passage occurs:

-- As soon as I set foot on terra firma, my (1)
 indignation, which had boiled so long within
 me, broke out against Crampley, whom I imme-
 diately challenged to single combat, present-
 ing my pistols, that he might take his choice: (2)
 He took one without hesitation, and before I (2)
 could cock the other, fired in my face, throw- (3)
 ing the pistol after the shot. -- I felt my- (3)
 self stunned, and imagining the bullet had
 entered my brain, discharged mine as quick as
 possible, that I might not die unrevenged;
 then flying upon my antagonist, knocked out
 several of his fore-teeth with the but-end of
 the piece, and would certainly have made an
 end of him with that instrument, had he not
 disengaged himself, and seized his cutlass,
 which he had given to his servant, when he re-
 ceived the pistol. Seeing him armed in this (4)
 manner, I drew my hanger, and having flung my
 pistol at his head, closed with him in a trans-
 port of fury, and thrust my weapon into his
 mouth, which it enlarged on one side to his
 ear. -- Whether the smart of this wound dis- (5)
 concerted him, or the unevenness of the ground
 made him reel, I know not: but he staggered
 some paces back: I followed close, and with (6)
 one stroke cut the tendons of the back of his
 hand, upon which his cutlass dropt, and he re-
 mained defenceless. -- I know not with what (7)
 cruelty my rage might have inspired me, if I
 had not, at that instant, been felled to the
 ground by a blow on the back part of my head,

which deprived me of all sensation. -- In (8)
 this deplorable situation, exposed to the
 rage of an incensed barbarian, and the ra-
 pine of an inhuman crew, I remained for some
 time; and whether any disputes arose among
 them during the state of my annihilation, I
 cannot pretend to determine; but, in one par-
 ticular they seemed to have been unanimous,
 and acted with equal dexterity and dispatch;
 for, when I recovered the use of understanding,
 I found myself alone in a desolate place,
 stript of my cloaths, money, watch, buckles,
 and every thing but my shoes, stockings, breeches
 and shirt. -- What a discovery must this have (9)
 been to me, who but an hour before was worth
 sixty guineas in cash! I cursed the hour of (10)
 my birth, the parents that gave me being, the
 sea that did not swallow me up, the poignard
 of the enemy, which could not find the way to
 my heart, the villainy of those who had left
 me in that miserable condition; and, in the
 extasy of despair, resolved to lie still were[sic]
 I was and perish. (37: 5-6, 210-11)

I have chosen to begin with this passage for four reasons. First, the aspect most praised and least explained, about Smollett's language, is what John Moore in 1797 called "the sprightly vein of Smollett's rapid narrative."¹ I take the term "rapid narrative" to mean non-dialogue story-telling that is not only swift, but also smooth and compelling. Almost every critic since Moore agrees that much of Smollett's prose has this quality. But, as argued in the Introduction, such agreement is rarely more than perfunctory. What is it about Smollett's style that makes him compulsively readable? Comparison of certain aspects within this passage to each other, as well as to other similar passages, can

begin to answer this question.

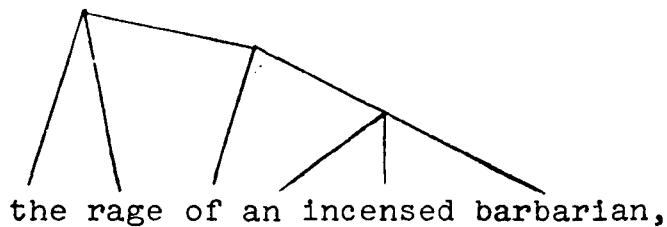
Secondly, the passage is undiluted by dialogue or description. It becomes, perhaps, a little easier to explain Smollett's "power" or "vigour" or "strength," as this quality has been variously called, when we have available these more obvious topics of stylistic analysis. Here his techniques are less immediately striking and hence make a challenging beginning. Thirdly, I will argue that an assessment of the role of this incident in the plot can illuminate for us hereafter a large part of the novel's structure. Significant in this respect is the fact that we see Roderick here as the major actor rather than as the spectator or listener that we see in later selections in this thesis. Finally, the passage is, in my view, one of the best examples of that most frequent subject of Smollettian narration, a fight.

First Hypothesis: A Shift in Tone

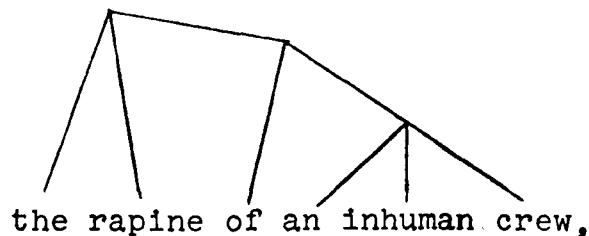
One way into this passage is to look closely at the opening of sentence (8). To begin with, the noun phrase* "this deplorable situation" seems to mark a change from what has gone before: "deplorable" is the first value-judgement, and the generality of "situation"

is a contrast to the specificity of previous details.

This noun phrase is in fact only the second, after "the back part," to contain two premodifiers* (considering "fore-teeth" and "but-end" as compounds), and its polysyllabic nature sets it apart from its predecessor. Modifying adjectives* have hitherto been both infrequent and non-descript. Now "deplorable" is followed by others of a similarly emotive kind: "incensed," "inhuman," "desolate," "miserable." Notice that the next word in sentence (8), "exposed," is also emotive, meant to connote a sense of innocent helplessness. Then, with "the rage of an incensed barbarian, and the rapine of an inhuman crew," Smollett pulls out a whole range of rhetorical devices. These include strict structural parallellism,



and



alliteration ("rage" - "rapine;" "incensed" - "inhuman"), elegant variation ("incensed barbarian" for Roderick's old acquaintance, Crampley), hyperbole ("inhuman"), allusion ("barbarian" - "rapine"), generalization ("a", "an" for figures already introduced) and ambiguity: "crew" has its nautical sense, clearly, but there is also the derogatory sense of 'gang' or 'mob' (NED 1.4)².

All of these devices begin to slow the sentence down. The sentence is further slowed by its overall structure as it continues. The three subsequent main clauses of /"whether...disputes arose...I cannot...determine"/ "but...they...acted"/ "for...I found"/ are obviously elaborated and woven together with some care. It is true that a somewhat similar structure governs sentence (5) but that sentence is much shorter. The purpose here seems to be to delay until the appropriate psychological moment the final stark revelation, "I found myself alone." Notice that, taking sentence (8) from the beginning, each of the four main clauses has its main matter of subject and verb delayed by an adjunct* ("In this...whether any...in one...when I"). This aspect contrasts with sentence (3) for example, which rivals (8) in length (74 and 91 words respectively), but which proceeds on the whole quickly and directly:

"I felt myself stunned."

Meanwhile the lexical choices continue to indicate a new direction in the passage. Thus, "for some time" is the first inexact time phrase, as opposed to "at that instant," "immediately," and others earlier. The word "annihilation" seems deliberately bombastic. NED records no meaning for the noun that exactly fits its context here, but the verb "annihilate" can mean "to extinguish virtually; to reduce to silence, powerlessness, or humiliation" (v.4; 1630 → 1818).

The following verb phrase, "cannot pretend to determine," has almost the mannered tone of formal debate; "in one particular" continues this in its euphemistic reference to the final accusation of thievery. Then "seemed to have been unanimous" almost suggests, and rather verbosely, that after the debate a vote was taken. Finally, "equal dexterity and dispatch" has somewhat mocking overtones from its overt balance, its alliteration, and its suggestion of brisk efficiency. Note too that "dexterity" in the eighteenth century was a double-edged word that could imply cleverness in the uncomplimentary sense of 'taking advantage, sharpness' (NED 2). Smollett does use the word in its complimentary sense elsewhere, as when Roderick exerts himself

against the press gang "with such dexterity" (24: 190, 143).

These details of sentence (8) take on added interest when reference is made to the edition revisions. In the first and second editions, 1748, the text went directly from "sensation" at the end of (7) to "when I recovered the use of understanding" just before (9);³ everything we have been considering so far was not there. In the third edition, 1750, the barbarian and his crew were added, that is, the first main clause of (8). The text then read "I remained for some time; and when I recovered...." In the last revision, 1755, the rest was inserted.

What might these changes signify? I suggest that in the final text, the language of sentence (8), as well as that of (9) and (10), is calculated to move our pity; but sentences (1) through (7) are meant to excite us. Smollett must have realized that, in his first version, the excitement, for the reader, carries on well into the period of Roderick's re-awakening, and there is no⁴ consideration for the period of unconsciousness. Nor would the intended indignation against the robbers have sufficient space to develop. Sensing, possibly, that he had not done enough in 1750, Smollett tried

again in 1755, adding further devices, attempting to slow the pace, heighten the mood, and prepare for the peroration at the end. This shift is appropriate to the actual situation. Roderick fights, and the mood is tense, the language fast-paced; Roderick is treacherously defeated, and the mood is indignant, the language rhetorical.

The shift is not entirely abrupt or unprepared for; the transition is helped by the structure of (5), for example, and the formality of the beginning of (7), "I know not with what cruelty." But I suggest that if we understand the differences between the two parts of this passage and if we are able to estimate the success of the effects attempted, we go some way towards understanding Smollett's narration generally. Such an understanding is the purpose of this chapter.

The Shift in Tone: Supporting Evidence

Once having hypothesized that there is a calculated shift in tone, other language contrasts can be found to confirm that impression. In length, the proportions of the two parts (hereafter called 'A' and 'B' respectively) are roughly 3:2. But 'A' has more than its share of main verbs* (41 vs. 20), and of these far more

than its share of verbs that are graphic, or show movement, or are powerful in context. 'A' verbs display semantic variety: "fired" - "discharged," "throwing" - "flung," "die" - "made an end of," "flying upon" - "closed with" - "followed close," "took" - "seized" - "drew." Contrast this list and also "stunned," "broke out," "knocked," "thrust," "reel," "staggered," "cut," and "felled" with the best that 'B' can offer in action verbs: "exposed," "stript," "cursed," "perish." (I have omitted "boiled" from 'A' and "swallow" from 'B' as being special clichés. The passions have been said to boil within since Chaucer [from the old physiology of the humours; cf. NED v.3]; to follow this image by "broke out" is surely to mix the metaphor. The "swallowing sea" can be found in, for example, the first stanza of Richard Lovelace's "To Lucasta going beyond the Seas"⁵ and Shakespeare's Henry VI, Part III [V.iv. 5].) Both parts have their share of what might be called 'neutral' verbs, but only 'B' has the copulas "be" (three times) and "seem." 'A's verbs do occasionally seem imprecise: "disengaged himself" is a pedantic phrase for the action involved. It may have suggested itself to Smollett because it is a fencing term (NED v.4), but that sense is not precisely appropriate at this moment in the fight. And "disconcerted," which

must have the meaning in this context of "disturb the ...self-possession of; to confuse, ruffle" (NED v.2), is certainly weak for anyone's reaction to a sword-thrust in the mouth. But these examples do not destroy the general point.

At the same time, there is a difference between the two parts in noun phrases. The accompanying table will illustrate this argument. The space in the table indicates a difference between 'A' and 'B'. It can be seen that the noun phrases of 'B' are generally more involved, while the dominant pattern for 'A' seems to be the simpler "my hanger," "his head," etc., and single words, usually pronouns.

It would seem that 'A' is noteworthy for its verbs, and 'B' for its noun phrases.⁶ It is a contrast of action to stasis, of directness to elaboration, of seeming free-play to obvious control.

Cohesion

There are still other aspects to support this contrast. One involves cohesion, the tendency for parts of speech to be more, or less, bound together. Cohesion is a complex matter and cannot be fully documented here.⁷ But it is postulated that a passage is the more cohesive

Table: Noun Phrases

<u>Example</u>	<u>Type</u>	<u>Quantity</u>	
		'A'	'B'
"Crampley," "despair"	single noun	5	3
"I," "which," "one"	single pronoun	35	16
"my brain"	single premodifier + head*	35	9
"this deplorable situation"	two premodifiers + head	0	6
"equal dexterity and dispatch"	modifier (head + head)	0	1
"those who had left me"	head + postmodifier*	1	2
"the back part of my head"	premodifier(s) + head + postmodifier(s)	10	12
"cloaths, money, watch, buckles"	nouns in list	0	2

In some cases the same noun phrase must be counted both in its own right and as part of a larger unit. For example, "the tendons of the back of his hand" is considered as one instance of /premodifier(s) + head + postmodifier(s)/, while "the back of his hand" is considered another, and "his hand" is a /single premodifier + head/.⁸

by such features as ellipsis (of, say, the subject of "cut" (6), which must be found in the previous clause: "I followed"), substitution (of, say, "one" (2) for "pistol"), and certain conjunctions ("for" (8) rather than "and"). Other cohesive factors involve the pointing back to a previous reference by personal pronouns, comparatives, demonstratives like "this," and so on.

Cohesion works both across sentences and within them. Consider first the latter case, intra-sentence cohesion, with regard to the first three factors of cohesion mentioned above: ellipsis, substitution, and conjunction. Let us rewrite our example with these three factors eliminated. (To use more would be to produce something that Smollett could not possibly have written.) The changes are underlined and the original wording follows in parentheses:

As soon as I set foot on terra firma, my indignation, which had boiled so long within me, broke out against Crampley, whom I immediately challenged to single combat, and I presented (presenting) my pistols, so that (that) he might take his choice: He took a pistol (one) without hesitation, and before I could cock the other pistol (--), he (--) fired in my face, and he threw (throwing) the pistol after the shot. -I felt myself stunned, and as I imagined (imagining) that (--) the bullet had entered my brain, I (--) discharged my pistol (mine) as quick as possible, so that (that) I might not die unrevenged; then I flew (flying) upon my antagonist, and I (--) knocked out several of his fore-teeth

with the but-end of the piece, and I (--) would certainly have made an end of him with that instrument, if he had (had he) not disengaged himself, and if he had not (--) seized his cutlass, which he had given to his servant, when he received the pistol.

The rest of 'A' is sewn only half as thickly. The following is a list of all such changes in sentences (4) through (7):

When I saw (Seeing)...I flung (having flung)
 ...and I closed (closed)...I thrust (thrust)
 ...followed him close (followed close)...
I cut (cut)...and then (upon which).

But here is the whole of 'B' treated in similar fashion:

In this deplorable situation, where I was (--) exposed to the rage of an incensed barbarian, and the rapine of an inhuman crew, I remained for some time; and whether any disputes arose among them during the state of my annihilation, I cannot pretend to determine; but, in one particular they seemed to have been unanimous, and they seemed to have (--) acted with equal dexterity and dispatch; and (for) when I recovered the use of understanding, I found myself alone in a desolate place, and I was (--) stript of my cloaths, money, watch, buckles, and everything but my shoes, stockings, breeches, and shirt. -- What a discovery must this have been to me, who but an hour before was worth sixty guineas in cash! I cursed the hour of my birth, the parents that gave me being, the sea that did not swallow me up, the poignard of the enemy, which could not find the way to my heart, and (--) the villainy of those who had left me in that miserable condition; and, in the extasy of despair, I (--) resolved to lie still were I was and perish.

It is evident at a glance that 'A' has proportionately more markers of intra-sentence cohesion than 'B', though

its average sentence length is shorter (38 words versus 58). The effect, I would postulate, of a greater dependence in 'A' among the parts of its sentences, is to contribute to the impression of tautness. To feel this, one has only to read through the transcription above ignoring the brackets and then to compare that reading with the original.

As far as extra-sentence cohesion is concerned, that is, those similar features that link a given sentence to its predecessors, the situation is less clear-cut. It would be tedious to give all the data, but it seems to show that the sentences of 'A' are no more closely tied to each other than the sentences of 'B'. It can be said, however that there is a greater break between (7) and (8), where I claim a new direction is taken, than between any two sentences previously. It must be acknowledged that the cohesion across (7)-(8), strictly defined, is only a little less than that across (4)-(5) (e.g. both have a "this," but "him" in (5) refers back to Crampley while "an incensed barbarian" in (8) gives the impression of a new referent). But there are other less definable aspects to consider as well, including the detail of "wound" in (5) which refers the reader back to "mouth...enlarged," the formality and

length of (8), and the very sense of the passage: across (4)-(5), but not (7)-(8), the fight continues.

It appears then that there are certain formal aspects about the language of this passage, aspects not immediately obvious or meant to be obvious to the reader, that work together to create on the one hand the language of action, and on the other, the language of emotion. Section 'A' is what has been called 'rapid narrative.' Its features are characteristic of a large part of Roderick Random, and of Smollett's other writings. By seeing what 'A' has that 'B' has not, we begin to see how this much-remarked style is constructed. We may see also why critics have, from the beginning, repeatedly complimented it.

Language of Action and Detail

Let us look at section 'A' in its own right to see what else Smollett is using to make his fight effective. There are, first of all, additional techniques to enhance the impression of speed. In the early part of the piece a series of time adjuncts ensures that events follow quickly upon one another: "As soon as...immediately
 9
 ...without hesitation ...before I could...as quick as possible...then." As late as (7) we have "at that

instant" - but no such adjuncts occur in 'B'. The mood is kept up by various verb phrases* that denote fast action (see the verb list earlier), and corresponding prepositional phrases*: "with one stroke," "by a blow." "Followed close" (6), while similar, is interesting for another reason. "Close" rather than the modern adverb "closely" was perfectly acceptable in this position until at least 1833 (NED B.adv.7). But its choice here is stylistic, and its effect seems to be to create a fast three-beat rhythm that "I followed closely" does not have. See too the choice of "quick" rather than "quickly" in (3). This "close" clause compels speed also by its partial similarity to the one before ("he staggered...back") and by the omission of its complement "him." There is little that could be called extraneous in Smollett's rapid narrative. The information in "which he had given to his servant, when he received the pistol" is given not in correct temporal sequence but only when it is needed; otherwise it would belie "He took one without hesitation." Some phrases* are inserted to ensure smoothness of flow. Without "seeing him armed in this manner," which does not advance the action in any way, sentence (4) would be off to a rather jerky start. Smoothness is also obtained through

the high number of non-restrictive* postmodifiers, such as "which deprived me of all sensation," that incorporate, without effort, a lot of information. This feature has been rightly noted as a pervasive element in Smollett's style.¹⁰ An interesting and parallel feature here is the number of present participles - "presenting," "throwing" and so on - that quickly tack on important parts of the narrative. It is a usage that at first glance appears to be archaic, but in fact it is found in modern texts. The fourth sentence of Graham Greene's The Heart of the Matter, for instance, is "Wilson stroked his very young moustache and dreamed, waiting for his gin-and-bitters" (Heinemann, 1969), p. 1.

Speed is not only appropriate for a description of a fight, it also makes, in general, for attentive reading. And this is a complementary aspect of Smollett's narration that has often been highly praised. Robert Anderson, for example, comparing Smollett with Fielding and Richardson in his The Life of Tobias Smollett, M.D. with Critical Observations on his Works, concludes that only the former "possesses, in an eminent degree, the art of fascinating and rivetting the mind" (Edinburgh: Mundell, Doig, and Stevenson, 1806), p. 133. What other factors make this passage a fascinating one? Something

that is likely to strike most modern readers is the brutality. Pistols on both sides are not only fired but also flung at the opponent's head. Roderick previously uses his as a club. The mindlessness of his hate is stressed by "would certainly have made an end of him," "a transport of fury," "I know not with what cruelty my rage might have inspired me." We expect a murder at any moment. Both sides take unfair advantage: Crampley fires without warning at the beginning; Roderick is ready to kill his disarmed foe at the end. This fact becomes the more interesting when we see that the contest has in some ways the framework of a formal duel. It was at this time not uncommon for commanders and subordinates in the military to duel, as is clear from J.G. Milligen's The History of Duelling, vol. II (Richard Bentley, 1841). Roderick always regards duelling as natural to his birth and qualifications, although he must sometimes stoop to other types of contest. Only three chapters later, while employed as a mere servant, he tells a coachman that

I would not descend so far below the dignity of a gentleman as to fight like a porter; but if he had any thing to say to me, I was his man at blunderbuss, musket, pistol, sword, hatchet, spit, cleaver, fork, or needle; nay, I swore that, should he give his tongue any more saucy liberties at my expence, I would crop his ears without any ceremony. (40:29, 227)

In our passage the duel is set up by the line "challenged to single combat, presenting my pistols, that he might take his choice." Roderick thus begins with formal politeness despite his boiling indignation. Words associated with duelling continue: "cock...fired...pistol ...shot...bullet...discharged...unrevenged." In the midst of this string, "throwing" sticks out as an unusual juxtaposition. So too is "flying upon" (3) and what follows at that point. When they change to swords, we have "servant...armed...drew...hanger...closed with ...thrust...the unevenness of the ground...some paces back" and so on. Again the violence of the combatants turns what should have been a formal contest into a murderous brawl.

Smollett is always effective too in holding our attention by physical details. We wince at the vividness of what is happening to Crampley's face, his teeth being knocked out and a sword slitting his cheek from mouth to ear. We see him stagger, and have one hand almost severed. Similarly we can appreciate Roderick being stunned by the noise and by the blow of the pistol, from very close range since Crampley has just taken it from him. Subsequently he is struck down from behind. Consequently, in the next chapter he finds "two large

contused wounds, one on the fore and another on the hinder part of my head" (38:7, 212).

There have always been readers who have found this particular aspect of Smollett offensive. Fred W. Boege's Smollett's Reputation as a Novelist (Princeton: Princeton University Press, 1947) gives extensive documentation of this fact. A good nineteenth-century example is Hannay, whose excellent critical study is quoted for the epigraph to this chapter. Hannay complains that Smollett "is very apt to speak of mere brutal violence, done either in jest or in anger, with little or no appearance of indignation on his own part" (Life of Smollett p. 79¹¹). Hannay goes on to say that the author is not simply using the Flaubertian method of detachment with implied pity, since

...he is ready enough to intervene in his own person and draw the moral for his reader. When he does not do so, it may be at least plausibly contended that he is not moved by the misery, or made indignant by the barbarity which he describes. (pp. 79-80)

I find Hannay's comment just. In Peregrine Pickle, often a more brutal book even than Roderick Random, there are such passages as the fight in Chapter xix. On the flimsiest of pretexts Pipes and the schoolboys almost beat an old gardener to death, only desisting because they fear being "intercepted on their return."

This is told in a light-hearted style. Nor can it be argued that Smollett never meant to make a moral book of Roderick Random in the first place. The "Preface" expresses his desire to ignite "that generous indignation which ought to animate the reader, against the sordid and vicious disposition of the world" (v,5). One must surmise that Smollett does not always remember this aim. He becomes too caught up in his own style, whether it be the rapid and realistic narration described above or the mock-heroic of the typical Peregrine Pickle fight. He succeeds more frequently in an unstated purpose: that of keeping the reader's interest. As one introduction to a modern edition of Roderick Random concludes, "Readers may have dropped it in disgust or hurled it from them in indignation, but no one has ever let Roderick Random slip gradually from a slack hand as he fell asleep."¹²

Language of Emotion

In the case of our example, however, Smollett does comment, if not on the detailed violence, at least on the treachery done to his hero. And this comment is the stuff of section 'B'. It is instructive to examine this section now in its turn, and to judge how successfully

Smollett arouses our emotion. Sentence (8) has already been dealt with. Sentence (9) is carefully structured too, in its own way. It is, first of all, directly addressed to the reader as a rhetorical question. Secondly the phrase "must this have been" assumes agreement. (Contrast the present text with the hypothetical possibility "This was a considerable discovery to me.") It is possibly significant that, until 1755, the text read "must this be," the present tense suggesting an even stronger demand, if an ungrammatical one in context. The appeal to the reader is further enforced by the construction "me, who...was," which presents the narrator as he evidently sees himself at that moment, from the outside.

The difficulty is, in my view, that this appeal to our sense of indignation simply does not work. For one thing it is too obvious; we are apt to get suspicious when so many devices (considering also those discussed earlier) are used to move us. For another, the author is adopting a false pose which says in effect, "I have no words to describe my feelings on this occasion. Any reader of sensibility knows what I mean." But we know that he really does have the words, as the next sentence shows. Smollett adopts, and destroys, a similar

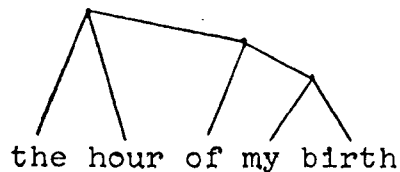
pose often in his love scenes. See, for example, the last reunion with Narcissa (67:302, 418):

I am tempted to commit my paper to the flames, and to renounce my pen for ever, because its most ardent and lucky expression so poorly describes the emotions of my soul. O adorable Narcissa! (cried I)....

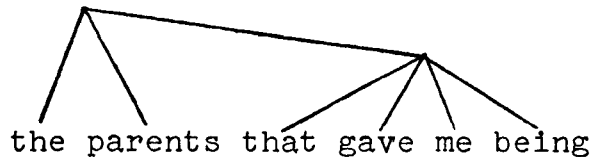
Thirdly, the phrase "but an hour before" is a cliché with an unfortunate undercutting effect here - how does Roderick know the length of time without his watch? But chiefly the appeal in (9) fails because it turns upon an anticlimax. "Sixty guineas in cash" is not such a great sum, even for the eighteenth century or even for Roderick, that it can bear the weight of its emphatic position at the end of a sentence loaded with such devices. It makes the word "worth" take on an inappropriately ironic tinge. And unless we have been following the money details of the story very closely, we have only a vague idea at this point what Roderick "was worth."

But the grand climax to the whole piece comes in the last sentence. Roderick curses. Notice how Smollett works the language up to the final "extasy of despair,"¹³ where for the first time in the book Roderick loses all hope. Each of the five topics of the curse, save the last, takes more words than its

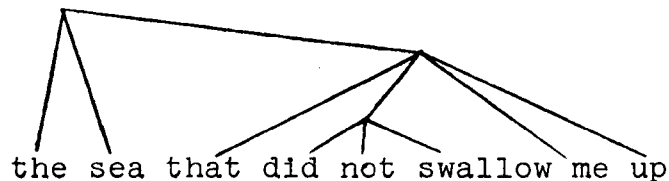
predecessor: 5, 6, 8, 14, and 12 words respectively. Each gets more complex grammatically, the first being a typical 'B' noun phrase with a prepositional phrase as postmodifier:



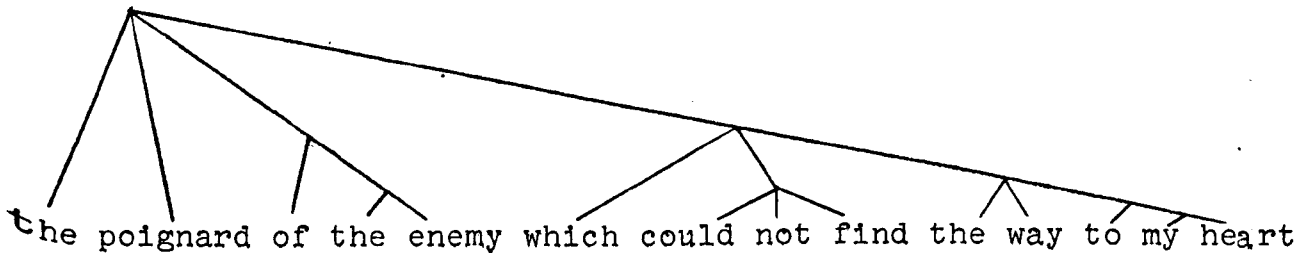
The second makes the postmodifier into a clause:



The third has a clause with expanded verb:



The fourth makes the postmodifying clause a non-restrictive one while retaining a prepositional postmodifier like the first one:



The last also has two postmodifiers, but one is subordinate to the other and contains a prepositional phrase as adjunct:

the villainy of those who had left me in that miserable condition

And each of the five curses moves Roderick closer in time to this present moment - from his natal hour, to his first awareness of his parents, to the shipwreck, the fight, and the robbery. He curses not just villains and their actions but objects ("the poignard"), nature ("the sea"), abstractions ("the hour"), and completely innocent people ("the parents"). Notice that it is not "my parents" but a formally expanded, more ponderous version, "the parents that gave me being," and the use of "that" rather than "who" here seems to make the following modifier restrictive rather than otherwise - as though there could be another kind of parent. The clause after "sea" follows suit. His despair is heightened - appropriately for Roderick's temperament - by his cursing his own life, and by his resolution to do absolutely nothing. Notice, too, the choice of individual words. The "poignard" is surely a deliberate poeticism for what was called in 'A' a sailor's "cutlass." NED describes poignard (or poniard,

sb.1) as a stabbing weapon, whereas a cutlass has a flat, wide blade "adapted more for cutting than thrusting." It is probably significant that Miss Williams employs such a weapon in her romantic tale (12:167, 127). Here it is wielded not by Crampley but by an indeterminate "enemy," whose companions are practised in unnamed "villainy." But none of them could find "the way" - as though there were only one - to "my heart" - but any other vital part would have done. Roderick hopes in any case not just to die but to "perish." All of this makes, of course, for an inflated style. Possibly sentence (10) is intended to suggest something of the typical ritualized cursing of dramatic tragedy.¹⁴

Considerations of Context

In a way section 'B' has a very un-Roderick (though not un-Smollett) style. It is in totality reminiscent again of Miss Williams, when she recalls her seduction by the wicked Lothario:

Cursed be the day on which I gave away my innocence and peace for a momentary gratification, which has entail'd upon me such misery and horror! cursed be my beauty that first attracted the attention of the seducer! cursed be my education, that, by refining my sentiments, made my heart the more susceptible! cursed be my good sense, that fixed me to one object, and

taught me the preference I enjoyed was but my due! (22:164, 125)

Roderick is often in despair, but he seldom takes time to hold forth like this: that action is more commonly reserved for scenes of love. There is only one other place where he is extravagant in his grief. After another treacherous robbery, in France, he "was so much transported with grief, anger, and disdain, that a torrent of blood gushed from my nostrils" and "a thousand times I wished myself a bear, that I might retreat to woods and deserts" (43:51, 242). But the prose, while somewhat similar, lacks the full range of mannered elaboration it has been given here.

If, then, section 'B' is a somewhat unusual outburst for Roderick in this situation, we should ask why. The answer is suggested by the larger context of the passage. In the first place Roderick has never been brought to so low a pass before. Always in the past he has had a friend or an idea to help him. Thus, when he has lost all his stake to the London sharpers, Roderick "in an agony of despair, resolved to perish" (15:98, 78; notice the use here as elsewhere of certain repeated formulas in Smollett's style) - but the generous Strap relieves him in the same sentence. When he is fired by Lavement he is "in a much more deplorable condition than

ever" (21:156, 119) and Strap is absent, but the next paragraph begins, "The first resolution I could take," and it signifies a positive move. Again, when he fears death by fever he says,

Another in my condition, perhaps, would have submitted to his fate, and died in a pet; but I could not brook the thought of perishing so pitifully, after I had weathered so many gales of hard fortune. (34:259, 192)

But our passage is the lowest point after all, of a period of decidedly ill usage. Roderick's fortune has been going down precipitously through this Chapter. He begins "resolved to enjoy myself as much as the insolence of Crampley would permit." But then the captain dies and "the first day of his [Crampley's] command justified our apprehension" (37:2, 208). Roderick is prohibited from the quarterdeck, medical supplies are destroyed, his friend Tomlins is confined and subsequently he dies. There is now "no body on board to whom I could communicate my sorrows, or of whom I could receive the least consolation or advice." Crampley has him expelled from the mess "and I was fain to eat in a solitary manner" (37:3, 209). Then the ship strikes, the sailors riot, the purser panics, Roderick almost does not get in the boat, and when he does he is almost thrown overboard. It is thus that, after the fight, he

feels acutely that he has no resources left. And yet, almost ludicrously, the next Chapter (which follows immediately upon this passage) begins:

But as I lay ruminating, my passion insensibly abated; I considered my situation in quite another light...and the result of my deliberation was to rise if I could....I had received no other injury than two large contused wounds.

For the author it is time to move on to the next incident, to the rustic clowns, to Mrs. Sagely and Narcissa. As we will observe in other chapters, Smollett quickly dismisses his own emotional climaxes.

. Another contextual point to consider is that of revenge. It has often been pointed out (e.g. by Davis in the "General Introduction" to his "Critical Edition") that revenge is an extraordinarily important theme in Roderick Random. Davis observes (pp. 25-26) that it is involved even in such a small matter as the surgery on Jack Rattlin, since, as Roderick puts it, "we had the satisfaction, of not only preserving the poor fellow's leg, but likewise of rendering the doctor contemptible among the ship's company" (28:225, 168). Roderick's nameless and faceless female cousins are dealt with long after the reader has forgotten their early malice. One of them is sternly dismissed by Roderick's father in the last Chapter, and Roderick learns with satisfaction

...that she was married to an ensign, who had already spent all her fortune; and that her sister had bore a child to her mother's foot-man, who is now her husband, and keeps a petty ale-house in the country. (69:314, 426)¹⁵

But in the present case, although Roderick is determined not to die "unrevenged" and does inflict some punishment, he neither defeats Crampley nor sees him defeated by others. This is the only example of its kind in the book (unless we count Earl Strutwell; Roderick must be content with treating him "with great freedom in a letter" [53:158, 318]. But Strutwell is a miserable wretch to begin with.). Roderick's failure here contributes to his despair and hence to the heightened language. It is true that Tom Bowling guesses later that "by this time, I do suppose he [Crampley] has been tried by a court-martial and executed for his cowardice and misconduct" (41:40, 235). But we never know whether this supposition is realized, and Roderick as narrator ignores the point in the next sentence: "I could not help smiling at the description of my uncle's ladder, by which he proposed to climb to the attention of the Board of Admiralty." The matter is never referred to again.

The enmity between the two antagonists here, as seen in their violence, their blind rage, and Roderick's

impotent raving, might seem unrealistic, but in fact it is very well prepared for. It is instructive to trace the relationship from the beginning. They meet in Chapter xxiv when the press-ganged Roderick complains to the then midshipman Crampley of being (again) wounded and robbed. The other replies by spitting on him. In this transaction, Crampley behaves merely as an officer might to any newly-pressed man, especially one handcuffed for bad behaviour. But of course Roderick, as a gentleman, resents this treatment and is subsequently impolite to Crampley, who, with justice, whips him and has him put in irons. But the midshipman is locked up in Roderick's place for this arbitrary action, and so conceives "an implacable animosity against me, for the disgrace he had suffered on my account" (27:211, 158). Not surprisingly, Crampley deliberately insults Roderick's nationality. ¹⁶ But the latter is by this time on equal terms as an officer, when before he was a felon. So they box. Crampley is the superior, but Roderick wins by luck, dislocating the other's shoulder. Crampley "talked very high, and threatened to seize the first opportunity of retrieving on shore, the honour he had lost by an accident" (27:213, 159). In the meantime, he takes every opportunity to frustrate Roderick, including denying him a healthy berth during the latter's

bout of fever. "This barbarous piece of revenge incensed me so much against the author, that I vowed, with bitter imprecations, to call him to a severe account" (34:259, 192). Later:

I hoped we should meet one day on shore.
 - At this declaration he grinned, shook his fist, and swore he longed for nothing more than such an opportunity. (34:264, 196)

The scene is thus well set, and it only remains for Crampley to become Roderick's superior on the Lizard and to tyrannize at every opportunity. This

added such fuel to my former resentment, that at certain times, I was quite beside myself with the desire of revenge, and was even tempted to pistol him on the quarter-deck....I stifled the flame which consumed me for the present, and resolved to wait for a more convenient opportunity. (36:279, 206)

It is therefore not surprising that "As soon as I set foot on terra firma" the fight begins, and that when it is over, Roderick is in "the extasy of despair."

A third contextual point of relevance is that before the setbacks of this Chapter Roderick has been at the highest point of happiness thus far. By electing not to go home in the Thunder, Roderick meets the generous Brayl, who "very much resembled my uncle," who "treated me...with the utmost civility and confidence" (35:273, 202), and from whom he receives presents. He

reunites with Thomson, and is loaded with liquor, fruit, clothes, and money. In short, "this small interval of ten days was by far the most agreeable period of my life" (36:278, 206). In the end he gets to go home anyway, feeling now not "the miseries I had undergone in England" (35:271, 200), but "Now that I could return to my native country in a creditable way, I felt excessive pleasure" (27:1, 208). The loneliness then, that he expresses through "I found myself alone in a desolate place" has its explanation in this contrast. So too does the listing (a further rhetorical device) of exactly what he possesses - "shoes, stockings, breeches, and shirt," the commonest possessions in the world.¹⁷ His losses are also detailed, since they represent the sentimental as well as the material: the "watch" was Tomlins', the "cloaths," "buckles," and some "money" were Thomson's. Nor is "and everything" pure padding; there are Tomlins' surgical instruments, Brayl's sword and pistols, and indeed "all my valuable moveables" (27:4, 210) that he has rescued from the ship. So it is the contrast to his former state that makes Roderick exclaim "What a discovery must this have been."

In this context, even the great emphasis placed on "sixty guineas in cash" has some justification. It

becomes clear in retrospect, despite what is stated above, that we are meant to have been following the money details closely. Until his father gives him riches too large to count, we can always know from day to day how much Roderick has. Details of tips, loans, sales, fees, investments, bills, pawns, travel costs, gambling wins and losses are everywhere given in profusion. Even Strap's largesse in France is carefully detailed in terms of the wardrobe, jewels, accessories, and "our stock in ready money" (44:68-69, 254 - 55). Like Defoe's protagonists, Smollett's take stock at every change of fortune. ¹⁸ Before the robbery in this passage, Roderick has seen himself reduced to nothing five times. The motto of the book, in the eighteenth century editions, is therefore not an idle one: Et ¹⁹ genus & virtus, nisi cum re, vilior alga est.

It is not impossible to calculate just why it is that he has this precise figure. Roderick joins the navy with no money, having been "reduced to a starving condition" (24:189, 143) just before he is press-ganged. How then has he made up the difference? The reader may recall that he has won "fifty pistoles" gambling in Port Royal (36:280, 207) and that Thomson has "forced upon me ten pistoles" (36:278, 206). But 60 pistoles

is not the equivalent of 60 guineas, for a Spanish pistole was worth only between 16/6 and 18/-.²⁰ We have also learned, however, that Thomson has "pressed upon me a purse with four doubloons" (36:280, 207). A doubloon was a Spanish gold coin originally double the value of a pistole (NED; quotations show it to be worth this still in 1742). But even with doubloons and pistoles together taken at their maximum value, Roderick has only 1224 shillings, while 60 guineas is worth 1260. (The guinea has been fixed at 21/- since 1717; NED 3.) It is necessary to infer that Roderick's "ticket" or pay-warrant, which is "made out" when he transfers from the Thunder to the Lizard, leaves at least 36 shillings over after he sells it to a Jew "at the rate of 40 per cent discount," and buys first "what necessaries I wanted" (35:272, 201), and later "a laced waistcoat, with some other cloaths at a sale"²¹ (36:280, 207). By this passage, Roderick is at his richest.

Clearly the reader must suspect that the hero is due for a fall. His vanity is beginning to swell. His West Indian promotion has put him "on a footing with every first mate in the service" (35:272, 201). With this and his new acquisitions, "I began to look upon myself as a gentleman of some consequence, and felt my

pride dilate apace....I...made a swaggering figure for some days among the taverns" (36:280, 207). It is true that Roderick's pride is allowed to flourish unchecked elsewhere. Nevertheless he must not yet be happy long; otherwise the moral purpose of the book as stated in the "Preface" would have no chance at all of succeeding. His station must be humbled here in order that he can become a servant, meet the adorable Narcissa, love her from a distance, and be unable to attain her. Without this humbling, with Roderick's recent consciousness of being a gentleman notwithstanding, the drama of the love affair would be lost. The fight therefore functions as a sort of turning point in the whole.

I have outlined these various contextual points at some length for another reason. It is to take issue with those critics, and they are legion,²² who claim that Roderick Random lacks all cohesiveness in the plot, that the book is simply a series of unconnected incidents strung on the slender thread of Roderick's character. These incidents, it is argued, could go in almost any order. While it is true that Roderick Random is less carefully structured than, say, Tom Jones, and that incidents-for-incidents'-sake do exist, the above examples show that Smollett is quite capable of building

for something to come, or of sustaining and strengthening a theme. The reason for the stress on Roderick's riches and happiness and pride in previous pages is not seen until the end of this passage. And each step in the Crampley relationship becomes dramatically plausible only because of what has gone before. The language details in our passage expressing violent action and barbarity are totally appropriate to this context. And, I would argue, the heightened language of indignation and despair in section 'B' can make some sort of sense only when seen in this context.

Language of Melancholy

It can be argued that the passage is a turning point in another way. The fact is that after this point, Roderick is less and less able to find the appropriate resolution when he is down. Increasingly he succumbs to depression. Smollett appears to have been the first to have incorporated the notion of melancholy into the workings of an English novel.²³ It is not a major feature; it takes up only a little space in the book and time in the story, there are exceptions, and sometimes Roderick is rescued in the same sentence as that in which the feeling is reached. But as a theme that has

never, to my knowledge, been pointed out before, it is worth tracing here.

Roderick's next low point comes in France after he is robbed by Balthazar. His grief, as noted above, is extravagant. But we note also that he "relapsed into silent sorrow, and melancholy reflection" (43:51, 242). Shortly thereafter, he sees some soldiers who are diverting themselves with dancing. "This jollity had a wonderful effect upon my spirits! I was infected with their gaiety, and, in spite of my dismal situation, forgot my cares, and joined in their extravagance" (43:52, 243). So his melancholy is quickly averted this time. But notice that it is suppressed rather than relieved.

The next two points of depression he manages to see through fairly well. Before being rescued by Strap in France he is "in the utmost want of every thing," yet "had recourse to my old remedy patience, consoling myself with the flattering suggestions of a lively imagination, that never abandoned me in my distress" (44:61, 249; it does in fact abandon him later). Returned to London, he is "in a very melancholy mood" (49:123, 293) after failing to win Melinda. But the next day he is "incensed at this affront" and reflects that "This disappointment gave me more uneasiness on

Strap's account, than my own; for I was in no danger of dying for love of Melinda" (49:123, 294).

However, it is only a few pages later that Roderick realizes that his fortune-hunting project has ground to a standstill. Hence, "I began to despair of my success, and grew melancholy" (50:129, 297). He finds a new method of suppression:

To dispel the horrors of this fiend, I had recourse to the bottle, and kept more company than ever....By means of these avocations I got the better of care, and learned to separate my ideas in such a manner, that whenever I was attacked by a gloomy reflexion, I could shove it aside, and call in some agreeable reverie to my assistance. (50:129, 297)

This new method carries him through the Withers and Strutwell disappointments, though the latter temporarily "precipitated me...to the lowest abyss of despondence, and well nigh determined me to...finish my chagrin with a halter" (51:146, 310). But it breaks down when, reduced to his last guinea, he has to pawn his sword to pay the landlord:

I hastened into company, with a view of beguiling my cares with conversation, or of drowning them in wineInstead of sharing the mirth of the company, I was as much chagrined at their good humour as a damned soul in hell would be at a glimpse of heaven. - In vain did I swallow bumper after bumper! the wine had lost its effect upon me, and far from raising my dejected spirits, could not even lay me sleep [sic]. (52:150, 312-13)

But with the help of Banter a new recourse is found, the gaming-table. Roderick's winnings elevate him to "a rapture of joy" (52:153, 315), and "looking upon the gaming-table as a certain resource for a gentleman in want, [I] became more gay than ever" (53:158, 318). For a time fortune favours him. But somewhat later, when Narcissa is forced to leave Bath and cannot write, "melancholy and despondence took possession of my soul" (60:225, 363). Then Roderick gambles "in a fit of despair," determined on either winning a fortune or "plunging myself into such a state of misery, as would effectually crush every ambitious hope that now tortured my imagination." Of course he can no longer play with prudence, loses everything, and after at first being "amazed to find myself so much at ease," succumbs to "the most violent despair" (60:225, 363). He is even "seized with a sort of inclination" to highway robbery since "My thoughts were so circumstanced at this time," and he is deterred only by fear of "the infamy that attends detection" (60:226, 364).

Roderick now has but one idea left, and tells Strap that "I should never want a resource while I had a loaded pistol in possession" (60:227, 365). But, counselled to remember his uncle, and with a letter from Narcissa,

he is for a time reconciled to his fate. Nevertheless, Bowling does not arrive and Narcissa is not freed. Meanwhile Roderick is jailed for fraud, and in jail he hears the distressing story of Melopoyne. Now all former diversions fail him: "In vain did my imagination flatter me with schemes of future happiness....In vain did I fly for refuge to the amusements of the place" (64:264, 390). His last escape, suicide, does not occur to him, and now he succumbs to true depression:

A train of melancholy thoughts took possession of my soul....My affectionate valet was infected with my sorrow, and often sat with me whole hours without speaking, uttering sigh for sigh, and shedding tear for tear. - This fellowship increased our distemper....I... grew negligent of life, lost all appetite, and degenerated into such a sloven, that during the space of two months, I was neither washed, shifted, nor shaved; so that my face, rendered meagre with abstinence, was obscured with dirt, and overshadowed with hair, and my whole appearance squalid and even frightful. (64:264, 391)

In this state he is rescued by the return of Bowling, and never has cause to be melancholy again.

What seems to me particularly striking in Smollett's handling of this theme is the number of realistic touches. Deliberately acting to cause himself misery, increasing his misery by talking about it, being moody in company, flirting with suicide, having "lucid intervals" (60:225, 363), turning morality upside down, being

surprisingly calm and then violently affected, artificially repressing his true feelings, trying one recourse after another - all of these seem apt to the disease. There is even a hint that the affliction is inherited. Roderick's father succumbs to "a profound melancholy and reserve" (1:5, 12) at the beginning. And when, as Don Rodrigo, he reappears at the end, it is still "with a reserve and gravity, which in other countries would have been thought the effect of melancholy" (66:283, 404). This is a human state that Smollett's contemporaries do not picture. Fielding's and Defoe's characters do not have time to be melancholy; Richardson's do not have the temperament; Goldsmith's Primrose is always sustained by his religion; the grief in Sterne's characters, where it is not absurd, is usually not for their own, but for another's misfortunes. Smollett returns to the theme again in Peregrine Pickle (see especially Chapters xxix and cviii).

Smollett's Rapid Narrative: Comparisons and Judgements

We have found considerable justification for the language of the fight passage appearing in the form it does. I would claim, however, as I have already hinted, that section 'A' more successfully fills its role than

does section 'B'. The latter seems plausible only after a lot of back-tracking, which the average reader would not undertake. 'A' stands as an eloquent passage in its own right. One way of confirming this judgement of 'A' is through comparison with other, similar passages. It would appear that, in Roderick Random, those fights which are striking and vivid (subjectively speaking, as always) share many of the characteristics of section 'A', its cohesion, smoothness, physical details, graphic verbs, simple noun phrases, time adjuncts, and so on. This is true whether the fights are serious, such as the first one with Crampley (Ch. xxvii), or comic, such as the one with Oregan (Ch. xlix), and whether fought as a genuine duel, such as the encounters with the Gascon (Chs. xliii, xliv), or merely as fisticuffs: Roderick and the alehouse wit (Ch. xiii). Similarly those that seem less memorable to me seem also not to share so many of 'A's characteristics. I instance Strap-versus-the blacksmith (Ch. xviii), which is a good one for speed but lacks the physical details and the action verbs, and strives elaborately after the comic with such phrases as "returned the blows he had lent him with such interest." Most of these are fairly short, sometimes only one longish sentence, so they can

hardly bear detailed comparison here. But one that is longer and that will serve to illustrate further this point, as well as others, is the duel with Lord Quiverwit:

So saying, I rushed upon him with more eagerness than address, and endeavouring to get within his point, received a wound in my neck, which redoubled my rage. - He excelled me in temper as well as in skill, by which means he parried my thrusts with great calmness, until I had almost exhausted my spirits; and when he perceived me beginning to flag, attacked me fiercely in his turn. - Finding himself however better opposed than he expected, he resolved to follow his longe, and close with me; accordingly, his sword entered my waistcoat, on the side of the breast-bone, and running up between my shirt and skin, appeared over my left shoulder: I imagined that his weapon had perforated my lungs, and of consequence, that the wound was mortal; therefore determined not to die unrevenged, I seized his shell, which was close to my breast, before he could disintangle his point, and keeping it fast with my left hand, shortened my own sword with my right, intending to run him through the heart; but he received the thrust in the left arm, which penetrated up to the shoulder-blade. - Disappointed in this expectation, and afraid still that death would frustrate my revenge, I grappled with him, and being much the stronger, threw him upon the ground, where I wrested his sword out of his hand, and so great was my confusion, instead of turning the point upon him, struck out three of his fore-teeth with the hilt. (59:219-20, 359-60)

All this is good heady stuff. Though the damage inflicted on both sides is less than in 'A', the physical details are there: one can see and feel the fight. It

runs smoothly and quickly, the nouns are simple and the verbs vivid: "rushed," "exhausted," "flag," "attacked," "close with," "seized," "shortened," "run him through," "grappled," "threw," "wrested," "struck out." Nevertheless it does seem somewhat less exciting on the whole, than our previous passage. I would contend that this is partly because it is more measured. Lacking the time adjuncts of 'A' (save "before"), it features instead such formal conjuncts* as "however," "accordingly," and "therefore," and balanced phrases like "more eagerness than address," "in temper as well as in skill." Notice as well the undercutting effect of polysyllabic verbs like "perforated," "disintangled," and "penetrated." Only two of the sentences begin directly with the subject; the others are delayed by participles like "determined..." and "Disappointed...." These make for a greater amount of reflection and less of the mindless fury of the Crampley example. (But the ending, "so great was my confusion," is a very realistic touch.) I would argue, in short, that when Smollett's rapid narrative is at its best, it approaches the character of our original sample.

One is struck, however, by the fact that Crampley and Quiverwit share, in a sense, too much. I mean that

certain phrases in the latter - "rushed upon," "close with me," "imagined that his weapon had perforated my lungs," "determined not to die unrevenged," "struck out three of his fore-teeth with the hilt" - find almost identical expression in the former. There is also "a transport of fury" and "my antagonist," which occur just outside the example as reproduced above. In fact, any fight in Roderick Random is likely to use at least a phrase or two that is used also in some other fight.²⁴

In our sample, "without hesitation," "some paces back," "with one stroke," "felled to the ground," "deprived me of all sensation" are all found, in the same or similar form, in other contests. In addition, there exists what might be called a 'fight formula.' For a boxing match, an insult is offered, perhaps to Scotland, and the offended party offers to fight the other for anything from "a guinea" (11:63, 54) to "half a farthing" (18:128, 99). A ring is formed, the combatants strip, and the contest begins with great violence on one side. But the other man keeps calm, waits for the first to be exhausted, then attacks and wins, unless an accident occurs. Fortune leans first one way, then the other. And the duels, as can be seen in the Quiverwit case, also partake of this formula to some extent. Also, in the serious fights,

the hero often recovers from the confusion to discover that "my supposed mortal wound was only a slight scratch," a phrase which follows the above affair.

It is also to be remarked that some usages are what could be called 'Smollettisms,' that is, usages so common throughout Smollett's prose that, when found all together, they become fairly good markers of his authorship.²⁵ These include here and in 'B' the twice-used construction "whether...or...but" (as also, for example, 1:5, 12 and 3:12, 17), the elegant variation ("pistol...piece...instrument;" "cutlass...hanger...weapon...poignard;" "Crampley...my antagonist...an incensed barbarian...the enemy;" terra firma after "dry land" in the previous sentence), the nouns in lists and in balance, the high incidence of "which," and the phrases "would certainly have made," "had he not," "I know not" and "in this manner."

It is not the case, however, that Smollett merely draws on an established set of clichés to make his fights. Our first sample has many other phrases that keep it vivid, readable, and unique. Nevertheless, our estimate must depreciate somewhat, it seems to me, when the passage is seen in the context of Smollett's total prose production. Nothing is ever so exciting the second time around.

In order to round out our judgement of Smollett's rapid narrative, we should look briefly at a piece of such prose that does not involve a fight. It would be instructive also to choose a passage in which the mood is comic rather than serious. Given these differences, does another vivid and seemingly rapid and compelling passage show many of the same features as those we have already considered? A scene sometimes praised by Smollett commentators²⁶ is that in which Roderick and Strap are introduced to the art of "diving for a dinner" by their friendly London landlord. It is reproduced below, and since it is probably unnecessary to point out to the reader at length how it resembles the 'A' example, the features significant for the argument are exemplified in the list following:

- He accordingly conducted us to a certain lane, where stopping, he bade us observe him, and do as he did, and walking a few paces, dived into a cellar and disappeared in an instant. - I followed his example, and descending very successfully, found myself in the middle of a cook's shop, almost suffocated with the steams of boiled beef, and surrounded by a company of hackney-coachmen, chairmen, draymen, and a few footmen out of place or on board-wages; who sat eating shin of beef, tripe, cow-heel or sausages, at separate boards, covered with cloths, which turned my stomach. - While I stood in amaze, undetermined whether to sit down or walk upwards again, Strap in his descent missing one of the steps, tumbled headlong into this infernal ordinary, and overturned the cook as she carried a porringer of soup to one of the

guests: In her fall, she dashed the whole mess against the legs of a drummer belonging to the foot guards, who happened to be in her way, and scalded him so miserably, that he started up, and danced up and down, uttering a volley of execrations that made my hair stand an end. While he entertained the company in this manner, with an eloquence peculiar to himself, the cook got up, and after a hearty curse on the poor author of this mischance, who lay under the table scratching his rump with a woful countenance, emptied a salt-seller in her hand, and stripping down the patient's stocking which brought the skin along with it, applied the contents to the sore. - This poultice was scarce laid on, when the drummer, who had begun to abate of his exclamation, broke forth into such a hideous yell, as made the whole company tremble; then seizing a pewter pint-pot that stood by him squeezed the sides of it together, as if it had been made of pliant leather, grinding his teeth at the same time with a most horrible grin. Guessing the cause of this violent transport, I bade the woman wash off the salt, and bathe the part with oil, which she did, and procured him immediate ease. But here another difficulty occurred, which was no other than the landlady's insisting on his paying for the pot he had rendered useless. He swore he would pay for nothing but what he had eaten, and bad her be thankful for his moderation, or else he would prosecute her for damages. - Strap foreseeing the whole affair would lie at his door, promised to satisfy the cook, and called for a dram of gin to treat the drummer, which entirely appeased him, and composed all animosities. After this accommodation our landlord and we sat down at a board, and dined upon shin of beef most deliciously; our reckoning amounting to two pence halfpenny each, bread and small beer included. (13:88-89, 71-72)

Feature

Examples

Fascination

anatomical detail "my hair stand an end"

	"which brought the skin along with it"
	"grinding his teeth...with a most horrible grin"
brutal action	"dashed the whole mess against the legs"
	"scalded him"
	"applied the contents to the sore"
	"a hideous yell, as made the whole company tremble"
focus on particulars	"almost suffocated with the steam"
	"scratching his rump"
	"seizing a pewter pint-pot... squeezed the sides of it together, as if it had been made of pliant leather"
hyperbole	"emptied a salt-seller"
	"immediate ease"
	"entirely appeased him"
	"composed all animosities"
Smoothness	
important non-restrictive post-modifiers	"cloths, which turned my stomach"
	"author...,who lay under the table"
	"drummer, who had begun to abate"
present participles, carrying narration forward	"stopping," "walking," "missing," "stripping"
important subordinate clauses	"as she carried a porringer"
	"which she did, and procured"
cohesive phrases	"While I stood in amaze"
	"that stood by him"
	"Guessing the cause"

variety:nouns	"a volley of execrations...an eloquence peculiar to himself ...a hearty curse...his exclamation"
variety:verbs	"dived...descending...tumbled"

Speed

verbs of action	"overturned," "started up," "danced up and down," "broke forth"
adjuncts of action	"in the middle," "headlong," "in her fall"
time adjuncts	"in an instant" "scarce...when" "at the same time"

Anti-climax "our reckoning amounting to two pence halfpenny each, bread and small beer included"

Not all possible examples in each category have been cited. It is evident, then, that this rich example of Smollett's prose takes a great deal of its force from the features we have considered elsewhere. There are, however, aspects here that differ interestingly from those in the 'A' sample. This is particularly the case with the noun phrases. Here they have a greater complexity, the most obvious example being the listing device used twice in the same structure:

a company of hackney-coachmen, chairmen, draymen, and a few footmen out of place or on board-wages; who sat eating shin of beef, tripe, cow-heel or sausages.

There are more adjectives ("a hideous yell," "this violent transport"), some of which involve authorial comment ("this infernal ordinary," "the poor author of this mischance"). The author's voice is evident too in the mocking tone implied by calling the burning salt a "poultice," and the profanity "eloquence" which "entertained." These differences in the "diving" example, reminiscent of the 'B' sample, seem entirely appropriate in an incident which is, after all, ludicrous, and for a passage which attempts to describe as well as to narrate - to create, that is, a picture of London low life. In any case, the differences to 'A' are significantly outweighed by the similarities.

I conclude my examination of this passage with a quotation from J. H. Wolf's Ph.D. thesis, "A Study of Humour and Satire in the Novels of Tobias Smollett" (University of London, 1970). It is a perceptive comment on the scene, at the same time as it is typical of Smollett commentators, in not really coming to grips with the language:

The realism is remarkable, the detail combining with the diction, the active verbs, the clipped references to the individuals that make up the motley crowd, the climactic continuum that ends in comic denouement when the friends "dined upon shin of beef most deliciously; our reckoning amounting to two pence halfpenny each,

bread and small beer included." The wealth of minutiae and the turmoil gives the impression of a microcosmic Bartholomew Fair; the reader is pulled into a very maelstrom of sensory experience which is typical of Smollett's realism. (p. 319)

To leave the cook's shop and return, for the final time, to the fight example, it is useful also to look at 'A' in the light of such passages in other novels. Among Smollett's own works, Peregrine Pickle is the most relevant comparison to Roderick Random. By the terms used above, the fights in Peregrine Pickle do not seem so engrossing. They reflect the less serious purpose behind the novel. Even the non-comic ones such as Pickle-vs.-Gauntlet (Chapter xxxi) are over-elaborate, and heavy with Smollettisms. The author seems to be attempting too obviously an impression of cleverness. When Pickle fights a rival, again in earnest, he "raised such a clatter about the squire's pate, that one...would have mistaken the sound for that of a salt-box....Tom Pipes sounded the charge through his fist" (p. 132). In Peregrine Pickle Smollett is evidently attracted by the possibilities of the mock-heroic style, which makes for lengthy descriptions of what would, in Roderick Random, be fast action. To quote again from the fight between Pipes and the old gardener, Chapter xix:

Tom perceiving, and being unwilling to forego the advantage he had gained, darted his head into the bosom of this son of earth, and overturned him on the plain, being himself that instant assaulted by the mastiff, who fastened upon the outside of his thigh. Feeling himself incommoded by this assailant in his rear he quitted the prostrate gardener....

I feel that in this aspect Smollett falls between two stools. He never achieves the mastery of the mock-heroic that, say, Fielding does. Peregrine Pickle lacks the breadth of epic comparison, the details, the sustained comic undertone of the fights in Tom Jones. In Smollett's next novel, Ferdinand Count Fathom, much of the weakness, as I see it, comes from an even greater reliance on inadequate mock-heroic devices. With Fielding we never resent the time taken; with Smollett we wonder why he doesn't get on with it, as in Roderick Random. For Fielding it is always appropriate that a broomstick wielded in battle can be "a long and deadly instrument, with which, in times of peace, the chambermaid was wont to demolish the labours of the industrious spider" (Bk. IX, Ch. iii; the Shakespeare Head edition), and that a Homeric battle in a churchyard can take a whole chapter (IV, viii).

Where Fielding does have a serious fight, Smollett is far his superior. Aside from two between Jones and

Northerton that are negligible in space, here is the one serious fight in Tom Jones:

Jones was a little staggered by the blow which came somewhat unexpectedly; but presently recovering himself he also drew, and though he understood nothing of fencing, prest on so boldly upon Fitzpatrick, that he beat down his guard, and sheathed one half of his sword in the body of the said gentleman, who had no sooner received it, than he stept backwards, dropt the point of his sword, and leaning upon it, cried, "I have satisfaction enough: I am a dead man."
(XVI, x)

Fielding cannot resist even here the mocking undertone: "said gentleman," "sheathed," "received," and the combination of the duelling term "satisfaction" with "dead." And in one sentence it is all over. Fielding in Tom Jones and Smollett in Roderick Random are thus pursuing very different ends. Each, I would say, succeeds in his way.

A final comparison that might prove useful in this line is the duel between Lovelace and Morden in Clarissa. Somewhat surprisingly, Richardson has produced a fight that is every bit the equal of Smollett's in vividness and speed, and one that is superior in emotional appeal. This last is achieved, I would say, through the interspersed, terse dialogue, combined with alternating short and long sentences, and a minimal amount of bombast. We know, of course, that it is the end of the tale for

Lovelace; he must die. I reproduce this scene without further comment:

They parried with equal judgment several passes. My Chevalier drew the first blood, making a desperate push, which, by a sudden turn of his antagonist, missed going clear thro' him, and wounded him on the fleshy part of the ribs of his right side; which part the sword tore out, being on the extremity of the body: But, before my Chevalier could recover himself, the Colonel, in return, pushed him into the inside of the left arm, near the shoulder: And the sword (raking his breast as it passed) being followed by a great effusion of blood, the Colonel said, Sir, I believe you have enough.

My Chevalier swore by G-d, he was not hurt: 'Twas a pin's point: And so made another pass at his antagonist; which he, with a surprising dexterity, received under his arm, and run my dear Chevalier into the body: Who immediately fell, saying, The luck is yours, Sir - O my beloved Clarissa! - Now art thou - Inwardly he spoke three or four words more. His sword dropt from his hand. Mr. Morden threw his down, and ran to him, saying in French, Ah, Monsieur, you are a dead man! - Call to God for mercy! (De la Tour to Belford, December 18; the Shakespeare Head edition, VIII, 274)

Concluding Notes

A final point of interest concerning this passage, the conclusion of Roderick's naval career, is that it has a source in addition to that of Smollett's own naval experiences. As Harold Francis Watson was the first to point out, in his The Sailor in English Fiction and Drama 1550-1800 (New York: Columbia University Press,

1931), pp. 166-68, the shipwreck in Roderick Random was borrowed from the real wreck of the Wager, one of the ships in Anson's expedition, 1740-41. Similarities include a change of command due to a captain's death, the new captain approaching too close to a lee shore against the advice of the gunner, plundering by the sailors after the ship strikes, a fight between the captain and a crew-member on shore, and the captain abandoning another wounded man, shot by him unjustly, to die in the open. All of these details, and others very different, can be found in a contemporary account of the wreck, A Voyage to the South-Seas By His Majesty's Ship Wager by John Bulkeley and John Cummins (J. Twig, 1743). Watson asserts that Smollett took his story directly from this account.²⁷ But George Kahrl counters in his Tobias Smollett: Traveler-Novelist (Chicago: University of Chicago Press, 1945), p. 16, that Smollett must have had many chances to hear the story live from other participants. Alexander Carlyle's Autobiography describes how Carlyle met the captain involved, Captain Cheap, in 1746, in the British Coffee House, and heard him recount his experiences. In the same year, in the same coffee house, Carlyle met Smollett. As Kahrl says, "It is hard to believe that Smollett, who also frequented

the British Coffee House,... did not hear of the wreck of the 'Wager' from Cheap's own lips" (p. 16).

In any case there is no stylistic similarity between A Voyage to the South Seas and Chapter xxxvii of Roderick Random, and the fact that this passage has an outside source does not diminish Smollett's achievement in giving us a vigorous and important piece of narration.

The fight between Crampley and Roderick illustrates by comparison, both within itself and outside, where Smollett's narration is at its most and least effective. My conclusion is that Smollett can deal well with events but not with emotions. He can fix us, but he cannot move us. This is not an original statement. Something like it can be found in almost any elementary commentary on Roderick Random. To quote the editors of two popular modern editions: "what Smollett lacks in depth he gains in bedazzling speed" (John Barth, Signet Classic, p. 478); "If one is seldom edified, one can hardly be bored in his company" (H. W. Hodges, Everyman's Library, p. xiii). It is now more understandable, I hope, why such reactions should be common.

Chapter Two

NARRATION II: STORM AT SEA

Introduction - Shipboard Language - Descriptive Language
- Dramatic Structure - Evidence from "An Account of the Expedition Against Carthagene" - Focus and Realism - Sources - Comparison with Defoe - Reflective Narration
- The Martz Hypothesis on Smollett's Style

Smollett's naval experience in the tragic expedition to Carthagena, 1740-1741, was of signal importance in his own life, and his story of "naval conditions in Chapters 24-38 of Roderick Random has long been recognized as the most accurate and graphic account available anywhere.

- Lewis Knapp, Tobias Smollett (1949), p. 29

Introduction

Reference has been made in chapter one to Smollett's naval experience. For many readers, Roderick Random is best remembered as a sea-story. Of course it is far more than that; nautical scenes take up only about one-sixth of the whole. But in these scenes Smollett gives us the essence of life before the mast. He is the first novelist in English to do so. Other novelists and proto-novelists, such as Fielding in Jonathan Wild and Swift in Gulliver's Travels, have placed their characters for a time on board ship. Defoe more than once exposes his protagonists to the sea's special terrors. But none of them has given us the details, specifically the naval details, that Smollett has: what it was like to eat the bad food, to sleep in a hammock, to be subject to hard living, arbitrary cruelty and bad management, to see at close quarters injustice, horror, and death.¹ Smollett's viewpoint (which includes a typical Smollettian bias towards the comic, the humorous, and the grotesque) is that, not of the passenger, but of the sailor.

It must not be forgotten, however, that there is a sizeable literary tradition of sea stories, and that Smollett was working within that tradition. George

Kahrl, in Tobias Smollett: Traveler-Novelist (pp. 14-15), has pointed out how much Tom Bowling, for one example, derives from the Greek and the French traditions, from the many books produced by buccaneers in the late seventeenth and early eighteenth centuries, and from the imitations by Swift, Defoe and others. Naval characters, though not afloat, also appear in such plays as Wycherley's The Plain Dealer (1674), Congreve's Love for Love (1695), and Shadwell's The Fair Quaker of Deal, or, The Humours of the Navy (1710). For further sources one may consult Charles Napier Robinson, The British Tar in Fact and Fiction (Harper and Brothers, 1909), and Watson, The Sailor in English Fiction and Drama. Watson (p. 4) usefully distinguishes dramas of the "humours school" (involving the idiosyncracies of seamen ashore) and the "Tempest school" (involving a realistic ship scene), "voyage narratives" (authentic accounts), "imitation voyages" (fiction like Robinson Crusoe that follows the techniques of voyage narratives), and novels with "naval episodes" (of which one of the first is Roderick Random; there are two episodes, the main one of the Thunder voyage, and the voyage with Bowling near the end). While Smollett's novel belongs chiefly in the last category, it clearly crosses the lines. In the last chapter we noted the possible

influence of a voyage narrative concerning Anson's expedition to South America, and in later chapters we shall see some influence from the humours school.

Nevertheless, as Kahrl concedes (p. 27), Smollett has made a unique contribution. In Roderick Random he has given us neither travel book, nor buccaneering memoir, nor imitation. His sea fiction is naturally and universally, rather than historically, true. He uses humorous characters, certainly, but he has many, more imaginative techniques as well. He has extended the range of the genuine novel to a new field of human experience. After him, and only after him, the novel of the sea becomes an established sub-genre.²

It seems appropriate, therefore, to devote a chapter of this thesis on language to that language where Roderick Random is most famous. In so doing, we will observe further sources of Smollett's narrative power.

The example I have chosen occurs after Roderick has been in the Thunder about six or seven weeks. He has already had many strange experiences on board, but in fact the ship has not yet been away from the coast. Then the orders come, and the Thunder sails "in the grand fleet bound for the West Indies, on the ever-memorable expedition of Carthagena" (28:220, 164). Here is Roderick's first experience of the open sea:

- We got out of the channel with a prosperous breeze, which died away, leaving us becalmed about fifty leagues to the westward of the Lizard: But this state of inaction did not last long; for, next night our main-top-sail was split by the wind, which in the morning increased to a hurricane. - I was wakened by a most horrible din, occasioned by the play of the gun-carriages upon the decks above, the cracking of cabbins, the howling of the wind through the shrouds, the confused noise of the ship's crew, the pipes of the boatswain and his mates, the trumpets of the lieutenants, and the clanking of the chain-pumps. - Morgan, who had never been at sea before, turned out in a great hurry, crying, "Got have mercy and compassion upon us! I believe we have got upon the confines of Lucifer and the d-ned!" - while poor Thomson lay quaking in his hammock, putting up petitions to heaven for our safety. - I rose and joined the Welchman, with whom (after having fortified ourselves with brandy) I went above; but if my sense of hearing was startled before, how must my sight have been appalled in beholding the effects of the storm! The sea was swelled into billows mountain-high, on the top of which our ship sometimes hung as if it was about to be precipitated to the abyss below! Sometimes we sunk between two waves that rose on each side higher than our topmast head, and threatened by dashing together, to overwhelm us in a moment! Of all our fleet, consisting of a hundred and fifty sail, scarce twelve appeared, and these driving under their bare poles, at the mercy of the tempest. At length the mast of one of them gave way, and tumbled over-board with a hideous crash! Nor was the prospect in our own ship much more agreeable; a number of officers and sailors ran backward and forward with distraction in their looks, hollowing to one another, and undetermined what they should attend to first. Some clung to the yards, endeavouring to unbend the sails that were split into a thousand pieces flapping in the wind; others tried to furl those which were yet whole, while the masts, at every pitch, bent and quivered like twigs, as if they would have shivered into innumerable splinters! - While I considered this scene with equal terror and astonishment, one of the main braces broke, by the shock whereof two sailors were flung from the yard's arm into the sea, where they perished, and poor Jack Rattlin thrown down upon the deck, at the expence of a broken leg. Morgan and I ran immediately to

his assistance, and found a splinter of the shin-bone thrust, by the violence of the fall, through the skin: (50)
 As this was a case of too great consequence to be treated without the authority of the doctor, I went down to his cabin to inform him of the accident, as well as to bring up dressings, which we always kept ready prepared. (55)
 (28:220-22, 165-66; lines as in fourth edition)

I propose to approach this passage by means of a series of relevant comparisons. These comparisons will serve as leads into various aspects of Smollett's narration illustrated here, such as his dramatic techniques and his use of technical terms. Various examples from the passage will be taken up as the comparisons proceed, and similar examples will appear in different parts of the argument. In the end, it is hoped, nothing of major significance will remain untouched.

Shipboard Language

Comparison is a way of seeing what might have been, and thus by inference what truly is. In the case of Roderick Random the most obvious exponent of the might-have-been is the text as it was before the changes of the revised editions.³ A few of these changes, while minor in themselves, point up general intentions in the language that are useful to explore. Thus, instead of "I rose" (18), the first,² second, and third editions all have "I got out of bed."⁴ Clearly in those

editions Smollett has made an error that he finally rectifies. For, only two chapters before, there is in all editions an amusing incident which establishes that Roderick sleeps, with a great deal of apprehension, not in a bed but in a hammock. The change suggests that the author is concerned not only with consistency, but also with accurate and appropriate 'shipboard language.' (I reserve the term 'nautical language' for the utterances of his sailors.) And it appears to me that on the whole he has hit such language correctly. The sea episodes in Roderick Random are neither too dense with technical terms, nor too land-lubberly. In examining this feature, and my estimate, three reference books will be particularly useful: Captain William Falconer's contemporary An Universal Dictionary of the Marine: or, A Copious Explanation of the Technical Terms and Phrases Employed in the Construction, Equipment, Furniture, Machinery, Movements, and Military Operations of A Ship (T. Cadell, 1769); a nineteenth-century revision of Falconer, Admiral W.H. Smyth's The Sailor's Word-Book: An Alphabetical Digest of Nautical Terms, Including some more especially military and scientific, but useful to seamen; as well as archaisms of early voyages, etc. (Blackie and Son, 1867); and the New English Dictionary.

Notice then the use of a seaman's alternative for "rose" in line (13), "turned out," and, in line (20), "went above" for another movement. Notice the collective singular "a hundred and fifty sail" ([30]; Falconer: "a name applied to any vessel beheld at a distance;" NED sb.1.4.a: "chiefly with numeral"). Further down we have seamen clinging to the "yards" ([38]; Falconer: "a long piece of timber suspended upon the masts of a ship, to extend the sails to the wind"), attempting to "unbend" the sails (Falconer: "the act of taking off the sails from their yards and stays"). None of these expressions distract the reader unduly as a technical term, yet all are precisely what navigators would use in this context. They are the language of the log-book deftly incorporated into fiction.

In the opening sentence we may observe sea language of a somewhat different kind, whose presence here is no less appropriate, but whose probable origin is literary. Cicero spoke of prospero flatu fortunæ 'the favourable wind of fortune,'⁵ and in English properous has been used to describe wind in sailing accounts since at least 1555. One example is Cook's Voyages, 1790 "we...had a prosperous gale" (NED 2). The word appears to have achieved virtually the status of a specialized usage. Another word in the opening

sentence, "league," is chiefly a poetical or rhetorical expression on land (NED sb.1), and might appear wholly literary. But for Smollett's seamen it means precisely three nautical miles. Smyth, p. 436, says it is "much used in estimating sea-distances;" hence Smollett: "about fifty leagues." The estimate is taken with regard to "the Lizard," which, as the southernmost promontory of England, is an important headland for sail-
 6
 ors.

Technical terms can generally be separated into two categories. Terms like the above are common words in a more or less specialized sense. Other terms are strictly specialized in themselves, recognizable as such, and occurring only in the field in question. Where there are a great many of the latter, the layman has the greater difficulty in understanding. Of these terms Smollett is sparing; yet he has enough to say precisely what he wants. In line (5), for example, he says "our main-top-sail was split by the wind." It is not necessary for the reader to know where this sail
 7
 is, only to observe Smollett's easy authenticity. Yet the choice of "main-top-sail" is not an arbitrary one. For in line (45), he tells us that "one of the main braces broke." This brace would be a rope for holding in position that very sail, to fix which the

sailors, subsequently drowned, are up on the "yard's arm" (the extremity of the yard: Falconer). The laymen's eye may be caught also by the term "topmast head" (27). As every sailor knows, the topmast is not the top of the mast. It is the second piece up of either three or four pieces (Falconer; Smyth). So Smollett has chosen this term too with care, trying to say here exactly how high the waves are.

I would argue that technical words of this type, no less than the others, are smoothly integrated into the action. Taken for granted by the reader, they give the appropriate flavour without being obtrusive, and the impression of authenticity along with authenticity itself. They form one piece of evidence that Smollett has extended the range of language that the novel can adequately encompass. Another comparison piece will demonstrate the effect when this integration does not take place. In the first chapter-heading of Part II of Gulliver's Travels, a book which in one sense can be classed with Watson's "imitation voyages," we are told of "A great Storm described." Here is the storm:

Finding it was like to overblow, we took in our Sprit-sail, and stood by to hand the Fore-sail; but making foul Weather, we look'd the Guns were all fast, and handed the Missen. The Ship lay very broad off, so we thought it better spooning before the Sea, than trying or hulling. We reefed the Fore-sail and set

him, we haul'd aft the Fore-sheet; the Helm was hard a Weather. The Ship wore bravely. We belay'd the Fore-down-hall; but the Sail was split, and we hawl'd down the Yard, and got the Sail into the Ship, and unbound all the things clear of it. It was a very fierce Storm; the Sea broke strange and dangerous. We hawl'd off upon the Lanniard of the Whip-staff, and helped the Man at Helm. We would not get down our Top-Mast, but let all stand, because she scudded before the Sea very well, and we knew that the Top-Mast being aloft, the Ship was the wholesomer, and made better way through the Sea, seeing we had Sea-room. (1st ed., 1726; ed. Harold Williams [First Edition Club, 1926], pp. 108-9)

This, of course, is a spoof on the excessive use of technical terms. Swift is copying from instructions on how to work a ship during a storm in Samuel Sturmy's Mariner's Magazine (1st ed., 1669).⁹

It is instructive to observe in this connection that in the "Preface" to his edition of A Compendium of Authentic and Entertaining Voyages (2nd ed.; W. Strahan et al., 1766), Smollett shows his awareness of the need for just proportion in technical language. Speaking of former collections of voyages, he says

they are generally so stuffed with dry descriptions of bearings and distances, tides and currents, variations of the compass, leeway, wind and weather, sounding, anchoring, and other terms of navigation, that none but meer pilots, or sea-faring people, can read them without disgust.

Our aim has been to clear away this kind of rubbish in such a manner as to

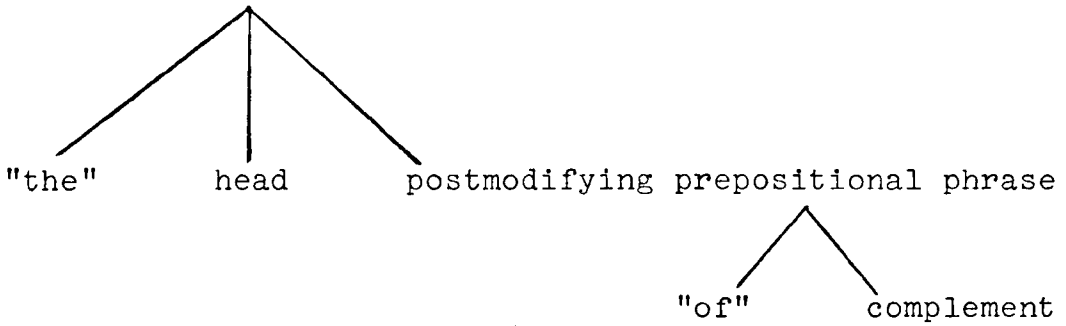
leave the narrative less embarrassed, but more succinct: we have not only retrenched the superfluities, but endeavoured to polish the stile, strengthen the connexion of incidents, and animate the narration, wherever it seemed to languish. (pp. ii-iii)

Descriptive Language

Another revision, this time from the second to the third editions, occurs in line (8), where "the cracking of cabbins" was originally "creaking." ("Cabbins" are compartments partitioned off for officers such as the doctor [54]; Smyth.) ¹⁰ Creaking is used in English for doors, shoes, wheels and branches. Cracking goes with thunder, whips, rifles, rocks and heads. It is a change here in favour of a sharper, more dangerous noise. It is possible, of course, that such a minor shift could ¹¹ be merely a compositorial one. Nevertheless, another important theme in the language choices of this passage can be suggested. Smollett appears to be attempting here a scene that is particularly vivid. This recalls the 'fascination' of his rapid narrative, as discussed in chapter one. Here, however, the emphasis is on his powers of description.

We can observe other uses of onomatopoeia in the noises that accompany the cracking: "the howling of

the wind through the shrouds" (9), "the clanking of the chain-pumps" (12). "Shrouds" must not be taken to have an association with death here, however appropriate that might seem. It is simply the term for the fixed ropes supporting the masts (Falconer). A "chain-pump" would indeed clank, being an endless round of metal scoops inside a wooden or metal tube to bring up water from the hold (Falconer; Smyth). The fact that the pumps are going increases the feeling of danger. We should observe the pin-pointing of the din "upon the decks above" (8). Roderick is sleeping with his nose right under the deck, and the movement of the wooden wheels of the gun-carriages within their lashings (Smyth) betrays the great rolling of the ship. We can appreciate the frightening effect of seven different noises piled up in a long list (7-12), the very strangeness of the total making us sympathetic to Roderick's viewpoint. We can see at the same time a grammatical variety within the list. Some of the noise words are participles; some are nouns. One of them is modified by an adjective ("confused"); the rest are not. In overall structure, though all the noun phrases are basically similar,



they are by no means entirely uniform. Some have two prepositional phrases (e.g. "the howling" etc.), some have a single word as complement ("cabbins"), while in others the complement is expanded in different ways by premodification ("the ship's crew"), postmodification ("above"), or double heads ("the boatswain and his mates"). Every other noun phrase is shorter than its predecessor.

Smollett can manipulate sight as well as sound. It is significant that after Roderick goes on deck, a different grammatical pattern is used to arrange "the effects of the storm" (22). These effects are not a confused mixture, so another jumble of noun phrases would be inappropriate. Rather, they are two horrible sights, the tops of the waves and the troughs. Each of these is given its own sentence, and the two different yet parallel experiences are reinforced by the parallel constructions, "sometimes hung," "Sometimes ...sunk" (24-26), and by the threat appropriated to each: "as if it was about to be precipitated to the

abyss below" (25), and "threatened by dashing together to overwhelm us in a moment" (28). Smollett has given freshness here to a rather conventional image. Its conventionality is illustrated by Rochester's poem "To All Curious Criticks and Admirers of Metre," which censures various poeticisms, beginning with

Have you not seen the raging stormy Main,
Toss a Ship up, then cast her down again?
Sometimes she seems to touch the very Skies,
And then again upon the Sand she lies.¹²

The novelist does, however, lapse into the conventional at times, as we have seen. The swelling of the sea (23) is at least as old as Wyclif's Bible and the collocation of "billows" with "swell" is very common.¹³ Further remarks on Smollett's description will be relevant both later in this chapter, and in the chapter following.

Dramatic Structure

Yet another edition change involves both "how must my sight have been appalled" (22), and "a number of officers and sailors ran backward and forward" (35), which before the fourth and third editions respectively had their verbs in the present tense: "be" and "run." The change is similar to that with "must...have been," observed in the previous chapter. It suggests a

similar interpretation - that Smollett was interested in building the excitement or drama of his story and that sometimes this interest caused grammatical inconsistency. The present tense, I surmise, was used at first for intensification and immediacy, but the author later realized its inappropriateness among surrounding past tenses. This observation is obviously allied to the former on vividness. Now I wish to focus on (what was clearly a matter of care for Smollett in many such passages of narration) the dramatic structure.

In this light, the opening seems very effective in setting the scene. The breeze carries them along, dies away, and leaves them "becalmed" (listed as a marine word by Falconer). Then comes the short clause, "But this state of inaction did not last long" ([4]; a foreboding pause before the storm), and then the wind arises abruptly, splits the top-sail, and shortly becomes a hurricane. With the suddenness of that action after the period of quiescence, the drama quickens. Roderick is unpleasantly "startled" (21) by the sounds, and so are his companions. The latter provide a slight comic relief, with Morgan's accent ("Got"), redundancy ("mercy and compassion"), and hyperbole ("confines of Lucifer and the d-ned!"), and Thomson's pusillanimity in "putting up petitions to heaven for our safety" (8),

the verb being the appropriate one to use when appealing to a higher power (NED v.1.53.h). While characteristic in each case, their reactions begin to increase the tension, for we see that the narrator is not the only one to be alarmed. Roderick and Morgan are "fortified" with "brandy" (20). We recall the tradition that sailors always broach the liquor when their plight is desperate. They then go above, and Smollett's narrative skill is observable as their attention is shifted in turn from the sea (the most striking feature), to the other ships (their friends are also in peril), to a disaster on one of them, and so to the danger in their own ship. Here Smollett's over-used and under-cutting construction, "Nor was the prospect...much more agreeable" (34), is a slight detraction. But now the language begins to build for the climax of Jack Rattlin's fall. We have the sailors running about in confusion (35-36), and we sense the vacillating activity through the parallel expressions "some clung...;others tried" (38-40). Two similes for the masts reduce their relative size and convey the fragility of the whole ship: "bent and quivered like twigs, as if they would have shivered into innumerable splinters" (42-43). The imagery is not original but it works powerfully in this context. And finally, just

as Roderick is paralyzed with "equal terror and astonishment" (the doublet is a familiar Smollettian construction), there is the "shock" (46), the sailors fall, and the surgeon's mates are forced into activity.

Apart from its intrinsic value, which is obviously high, the whole storm works up to and exists for Rattlin's accident. This is an important event in the plot. Morgan and Roderick fix the leg despite the prognosis of the doctor, to whom Roderick goes "to inform him of the accident" (54). From the doctor's subsequent enmity spring many of the complications in the succeeding Chapters, such as the two being locked up as spies, and their friend Thomson's jumping overboard in desperation. Meanwhile the storm and the perilous state of the ship are completely dismissed. In the two and a half pages immediately following this passage there is little word of either. Then the next Chapter begins "In the mean time, the storm subsided into a brisk gale, that carried us into the warm latitudes, where the weather became intolerable, and the crew very sickly." Once again, Smollett moves quickly past his own climax.

In "The Plan of Peregrine Pickle," PMLA, LX (1945), Rufus Putney argues that Smollett betrays a "lack of dramatic skill" (p. 1064) in connection with his crisis

scenes. Putney's point is that in Peregrine Pickle Smollett's climaxes lack a certain intensity because he does not sufficiently build for them in previous scenes and chains of circumstances; with Smollett we never know the pleasure of keenly anticipating a crux, and when one happens, we are not thrilled by the un-anticipated turns within it. I would agree that this criticism can often be applied to Smollett's first novel, as well as to his second. (But there are exceptions, and the Crampley fight is one of them.) The argument of this section, however, has been that once having arrived at such a scene, Smollett conducts it with a dramatic skill that is considerable. This skill, despite even the scenes' hurried endings, "all but persuades us to accept the notorious critical heresy that the single talent well employed can make up for all the others" - as Ian Watt says of that gift for the perfect episode possessed by Defoe (Rise of the Novel, p. 136).

Evidence from "An Account of the Expedition Against Carthagene"

14

A final revision in the passage is in the clause "undetermined what they should attend to first" (37), which formerly read "unknowing what they should attend

to first." I take it that Smollett's first choice seemed to him too great a reflection on the officers' abilities. Nevertheless it reminds us that he was greatly concerned in Roderick Random with bad management in the navy. In this connection one can notice that the other ships, though "at the mercy of the tempest," are "driving under their bare poles" (31). This would be the correct seamanlike posture in such weather.¹⁵ But in the Thunder they have not yet accomplished it. So sails and ropes are splitting, masts are bending, and men are running "with distraction in their looks" (36). This detail too works for the excitement of the passage.

We come then to the third in our series of comparisons. For Smollett had ample chance to see for himself the disastrous efforts of naval mismanagement. As is well known, he, like Roderick, served at nineteen as a surgeon's mate in the expedition to Carthage. This amphibious expedition, part of the 'War of Jenkyn's Ear,' was intended to reduce one of Spain's major fortifications in the West Indies. It was a miserable failure. Afterwards there was a great, though probably disproportionate, public outcry about it, and a pamphlet war sprang up, with the army blaming the navy and the navy the army. Roderick Random was

written, in part, as a contribution to this controversy. The expedition and Roderick's part in it take up the first and largest of the sea episodes, and this episode follows closely Smollett's own experience.

In 1756, Smollett made a second contribution to the affair by putting forward a relatively sober and objective factual work, that laid the blame to both sides, and that was intended to fix the matter for all time. This was "An Account of the Expedition Against Carthagene, in the West Indies, besieged by the English in the Year 1741." Smollett is, in fact, credited with helping to speed reform in the eighteenth-century navy, because of which the navy was able to achieve its later great victories. The "Account of the Expedition Against Carthagene" first appeared in Smollett's massive Compendium of Authentic and Entertaining Voyages, compiled from a variety of materials and rigorously edited. There is no direct proof that Smollett wrote the anonymous "Account," and no doubt among investigators of it that he did. Further details on all of these matters may be found in Kahrl, Tobias Smollett: Traveler-Novelist, Chapter ii; Knapp, Chapter ii; Knapp, "The Naval Scenes in Roderick Random," PMLA, XLIX (1934), 593-98; and Louis L. Martz "Smollett and the Expedition to Carthagena," PMLA, LVI (1941), 428-46.

Since "An Account of the Expedition Against Carthagene" describes in some cases, exactly the same events as Roderick Random, and is therefore another example of the 'might-have-been,' it makes an excellent comparison:

This noble fleet sailed from St. Helens on Sunday, October the 26th, in the year 1740, with a fine breeze at east north-east, which continued till Friday the 31st, when the weather looked squally astern, and at night it blew a hard gale; and this, in the morning of Saturday, November the 1st, encreased to a violent storm, which did abundance of damage in several ships, splitting sails, carrying away masts, and throwing every thing in confusion.

The author of this account, who was on board of one of the largest ships in the fleet, says he was waked early in the morning, by a dreadful concert produced from the clanking of chain-pumps, the creaking of gun-carriages, the cracking of cabins strained by the violent motion, the dashing of the sea, the howling of the wind, the rattling of the rigging, and the confused clamours of six hundred men, running up and down the deck in confusion.

Nor was the eye more agreeably entertained than the ear: for, when he got up and mounted the accommodation-ladder, he found the prospect altogether dismal. Of all the fleet, seven sail only were to be seen, and of these, two had lost their masts, while the others scudded under reefed main-sails; the billows were incredibly vast and tremendous: there was nothing to be seen on board, but tumult, uproar, and dismay; the ship pitched with such violence, that the masts quivered like slender twigs; a cask of water broke from its lashings on deck, and maimed sixteen men before it could be staved; the main-sail was split into a thousand tatters, and the yard being manned to bend another in its room, one of the braces gave way with such a shock as threw four men over-board, two of whom were lost, while the

knee of a fifth was crushed in a terrible manner between the beril and the mast.
(A Compendium of Authentic and Entertaining Voyages, 1756, V, 315-16)

An interesting detail is that this is a factual version written after a fictional, the reverse of the usual order. It is probable from the closeness of the two that Smollett had Roderick Random before him as he wrote the "Account." Perhaps, in addition, he had another unpublished source for both, such as his own diary. (See Martz, "Smollett and the Expedition to Carthage," p. 435, on this point. This article makes a detailed topical comparison, which includes reproducing the two storm passages dealt with here, but it pays no attention to style.) In any case we are in a position to see what the author saw fit to change, and therefore by deduction, what went into the fictionalizing in the first place. There are, however, some obvious differences of fact in the above passages, and throughout the two Carthage accounts, that can be ignored. In 1756 Smollett used additional, printed sources to aid his memory. I am interested here in how, for the same details, he changed his style.

This comparison helps to confirm what has already been hypothesized. In the fictional description, intensified language has been sought, which in the

other is toned down. Various perils are, in the second version, no longer so great. Take, for example, the awareness of the waves and of the danger to the ship from them. Such expressions as (26-29) "sunk," "dashing," "overwhelm," "in a moment" (as we have seen elsewhere in Smollett's narration, things tend to happen in next to no time; see also [49] "immediately") are exchanged for, merely, "the billows were incredibly vast and tremendous." None of the three exclamation marks in this set of sentences is retained. As for the wind, it is a "hurricane" and a "tempest" in the novel, but only "squally," a "gale" and a "storm" in the "Account." In the latter the sailors are not afraid to put on sail, whereas in Roderick Random, they are desperate to take it off. Meanwhile the masts still quiver like twigs, but are no longer "bent" (42), nor in danger of being "shivered" (43). For the sounds both versions have a list of seven, but the first list has greater variety both semantically and grammatically. Perhaps the change reflects more truly what could actually be heard. In the novel the sounds are summed up by the superlative "most horrible din" (7), but in the factual account, they are only a "dreadful concert." In the choice of "concert" over "din," incidentally, Smollett may have been attempting a more contemporary

style. The appropriate meaning for "concert" here, 'any combination of voices or sounds,' has its first NED citation as 1758 (sb.2.b.; Johnson's Idler); the "Account" slightly predates this. There are still more noises further down, the "hideous crash" (33) of the mast overboard, the "hollowing to one another" (36) of the sailors, the "flapping in the wind" (40) of the sails, all of them highly evocative, and all later omitted. Similarly men are not "lost" in Roderick Random, they "perished" (47), and ships are not "driving" (30) in the "Account," they "scudded" (equally a nautical term; Smyth).

The dramatic build-up in the fiction seems also to be confirmed by this comparison. Presumably things did not happen quite so neatly in actuality. Thus the shattering of the calm by the single "split" becomes merely a gradual increasing in the force of the wind until it is "splitting" sails. The accident to the main-sail occurs in the course of other events. The ordered progression of sights, as noted above, is disturbed. And the incident of the cask of water that "maimed sixteen men" is left out of the novel altogether, presumably because, though exciting, it would simply have given the surgeon's mates too much to do, and so detract from the important climax of Jack Rattlin's

broken leg.

Focus and Realism

It may also be surmised from this comparison that the success of Smollett's fictional narration has something to do with choosing language that is specific. Instead of "carrying away masts" and "two had lost their masts," Roderick Random has "the mast of one of them gave way" (32), and we actually see it "tumbled over-board" (33).¹⁷ Instead of the vague "tumult, uproar, and dismay," beyond which "there was nothing to be seen on board," there are a "number of officers and sailors" (35) doing specific things. Instead of "the yard being manned," "some clung to the yards" (38), and some "tried to furl those which were yet whole" ([41]; again, the judicious technical term: furling is "the operation of wrapping or rolling a sail close up" [Falconer]). Notice too the particularizing by the first person pronoun: not "This noble fleet" but "We got out of the Channel" (1); not "the" but "our main-top-sail" (4); and not "the" but "our own ship" (34). An obvious comparison is "I was wakened" (6), rather than "The author of this account...says he was waked." Nor is it "the eye" but "my sight" (21) that

is appalled. Roderick Random is, of course, told in first-person narration throughout, but these comparisons show that the first person, singular or plural, need not always be in evidence. When it is, a sense of involvement is gained. In the "Account" Smollett evidently wished to appear more impartial. But in the novel it is focus that is important.

Connected with this point is the fact that Roderick Random shows more of what it was like to live on a ship. Such a concern is largely irrelevant to a factual account of the tactics of the expedition, but crucial in establishing the pseudo-factual that aids the realism of good fiction. So, for example, in the novel we hear "the pipes of the boatswain and his mates, the trumpets of the lieutenants" (10-11), where in the "Account" we have merely the impersonal "men." The trumpets would be speaking-trumpets used by officers "to convey the orders from one part of the ship to another, in tempestuous weather, &c. when they cannot otherwise distinctly be heard" (Falconer). The boatswain and his mates have the job of superintending the sails and tackle. Their pipes signal the hands to duty and order their tasks (Smyth; hence the boatswain's mate in Peregrine Pickle is called "Pipes"). In his first day on board, Roderick does not know what this

strange piping is, "so loud and shrill, that I thought the drums of my ears were burst by it" (26:209, 156). Piece by piece, his and the reader's knowledge of shipboard life is augmented. Notice also in this passage, in addition to the many details outlined already, the mention of Thomson's "hammock" (17), and of "dressings, which we always kept ready prepared" (55-56). In addition, the Thunder has real characters. It is not "a fifth" but "poor Jack Rattlin" whose knee is hurt. The common Smollettian device of matching name to profession - rattlings were horizontal ropes used as ladders up the shrouds (Falconer) and Jack is a common sailor nickname - is dealt with in general in the chapter on "Proper and Improper Names." We should note here, however, that the device does not always carry, in context, the implication of satire. A similar remark might be made about Smollett's penchant for many alternatives in names, exemplified here in "the Welchman" (19). Rattlin, Morgan, Thomson and the doctor, all of whom are already well known to the reader, assist in making the scene smaller and more real. Notice too that there is much more movement involving individuals in our passage: Thomson's "quaking" (17), Roderick's "went down" (53), and others.

Other comparisons between these two excerpts show that in some ways Smollett's second account was an improvement on the first, even from the point of view of art. We might prefer "the confused clamours of six hundred men" to "the confused noise of the ship's crew" (10), or "slender twigs" to "twigs" (42), or "crushed in a terrible manner" to "at the expence of a broken leg" (48), or "a thousand tatters" to "a thousand pieces" (40). (But why "a thousand" in any case? This is another Smolletticism, as is "innumerable" in line [43].) The list of noises has been rearranged and altered to achieve greater alliteration in "clanking... creaking...cracking," and in "the rattling of the rigging." But, in general, the point stands that Roderick Random is the version one would read for detail, drama, power and tenacity.

Sources

It happens that there is yet another account of this storm. Smollett's naval service was on the Chichester man-of-war, and on board that ship was a lieutenant, Robert Watkins, who kept a journal. This journal, chiefly a terse record of wind and weather, has been preserved. Of course it never mentions

Smollett, the insignificant surgeon's mate, but here are four relevant excerpts from it:

Oct. 27 This day Counted one hundred & Twenty Ships in Sight

Nov. 1...at 10 the Main Saile gave way. Lowered Main Yard, and unbent him

Nov. 2 Hard Gales of wind and very hard Squalls with large haile. at 1/2 past Noon Yesterday his Majestys Ship Superbe Carried Away all three of his Standing Masts. PM. a Bending a New Mainsaile, by a very deep Rowle lost two men overboard off the Maine Yard & was Drown'd: at 5 Lost Sight of the Superbe. at 3 AM had a very hard Squall of wind which Splitt New Mainsaile. Unbent him and at 8 brought a New Fore-saile to the Maine Yard. at 7 AM. the Buckingham Carried away his Maine Mast his foretopmast being gone as Yesterday.

19

Nov 3...(at 8 Counted 39 Saile)....

The dates of Watkins' record concur with what Smollett has written. It is evident from the above that the storm in Roderick Random and "An Account of the Expedition Against Carthagene" really did occur, and that Smollett must have experienced it. If we take Watkins as fact, we can see that, in so far as points of comparison exist, Smollett has got some of the details wrong. But in the main he is quite accurate, especially considering that his two versions were written seven years and sixteen years, respectively, after the event. And, as observed above, fiction requires heightened effects. Notice, however,

that Smollett and Watkins use similar technical language: "Bending a New Mainsaile," "the Maine Yard," and so on.

Although this storm is founded on reality, it does have elements of what Watson has called the 'formula storm' (The Sailor in English Fiction and Drama, pp. 47-48). Taking its root probably in Virgil's Aeneid and flowering in Elizabethan fiction, the formula storm contains, according to Watson, most of the following ingredients, usually in this order: (1) initially fine weather; (2) sudden wind and mountainous waves; (3) darkness and a metaphor of struggle; (4) deafening noise; (5) frightened sailors; (6) destruction of rigging, mast, etc.; (7) shipwreck. The second-century Greek of Achilles Tatius, in his Clitophon and Leucippe, happens to closely parallel Virgil's description, and many tempests in English creative literature follow suit. In Tatius, number (4) of the formula seems particularly of interest to this chapter: "A confused noise of all kinds arose - roaring of waves, whistling of wind, shrieking of women, the calling of sailors' orders."²⁰

What proportion Roderick Random owes to such accounts and what to fact is impossible to determine.

But it is probable that Smollett was not averse to giving his readers, in the midst of a realistic account, something they had heard before and expected to hear again.

Comparison with Defoe

Another eighteenth-century novelist who particularly dealt with the stuff of history was Daniel Defoe. He, more than any other of the period, is a relevant comparison in respect to Smollett's sea episodes, for he comes closest to Smollett in his attempts to depict shipboard conditions. Defoe had been abroad several times, he had two brothers-in-law who were shipbuilders and a third in the navy, and he had bought and sold a ship. It is to be expected that sea terms are sprinkled in Captain Singleton unglossed. (See James Sutherland "Introduction" and "Glossary of Nautical Terms" in the Everyman's Library edition of 1963.) Nevertheless Defoe's tales of the sea can be classed as 'imitation voyages'. Defoe lacked Smollett's essential first-hand experience. It is instructive for our judgement of Smollett to see to what extent Defoe's fiction can give us the British seaman in action. A passage much like our example occurs at the beginning

of Robinson Crusoe (Everyman's Library; J.M. Dent & Sons, 1956), pp. 10-12. Again it is a landsman's first experience of a real storm. The quotation is long but easily pardonable:

The eighth day in the morning, the wind increased, and we had all hands at work to strike our top-masts and make everything snug and close, that the ship might ride as easy as possible. By noon the sea went very high indeed, and our ship rid forecastle in, shipp'd several seas, and we thought once or twice our anchor had come home; upon which our master order'd out the sheet anchor; to that we rode with two anchors a-head, and the cables vered out to the better end.

By this time it blew a terrible storm indeed, and now I began to see terror and amazement in the faces even of the seamen themselves. The master, tho' vigilant to the business of preserving the ship, yet as he went in and out of his cabbin by me, I could hear him softly to himself say several times, 'Lord, be merciful to us, we shall be all lost, we shall be all undone'; and the like. During these first hurries I was stupid, lying still in my cabbin, which was in the steerage, and cannot describe my temper. I could ill re-assume the first penitence, which I had so apparently trampled upon and harden'd my self against; I thought the bitterness of death had been past, and that this would be nothing too, like the first. But when the master himself came by me, as I said just now, and said we should be all lost, I was dreadfully frightened. I got up out of my cabbin, and look'd out; but such a dismal sight I never saw; the sea went mountains high, and broke upon us every three or four minutes; when I could look about, I could see nothing but distress around us. Two ships that rid near us we found had cut their masts by the board, being deep loaden; and our men cry'd out that a ship which rid about a mile a-head of us was foundered. Two more ships, being driven from their anchors, were run out of the roads to sea at all

adventures, and that with not a mast standing. The light ships fared the best, as not so much labouring in the sea; but two or three of them drove, and came close by us, running away with only their sprit-sail out before the wind.

Towards evening the mate and boat-swain begg'd the master of our ship to let them cut away the foremast, which he was very unwilling to: but the boat-swain protesting to him that if he did not, the ship would founder, he consented; and when they had cut away the foremast, the main-mast stood so loose, and shook the ship so much, they were obliged to cut her away also, and make a clear deck.

Any one may judge what a condition I must be in at all this, who was but a young sailor, and who had been in such a fright before at but a little. But if I can express at this distance the thoughts I had about me at that time, I was in tenfold more horror of mind upon account of my former convictions, and the having returned from them to the resolutions I had wickedly taken at first, than I was at death it self; and these, added to the terror of the storm, put me into such a condition, that I can by no words describe it. But the worst was not come yet; the storm continued with such fury, that the seamen themselves acknowledged they had never known a worse. We had a good ship, but she was deep loaden, and wallowed in the sea, that the seamen every now and then cried out she would founder. It was my advantage in one respect, that I did not know what they meant by 'founder' till I enquired. However, the storm was so violent, that I saw what is not often seen, the master, the boat-swain, and some others more sensible than the rest, at their prayers, and expecting every moment when the ship would go to the bottom. In the middle of the night, and under all the rest of our distresses, one of the men that had been down on purpose to see, cried out we had sprung a leak; another said there was four foot water in the hold. Then all hands were called to the pump. At that very word my heart, as I thought, died within me, and I fell backwards upon the side of my bed where I sat, into the cabbın. However, the men roused me,

and told me that I that was able to do nothing before, was as well able to pump as another; at which I stirr'd up and went to the pump, and work'd very heartily. While this was doing, the master, seeing some light colliers, who not able to ride out the storm, were oblig'd to slip and run away to sea and would come near us, ordered to fire a gun, as a signal of distress. I, who knew nothing what that meant, was so surprised that I thought the ship had broke, or some dreadful thing had happen'd. In a word, I was so surprised, that I fell down in a swoon. As this was a time when every body had his own life to think of, no body minded me, or what was become of me; but another man stept up to the pump, and thrusting me aside with his foot, let me lye, thinking I had been dead; and it was a great while before I came to my self.

We work'd on, but the water encreasing in the hold, it was apparent that the ship would founder, and tho' the storm began to abate a little, yet as it was not possible she could swim till we might run into a port, so the master continued firing guns for help; and a light ship who had rid it out just a head of us ventured a boat out to help us. It was with the utmost hazard that the boat came near us, but it was impossible for us to get on board, or for the boat to lie near the ship's side, till at last, the men rowing very heartily and venturing their lives to save ours, our men cast them a rope over the stern with a buoy to it, and then vered it out a great length, which they after great labour and hazard took hold of, and we hawl'd them close under our stern and got all into their boat. It was to no purpose for them or us after we were in the boat to think of reaching to their own ship, so all agreed to let her drive and only to pull her in towards shore as much as we could, and our master promised them that if the boat was stav'd upon shore, he would make it good to their master; so partly rowing, and partly driving, our boat went away to the norward sloaping towards the shore almost as far as Winterton Ness.

I would argue that where Defoe seems as good as Smollett, it is usually for the same reasons. The easy command of sea terms is found in both, as is the natural movement in one part of the description from cabin to waves to other ships. Some of the descriptive phrases are similar, such as "mountains high" in Defoe, "mountain-high" (23) in Smollett. NED (1.f) gives Defoe as one of the first citations for this particular expression (though waves resembling mountains is a very old simile, as in Watson's formula storm). By Smollett's time it was certainly a cliché; Fielding's Journal of a Voyage to Lisbon also uses it (A. Millar, 1755), p. 226. Yet Smollett has extended the mountain image and recharged it with "abyss below," "hung," and "precipitated."

In some ways Defoe seems superior. Both narrators are in a novel situation. Yet Crusoe's innocence is better conveyed than that of Roderick and the ludicrous Morgan "who had never been at sea before" (13). "It was my advantage in one respect," says Crusoe, "that I did not know what they meant by 'founder' till I enquired." Defoe uses a similar technique in a ship passage in Roxana (Oxford University Press, 1969), pp. 123-28, where the technical terms are deliberately glossed: "the Steerage, as they call'd it," "upon the

Floor, or Deck," and so on. Roderick, on the other hand, learns of just as many strange things on the Thunder, but only occasionally is this experience reflected in his actual language: "a sort of locker" (24:197, 148), "a curiosity to know the meaning of banyan-day" (25:203, 152), "turn in, or in other words, go to bed" (26:208, 156). More usual is his casual familiarity with such terms from the very first day he is on board: "pressing tender," "hold," "hatching," "midshipman," "flip" (24:190-91, 143-44). Moreover, in both Roxana and Robinson Crusoe, Defoe adds to other terrors the terror of a bad conscience. Crusoe claims that "no words describe it," but in fact he is quite able to give a strong impression of his inner torment: "I was stupid....I was dreadfully frightened.... I was in tenfold more horror of mind upon account of my former convictions....my heart, as I thought, died within me." Smollett makes some reference to inward impressions in "if my sense of hearing was startled before, how must my sight have been appalled" (21-22). But the "must" is such an obvious appeal for the reader to supply his deficiency that it is weak by comparison to Defoe. This general feature is a Smollettian characteristic that we have observed already. As in chapter one, we can draw two inferences here. Smollett rouses

the reader's excitement easily enough. But in description of his characters' emotions he lacks power.

Perhaps, in devoting words to the inner description, Defoe sacrifices the outer. Here Smollett seems the master. His predecessor has nothing like his sound effects or his deft sense of touch. (Notice again, a precise usage in "at every pitch" [42], pitching being the plunging, vertical vibration a ship makes from alternating gusts of wind; Falconer). Defoe lacks too the sheer quantity of minute detail that is found in Smollett. It is this kind of observation that allows us to speak of Smollett, and not Defoe, as the first of sea-novelists. Nor does Defoe have the focus, for example, on the "splinter of the shin-bone thrust, by the violence of the fall, through the skin" (50-51). Smollett is always prepared to be explicitly physical when necessary. His own doctoring experience is probably an influence here, allowing him to describe things that might make another wince. And finally, Defoe is always garrulous. Where Smollett constructs a tense situation in one page by the various devices that we have seen, Defoe must acknowledge his repetitions: "as I said just now."

Reflective Narration

21

There remains a final, and important comparison, which follows from the point above concerning Smollett's directness. It has been mentioned that in the first sea episode of Roderick Random the author castigates the faults of commanders in the expedition to Carthagera. Their mutual divisions created, as he saw it, the military disaster through which he personally suffered. Occasionally this concern manifests itself in a much stronger way. In two Chapters of the Carthagera episode (xxx1 and xxxiii), Smollett's narration shows, in parts, a marked change of style. The following excerpt is typical, except for the fact that the language is made even stronger here by the additional element of obscenity (which, as language, is dealt with in its proper place in the last chapter). This addition may be owing to heightened indignation. Smollett was a doctor, and he has been describing, at this point, the hideous maltreatment of the sick and wounded:

This inhuman disregard was imputed to the scarcity of surgeons; though it is well known that every great ship in the fleet could have spared one at least for this duty; an expedient which would have been more than sufficient to remove this shocking inconvenience: But, perhaps the general was too much of a gentleman to ask a favour of this kind from his fellow-chief, who, on the other hand, would not derogate

so much from his own dignity, as to offer such assistance, unasked; for, I may venture to affirm, that by this time the Dæmon of discord with her sooty wings, had breathed her influence upon our counsels; and it might be said of these great men, (I hope they will pardon the comparison) as of Cæsar and Pompey, the one could not brook a superior, and the other was impatient of an equal: So that between the pride of one, and insolence of another, the enterprize 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 a-se 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. (33:254-55, 189)

The central feature of the style of what I shall call this 'reflective narration,' and for which I shall draw examples both from this passage and elsewhere, is irony. This manifests itself in several ways, the most obvious being the adoption of an almost Swiftian persona. The persona, unlike Smollett or Roderick, is a timid man, a characteristic marked formally by the high incidence of provisory verbs linked to "I:" "I may venture to affirm," "I would be thought," "I might," "neither would I presume." These occur frequently within disjunctive* asides:

"I hope they will pardon the comparison," "if I durst," "I suppose" (33:253, 187), "if I might be allowed" (31:244, 181). Other disjuncts, "no doubt," (31:245, 182) and "without doubt" (33:256, 190) express his supposed trust in the commanders, and this trust becomes indignation at criticism of them, resulting in argumentative adverbials like "certainly" (31:243, 181), "surely" (31:245, 182 and 33:257, 190), and "After all" (33:253, 188), and in rhetorical inversions like "How simple [sic] then do those people argue" (33:253, 187) and "True it is" (33:257, 190). Finally the persona shows a casual unconcern, quite uncharacteristic of Smollett, about the deaths from neglect and bad provisions: "it is to be hoped, that those who died went to a better place, and those who survived were the more easily maintained" (33:253, 188).²²

Other ironic techniques include simple sarcasm: "something of consequence" (31:243, 181); the misrepresentation of motives: "this step our heroes disdained, as a barbarous insult over the enemy's distress; and gave them all the respite they could desire, in order to recollect themselves" (33:252, 187); inflation: "their reasons...may be disclosed with other secrets of the deep" (31:245, 182); and the ironic iteration of such words about the commanders as

"gentleman," "dignity," "great," and "heroic" (above). There is also the device of putting obviously sensible arguments ("he ought to have sacrificed private pique to the interest of his country;" 33:256, 190) in the mouths of people who are called "irreverent" and "malicious" (33:256, 189, and 31:244, 181), who act from "ignorance" (33:257, 190), and who are vaguely dismissed as "some," "certain...people" (31:244, 181), or as "all the wits" (33:256, 189), and so on. The bad arguments on the commanders' side, on the other hand, are merely "a little unfortunately urged" (33:257, 190).

Irony is the main feature of Smollett's 'reflective narration,' but there is secondarily the fact that Roderick (if we may think of him as the speaker at all) suddenly takes on a great deal of superior knowledge about amphibious operations of warfare. It is knowledge quite inappropriate to a nineteen-year-old surgeon's mate, freshly recruited to a bewildering way of life. This fact is most evident where the first switch in narrative style occurs, in Chapter xxxi. The passage below takes up the thread of one of the incidents with Mackshane and Morgan; the change I am claiming occurs at the paragraph break:

I therefore sat silent while my companion answered, "Ay, ay, 'tis no matter - Got knows the heart - there is a time for all things, as the wise man saith, there is a time for throwing away stones, and a time to gather them up again." - He seemed to be disconcerted at this reply, and went away in a pet, muttering something about "Ingratitude" and "Fellows," of which we did not think fit to take any notice.

Our fleet having joined another that waited for us, lay at anchor about a month in the harbour of Port-Royal in Jamaica, during which time something of consequence was certainly transacted; notwithstanding the insinuations of some who affirmed we had no business at all in that place - that in order to take the advantage of the season, proper for our enterprize, the West-Indian squadron, which had previous notice of our coming, ought to have joined us at the west-end of Hispaniola, with necessary stores and refreshments, from whence we could have sailed directly to Carthagena, before the enemy could put themselves in a good posture of defence, or indeed have an inkling of our design. Be this as it will, we sailed from Jamaica, and in ten days or a fortnight, beat up against the wind as far as the isle of Vache, with an intention, as was said, to attack the French fleet, then supposed to be lying near that place; but before we arrived they had sailed for Europe, having first dispatched an advice-boat to Carthagena with an account of our being in those seas, as also of our strength and destination. (31:243-44, 180-81)

Contrast the manner of the military analysis here with that associated with the battle of Dettingen, where Roderick's knowledge proceeds from overhearing two old officers conversing (44:58, 247), and with that put into the mouth of "honest" Jack Rattlin, a veteran campaigner who is naturally appalled by the foolhardy

bombardment of Boca Chica in Chapter xxxii (248, 184). This Chapter falls between the two we have been considering, and it returns to the normal Roderick Random narration of incidents, characters, detailed conditions, and the furtherance of the plot. The reflective narration on either side might be characterized in another way, negatively, as simply not possessing such aspects.

Two other observations can be made about this new style. First, it seems to carry with it, perhaps as a part of the persona aspect, an increase in flowery and learned allusions: "Daemon of discord," and "Caesar and Pompey" above. Second, Smollett makes direct reference to it. Chapter headings for xxxi and xxxiii contain the revealing final phrases "- reflections on our conduct there" (hence my use of 'reflective'), and "the oeconomy of our expedition described." Elsewhere, Smollett turns from such a section to his more normal prose with the significant words, "But to return to my narration" (33:253, 188). Lastly, in the paragraph about the backside quoted above, he makes explicit - which is very rare for him - an awareness of his own language: "if I durst use such a vulgar idiom," and "this simile."

The sections of reflective narration in Chapters xxxi and xxxiii are an interesting variation on the

narrative style of the sea episodes. Indeed they stand out in the entire novel, and show, by contrast, what Smollett's usual narration consists of. Clearly, however, there is no impassable divide between this style and that of the rest of the novel. The inflated emotional passages like 'B' in chapter one, the more formal and less rapid narrative of the Quiverwit fight, and the few instances of the mock-heroic (greatly increased in Smollett's next two novels), for example, all bear some similarity in their techniques to those illustrated above. But nowhere else is there the controlled indignation gained by this central reliance on irony.

The only critic I know of to have commented on this interesting change of style is Tuvia Bloch. In a footnote to her article, "Smollett's Quest for Form," Modern Philology, LXV (1967), she points out that Smollett seldom wrote more succinctly than in Roderick Random, "where irony is attempted on only two occasions (chaps. xxxi, xxxiii), virtually as a means to indicate that it is Smollett, and not Roderick, who is evaluating the general situation at Carthage" (p. 110). Bloch thus takes explicit issue with the views on Smollett's style held by Louis L. Martz. It is with a consideration of these views that I wish to end this chapter.

The Martz Hypothesis on Smollett's Style

As mentioned in the Introduction, Martz is the most important published writer on Smollett's style. His views are contained in his excellent though slightly mis-named book, The Later Career of Tobias Smollett (New Haven: Yale University Press, 1942). The book is primarily about two things: (1) Smollett's tremendous hack-work of editing, compiling, reviewing, and translating between 1753 and 1766, with special attention to A Compendium of Authentic and Entertaining Voyages and The Present State of All Nations; and (2) the influence of this work on the author's later creative period, in all areas, including style. Martz's study has impressed him, as it impresses the reader, with Smollett's marked ability in his editorial tasks to condense, synthesize, and make regular his sources. Martz's hypothesis about Smollett's later manner of writing is a consequence of this observation. It is fairly summed up in the following two quotations:

There is a change from elaboration to simplicity, from expansiveness to succinctness, from turgidity to precision. Here again, I think, the cause is obvious. 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. The generally recognized superiority of Humphry Clinker over the novels of the early period rests, I believe, in large part, on superior precision, economy, and clarity of style. (p. 16)

[The later style is] so neat that the reader is carried along swiftly and easily, with none of the retardation which results from the frequently diffuse and turgid style of the earlier novels. (p. 193)

To demonstrate this hypothesis Martz produces in his last chapter a series of comparison pieces between the earlier period and the later. He has two accounts of a landing from a Channel boat, one from Peregrine Pickle (which is "involved...turgid...inflated... complicated;" p. 183), and one from Travels through France and Italy ("pomp and complexity disappears;" p. 183). He has two narrations of a fight ("The complexity of the sentences in Count Fathom here contrasts with the simplicity and directness of those in Humphry Clinker, particularly with the precision and economy achieved by enumerative parallelism;" p. 186). And he has, as a passage "typical of this earlier style" and contrasted with the later version in "An Account of the Expedition Against Carthagene," the reflective narrative on divided leadership quoted above (Later Career, pp. 183-84).

The reader need hardly be told that Martz's hypothesis, as it applies to Roderick Random, is quite at variance with that proposed in this thesis. Martz's first mistake, as I see it, is that of taking Smollett's first three novels as a unit. The entire concept of an earlier and later style is too simplistic, even if the change is admitted to be "gradual and partial" (p. 188). Different purposes create different styles. ²³

Peregrine Pickle and Ferdinand Count Fathom differ from all the others, and to a lesser extent from each other, because of unique considerations in the satire of those novels. ²⁴

Launcelot Greaves is a curious mixture of many things, among them social satire, parody, and sentiment, nor can we ignore the fact that the novel was written as a serial. Humphry Clinker is distinctive (and, I would agree, superior) among Smollett's works, and Martz argues quite convincingly that it could not have appeared in its final form without the hack-work which preceded it. But its style is in some ways a return to the more direct mode of (most of) Roderick Random, complicated now by the adoption of the epistolary technique.

However, the situation is more complex still, since certain important elements are common to all of Smollett's novels (the 'easy flow,' for example, which

is not in all places equatable with 'swiftness'), and since all of the novels contain stylistic shifts within themselves. One of the "most striking" (Later Career, p. 193) pieces of evidence advanced by Martz is that of Smollett's "enumerations," meaning phrases in lists, usually noun phrases, sometimes other units. This is one of the devices Smollett uses for condensing and making regular the extremely discursive material in his 1753-1766 compilations. Launcelot Greaves apparently shows a proportionate increase in number of enumerations of 85 per cent over Peregrine Pickle and Ferdinand Count Fathom, while Humphry Clinker is 12 per cent over that again. Apart from the unanswered question of how these figures were arrived at, whether by counting all the lists or by some other means, I find it very significant that Roderick Random is left out of the calculations. Furthermore, it is reasonable to expect that, if Martz's theory about Smollett's style (being hammered by constant editing to the sharpness of a die) were correct, then there would be evidence within the editing of Smollett's getting better at it over the years. Nowhere is this argued. The author seems to have been a good editor from the start. I would argue on the other side that Smollett's work in editing was merely to reduce his raw material

to a style he possessed already, when he chose to use it. We have seen that style exemplified in Roderick Random.²⁵ The "Dæmon of discord" passage quoted by Martz, and above, is not typical of Roderick Random narration. One can imagine Martz seizing upon it with some relief.

To do him justice, Martz does seem aware of weaknesses in the fabric of his argument. The quotation below follows another of his pairs of comparison pieces in the last chapter of The Later Career of Tobias Smollett. The pieces are Smollett's descriptions of the physical appearance of two old maids, Mrs. Grizzle in Peregrine Pickle (pp. 2-3) and Tabitha Bramble in Humphry Clinker (p. 60). Since the next chapter of this thesis deals with precisely this sort of language in Roderick Random, the quotation makes a suitable bridge from the present discussion. Needless to say, Martz's point is that only the Tabitha passage is typical of the "later" style, whereas I will contend that passages of both kinds are found, for various reasons, throughout Smollett's novels:

Here, as in the passages on Carthage, we find a change toward particularity and directness, accompanied by increased precision, order, and concentration of style, and by an increase in enumerations. One can, of course, find in the earlier novels

descriptive passages which are much closer in style to this account of Tabby than to this account of Mrs. Grizzle. But in thus comparing these two passages, one does not, I think, misrepresent the general differences in style found in Smollett's final novel. Naturally, the style of Humphry Clinker is not completely different from that of the earlier novels: Smollett's innate tendency toward precision and succinctness sometimes produces passages in the earlier works which can hardly be differentiated from the passages I have chosen as representing the distinctive qualities of Smollett's later style. Similarly, in Humphry Clinker, Smollett frequently employs the ironical periphrasis used so often in the earlier novels. This change in style, like the change in subject-matter, is not sudden and complete, but gradual and partial. (pp. 187-88)

Chapter Three

DESCRIPTION: THE PASSENGERS IN THE WAGGON

The Passage - Descriptive Language in Context: Jenny -
Isaac - Weazel: "the extraordinary make" - Weazel:
"his dress" - Mrs. Weazel - Descriptive Language as
Educative Process - The Charge of Stereotype - Counter-
arguments - Conclusion

But no writer ever excelled Smollett in hitting off -
descriptively - the noses and natures in general of
women and men.

- David Herbert, "Life of Tobias George Smollett"(1870),p.23

The Passage

The first two chapters of this thesis have dealt with examples of Smollettian prose that almost any reader would find exciting. The present chapter considers a variety that is more ordinary. However, the term 'description' is to be understood as a subcategory of 'narration.' Attention is still directed to the voice of the narrator, rather than to the voices of other characters as in the two dialogue chapters following. But it is useful to isolate those detailed and essentially static descriptions of person or scene that occur so often in the course of Smollett's narration. Lengthy set pieces devoted to the physiognomy, figure, and dress of newly-introduced characters are perhaps the most obvious and memorable of this class. The following account focuses on an example typical in every respect save for its length. Description of a different sort, description of action, was considered briefly in chapter two. Here the action has, for the most part, stopped. In order to build up a representative impression of Smollett's language, we must linger also.

This is not a variety that has commanded the

attention of Smollett's critics, except in the isolating¹ of some distinctive tendencies towards the grotesque. The reasons for this neglect are obvious. Readers are often tempted to skim over physical descriptions - especially long ones - of characters in novels, to get on to what seems more important. Such descriptions, it is thought, are a mere convention, and a rather boring one. It is the contention here, however, that Smollett's descriptions are often more than convention, and, more important, that they are saved from tediousness by a number of interesting devices. I do not make great claims for such passages; I do say that they are more than adequate for their modest purposes. If Smollett can hold our attention here, and I think he does, he can probably do so anywhere.

The example in question is a self-contained piece which describes four characters as they enter a lighted inn for the night:

- The first who appeared was a brisk airy girl, about twenty years old, with a silver laced hat on her head, instead of a cap, a blue stuff riding-suit trimmed with silver, very much tarnished, and a whip in her hand. (1)
- After her, came limping, an old man with a worsted night-cap, buttoned under his chin, and a broad brimmed hat slouched over it, an old rusty blue cloak tied about his neck, under which appeared a brown surtout, that covered a thread-bare coat and waist-coat, and, as we afterwards discerned, a dirty (2)

flannel jacket. - His eyes were hollow, (3)
bleared and gummy; his face was shrivelled
into a thousand wrinkles, his gums were
destitute of teeth, his nose sharp and
drooping, his chin peaked and prominent,
so that, when he mumped or spoke, they
approached one another like a pair of nut-
crackers; he supported himself on an ivory-
headed cane, and his whole figure was a
just emblem of winter, famine, and avarice.
- But how was I surprized, when I beheld (4)
the formidable captain in the shape of a
little thin creature, about the age of
forty, with a long withered visage, very
much resembling that of a baboon, through
the upper part of which, two little grey
eyes peeped: He wore his own hair in a
queue that reached to his rump, which im-
moderate length, I suppose, was the occasion
of a baldness that appeared on the crown
of his head, when he deigned to take off
his hat, which was very much of the size
and cock of Pistol's. - Having laid aside (5)
his great coat, I could not help admiring
the extraordinary make of this man of war:
He was about five feet and three inches
high, sixteen inches of which went to his
face and long scraggy neck; his thighs were
about six inches in length, the legs re-
sembling spindles or drum-sticks, two feet
and an half, and his body, which put me in
mind of extension without substance, en-
grossed the remainder; - so that on the
whole he appeared like a spider or gras-
hopper erect, - and was almost a vox &
preterea nihil. - His dress consisted of (6)
a frock of what is called bear-skin, the
skirts of which were about half a foot
long, an Hussar waist-coat, scarlet breeches
reaching half-way down his thigh, worsted
stockings rolled up almost to his groin,
and shoes with wooden heels at least two
inches high; he carried a sword very near
as long as himself in one hand, and with
the other conducted his lady, who semed [sic]
to be a woman of his own age, and still re-
tained some remains of an agreeable person;
but so ridiculously affected, that had I

not been a novice in the world, I might have easily perceived in her, the deplorable vanity and second-hand airs of a lady's woman. (11:66-68, 56-57)

Descriptive Language in Context: Jenny

I will begin with what I consider to be the piece's general function, and I will consider most of its language features under that convenient head. On the road to London (Chapters viii through xiii), Roderick and Strap meet with a number of curious characters and adventures. Apart from being delightful reading in itself, this definable sequence serves to illustrate the naivety of the two Scottish lads and their gradual gain of experience. In Chapters xi and xii, they participate in several ludicrous incidents involving the four characters above, who are their fellow travellers in a waggon. We must naturally expect a detailed sketch of the travellers' appearance.

It will be noticed that the first two are introduced by the indefinite pronoun, "a brisk airy girl," "an old man," but the third with the definite pronoun, "the formidable captain." Why is this? Evidently Smollett is both playing with us and complimenting our intelligence. The girl and the old man are introduced to us as though they are strangers, while the captain

is a familiar. In fact, we already know them all, for we have heard their voices in the darkened waggon. But it is for us to make the identification, to match their physical features with their verbal features. By the time the captain appears, of course, the game is up. The external appearance of the characters then, as they step out of the night to where Roderick "had an opportunity of viewing the passengers in order as they entered," is already of some interest to us. This introduction of persons first by voice, then by appearance, and then, following this passage, by background information, is the reverse of the usual procedure. A certain piquancy is added thereby, and a more than usual attention to the details of description. Randolph Quirk's "Charles Dickens and Appropriate Language" (Inaugural Lecture of the Professor of English Language: University of Durham, 1959) praises a scene in Little Dorrit for a similar technique. There the characters are already known in every respect, but they speak in that scene without identifying tags, so that it is up to the reader to match speech with previous knowledge.

Our passage, on the other hand, is a crucial link in a chain of revelations, at the end of which, when the background of the characters is thoroughly known, they are dismissed as being of no further interest.

It is interesting to take each of the travellers in turn, and to see which language details support this point.

Earlier in the Chapter, before the passage begins, we have learned that there are two females in the waggon, and we know from her speech that one of them is high-spirited and brave, that she has apparently been rich, and that she is a trifle loose in both talk and behaviour. She is called by one of the others "a wanton baggage," and "a waggish girl." So when "a brisk airy girl" appears, alone, we deduce that this must be she. It is interesting that both "brisk" and "airy" have, with regard to disposition, both appreciative and depreciative connotations. The former can mean cheerful and lively but also pert and unpleasantly sharp; (NED adj. 1.a and 2.a,d); the latter can mean sprightly and vivacious but also superficial and flippant (NED 6.c and 7.b). Our knowledge of her is extended by this initial appearance. We begin to scrutinize her clothes, those markers of status, with some care.

The time of composition is 1747, and the supposed time of the action is 1739 (8:42, 38). That a lady should wear a "riding-suit" when not actually on horse-²back is probably not unusual at either time, and nothing could be more common than a blue one "trimmed

with silver."³ But why should the silver be "very much⁴ tarnished" and why should the material be only "stuff" when she is one who has "rode in coaches and chariots with three footmen behind them" (11:66, 56)? She is evidently not so prosperous as we had originally conceived. And perhaps "tarnished" refers to something more than her clothes. Moreover, she is wearing a hat "instead of a cap." Though jockey caps were the customary headwear with a lady's riding-suit,⁵ a hat was⁶ no more unusual than the suit itself. Why this phrase then? Here is the Weekly Register's opinion of the outfit on July 10, 1731:

The Hat and Peruke, which has been some time made part of a lady's riding equipage, is such an odd kind of affectation, that I hardly know under what species to range it;...it adds such a masculine fierceness to the figure, and such a shameless boldness to every feature, that neither decency nor elegance can justify it....The Riding-Habit simply, with the black velvet cap and white feather, is, in my opinion, the most elegant dress that belongs to the ladies wardrobe.⁷

A hat was apparently a rather daring choice with this outfit at this time, and a lady who wore one would attract a certain amount of attention. Roderick, in his Scottish innocence, is a little surprised. Finally, the girl is carrying "a whip," again just like many ladies in riding-habits in contemporary portraits. But since there is no possibility of her actually

having been on a horse for some time, this accessory must be seen as a trifle odd. The whip is often a symbol of masculinity. Along with the hat and the riding-suit itself (the outfit was originally borrowed from men and was masculine in cut),⁸ it seems to denote here an unladylike independence of spirit.

The source of that independence becomes clearer as the waggon sequence proceeds. In the next episode Jenny (as her name turns out to be) is seen matching oaths and insults with the captain and his wife. In the next she is found in bed with Isaac, whom she later tries to blackmail. It appears that she has often, with her "acquaintance," visited the pawnbroker (12:75, 62) and that she knows "diverting songs, of which she could sing a great number" (12:76, 63). Then we find out that her last name is "Ramper" (a word with associations, especially in Scotland, of vulgarity and wantonness; NED 'ramp' a.1, v.1.5), and that she is the intimate of some strange gentlemen that the company happens to meet at another inn (12:77, 63). We recall that the name "Jenny" is used for loose women in other eighteenth-century literature, such as The Beggar's Opera and The Fair Quaker of Deal. Finally, Joey, the "arch" waggoner, tells Roderick and the reader the whole truth:

He informed me, that miss Jenny was a common girl upon the town, who falling into company with a recruiting officer, he carried her down in the stage-coach from London to Newcastle, where he had been arrested for debt, and was now in prison; upon which she was fain to return to her former way of life, by this conveyance. (12:77, 64)

Only now do we have the total explanation for her ambiguous appearance. Further justification for such details in Smollett's description, and for the space devoted to them here, will be appropriate following the analysis of Jenny's companions.

Isaac

The description of the next character in line is a link in another, similar chain. From the preceding conversation we know slightly more about him. We know that his name is Isaac, that his profession is usury, and that he is old and sick. The language used for his personal appearance augments this information.

First, we might not have guessed, considering his dalliance in the waggon, how very old he is. The following lexical string is revealing: "old...hollow, bleared and gummy...shrivelled into a thousand wrinkles...destitute of teeth...supported himself." Smollett is rarely satisfied with less than the extreme, as seen in the "diving" passage of chapter one, and as

Philip Stevick effectively demonstrates in his "Stylistic Energy in the Early Smollett," Studies in Philology, LXIV (1967), 712-19. Later on, however, when with the third character there is positive danger to credibility, Smollett takes refuge in estimates: "about," "about," "on the whole," "almost." Then there is Isaac's sickness. He is "limping" and his features are very drawn, "his nose sharp and drooping, his chin peeked and prominent." More than that, he appears to be extraordinarily warmly dressed, even considering that it is November (8:42, 38). He seems to have two of everything: a hat and a night-cap, a cloak and a surtout - both of these are outer garments, a coat and a jacket.⁹ Finally there are vocabulary choices concerning his clothing, "worsted...rusty¹⁰ ...brown...threadbare...dirty flannel," that suggest his poverty. But when we notice that he uses an "ivory-headed cane" (an item specially emphasized by its separation from the other details of dress), and when we recall the previous association of money matters with him, we guess that his generally impoverished appearance is the result of miserliness. Smollett sums up this character as "winter, famine and avarice." It is these three facets in turn that we have just traced through.

It is interesting that Isaac's appearance, no less than that of the others, conforms to the contemporary stereotype of his occupation. In Chapter xlvi of Ferdinand Count Fathom, for example, Renaldo and Ferdinand are surprised to see a usurer as a beau, "for they had hitherto always associated with the idea of an usurer, old age and rusty apparel" (p. 224).

In the midst of fulfilling some expectations Smollett sets up others. The "dirty flannel jacket" is not visible; it is what "we afterwards discerned." Isaac's jacket is exposed in Miss Jenny's bed. And as the waggon sequence continues, we learn more about his character. We confirm that he is Jewish, as his name suggests, that he has money, that he is "more dead than alive" (11:71, 59). In the end, it is Jenny who reveals all:

"None of your miserly artifices here. You think I don't know Isaac Rapine, the money-broker in the Minorities. - Ah! you old rogue! many a pawn have you had of me and my acquaintance, which was never redeemed." - Isaac, finding it was in vain to disguise himself, offered twenty shillings for a discharge. (12:75, 62)

Weazel: "the extraordinary make"

The next appearance is of a different order from that of the others. By now, having accounted for two

out of the four speakers in the waggon, the reader expects that the next man will be the captain with the "tremendous voice," which Roderick and Strap "imagined proceeded from the mouth of a giant" (12:64, 54-55). But this time expectations are defeated, and I think it is safe to say that the reader shares the surprise of the narrator. The man appears as "a little thin creature" of absurd dimensions. (It is only now understandable why Joey was "not afear'd of the coptain" [12:64, 55].) He is not that short, but a little calculation shows that his "body," or torso, is only eleven inches long. It is not likely that any normal reader would actually make that calculation; the list of measurements, "five feet and three inches," "sixteen inches," "six inches," "two feet and an half," "the remainder," is quite baffling. But taken together, these measurements enforce inescapably the idea of disproportion. The number "sixteen" used for the face and neck alone contrasts with the numbers "five" and "three" used for the entire height. The "thighs" of six inches are counterpointed by the "legs" of two feet and a half. (Note that legs could be used to mean the part between knee and foot alone; NED sb.1.a.) And finally the "body," after all these figures, "engrossed the remainder" - whatever fraction, as it were, chanced

to be left over. This is, presumably, the kind of thing Knapp means, but does not exemplify, when he speaks of Smollett's "well-known caricature, which incorporated a considerable and sometimes extreme degree of physical exaggeration and distortion, both in appearance and in action" (pp. 312-13).

On the other hand, with "his thighs were about six inches in length," we enter the realm of the fantastic, and the captain is perhaps in danger of losing credibility altogether. Smollett catches the reader again with a succession of similes. In the first of these, "his legs resembling spindles or drum-sticks," the contemptuous association of spindles with legs is common enough. The word is helped here by its conjunction with "drum-sticks," which, I take it, does not mean 'chicken-legs' (first ct. 1764, NED 2. a), but literally sticks for beating a drum. It is a particularly appropriate image for a military man, and since such sticks are thin with knobs on one end, it is particularly appropriate for legs. The captain is degraded by these legs that are tools for something other than walking. This use of a choice of images is a common device in Smollett, often simply to overwhelm the reader and overstate the case, but sometimes, as here, to refresh an old association by a new. We

are likewise offered a choice of "a spider or grasshopper erect." The outsized hind legs of the latter are obvious, as is the undersized proportion of body to legs in the former. Again the images reinforce each other and again they refocus the attention on the absurdity of the captain's appearance "on the whole."

Smollett's fondness for bestial imagery has been
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 amply commented on by others. The captain is associated with not only these two insects but also a weasel ("for that was his name;" 11:68, 57), and within the passage, "a baboon." At least one commentator has found this abundance careless:

To give a name like "Captain Weazel" to a loud-mouthed little coward is about as far as he [Smollett] ventures in the extra-meaning way - blithely forgetting even so that two sentences earlier he'd likened the captain to "a spider or grasshopper erect," called him "a...coxcomb," and dressed him in "a frock of what is called bearskin." Some weasel!¹²

This seems unfair. In the first place, "coxcomb" is not used until a later incident (11:70, 59), and it is used by another character in invective dialogue, not in description. With the word's very common metaphorical application in the eighteenth century, its animal origin is recalled only with effort. Since bearskin is a shaggy kind of woolen cloth used for overcoats (NED 3), it is irrelevant to the point.

Thirdly, the name "Weazel" can be related not only to the animal but also to both weazen 'wizened,' and weezle 'windpipe.'¹³ Finally, spiders and grasshoppers are similar enough to be reconcilable in any comparison to a human being. As for "baboon," a general term of abuse which the above commentator does not mention, this refers to the face alone, not to the whole figure like the others. The real point, however, is that Weazel is dehumanized by these images, however excessively, and this fact is contrasted with his unthinking aspirations to society's highest circles. It is by such means that Weazel becomes an appropriate figure for satire and punishment.

A third simile that stresses the idea of puniness is that expressed by "his body, which put me in mind of extension without substance." It is possible that this phrase is meant to put the reader in mind of John Locke. Some digressive explanation is necessary. An informed eighteenth-century reader might be expected to have a knowledge of the basic concepts of Locke's Essay Concerning Human Understanding (1690). "The authority of this great man", as Edmund Burke said in 1757, "is doubtless as great, as that of any man can be."¹⁴ It is significant that Smollett included, and then after the first edition, cancelled Locke's name

among the philosophers that were supposed to have perniciously influenced Miss Williams (22:160, 122); on this point see "A Critical Edition," Appendix, p. xii, and "Smollett's Revisions of Roderick Random" by J.B. Davis and O.M. Brack, Jr., The Papers of the Bibliographical Society of America, LXIV (1970), p. 295. The Essay deals with, among other things, our knowledge of the outside world. Locke defines "extension" as we might expect: "the distance of the extremities of particular bodies" (Bk.II, Ch. xiii, 28).¹⁵ "Substance" is a medieval concept of which one of Locke's explanations is this:

Hence, when we talk or think of any particular sort of corporeal substances, as horse, stone, etc., though the idea we have of either of them be but the complication or collection of those several simple ideas of sensible qualities, which we use to find united in the thing called horse or stone: yet, because we cannot conceive how they should subsist alone, nor one in another, we suppose them existing in and supported by some common subject; which support we denote by the name substance, though it be certain we have no clear or distinct idea of that thing we suppose a support. (II, xxiii, 4)

In other words, substance is a kind of imperceptible glue holding together the otherwise separate impressions we have of a thing, impressions of its qualities of colour, texture, extension, and so on. Substance is the true essence of matter, in which all qualities

inhere; without it the sensory world is chaos. It is true that Berkeley, whose views were well-known if less accepted, was at pains to throw out the notion of substance, and that Hume ignored it altogether. It is also true that Locke himself ridiculed it (see II, xiii, 19-20, and II, xxiii, 2) because it is something of which we can have no clear and distinct idea. But he found that he could not do without the concept, as its constant appearance in Book II of the Essay makes plain. For Locke, the concept of substance must have seemed fundamental to human understanding.

Such also would be the view of many contemporary readers of Smollett. Now "substance with extension" is clear enough; it is physical, perceptible matter. "Substance without extension" is spiritual matter, imperceptible but nevertheless there. But what is "extension without substance"? It is an impossibility, a philosophic absurdity, a joke. It could only mean a thing existing in space but having no essence, nothing to 'justify' its being there. Weazel's torso is so insignificant as to be completely insubstantial, visible to the eye but having no solidity. It is as though the man were a bundle of 'accidents' (or qualities) strung randomly together with nothing for them to cling to. And for the descriptive artist,

appearance implies character. Weazel is a man of self-importance without depth.

Related to this idea is a final simile for reinforcing the image of the captain's measurements. It is "almost a vox & preterea nihil" (a voice and nothing more). The reference is to Plutarch's Morals: Laconic
Apothegms (233A, 15)¹⁷, where the phrase is applied to a plucked nightingale. Again the dehumanizing element enters in. Smollett is not the first to use the phrase in an English context, but he is the first I know of
 to use it without direct allusion to the original story.¹⁸ It is a fitting summary to a description of the figure of a man whose diminutive size belies his "voice muttering like distant thunder" (11:65, 55).

Weazel: "his dress"

If we are startled by the language details of Weazel's "extraordinary make," we are less so by his dress. Information on his assumptions of grandeur is already available from the conversation in the waggon. Though Roderick has conceived there "a high notion of the captain and his lady" (11:65, 55), this is undercut for the reader by Jenny's immediate retort that "some people give themselves a great many needless airs"

(11:66, 55). We suspect the truth is on Jenny's side because her retort goes unchecked, because the captain and his lady are, in fact, using the lowest form of transport, because the captain upgrades it to a public stage coach ("the Diligence;" 11:65, 55), and chiefly, because their conversation is overthick with references to persons and things of quality. They make, as Jenny says, "so much fuss about it" (11:66, 56).

The affectation of Weazel's dress confirms our suspicions. It gives overwhelmingly the impression of someone trying to be fashionable and not quite succeeding. He wears a long "queue," which is very stylish,¹⁹ but it is of "immoderate length,"²⁰ and what is worse, it is not a wig but "his own hair."²¹ Worst of all, it leaves nothing to cover an unheard of "baldness that appeared on the crown of his head."²² He wears the familiar tricorne hat but one that is apparently too big for him and that bears an unfortunate resemblance to that of Shakespeare's "swaggerer." There is no mention of Pistol's hat in the relevant plays, but presumably he was portrayed on the eighteenth-century stage with a tricorne hat in the military style, the brim turned up very high in a "fierce trooper's cock."²³ As the London Chronicle put it in 1762: "We can distinguish by the taste of the hat, the mode of the wearer's mind. There

is the military cock, and the mercantile cock....

A man with a hat larger than common, represents the fable of the mountain in labour" (XI, March 16-18, 263).

He wears a gentleman's frock coat, a fairly recent fashion in the upper classes,²⁴ but it is of the lowly

"bear-skin" mentioned earlier. Because of his short thighs, the "skirts" (the part below the waist) are also absurdly short. He wears "an Hussar waist-coat," a

very dashing cavalry outfit characterized by bold bars across the breast, but hardly appropriate for an in-

fantry man.²⁵ He wears "scarlet breeches," common enough among military men,²⁶ but they are not buckled

below the knee as is the use everywhere else,²⁷ for they reach only "half-way down his thigh" (which makes the legs of the breeches only three inches long). He

wears "stockings rolled up almost to his groin," which is too far; they were supposed to be rolled up to stop

just above the knee.²⁸ He wears "shoes with wooden heels," which were still the fashion, but the heels

are apparently too high, being "at least two inches,"²⁹ probably to compensate for his diminutive stature.

Finally, he carries a sword, the symbol of a man of quality.³⁰ But its excessive length, "very near as

long as himself," can only serve to emphasize again his littleness.³¹

By his dress no less than his make, Weazel fulfills Smollett's aim for Roderick Random as expressed in his letter to Alexander Carlyle two weeks before publication: "It is intended as a Satire on Mankind" (Letters, p. 6). The point is made throughout the waggon sequence. Insulted by Jenny, beaten by his wife, cowed by Roderick and a chimney spit, threatening and blustering and telling contemptible tales, Weazel's actions proceed from, and depend upon, the passage we have been examining. As with the other characters, we learn a little more each time. Jenny asks, "Who made you a captain, you pitiful, trencher-scraping, pimping curler?" (11:68, 57),³² and suggests that she knows him as a "valet de chambre" (11:68, 58). But we are not sure at this point whether to completely trust the word of Jenny. Later Mrs. Weazel calls him a "coxcomb," and speaks of having "condescended to take you to my bed" (11:70, 59). Roderick subsequently finds he can "smell his character" (12:73, 60), and proves the weakness that Weazel's disproportion and dress suggest. Finally, it is Joey who again fills out the picture, through a haze of badly managed pronouns:

That he [Weazel] had served my lord Frizzle in quality of valet de chambre many years; while he [Frizzle] lived separate from his lady: But upon their reconciliation, she expressly insisted upon Weazel's being turned

off, as well as the woman he [Frizzle] kept: when his lordship, to get rid of them both with a good grace, proposed that he [Weazel] should marry his [Frizzle's] mistress, and he would procure a commission for him in the army. This expedient was agreed to, and Weazel is now, by his lordship's interest, ensign in --'s regiment. (12:78, 64)

So the "captain" is not a real captain at all (the term was used very loosely at this time) but a commissioned officer of the lowest rank, the equivalent of today's sub-lieutenant.

It is interesting that everyone in the waggon sequence is known by somebody else, the captain and his lady by Jenny and then by Joey, the usurer by Jenny, and Jenny by the usurer (in the sense that he alone knows the truth of her trick upon him), by the stranger (Jack Rattle), and by Joey. The interweaving and the gradual revelation of these sets of knowledge provide much of the interest in this sequence. Ironically, Weazel and his wife know nobody, but pretend to know a great deal.

Mrs. Weazel

In the light of what has been said already, Mrs. Weazel can be quickly dealt with. She is certainly quickly dealt with by Smollett, who hastens her on and off the stage in the same sentence as the last given to her husband. As with the fight, chapter one, and

the storm, chapter two, it appears that at the end Smollett is anxious to get on to the next incident. Perhaps this is wise. We have been reading of minute visual details for over a page. In keeping with this interpretation, what little we learn of the lady is couched in generalities: "so ridiculously affected," "deplorable vanity," "second-hand airs." All of these refer directly to character rather than to character-via-appearance. We are given no direct justification for Roderick's conclusions, and must visualize for ourselves. However, there is a partial explanation for this seeming deficiency. Two of the items are not what Roderick sees then, but what he "might have easily perceived." Once again expectations are set up of future revelations and these are fulfilled in similar manner. The hint conveyed by "a lady's woman" leads to Jenny's epithets of "good Mrs. Abigail" (12:68, 57) followed by "ten pound sneaker," "quality coupler," and "cast-off mistress" (12:68, 57-58),³³ then to Mrs. Weazel's supposed "love-letter from squire Gobble" (12:76, 62), and finally to Joey's information quoted above. Only at the last do we fully understand Mrs. Weazel's affected appearance, her pretensions of quality, and her having "some remains of an agreeable person" (good looks). Only then do we appreciate

Jenny's names for her and her bitter reproach to her husband as a "sapless twig" (11:70, 59). She and Jenny are, in fact, at a level, both having been kept women, and this explains Jenny's quick reactions to Mrs. Weazel's pretensions, especially to being called "Creature!": "No such creature as you neither" (11:68, ³⁴57).

Descriptive Language as Educative Process

"Had I not been a novice in the world;" ³⁵ Roderick says, he might have seen some of these matters from the beginning. But of course this seems a mere pose. Roderick has already been able to perceive from Isaac's appearance that he is avaricious. He has already been able to call up learned and startling allusions to the captain's figure, and to notice many minute details. On the other hand, the language features of this passage remain, for the most part, strictly descriptive. It is the reader who draws most of the inferences, and who anticipates connections with what is to come. I would maintain, therefore, that the passage under discussion is one stage in a sequence, and the sequence one step in a journey, that begins to transform Roderick from a novice to a professional in the world. That he has been able to perceive as much as he has shows that

he is learning. A passage from the "Preface" is relevant in this connection:

I have attempted to represent modest merit struggling with every difficulty to which a friendless orphan is exposed, from his own want of experience....(v,5)

Later Smollett tells us that Scotland is the hero's birthplace because "I could represent simplicity of manners in a remote part of the kingdom, with more propriety than in any place near the capital" (vi,5). One purpose of the novel, then, is to show a process of education. It remains for London, life at the sea, and the experience of rivalry in love to bring Roderick's education to the point that he can say of his uncle, about half way through the book, "I was better acquainted with the selfishness and roguery of mankind; consequently less liable to disappointment and imposition" (41:41, 235). Shortly afterwards he can begin to play the rogue with others. His own education, however, continues throughout the second half of the book, as he is cheated again and again. At least Roderick has now learned to cheat for himself. Finally a really criminal action brings him to jail. He is rescued and brought to a more humane, but still wiser, outlook on life by the saving grace of the jail experience itself (especially considering Melopoy'n's revelations), and of Narcissa, his uncle, and his father.

Thus an awareness of the language of this passage in its context, as with that of many other passages, helps one to penetrate into the very heart of the book.

Roderick Random is, among other things, a novel about education in the world's school.³⁶

The argument that the language features of this passage are not merely readable and amusing in themselves but contribute to various lines of development could be made for most of the physical descriptions in Roderick Random. The exquisite clothes of Captain Whiffle, for example, are described at great length in Chapter xxxiv. There might seem little point to this, especially since Roderick leaves the ship five pages later and Whiffle is never seen again. But the portrayal of foppery makes a biting contrast to the blood, stench, and thunder of the previous shipboard scenes. It also contrasts with the subsequent description of the plain and somewhat smelly Morgan, and so prepares for the comic dialogue between the two. Further, there is in Whiffle's dress a clear imputation of homosexuality, which Smollett seems at pains to scourge throughout his works (see, for example, Roderick Random Ch.11, Peregrine Pickle, Ch. xlix, "Advice," lines 9lff.)³⁷ Of particular interest also are the descriptions of Roderick and Strap in London (13:83-84,68),

of Narcissa's aunt in her study (39:16-17, 218), of Beau Jackson (15:101-2, 81) and of Tom Bowling (3:11-12, 16).³⁸

It is amusing that when all of the waggon characters are stripped bare, there is one last incident, that of the supposed highwayman, that shows off their nakedness. Captain Weazel by turns pretends to sleep, pretends a great anger for being awakened, trembles "with such agitation, that the whole carriage shook" (12:78, 64-65), hides under his wife's petticoats, allows his wife to lie for him, befouls himself, affects to sleep again, and finally is totally exposed in his pitiful story that he knew the horseman "at my Lord Trippet's" (12:80, 66). Mrs. Weazel confesses herself "Wife to my sorrow" (12:79, 65), and then backs her husband by saying, "I think I do remember something of the fellow, - but you know I seldom converse with people of his station" (12:80, 65). Jenny baits Weazel and offers to ally with the supposed thief. Isaac hides his money in the straw and protests he is a poor man with only fifteen shillings in the world. There being nothing further to learn of these characters, "nothing remarkable happened during the remaining part of our journey" (13:83, 68).

The Charge of Stereotype

Thus far I have been dealing with the touchstone passage in relation to what might be called its 'horizontal' context. I now wish to see it in the light of its 'vertical' context, that is, in comparison with other descriptions in Roderick Random and in Smollett's other novels. Features not hitherto discussed will be brought in under this general head.

Smollett can be justly accused of sometimes writing by formula. The example of fight narrations is discussed in chapter one. Albrecht Strauss points out in his essay, "On Smollett's Language," that in Smollett's novels strong emotion of any kind is often conveyed by the same set of symptoms: hair standing on end, teeth chattering, knees knocking, and so on (pp. 29-32). Given these cases, can it be argued that what seems fresh and striking here is done many times over, and that the interesting linguistic features of this passage are Smollettian clichés? There are three points of evidence to consider along these lines. First of all, some of the phrases are found, very little altered, in other descriptions. Table I, following, will give this information at a glance. Its references are only to set descriptions; some phrases are also to be found

TABLE I

SAMPLE	rusty blue cloak	thread- bare coat	shrivelled in- to a thousand wrinkles	eyes...hollow	eyes...bleared
<u>Roderick</u> <u>Random</u>	rusty gown (9:52, 46)		puckered up in innumerable wrinkles (25:200, 150)		little fiery eyes (25:200, 150)
<u>Peregrine</u> <u>Pickle</u>		dress... thread- bare (603)		eyes were sunk (603)	
<u>Ferdinand</u> <u>Count</u> <u>Fathom</u>	coat of rusty black (190)				
<u>Launcelot</u> <u>Greaves</u>			wrinkles... which were manifold (12)	eyes...so deep set (3)	eyes...red (3)
<u>Humphry</u> <u>Clinker</u>			shrivelled in- to a thousand wrinkles (60)		-eyes...generally inflamed (60) -pinking eyes(81)

...continued

TABLE I (continued)

SAMPLE	nose sharp and drooping	his chin peeked	-his whole person -on the whole	-very much -very much resembling -very much of	two little grey eyes
<u>Roderick Random</u>		her chin peeked(39:16, 218)	-the whole person (39:18,220) -on the whole (13:84, 68)	very much resembled (13:84, 68)	his little grey eyes -his little grey eyes (7:35, 33 and 8:132, 102)
<u>Peregrine Pickle</u>			her whole appearance (94)		
<u>Ferdinand Count Fathom</u>					
<u>Launcelot Greaves</u>					eyes...small (3) small glimmering eyes (12) his grey eyes (15)
<u>Humphry Clinker</u>	nose long, sharp(60)				

...continued

TABLE I (continued)

SAMPLE	his own hair in a queue	of the size and cock of Pistol's	about five feet and three inches high	like a... grasshopper	visage...of a baboon
<u>Roderick</u> <u>Random</u>	his own hair...in a leathern queue (19:116, 288)	Scrub's in the play (13:84,68)	about five feet high (7:34, 33)		like the alforjas of a baboon (18:132, 102)
<u>Peregrine</u> <u>Pickle</u>	a bag to his own grey hair (224)				
<u>Ferdinand</u> <u>Count</u> <u>Fathom</u>			amounted to five feet (182)		
<u>Launcelot</u> <u>Greaves</u>					
<u>Humphry</u> <u>Clinker</u>		no bad representation of captain Pistol in the play (128)		thighs...like those of a grasshopper (188)	

...continued

TABLE I (continued)

SAMPLE	his dress consisted of	what is called bearskin	scarlet breeches	worsted stockings
<u>Roderick</u> <u>Random</u>	His dress consisted of (3:11, 16) his dress consisted of (13:82, 67)	what is called (13:84, 68)	-red breeches (3:11, 16) -crimson velvet breeches (34:265, 196)	worsted stockings (3:11, 16) worsted hose (17:119, 93)
<u>Peregrine</u> <u>Pickle</u>				
<u>Ferdinand</u> <u>Count</u> <u>Fathom</u>				
<u>Launcelot</u> <u>Greaves</u>				
<u>Humphry</u> <u>Clinker</u>				

elsewhere. Then too, the age of characters is frequently supplied, and almost always, as here, in multiples of ten. Some phrases not in this passage, such as "white as (the driven or drifted) snow," and "bandy legs" (or "-legged") crop up repeatedly in descriptions elsewhere (the former for teeth in Launcelot Greaves [p. 14] and Peregrine Pickle [p. 94], and for hair in Ferdinand Count Fathom [p. 93] and Peregrine Pickle [p. 553], the latter in Roderick Random [3:11, 16], Launcelot Greaves [p. 13], and Humphry Clinker [p. 81]). Mouths can be "of vast capacity" (Roderick Random, 39:16, 218), "excessive wide" (Roderick Random, 25:200, 150), "extensive" (Humphry Clinker, p. 60), or "from ear to ear" (Humphry Clinker, p. 188). There are four noses that are "aquiline", five "hook(ed)," and two "turned up at the end." "For that was his name" is something we often learn in Roderick Random shortly after a description, as with those of Whiffle (34:265, 196), Jackson (16:106, 84), and Weazel.

Secondly, such passages are often comparable grammatically. In the case of Narcissa (39:18, 219-20) and of her aunt (39:16-17, 218), to take just two examples, we see a pattern very similar to that used for Isaac's face. There are a number of short, simple, parallel clauses describing each feature in turn.

There are many adjective phrases in triplets (e.g. "hollow, bleared and gummy" for Isaac; "large, grey and prominent" for the aunt; "clear, delicate and healthy" for Narcissa), and in doublets (e.g. "peeked and prominent" for Isaac; "meagre and freckled" for the aunt; "piercing, yet tender" for Narcissa). The rhythm appears to speed up for a time as each passage proceeds; in the case of both Isaac and the aunt, it is probably because of the shortening of clauses and the omitting of verbs. To take another example, the listing used for Weazel's dress finds its counterpart with Tom Bowling (3:11-12, 16) and Beau Jackson (15:101-2, 81). In each case there is a series of noun phrases in the same clause, the head word of each being an article of clothing, always preceded by and sometimes followed by modifiers. Furthermore, within the central example itself there is some grammatical repetition, in the patterns /"so that" + adjunct + subject + verb (+ object) + simile/, /"about" + number/, and /noun + "of [or "under"] which" + verb/.

Finally, the over-all impressionistic similarity of some of these passages in Smollett must be evident to anyone who makes the comparison. Of particular relevance here, old people of both sexes exhibit many of the same characteristics; Isaac is hardly a unique

figure. Compare his description, for example, to that for the raven owner (13:82, 67), for Jackson in disguise (17:119, 93), for Lavement (18:132, 102), for Miss Withers (50:134, 301), for Cadwallader Crabtree (Peregrine Pickle, pp. 380-81), or for the Paris madame in Ferdinand Count Fathom, p. 93. Similarity is even more marked among descriptions of the heroines of Smollett's novels and of two heroes, Launcelot Greaves and Roderick Random. Table II, following, is intended to demonstrate this contention. (In the case of Roderick, Smollett has two for one, since Miss Williams says of her seducer, Lothario, "he was the exact resemblance of you" [22:162, 124].) Lastly, a number of the short sketches in Roderick Random, designed to give a quick impression of a minor character, present, in fact, much the same impression each time:

Rifle (8:45, 41):	"a thick-set brawny fellow, with a fierce countenance."
Balthazar (42:47, 239):	"a thick brawny young man, with red eye-brows, a hook-nose, a face cover'd with freckles."
Oregan (49:116, 288):	"a tall raw-boned man, with a hard-featured countenance, and a black bushy beard" etc.
someone in a gaming house (52:153, 314):	"a tall raw-boned fellow, with a hooked nose, fierce eyes, black, thick eye-brows" etc.

The reader is referred also to the descriptions of

TABLE II

Name	First Appearance	Age	Facial Shape	Facial Appearance
Narcissa (39: 18, 219-20)	the young lady ...this amiable apparition	seemed to be seventeen		-So much sweetness -noble, ingenuous and humane
Emily (PP, 94)	the young lady ...her beauty	seemed to be of his own age [15]	contour of her face was oval	-commanding and engaging -spirit and dignity
Monimia (FF, 201)	this young lady ...her beauty	seemed to be about the age of eighteen	contour of her face was oval	
Aurelia (LG, 36-37)		might be about seventeen		all...dignity
Launcelot Greaves (LG, 14-15)		did not seem to exceed thirty	long and oval	-a very engaging countenance -aspect noble
Lothario, and Roderick (22: 162, 123-24)		about the age of two and twenty		a certain openness of countenance

...continued

TABLE II (continued)

Name	Complexion	Hair	Forehead	Eyes
Narcissa (39: 18, 219-20)	clear, delicate and healthy	fell down...in ringlets, black as jet		piercing, yet tender
Emily (PP, 94)	incredibly delicate and glowing with health	auburn, and in such plenty...shading both sides	high and polished	full blue eyes beamed forth vivacity and love
Monimia (FF, 201)	clean and delicate, tho' not florid	the luxuriancy of her fine black hair that flowed in shining ringlets	remarkably high	so piercing as to strike the soul of every beholder
Aurelia (LG, 36-37)	amazing beauty, delicacy			softness and expression of her fine blue eyes
Launcelot Greaves (LG, 14-15)	clear	chestnut hair loosely flowed in short natural curls		grey eyes shone with such vivacity
Lothario, and Roderick (22: 162, 123-24)		chestnut-coloured hair	high polished	lively blue eyes

TABLE II (continued)

Name	Nose	Mouth	Teeth	Neck
Narcissa (39: 18, 219-20)		lips of the consistence and hue of cherries		down upon her ivory neck
Emily (PP, 94)	aquiline	her mouth was small, her lips plump, juicy and delicious	regular and white as driven snow	
Monimia (FF, 201)				a-down her snowy neck
Aurelia (LG, 36-37)		pouting lips of coral hue		rises like a tower of polished alabaster between two mounts of snow
Launcelot Greaves (LG, 14-15)	aquiline		a set of elegant teeth white as the drifted snow	
Lothario, and Roderick (22: 162, 123-24)	inclining to the aquiline	red pouting lips	teeth as white as snow	

...continued

TABLE II (continued)

Name	Height	Shape	Summary
Narcissa (39: 18, 219-20)	tall	unexceptionable	the whole person so ravishingly delightful
Emily (<u>PP</u> , 94)	tall	tho' slender, exquisitely shaped	her whole appearance so captivating
Monimia (<u>FF</u> , 201)	tall		the harmony of the whole ravishing and delightful
Aurelia (<u>LG</u> , 36-37)	tall	so exquisitely shaped	
Launcelot Greaves (<u>LG</u> , 14-15)	tall	seemingly robust	
Lothario, and Roderick (22: 162, 123-24)	among the tallest of the middle size		he was formed for the ruin of our sex

Crabshaw and the brewer respectively in Launcelot Greaves (pp. 12-13, and p. 230), and to that of Mackilligut in Humphry Clinker (p. 29), where some of the same phrases are used.

Counter Arguments

Such, then, is the argument that Smollett's descriptions are mere formulae. What of the other side? It is possible that each of the above points is, in some degree, answerable. I will take them in reverse order. No one would claim that there is anything special about Smollett's straight portraits, that is, those of admirable youth and beauty as in Table II. Fielding uses much the same set of clichés for similar portraits in Joseph Andrews and Tom Jones. Nor are the brief sketches, quoted above, of particular importance. In any case, there are as many individualized ones in Roderick Random as not:

Simper (35:269, 199): "a young man gayly dressed, of a very delicate complexion, with a kind of languid smile on his face, which seemed to have been rendered habitual, by a long course of affectation."

a landlady (10:59, 51): "with nothing on her but her shift, and a large pair of buckskin breeches with the backside before."

Strap's (pregnant)
widow friend (47:101,
277):

"She was a short thick woman,
about the age of thirty-six,
and had a particular prominence
of belly."

Melopoyne (61:234, 369-
70):

"a figure appeared, wrapped in
a dirty rug, tied about his loins
with two pieces of list, of
different colours, knotted to-
gether; having a black bushy
beard, and his head covered
with a huge mass of brown peri-
wig, which seemed to have been
ravished from the crown of some
scare-crow."

My claim is rather that major descriptions of figures
of ridicule, such as in the sample passage, are striking.
This brings us back to Isaac. His similarity to other
'ancients' is perhaps not so remarkable when it is
considered that old age manifests itself in much the
same way always and with everyone. Smollett is working
within the bounds of nature. Given this limitation, it
can be argued that each of his pictures of old age is,
in its own way, a worthy one. Most of such characters
have lost teeth, but for Miss Withers the wording is
"the ravages of time upon her teeth" (50:134, 301);
for the Paris madame in Ferdinand Count Fathom it is "her
jaws could not boast of one remaining tooth" (p. 93); for
Lavement, "the remains of his teeth, which consisted
of four yellow fangs, not improperly by anatomists,
called canine" (18:132, 102); for Crabtree in Peregrine
Pickle, "toothless chaps" (p. 380); and finally for

Isaac, "his gums were destitute of teeth." (Notice in this last case the arresting collocation of the concrete particular "teeth" with the grander and more abstract "destitute.") As we have seen, Isaac is unique for his special combination in dress and face of the characteristics of "winter, famine and avarice."

If Isaac has his counterparts elsewhere, this need not be granted of the other waggon passengers. No other saucy girl presents the double entendres of Jenny. There is nowhere in Smollett anybody quite like the little captain. Justice Gobble in Launcelot Greaves is the closest personality to the latter. He is described merely as "a little, affected, pert prig, who endeavoured to solemnize his countenance by assuming an air of consequence" (p. 127). And other descriptions vie with Weazel's for memorability in their own right: Narcissa's aunt's, Whiffle's, the Paris madame's, Crabshaw's, Tabitha's, Lismahago's.

As for the second point in favour of formula, while it is true that grammatical patterns are often the same, it is equally true that such patterns are necessary to descriptions. A number of physical, static facts have to be presented, and noun or adjective phrases in one combination or another are surely inevitable. The eye of the reader is generally led down the body from coat to shoes in the same way, item by item, or down the face

from hair to neck, because that is a natural and obvious way to describe such things. But Smollett manages even so to achieve a distinct degree of grammatical variety. Miss Withers' facial features, for example, are presented bit by bit in the process of narration:

One while, she ogled me with her dim eyes, quenched in rheum; then, as if she was ashamed of that freedom, she affected to look down, blush, and play with her fan, then toss her head that I might not perceive a palsy that shook it, ask some childish questions with a lisping accent, giggle and grin with her mouth shut, to conceal the ravages of time upon her teeth, leer upon me again, sigh piteously, fling herself about in her chair to show her agility, and act a great many more absurdities that youth and beauty can alone excuse. (50:134, 301)

The original sample under discussion shows within itself a great deal of shifting in the grammatical patterns. The passage may be divided into six 'paragraphs,' as numbered, each one presenting a different topic: Jenny's clothes, Isaac's clothes, Isaac's face, Weazel's face, Weazel's figure, Weazel's clothes plus wife.³⁹ Further justification for the division is given by the presence of dashes separating each so-called paragraph in the fourth-edition text. No other extra-sentence dashes are used in the passage (though seemingly arbitrary dashes do occur infrequently elsewhere). Now each of these paragraphs exhibits a marked

and powerful shift in grammatical structure from the one before, and these shifts, I would claim, help to keep alive the reader's interest. My original intention at this point, to display tree diagrams for each paragraph's sentences, is thwarted by the inordinate awkwardness of reproducing great fold-out pages in the xerox process.

In such diagrams, the following points can be observed. ⁴⁰

(a) Paragraph (2) is like paragraph (1) in being only one sentence long, and in consisting chiefly of three complements to a prepositional phrase starting with "with" ("with...hat...suit...whip;" "with...cap...hat...cloak"). But paragraph (2) differs from paragraph (1) in stretching out the last complement by subordinate clauses ("under which appeared" etc., "that covered" etc.) which take it a good distance from the main clause elements. There are more subordinate clauses generally - six instead of two; there are slightly more words - fifty-four instead of forty-one; there is a disjunct,* "as we afterwards discerned," containing the first person pronoun. The main verb is a verb of action, "came limping," rather than the static copula, "was," of paragraph (1) ⁴¹

Most noticeable of all, perhaps, is the unusual order of the opening - "After her, came limping, an old man" - in contrast to the more normal ⁴² subject / verb / complement in the first sentence.

(b) Paragraph (3) differs from what has gone before in that it is a series of short sentences and clauses, as mentioned above. The first five of these consist of strongly parallel structures ("His eyes were...his face was...his gums were" and so on). Adjectives here tend to be coordinated heads after the verb ("sharp and drooping"), rather than, as before, strings of modifiers before the noun. The combination of these last two points produces quite a rhythmic effect for the first half of the paragraph. This speeds up as the clauses are shortened until it culminates in the "so that" clause, which thus takes on added emphasis. The (normal) word order of paragraph (1) is resumed, as is the relatively less complex structure throughout. Once again there are only two subordinate clauses, although this paragraph is the longest yet. The verb most frequently used or implied is "be;" there is limited action in "supported," "spoke" and "mumped." ("Mumped" is interesting in that the meaning which fits best here is "to mumble with the gums; to move the jaws as if mumbling food; to munch, nibble" [NED v.13.a, 1596 → 1880, citing this passage]. Since there is no food being eaten at this point, perhaps Isaac is meant to have the nervous habit of always moving his jaws.) While similar in structure to some used in other

descriptions, this paragraph is quite at variance then with the descriptive passages that are its neighbours.

(c) In paragraph (4), we see the greatest complexity so far, mostly by the addition of postmodifiers to noun phrases that are themselves part of another postmodifier (e.g. "length...was the occasion of a baldness that appeared...when he deigned to take off his hat, which was..."). The whole paragraph grows from just two noun phrases: "the formidable captain" and "his own hair." This is reminiscent of paragraphs (1) and (2), but not of (3). We are back also to the long sentences of (1) and (2) (but this time there are two of them), and to the more extensive use of premodifiers. As in (2), but not in (1) and (3), we have an inverted word-order opening ("But how was I surprized"), a disjunct ("I suppose"), and in both of these the first person again. We have now, for the first time, verbs which depict narrator reaction - "surprized," "beheld," "suppose" - and even a certain amount of narrative irony, in "deigned." The verb "be" is not abandoned, but it is aided here by "wore" and "reached." Note the impression of timidity given by the meaning and position of "peeped;" it is held back until the very end of the sentence.

(d) Paragraph (5) returns to the pattern of (3) in creating a series of parallel clauses ("He was...his thighs were...his legs...and his body"), and the series is wound up in the same fashion with the "so that" clause. But there is considerably more complexity here. Twice there is a large break between the main subject word and the next element of the clause ("legs...two feet" and "body...engrossed"), and this feature slows the pace. The last of the three sentences is more involved even than those of (4), but it is handled more gracefully, for the postmodifiers do not appear as afterthoughts. The paragraph is introduced, for the first time, by a subordinate clause (a 'dangling participle' in fact): "Having laid aside his great coat, I...." Apart from the action conveyed by "laid aside" and the narrator reaction of "admiring," the verbs revert to the status of those in paragraph (3). Premodifiers are again less used (but notice "long scraggy," which is similar to "long withered" and others), and they take on a different character now, in containing a high proportion of numbers.

(e) The final grammatical shift, that in paragraph (6), is to two long sentences, like paragraph (4). The last is by far the longest of any (seventy words). The extra words, of course, accommodate the advent of Mrs.

Weazel. The first sentence takes us back to a relative simplicity in its listing of clothes by noun phrases, which makes it somewhat like paragraphs (1) and (2). Here however the noun phrases operate directly in the clause as complements, rather than forming a part of prepositional phrases as before. The second sentence, like (2) and (4), but unlike (1), (3), and (5), has a disjunct clause: "had I not been a novice in the world."

Generally speaking then, paragraphs (1), (3), and (5) tend to form a set, while paragraphs (2), (4), and (6) form another. But this is to oversimplify, for the above analysis shows cross-cutting in both similarities and differences. What is clear however is that each paragraph shows a decided break in grammar from its predecessor. It is by such methods that a passage of straight description can be sustained for over a page. It is by such methods also that Smollett escapes the censure of always writing the same description, even though some of the patterns outlined above can be found elsewhere.

The first point in favour of the argument that Smollett's descriptions are mechanical was that many of the same, or similar, isolated phrases crop up in different places. This point cannot be denied, but it can be offset by the contention that other phrases are

effectively distinct. These are often found in similes. We have examined similes concerning the waggon passengers; here are some others:

- Roderick's hair: "as lank and streight as a pound of candles"⁴³ (13:83, 68).
- Trunnion's boots: "an intimate resemblance both in colour and shape to a pair of leathern buckets" (Peregrine Pickle, p. 38).
- Pallett's stockings: "like pudding-bags about his ankles" (Peregrine Pickle, p. 603).
- Crabshaw's cheeks: "shrivelled and puckered at the corners, like the seams of a regimental coat as it comes from the hands of the contractor" (Launcelot Greaves, p. 12).
- the author himself: "My Face is shrivelled up by the asthma like an ill dried Pippin, and my Legs are as thick at the Ancle as at the Calf" (Letters, p. 108; Aug. 19, 1762).

Smollett's tendency to see men as animals seldom results in repetitive imagery, though Lismahago does have thighs like a grasshopper's (Humphry Clinker, p. 188), and Lavement cheeks like a baboon's (Roderick Random, 18: 132, 102). If mouths and noses are often similar, as demonstrated above, necks and cheeks are often very different. Weazel's "long scraggy neck" is matched by the aunt's "neck that was not naturally very white" (39:16, 218), and by Bowling's "neck like that of a bull" (3:11, 16). Finally, the repetition of phrases

does not often appear excessive in context. In any case, it is instructive to observe from the tables that Roderick Random has itself more repetition than all of the other novels put together. (It is true that there are more descriptions as such in Roderick Random than in any other novel, but not more than in all of them.) Smollett's craft in this respect appears to have improved after his first attempt.

In balance then, while there clearly are aspects of formula in Smollett's physical descriptions of his characters, even in long satiric passages, such descriptions are, in my view, sufficiently individualized to form memorably comic portraits. This conclusion is not meant to deny that the waggon passengers can be identified as literary types. The boasting soldier, the ancient lover, the bouncy whore, and the lady's woman who apes her mistress are familiar like any literary figures. We might note in this connection that the word "emblem" in the description of Isaac is probably an allusion to the tradition of emblem books, where various figures, such as "avarice," are pictured forth by symbolic drawings accompanied by explanatory text. ⁴⁴ The figures here are meant as a kind of moral fable for the reader, as well as for Roderick. Even so, they are types with a difference, for the soldier is usually big as well

as blustering, the old man is usually the seducer and not the seduced, and the lady's woman is not necessarily a kept woman.

Conclusion

Throughout this chapter I have been dealing with the linguistic features of the central example within the general framework of context. 'Horizontal' context discussed, basically, the sample's function; 'vertical' context, its readability. The points brought out under the first of these apply also to the second, of course. The captain's puniness and Isaac's aged face form amusing reading in themselves whatever their larger role. In concluding I would like to make this point in another way by briefly tying together some disparate points made throughout.

What needs to be pointed out is the tremendous variety achieved in what could have been a rather homogenous and dull piece of writing. There are the grammatical shifts. There are the narrator's reactions mingled in with the objective reporting: "how was I surprized," "I suppose," and so on. There is Smollett's sarcasm in "the formidable captain," "this man of war," "deigned," "I could not help admiring," and "second-hand

airs." (The epithets in this list are used also for 'elegant variation.')

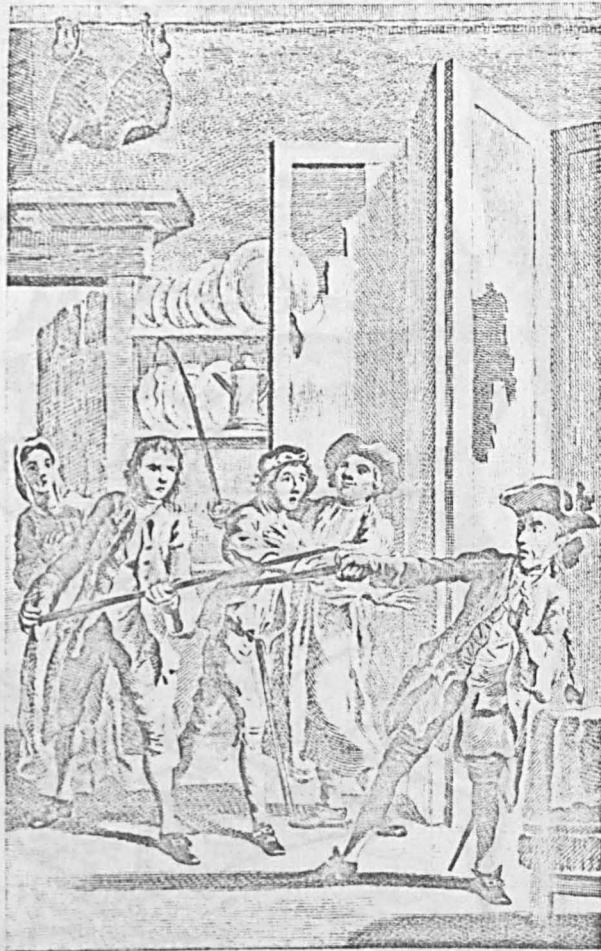
Along with these facets are the titillating hints of something more to be revealed: "as we afterwards discerned," "had I not been a novice in the world." Nor are the pictures merely still-life, there is a certain amount of action in "came limping," "peeped," "to take off his hat," "laid aside his great coat," "conducted his lady." There are generalizations mingling with the particulars: "a just emblem of winter, famine and avarice," "the deplorable vanity...of a lady's woman." There are many kinds of similes - bestial, literary, classical, and philosophical - as well as the more mundane "like a pair of nut-crackers" (which might be particularly striking if it had not been used since at least 1700 for the appearance of nose and chin produced by want of teeth [NED, l.c]). There is the shifting emphasis on the type of thing described, Isaac's clothes or Weazel's frame. We can see at the same time how each of the six topics flows naturally, by association, into the next. We can see how the eye is led down Weazel's dress and into Isaac's as he takes various things off. We can follow the visual logic of introducing the captain just with a summary, "a little thin creature," then with a description of his face as it appears under the light of the inn, then his hair when

upon entering, he takes off his hat, then his "extraordinary make," which is obvious next when he takes off his great coat, then the clothes that cover that make, and finally his consort, who is on one hand, as the sword, the last item of dress, is in the other. In keeping with the varying emphasis, there are semantic shifts from paragraph to paragraph; one is full of numbers, another of facial details, a third of clothing vocabulary. There is finally the fact that, with all this variety, each character's appearance is dominated by one chief idea, towards which all the language contributes: Jenny's independence, Isaac's wretchedness, Weazel's braggadocio, and his wife's affectation.

It is fitting to end this study by reference to the fact that the portraits given by Smollett here have prompted the pencils of several of his illustrators. Captain Weazel in particular has always been popular, usually in the frontispiece. Of all the illustrated editions of Roderick Random that I have examined, only two have failed to feature him. Reproductions of five such illustrations follow. Three depict the scene of Roderick's chimney-spit duel with Weazel and two the argument about supper, which immediately follows our passage. They first appeared in 1748 (second edition), 1793, 1805, 1810, and 1831 respectively. The copies

used here have been chosen from the viewpoint of photographic clarity.

From a piece Vol. 1



J. Hayman inv. et del.

C. Grignon Sculp.

Published by, And. Millar, according to Act of Parl. Mar. 28. 1748.



Kerrlandson

Mutual defiance of Capt: Weazel and Miss Jenny Ramper



Fig. 1. del. Gio. Batt. Piranesi. Scen. 1. della Com. di S. Antonio.



Conell del.

Hunterworth, sc.

RODERIC RANDOM.
Pl. 1.

Published for the Proprietors May 18 1800 by Sherwood, Neely & Jones, Printers for Rev.



Geo. S. Grant -

*The Combat between Roderick Random and
Captain Weazel.*

[Frontispiece.]

Chapter Four

DIALOGUE I: THE SOLDIER MEETS MISS SNAPPER

The Passage - Dialogue as Contest - The Contest in
Retrospect: Contrast, Speed, Realism - Smollett's
Dialogue: The Wider View - Dialogue and 'Microcosm'
- Miss Snapper Reconsidered

And now, pray observe the conciseness with which the argument is conducted. Egad, the pro and con goes as smart as hits in a fencing match.

- Richard Sheridan, The Critic (1779), II.ii

The Passage

Part II of this thesis traces three aspects of speech in Roderick Random: "Regional Dialect," "Occupational Dialect," and "Idiolect." For a fully comprehensive analysis, however, it is necessary to observe Smollett's speeches working together. This and the next chapter in Part I are, therefore, devoted to the important topic of dialogue. It happens that certain features of speech were also seen in the course of the previous "Storm at Sea." The present chapters consider dialogue in its own right and for its own sake.

The passage I wish to consider first comes from Chapter liii. Roderick is now at a much higher point in his fortunes than in any scene we have observed in detail hitherto. It is true that his London schemes of fortune-hunting and of politics have broken down. But he has won considerable money gaming, and he has had his reputation cleared with Lavement. He has purchased new suits and humbled his false friends among the nobility. Now he is travelling to Bath by stage-coach, on the recommendation of Banter, to attempt the hand of the Miss Snapper of this passage, whom he knows to be in the coach:

--The first five minutes passed in a general silence, when all of a sudden, the coach heeling to one side, a boisterous voice pronounced, "To the right and left, cover your flanks, damme! whiz." I easily discovered by the tone and matter of this exclamation, that it was uttered by a son of Mars; neither was it hard to conceive the profession of another person who sat opposite to me, and observed, that we ought to have been well satisfied of the security, before we entered upon the premises. -- These two sallies had not the desired effect: We continued a good while as mute as before, till at length, the gentleman of the sword, impatient of longer silence, made a second effort, by swearing, he had got into a meeting of quakers. -- "I believe so too, (said a shrill female voice, at my left hand) for the spirit of folly begins to move." -- "Out with it, then madam," (replied the soldier;) -- "You seem to have no occasion for a midwife," (cried the lady.) -- "D--n my blood! (exclaimed the other) a man can't talk to a woman, but she immediately thinks of a midwife." -- "True, Sir, (said she) I long to be delivered." -- "What! of a mouse, madam?" (said he) -- "No, Sir, (said she) of a fool." -- "Are you far gone with fool?" (said he) -- "Little more than two miles," (said she) -- "By Gad, you're a wit, madam!" (cried the officer) -- "I wish I could with any justice return the compliment," (said the lady.) -- "Zounds I have done," (said he.) -- "Your bolt is soon shot, according to the old proverb," (said she.) -- The warrior's powder was quite spent; the lawyer advised him to drop the prosecution, and a grave matron, who sat on the left hand of the victorious wit, told her, she must not let her tongue run so fast among strangers. This reprimand, softened with the appellation of child, convinced me that the satirical lady was no other than Miss Snapper, and I resolved to regulate my conduct accordingly.

(53:160-61, 320)

The passage above illustrates, in addition to dialogue as such, some Smollettian techniques of characterization and proverb idiom. For a (basically non-contextual) survey of the latter throughout the novel, see in Part II, "Proverbs and Catch-phrases." The passage exemplifies both a fresh phase of Roderick's adventures and a relevance to the main plot that falls somewhere between the crucial and the largely 'incidental' that we have been considering before. It follows easily from the last chapter since it shows similar humorous characters, from a different angle. Finally, it is, in my opinion, highly amusing. All of these factors influenced its choice as my central example. Other examples will also be considered, for different reasons, as the argument proceeds.

Dialogue as Contest

In the epigraph to this chapter, Sheridan's Puff extols a scene from his "Spanish Armada," the inset play of The Critic. As in that scene, the dialogue between Miss Snapper and the unnamed soldier in our example is "a sort of small-sword-logic" (The Critic II.ii). The contest aspect of it is emphasized by Smollett's lexical choices on either side: "sallies..."

effort...spent...victorious." And the speakers know it is a contest; they consciously top each other until one can go no higher. This point seems a natural one with which to begin an analysis. How is the contest managed, and how does Miss Snapper emerge so clearly victorious? Let us take each move of their dialogue in turn, as numbered, largely ignoring for the moment the surrounding narration. In doing so, we may also examine how Smollett has used proverbial and fashionable sayings of his day to give amusement and authenticity to the whole.

We must realize first of all that the whole exchange takes place in total darkness. Roderick comments just before, that, "As we embarked before day, I had not the pleasure for some time of seeing Miss Snapper... nor even of perceiving the number and sex of my fellow-travellers"(53:160, 320). The soldier's opening line, therefore, "To the right and left, cover your flanks, damme! whiz," must come as something of a shock to the company, and this is heightened by the line's strange jargon, its profanity, its loudness (from "a boisterous voice;" this adjective originally had derogatory connotations [NED 9.t]), and its rudeness as an imperative said to unintroduced strangers. Smollett unobtrusively reinforces the impression of the company's awkward

silence, following this and the lawyer's remark (2), by a short, simple sentence that stands in contrast to the length and complexity of the two opening ones:

"These two sallies had not the desired effect." Of course all that the soldier wants to do is make conversation. He therefore produces a second effort (3) "by swearing, he had got into a meeting of quakers."

Smollett can associate silence with Quakers in this way because Quakers have silent grace before meals, a period of quiet each day, and meetings where no one speaks until moved by God. But the joke about the "meeting" is probably not an original one here. NED ('quaker' 3) dates as 1861 the first recorded instance of quaker-meeting in the transferred sense of any silent gathering. But perhaps this usage was current earlier, and Smollett is drawing on it here. This assumption is supported by the evidence of an associated saying recorded in Swift's Polite Conversation (1738): "here's a silent Meeting" (as edited by Eric Partridge [Andre Deutsch, 1963], p. 65).¹ In his "Introduction" Swift explains this as a fashionable phrase used to keep a conversation from flagging, and claims to have invented it himself (p. 36). In this case, the line is a further shock for the company. First of all the soldier swears it (an amusing touch since Quakers abhor swearing), and secondly he

identifies his strange audience directly, as Swift's "silent" does not, with a sect that was by no means respectable. Smollett may be trying to increase the opprobrium by the small 'q,' since the upper-case was by this time well established for the name (see NED citations). And though the name "Quaker" was no longer in itself a term of reproach, it probably still had its more literal association in the first half of the eighteenth century. Smollett depreciates Quakers throughout his works, as in Humphry Clinker, p. 166: "by his garb, one would have taken him for a quaker, but he had none of the stiffness of that sect" (said of the reformed Count Fathom).

The point is felt. Out of the darkness comes another voice (4): "I believe so too...for the spirit of folly begins to move." The soldier's figure of speech has been accepted literally, and topped by a better one. He had not considered a further aspect of Quakerism, that the first one to speak in such a meeting is the one moved by the spirit. Since these two (underlined) words have from the beginning been associated with the Quaker persuasion, the new speaker has adopted the right sort of vocabulary as well. Similarly the highwayman, Rifle, speaks of robbing a Quaker

"whom the spirit moved to revile me with great bitterness and devotion" (8:46, 41). Our example speaks of "the spirit of folly." This expression is, as far as I can determine, original to Smollett, though of course the use of folly itself in this almost personified sense was by no means new (cf. The Dunciad of 1743, II, 418). But it is beyond doubt that the Quaker practices were regarded by the more orthodox in 1748 as foolish. One near-contemporary attack is the pamphlet, "The True Picture of Quakerism" (J. Roberts, 1736), by "a Lover of Truth" (cf. p. viii: "he that pretendeth to be moved by the Spirit speaketh"). In Ferdinand Count Fathom, Chapter xxviii, Smollett has a character describe a Quaker as "puffed up with the wind of vanity and delusion: and when it begins to grip your entrails, you pretend to have a motion, and then get up and preach nonsense."

The insult from the soldier has been met by another even more insulting, and more personal too, since, though a generalized remark, it can apply only to him. And this from a woman. The game is on.

"Out with it, then madam;" the soldier rallies rather well to the unexpected attack. His parry (5) suggests that it is the woman herself who

feels "the spirit of folly," moving within. With his "then" he implies that his reply is the natural one in the situation, and that he is assisting her, if somewhat peremptorily, in the utterance of something difficult. He has become more personal still, since he is addressing his rival directly, and he has made her general comment specific. The language remains current; imperatives expressed by adverb, and with, as in off with his head, have long been common, and the first recorded usage of out with in the sense of 'speak out' is 1709 (NED adv. 13.b).

But even this thrust, strong as it is, is met by a stronger: "You seem to have no occasion for a midwife." In (6) Smollett has Miss Snapper wilfully misinterpret the imperative of (5) as a plea for help. It is as though the soldier's line had been addressed to her as to a woman assisting at birth, and her own, earlier "begins to move" (4) was a diagnosis of the beginning of labour. The author has thus made, in retrospect, two puns. They firmly and irrevocably return the Quaker spirit to the other speaker after all. In fact it is moving so strongly within him that he has no occasion for a midwife (the underlining indicating where I would suppose the stress to lie), and, in another

sense, there has been no occasion for his opening remarks. Notice that "midwife" is used here in the figurative sense of "one who or that which helps to produce or bring anything to birth," in this case, an utterance (NED sb.3; one citation is of a bookseller in Humphry Clinker, p. 128: "this midwife of the Muses used exercise a-horseback"). It is also significant that the verb midwife is connected with out in the phrase to midwife [something] out (v.2). Once again the woman has been able to use the man's vocabulary. Meanwhile the debate is becoming increasingly ad hominem, "you" being the most personal reference so far.

We might suspect, however, that "midwife" leaves an obvious opening. And indeed the opponent comes back with an obvious rejoinder (7): "a man can't talk to a woman, but she immediately thinks of a midwife." ² On the surface, Smollett appears to have given the soldier a strong line here, with its length dominating the conversation for a while, its implied male pride, its explicit sexuality, its shift from the figurative to the literal "midwife," and its shift of his female opponent from the assistant to the woman in labour, presumably made pregnant by him. It is also a non sequitur that gets him out of a tight spot. On the other hand, it is weakened by his blustering oath

("D--n my blood!"), his being forced to seek the third-person, non-specific level again ("a man," "a woman," "talk"), his apparent appeal to the company at large, and his tacit defeat in the Quaker argument. But it is the kind of bludgeoning conversation-stopper that is supposed to create embarrassment and silence in the weaker sex.

Miss Snapper is made of stronger stuff. Again, in (8), she is willing to accept his terms: "True, Sir,... I long to be delivered." In one sense, Smollett is continuing the 'speech' terminology, since "deliver" can mean "to disburden oneself of what is in one's mind ...to speak" (NED v.1.5).³ But the literal, childbirth sense of "deliver" is made the primary one here by the close proximity of "midwife," by the whole tenor of the preceding remark, and by the "longing" commonly associated with pregnant women. Miss Snapper's reply is a very mild one and seems to expose her further. But we must suspect a trap. We know from Banter's reference that she is a lady of quality (she is his "relation," and her father "was a rich Turkey merchant" [53:159, 319]), and it is rather audacious for a lady, especially a young one, to accept without question this sexual level. (It is obvious that her mother must reprove her later.) Interestingly, the young lady's

sentence is, semantically speaking, incomplete. It is rather like the sort of line in vaudeville patter that invites a given question in response, which in turn receives a devastating answer.⁴

The soldier, of course, supplies the given question: "What!" (9). But he supplies also an answer of his own that is rather clever: "of a mouse, madam?" Smollett's close acquaintance with classical literature has been demonstrated elsewhere.⁵ Here the reference is to Horace's "The mountains are in labour, a ridiculous mouse will be born," an allusion in turn to the fable of Aesop (ODEP 'mountains'). By this stroke the woman is twice belittled since it is implied that she is both small enough and disgusting enough to give birth to such a creature. That it is the soldier who uses this expression is delightfully ironic, since it is usually said of boasters, and he turns out to be a very great one. Notice, in this context, that Smollett is still operating on the utterance level as well as the sex level, the implication of the former being that the woman will have nothing much more to say.

But it is dangerous in debate to ask a question, or to supply an answer that could not possibly be agreed to, and Miss Snapper's next line (10) is a crushing one: "No, Sir,...of a fool." Here Smollett has made

another pun on the "delivered" of (8), changing it now to the sense of 'freed from oppression.' And he has allowed Miss Snapper to twist the grammar to suit her ends, for the preposition that goes with this verb is commonly from, not of. Finally she has re-established the concept of folly that the soldier sidestepped before. These things have again been done on the soldier's terms, since the grammar of her answer parallels his.

Most amusingly however, the man does not realize that he has been dealt the decisive blow. Since her answer fits the pregnancy association that he has established, he continues, "Are you far gone with fool?" (11). Editions after the fourth, the last revised by Smollett, have mistakenly made this "a fool." But the original indicates clearly that Smollett must be making use of the expression to go with child 'to be pregnant' (NED v.7, 1200 → 1845). This interpretation of the soldier's line is strengthened by the auxiliary "be" which is the usual one with go in the pregnancy sense, but much rarer with the movement sense, being replaced in the latter by have (see NED citations). His question is meant still to be grossly and insultingly personal. But of course it is a give-away. She delivers the

masterstroke of (12): "Little more than two miles." She withholds her blow until the latter part of the last word, for she might have said, "Little more than two months." The distance, relatively trifling for a coach, emphasizes how tiresome a fool can be.

Since "miles" is totally incompatible with his pregnancy track, the soldier finally realizes with surprise ("By Gad" [13]) where the folly is after all. For him, the game is lost. With a desperate attempt to gain what self-respect he can, and with a certain amount of gallantry, he concedes the opposite quality to his opponent, the quality they have really been arguing about all along: "You're a wit, madam!" This might be construed as a further attack; it was not so acceptable in 1748 for a woman to be a "wit." However, we see by her reply (14) that Miss Snapper takes the line as flattery: "I wish I could with any justice return the compliment." She will not let the poor soldier retire gracefully, she must hammer home his foolishness. This elaborately formal utterance, with its sarcastic "wish," its adjunct studiously interrupting the verb, its very length in contrast to what has gone before, seems more cutting than anything hitherto. We begin to see that the woman is appropriately a "Snapper," whom a mere "Banter" is afraid

to approach (53:160, 319).⁷ That some such sentence was a fairly standard riposte, however, is shown by Joe Miller's Jests, 8th ed. (T. Read, 1745), No. 532, where a lady, having received a jesting compliment, replies "Sir, I wish I could, in Return, say as much by you." Captain Weazel claims to have set a whole company aroar with the phrase (12:76, 63).

The soldier is abject. He mutters four, pleading monosyllables: "Zounds I have done" (15). Smollett has, I think, adroitly shifted our sympathy to the man by this point, when previously he seemed a mere boor. But still the woman will not let him have the last word. She takes the contest seriously to a rather unlikeable extent. Another relatively long sentence (16), expressing his "have done" in another way, using his own soldier jargon, and gratuitously drawing attention to her greater skill in proverb manipulation, batters him into silence: "Your bolt is soon shot, according to the old proverb." The word "old" was inserted in the 1750 revision, heartlessly accentuating the authority of the expression she is bringing to bear upon him. In fact, Smollett is combining two proverbs here. You have shot your bolt 'you have made your [last] endeavour' is still used today and dates from at least 1475 (ODEP 'shot'). But a fool's bolt is soon shot

'he fires too quickly and misses the mark' is a much older expression that is equally appropriate here, not least because it revives one more time the suggestion of foolishness.⁸ Both proverbs originated with the medieval cross-bow, which took a rather long time to get ready, and fired a short arrow called a "bolt." This last remark in the dialogue recalls Henry V III.vii.123; the Duke of Orleans quotes "A fool's bolt is soon shot."⁹ It is possible that the whole dialogue may be partially derived from this famous scene, where the Duke, Dauphin, and Constable engage in a contest of quips and proverbs. In another, somewhat similar, Smollettian dispute, this Shakespearian passage is certainly exploited. When the passengers in the waggon argue about the supposed highwayman, Miss Jenny cries "I believe you will eat all you kill indeed, captain" (12:80, 66), a reference to the Constable's mocking line (95) about the Dauphin, "I think he will eat all he kills."¹⁰

But a fool is not long silenced. Miss Snapper's victim has the gall a few lines later to refer, erroneously, to her last speech: "You talk of shot, madam...damme! I have both given and received some shot in my time." He launches into a long, boastful monologue that restores his self-respect. And so the story continues.

The Contest in Retrospect: Contrast, Speed, Realism

It is clear, then, that every shift of position in this stage-managed wrestling match gives Miss Snapper the stronger hold. It is useful to look at the match overall. She has, in fact, been winning in other ways throughout. The soldier's first line ends with an oath, three of his subsequent seven speeches begin with oaths, a fourth by "swearing," and a fifth by another (interrogative) interjection, "What!" He has all the questions, all the exclamation marks (there was an additional one in earlier editions), all the variations from "said" for the introductory verb (save one "cried" [6]), and both imperatives (1, 5). For Miss Snapper's part, all of her replies are statements. The contrast allows her a degree of measured control, which is reinforced by the fact that she has her reporting clause more often in the middle of her speech (three times versus his one; and his "exclaimed the other" [7] is less measured by virtue of the choice of verb and the preceding expletive). This device in turn creates a slight pause while we wait for what is to come. With this, and her "True, Sir,...No, Sir..." (8, 10), she sounds almost like Dr. Johnson talking for victory (see Boswell's Life of Johnson, II, 238). The impression is increased

by her long sentences at the end (14, 16). And she is able to win while always replying to his thrusts. In this way the dialogue is rather like one of Smollett's physical contests, where one opponent has all the impetuosity and bluster, and the other calmly and confidently bides his time (see chapter one). From the semantic point of view, she is altogether the subtler. It is she who accepts the other's terms and argues on them, who makes the puns, and sets the traps. It is she also who shifts the grammar. His replies, while often strong ones, are by contrast the more conventional and obvious.

The skill, of course, is not Miss Snapper's but Smollett's. He has packed these few lines with many tricks of debate: sarcasm, insinuation, non sequitur, ad hominem, insult, misinterpretation, malicious association, and appeal to authority. He has created a light but controlled piece of dialogue that shows off both his ear and his wit. The thing is very patterned. It recalls not only Shakespeare (where verbal contests are legion), but also Restoration comedy with its conventions of rallying, railing, and banter.¹¹ It is reminiscent too of Swift's Polite Conversation (1738), already cited in the analysis. The full title of this

work is A Complete Collection of Genteel and Ingenious Conversation, According to the Most Polite Mode and Method Now Used at Court, and in the Best Companies of England. There also, speakers - the most skilfull of whom is a pert young Miss - attempt to top each other, using proverbial and fashionable sayings, and plain rudeness. Swift, of course, is chiefly concerned with satirizing 'polite' conversation as such. Smollett is doing something similar, teasing with the speech as well as with the speakers, but not predominantly.

Notwithstanding this similarity, there are crucial differences between Swift's work and Smollett's; as a comparison piece, the former must be relegated to a footnote.¹² For one thing, there is no topic or game in Polite Conversation that is sustained as long as Smollett's is, or that undergoes as many twists. More important, Smollett's dialogue is much the faster. Our step-by-step analysis of the devices of wit has temporarily obscured what must be the most striking aspect of the passage on a first reading. As with narration, Smollett is capable in his dialogues of holding his audience by the sheer magnetism of speed.

It will be useful to observe what some of the linguistic correlates of this effect are, again for the sake of a fuller understanding of Smollett's

language as a whole. Some of them are relatively obvious. First of all, the direct-speech sentences of this discourse are quite short. The soldier's average number of words is seven, the lady's eight. These figures compare with the three sentences containing indirect speech on either side of the main contest ("I easily discovered....We continued a good while.... The warrior's powder...."), each of which, as it happens, totals thirty-five. No speech is longer than one sentence.¹³ Conspicuously absent here are the set pieces that are common in novel dialogue of this time, and that seem to modern ears really a series of loosely connected monologues. This observation is the more interesting when one observes that dialogue in Smollett's professed models, Don Quixote and Gil Blas, consists almost entirely of set pieces. It is certainly not the case, however, that Smollett never has these (see chapter five), or that contemporary English novelists always do. Comparison shows that Fielding does have the occasional rapid exchanges, such as in Joseph Andrews between Slipslop and Lady Booby. Richardson's heroines often stand up to their oppressors in a similar dialogue mode. But only Fielding can be usefully compared with Smollett in this respect, as a comic writer, and in Fielding's novels these dialogues seldom

have the speed or the intensive verbal play that this one has. Here there are fourteen vollies in a very short space. Some of the vollies are in fact incomplete and depend upon their neighbours for their full realization, as with "Little more than two miles" (12). Others, as noted, imply more to come, and prompt the reader to hurry on. Still others parallel each other grammatically, tending to give the second one the effect of quicker utterance. In the reporting clauses, there is never more than the verb and the speaker, except initially when the voices must be characterized. Fully half of these clauses are the strictly minimal "said he," "said she."

There is semantic parallellism as well, where one sentence picks up a reference in its predecessor (e.g. "the compliment" [14]). There are rapid changes of theme by the word plays that we noted earlier; Quakerism turns into birth which becomes travel, almost before we know it. The whole piece is extremely cohesive. This factor was noted in chapter one as contributing to speed in narration. As a technical device, cohesion is not, I would venture to say, strongly present in most novel dialogue of the eighteenth century, though I have done no formal studies to support this point.

In addition to the relevant features noted in the last paragraph, we might observe here the cohesive effect of many common collocations (e.g. "quakers....spirit... move" [3,4]), of repetition (e.g. "midwife" [6,7]), of reference back in grammar (e.g. "too" [4], "it" [5], "then" [5]), of substitution ("so" [4]), and of ellipsis ("What!" [9]).

In the middle of the dialogue (8-13), the speed appears to increase. The hits come faster and faster until the issue is decided, and then Miss Snapper slows it down again as she settles her point. The acceleration is done by a certain rhythmic insistence in the repartee, which is in turn created by the reduction of the reporting clause to the repetitive "said he....said she,"¹⁴ by a higher proportion of monosyllables (89% vs.77%), by dropping the "madam" and the "Sir" at the crucial point, and by cutting down still more on the words per sentence (5.4).

Of course if a dialogue is too fast it becomes parody (provided also that it is more than a few lines long).¹⁵ Smollett's contest is thus (and in other ways, of course) distinguished from that of Puff in "The Spanish Armada," which is a brilliant piece of ping-pong rather than a wrestling match. Tilburina bargains

with her father, the Governor of Tilbury Fort, for the illegal release of a Spanish prisoner, her lover:

Tilburina: A retreat in Spain!
 Governor: Outlawry here!
 T: Your daughter's prayer!
 G: Your father's oath!
 T: My lover!
 G: My country!
 T: Tilburina!
 G: England!
 T: A title!
 G: Honour!
 T: A pension!
 G: Conscience!
 T: A thousand pounds! 16
 G: Ha! thou hast touch'd me nearly!

We have been examining aspects of what might be called Smollett's 'rapid-fire' dialogue technique. A further fact to note about this technique is that, up to a point (and we have seen that point in the last paragraph), speed aids realism. In his "Preface" to Roderick Random, Smollett states that he has given us "a natural and verbal representation of the discourse" (vi, 6). Although this is said in a different connection (the exposing of "miserable expletives"), it is a fair comment on his dialogue as a whole. And we should note other "natural" features of the discourse. These would include the common oaths, the colloquialisms like "out with" (5) and "What!" (9), and elisions like "you're" (13) and "can't" (7). It is interesting that all of these examples are from the soldier, although

they do affect our impression of the whole. His greater degree of informality increases the impression of Miss Snapper's firmer control. But both speakers have the non-sentences and the incomplete sentences that are typical of spontaneous speech, and both interject the vocatives, "Sir" and "madam," that marked - as far as can be ascertained - the normal speech of 1748. Contrast the tenor of their discourse with that of the (more formal) narration in, say, "had not the desired effect," or "neither was it hard."

Of course real conversation is not usually so structured or so full of wit. The combination of the realism aspect and the game aspect suggests that, as mentioned, we might expect to read a dialogue like this in a play. It is well-known that Smollett, like almost every man of letters in his time, nursed an ambition to succeed in the theatre. His Regicide, whose dialogue is nothing like this, had already failed. His Reprisal, whose dialogue is somewhat closer, was yet to come. The Reprisal is thought to be a poor play, but plot is what fails, not linguistic realism. It is at least possible that Smollett was influenced by the dramatic mode in this, and similar, dialogues. The notion is strengthened by the impression that, although the

scene occurs in darkness, the placing of the characters appears to be important. From various pieces of narrative information,¹⁷ we can deduce that the coach-load, in fact, looks like this:

prude	soldier	lawyer
mother	Snapper	Roderick

As argued in chapter two, "Storm at Sea," it is precisely the details that in one sense are irrelevant (in this case the information on characters' seating), that are crucial to dramatic realism. This seating arrangement allows various later relationships to develop naturally: Roderick's flirtation with Miss Snapper, even after being checked by Mrs. Snapper (54:171-72, 327), Roderick's humbling of the soldier (54:170, 326), Roderick's friendship with the lawyer (54:172-73, 328), and the prude's lechery with the soldier (54:172-73, 328-29). And the fact that Roderick and the prude are separated as far as possible gives to their mutual third-person insults an added piquancy:

The precise lady...wondered that any man, who pretended to maintain the character of a gentleman, could, for the sake of a little poultry coin, throw persons of honour into such quandaries as might endanger their lives....I took the same method of conveying my sentiments, and wondered in my turn that any woman of common sense should be so unreasonable as to expect that people who had

neither acquaintance or connexion with her, would tamely allow themselves to be robbed and mal-treated merely to indulge her capricious humour. (54:170-71, 327)

Smollett's Dialogue: The Wider View

It might be argued that this dialogue is not typical, since assuredly there are many dialogues in Roderick Random that are neither rapid-fire nor a contest. But in fact Smollett was fond of both these elements, for they are found throughout his novels. There are, most noticeably, other coach-loads of people whose members dispute in a very similar fashion. (These coach-loads are considered in a general way below as examples of 'microcosm.') There are such scenes as the lovers' quarrel between Peregrine and Emilia (Peregrine Pickle, pp. 120-22), the duel between the President and Mr. Metaphor in the College of Authors (Peregrine Pickle, Chapter ci, including "attempts to eclipse each other in smart sayings and pregnant repartee" [p. 639]), the medical argument between the examiners in Roderick Random (17:118-19, 92-93), and the following question and answer play of Crabshaw and the physician in Launcelot Greaves, Chapter xvi, regarding the administration of the apothecary:

"Have a good heart, (said the physician.)
 What is your disorder?" "Physick." "What
 do you chiefly complain of?" "The doctor."
 "Does your head ake?" "Yes, with imper-
 tinence." "Have you a pain in your back?"
 "Yes, where the blister lies." "Are you
 sick at stomach?" "Yes, with hunger."
 "Do you feel any shiverings?" "Always at
 sight of the apothecary." "Do you perceive
 any load in your bowels?" "I would the
 apothecary's conscience was as clear."
 "Are you thirsty?" "Not thirsty enough to
 drink barley-water." "Be pleased to look
 into his fauces, (said the apothecary:)
 he has got a rough tongue, and a very foul
 mouth, I'll assure you."

It is necessary to observe that the rapid-fire and
 contest dialogues are not produced by the sort of
 formulaic technique that characterizes some other
 aspects of Smollett's language. For one thing, such
 dialogues are sometimes inserted for the comedy alone,
 and at other times there are additional purposes. The
 Peregrine-Emilia contest, for example, is crucial to
 the plot. The kind of dispute can vary from light
 verbal play to bitter jest. Nor is it always, like
 the Snapper case, a confrontation between strangers;
 a draper battles his wife in the contest reported to
 Peregrine by Crabtree in Peregrine Pickle, Chapter
 lxxxvi. The battles are not necessarily between the
 sexes since the College of Authors battle is fought
 between two male champions over the relative virtue of
 their wives. The sexual element need not be involved

at all, as in the Crabshaw example above. A woman is not necessarily the superior; in the coach-load of Ferdinand Count Fathom (Chapter xxviii), an "amazon" is temporarily bested by the sheer 'Banter-like' effrontery of her opponent. There need not be anyone superior; the medical examiners' quarrel is fought to a draw. Rich-poor, educated-illiterate, major character-minor are among the combinations tried. Smollett can also manipulate adequately more than two speakers at a time. In the perspective of all his dialogues, rapid-fire, contest, or otherwise, it seems that he is sometimes even better with three or four speakers than with two. The dialogue that ensues when Mrs. Lavement and Captain O'Donnell come into the shop where Roderick and Lavement are working shows the author's ability to work a complicated scene quite naturally:

"I suppose you thought I was lost, my dear -- Captain Odonnell has been so good as to treat me with a play." -- "Play--play (replied he) Oho! yes by gar, I believe ver prettie play." -- "Bless me! (said she) what's the matter?" -- "Vat de matter? (cried he, forgetting all his former complaisance) by gar, you be one damn dog's wife -- ventre bleu! me vill show you vat it is to put one horn upon my head. Pardieu! le capitaine Odonnell be one--" -- Here the captain, who had been all the while at the door discharging the coach, enter'd, and said with a terrible voice, "D-mme! what am I?" -- Mr. Lavement changing his tone, immediately saluted

him with, "Oh serviteur monsieur le capitaine, vous etes un gallant homme -- ma femme est fort obligée." -- Then turning about towards me, pronounc'd with a low voice, "Et diablement obligeante sans doute." -- "Harkee, Mr. Lavement, (said the captain) I am a man of honour, and I believe you are too much of a gentleman to be offended at the civility I shew your wife." -- This declaration had such an effect on the apothecary, that he resum'd all the politesse of a Frenchman; and with the utmost prostration of compliment, assur'd the captain that he was perfectly well satisfied with the honour he had done his wife. (19:138, 106-7)

Another example occurs in the waggon sequence where, after the highwayman scare, the speakers are, in order: Weazel, wife, Joey, Weazel, Joey, Weazel, Joey, Isaac, Weazel, Jenny, Isaac, Weazel, Isaac (12:80-81, 65-66). This dialogue flows very skilfully, with speakers interrupting, or a third speaker picking up a remark between two others and carrying on with one of them or with a fourth. See also the scene where Bragwell is 'roasted' (46:91-92, 271-72), or the shipboard trial where the captain continually interrupts the questioning by the clerk, and directs its course:

-- The first question put to me, was touching the place of my nativity, which I declared to be the north of Scotland. -- "The north of Ireland more like (cried the captain;) but we shall bring you up presently." -- He then asked what religion I professed; and when I answered, "The Protestant," swore I was as arrant a Roman as ever went to mass. -- "Come, come, clerk (continued he) catechize him

a little on this subject." -- But before I relate the particulars of the clerk's enquiries, it will not be amiss to inform the reader that our commander himself was an Hibernian, and, if not shrewdly belied, a Roman Catholic to boot. -- "You say you are a Protestant (said the clerk:) make the sign of the cross with your fingers, so, and swear upon it to that affirmation." -- When I was about to perform this ceremony, the captain cried with some emotion, "No, no, damme! I'll have no profanation neither. -- But go on with your interrogations." -- "Well then (proceeded my examiner) how many sacraments are there?" -- To which I replied, "Two." -- "What are they?" said he.) I answered, "Baptism and the Lord's supper." -- "And so you would explode confirmation and marriage altogether? (said Oakhum.) I thought this fellow was a rank Roman." -- The clerk, though he was bred under an attorney, could not refrain from blushing at this blunder, which he endeavoured to conceal, by observing, that these decoys would not do with me, who seemed to be an old offender. (30:235-36, 175)

Dialogue and 'Microcosm'

In this section, we consider the relationship of the original passage to its larger context. An initial observation is that the dialogue is, in one sense, a component part of what Grant T. Webster has defined as a "microcosm," in his "Smollett's Microcosms: A Satiric Device in the Novel," Satire Newsletter, V (1967), 34-37. Microcosms are found throughout Smollett's fiction, and are said to have the following structure: In a place where strangers tend to be

brought together, a number of humours characters meet, each with a stock name, appearance, and character trait. All have certain pretensions. But soon they indulge in some folly and are exposed in it (to the narrator's surprise), usually by the help of someone who knows their pasts. The characters are then dismissed, and there is a speedy transition to the main plot, from which this has been a diversion. Its intention, according to Webster, has been not so much to educate the narrator, as to rouse laughter and/or indignation in the reader.

It will be recognized that a large number of scenes in Roderick Random bear some affinity to this general outline. Peregrine Pickle has even more. Indeed it might be argued that our novel becomes more like Peregrine Pickle as it proceeds. Or, to put it another way, in Peregrine Pickle Smollett takes the last third of Roderick Random, and greatly expands it. Our sample, then, is the introduction to a typical microcosm (Chapters liii-lv), in which the various characters reveal their humours and are pitted against each other. Later, some of them are exposed as frauds, and then the story moves on.

Within the larger pattern for this scene is also a smaller one. Smollett's novels feature such a coach-ride, with a similar assortment of odd strangers, no less

than five times. There are two in Peregrine Pickle: first, the diligence that Peregrine takes from Lisle to Ghent, "in the company of a female adventurer, a very handsome young lady, a Capuchin, and a Rotterdam Jew" (p. 280), as well as his usual retinue of the painter, the doctor, and the governor; second, the stage-coach ride in Chapter lxxxvi, as mentioned above, in which Crabtree observes a sharp-tongued dialogue between a woollen-draper and his wife. In Ferdinand Count Fathom, Chapter xxviii, there is the coach that the hero takes from Dover to London. He is accompanied by a corpulent Quaker, a coarse Wapping landlady, a smuggler-gamester, a barber, and the daughter of a country curate. The landlady breaks the silence by a general comment, the Quaker takes her up and is answered in his turn, and a general contest of insults ensues. All indulge in ridiculous actions. Meanwhile Fathom and the parson's daughter converse, like Roderick and Miss Snapper (54: 172, 327), in the language of the eyes (pp. 133, 139).

But the most obviously similar coach-load is found in Roderick Random itself. One scene in it happens to form the centrepiece of the last chapter, "The Passengers in the Waggon." In these two microcosms, there is an obvious identity between, respectively,

Weazel and the soldier (boastful, cowardly officers), Jenny and Miss Snapper (bold, sharp-tongued young women), Mrs. Weazel and the prude (hypocritical, older woman), and Isaac and the lawyer (professional humorists in the Jonsonian tradition). Roderick is still Roderick (and he humbles both soldiers), and only Strap, in the one case, and Mrs. Snapper, in the other, do not match. In both instances there is sharp language between the young woman and the officer, and between the officer and the professional man. They both feature incidents involving a highwayman, trouble with food at inns, sexual encounters between the various parties, and contests of social status. Both begin with voices speaking out of the dark, and both end with the identical line, "Nothing remarkable happened during the remaining part of our journey" (13:83, 68; 55:176, 330-31).

It seems to be a fact of life with Smollett, that once he has hit upon a good joke, he is very willing to tell it again. And he is willing to employ a stock situation. There is some evidence that this particular device was a common one in the eighteenth century. Farquhar has a trivial farce, The Stage-Coach (1704), in which the hero describes the tedium of coach company: "a big-bellied Farmer's Daughter, an Irish Wit, a Canting

Quaker, a City Whore, and a Country Parson" (T. Lowndes, 1766), p. 15. A coach going in the opposite direction to that one contains the heroine, her guardian, her booby of a fiancé, the blustering coachman, "the old Woman that has the King's Evil, and the t'other that stops the Coach ev'ry Minute to go behind a Bush" (p. 28). Of course, various characters among these are pitted against each other. It is probable that Smollett was acquainted with this farce. The following two dialogue lines seem even to suggest that the acquaintance was more than casual. The first is by Nicodemus Somebody, the prospective husband in The Stage-Coach, and the second is by Captain Weazel of Roderick Random:

"Use him! I'll pump him, I'll souse him, flea him, carbonade him, and eat him alive." (p. 40)

"No man in England durst say so much, - I would flea him, carbonado him! Fury and destruction! I would have his liver for my supper." (11:68-69, 58)¹⁰

A second example of the stage-coach device is one of Samuel Johnson's contributions to The Adventurer (No. 84 for Saturday, 25 August, 1753). Indeed, this pleasant little essay about a journey by stage-coach is so close to Roderick Random that one might be justified in thinking that Johnson was copying from Smollett, perhaps unconsciously. The following points in the

Adventurer essay are worth remarking:

- (1) All of the six characters are strangers to each other and most try to be impressive, but all are found out: the gentleman who talks of lords and ladies is a butler, the stockbroker is a clerk, the lady of quality a cook, and so on.
- (2) The journey begins in twilight.
- (3) They all sit silent for a time until a corpulent gentleman with a scarlet surtout makes two sallies. He says, among other things, that he is "sorry to see so little merriment among us,"¹⁹ and that for the duration of the journey they should consider themselves all on a level.
- (4) The narrator watches the whole with amusement. When strangers gather in this way, he tells us, the predominant humours are allowed full play. For a third example, which I will not enlarge upon, there is Chapter xxxiii of Henry Mackenzie's The Man of Feeling, 1771. Of course, the prevalence of such a scene as a literary device may be partly explained by the generality of the actual experience in eighteenth-century society.

Whatever their frequency, it must be allowed that the Smollettian coach-rides display individuality. The

diligence to Ghent takes up much more space than any of the others (it is more complex, if only because of the greater number of characters), and the sexual relationships that are set up are much more explicit, and lead to some of the best bedroom farce in Smollett's novels. Crabtree's report deals with mutual abuse that very shortly becomes physical and scatological. The contest in Ferdinand Count Fathom is given a mock epic turn. And finally, to take up again the comparison of the two groups in Roderick Random, Weazel and his crowd are far more sharply drawn than are Miss Snapper and hers (the lack of names for some characters in the latter is one example). Also, the former are at a much lower level of society. Miss Jenny, although attractive, is vulgar, wanton, and a cheat, while Miss Snapper, despite her tongue, is unquestionably a woman of virtue. Unlike Weazel, our soldier here as much delights in verbal contests as both of them shun physical ones. He has one such dialogue with the lawyer (53:164, 322), a second one with Miss Snapper (53:164, 322), and another, by his own report, at the Battle of Dettingen (53:162-63, 321). Moreover he has a sexuality that Weazel is quite incapable of, and actually manages to seduce the prude and fool her husband (55:176, 330). While Weazel is

chiefly remarkable for his absurd physiognomy, what stands out most about the soldier, taking all his scenes together, is his "repetition of expletives" (53:163, 321).

Since the expletives and other remarkable features that distinguish the man as "a son of Mars," both here and subsequently, are more appropriate to the chapter on "Occupational Dialect," they will not be considered at present. Similarly, though it is tempting to spend some time on the amusing indirectness of the speeches assigned to the lawyer and matron here (17), these speeches too are taken up in Part II. It is, however, partly the function of Part I of this thesis to observe language features operating together in context. The following chapter, using different speakers in a similar mode, devotes some space to the topic of indirect discourse.

Miss Snapper Reconsidered

A final point should be made with respect to context. It is stated above that the central dialogue example is part of a microcosm "in one sense." The sense in which it is not involves the main character, Miss Snapper. For she has a larger role than as a mere

sparring partner or one of a collection of queer characters in a coach. She is not, in fact, dismissed at the end of the journey like the others. Rather, she is employed as an important foil to Narcissa. When Roderick sees his beloved at the ball, for the first time after months of enforced separation, it is in the company of this same Miss Snapper, "on whom I could not now turn my eyes, without making comparisons very little to her advantage" (55:181, 333-34). Smollett has reinforced these comparisons at various points in the language of the novel. We are told early that Miss Snapper's voice is "shrill" (4), while Narcissa's is "sweet and melodious" (39:22, 222). What Miss Snapper does with her voice is obvious in the dialogue, and, at other times she is described as having "virulence and volubility of tongue" (53:160, 319), and "an eternal clack" (54:171, 327). In contrast, we hear of Narcissa's "persuasive tongue" (56:189, 339), her "timid accent" and "gentle reply" (56:189-90, 340), her "irresistable eloquence" (56:192, 341). While, with Miss Snapper, Roderick "dreaded her unruly tongue" (54:171, 327), "every word that this dear creature [Narcissa] spoke, rivetted the chains" (56:193, 342). Narcissa "mingled so much good sense and complacency in

her reproof" (56:191, 341), while the reproofs of Miss Snapper are neither pleasant nor well-judged. In appearance, Miss Snapper's head "bore some resemblance to a hatchet" (54:165, 323), and her body supported a "protuberance" on both breast and back (54:165-66, 323). In addition, "she was bent sideways into the figure of an S; so that her progression very much resembled that of a crab" (54:172, 328). Narcissa's shape is "un-exceptionable" (39:18, 220), her bosom "a prospect of Elyzium" (68:309, 422), while her lips, eyes, hair, and so forth are the formulaic picture of perfection that is discussed in the previous chapter. Not surprisingly, then, Roderick finds it "impossible," in the case of Narcissa, "to see without admiring, and admire without loving her to excess!" (39:18, 220). With Miss Snapper he must work himself up to it: "On the whole, I thought I should have great reason to congratulate myself....I began therefore to deliberate" (54:166, 323). Later he confesses that "my pride and interest maintained a severe conflict, on the subject of Miss Snapper" (55:174, 329).

Yet it is Roderick's interest at this point that seems to be winning. After four disappointments in fortune-hunting (the prostitute, Melinda, Miss Gripewell,

and Miss Sparkle) he is growing desperate. Now there is danger that he will succeed, especially since, unlike all the others and despite her wit, Miss Snapper has less knowledge of the world than Roderick now has. Contrary to the initial agreement regarding marriage made with Strap ("I would not have you throw yourself away" [44:67, 253]), Roderick has made a new agreement with Banter ("mortify yourself a little"[53:159, 319]). Moreover, when Roderick first takes up with Strap's plan, he does think of wooing Narcissa (44:68, 254). But when they get to London this is forgotten, and, shortly before the passage we have been considering, he confesses to having lost all remembrance of her (50:133, 300).

Thus it is, that, in addition to showing off a little world of wit, caricature, and humour, the above example begins to expose for the reader the unworthiness of Roderick's quest and to prepare him for the second coming of "the divine Narcissa" (56:188, 338). It is another indication that the novel is not as loosely constructed as most critics would have us believe.

Chapter Five

DIALOGUE II: 'DEAD!' SAYS MY UNCLE

The Passage - Nautical and Natural Language - Religious
and Revelatory Language - Reported Language - Monologue:
Strap's Language

The phlegm of an old lawyer is happily illustrated in the conduct of Random's grandfather, and forms the most striking contrast imaginable to the ferocious benevolence of the naval veteran.

- Robert Anderson, The Life of Tobias Smollett, M.D.
(1806), p. 135

The Passage

The last chapter considered examples of what Anderson's Life of Smollett called "the epigrammatic turn of his dialogues" (p. 132). Despite the availability of such examples, it must be acknowledged that, in sheer quantity, these dialogues are outweighed in Roderick Random, as elsewhere in Smollett, by others of a slower, and less pithy nature. They are equally interesting, but their interest springs from quite different sources. There is, then, a case for examining one of these; this examination is taken up in the present chapter. At the same time, the example chosen will serve as an introduction to a matter left untouched in the Snapper-soldier analysis, that of characters speaking according to their various professions.

When we entered his chamber, which was crowded with his relations, we advanced to the bed-side, where we found him in his last agonies, supported by two of his granddaughters, who sat on each side of him, sobbing most piteously, and wiping away the froth and slaver as it gathered on his lips, which they frequently kissed with a shew of great anguish and affection. - (5)
 My uncle approached him with these words, "What! he's not a-weigh. - How fare ye - how fare ye, old gentleman? - Lord have mercy upon your poor sinful soul." - Upon which, the dying man turned his languid eyes towards us, and Mr. Bowling went on -- "Here's poor Rory come to see you before you die, and receive your blessing. - What man! don't despair, -- you have been a great sinner, (10) (15)

'tis true, - what then? There's a righteous judge above, - an't there? -- He minds me no more than a porpuss. - Yes, yes, he's a going, - the land-crabs will have him, I see that; his anchor's a-peak, i'faith." - This homely consolation scandalized the company so much, and especially the parson, who probably thought his province invaded, that we were obliged to retire into another room, where in a few minutes, we were convinced of my grandfather's disease, by a dismal yell uttered by the young ladies in his apartment; whither we immediately hastened, and found his heir, who had retired a little before into a closet, under pretence of giving vent to his sorrow, asking, with a countenance beslubbered with tears, if his grandpapa was certainly dead? - "Dead! (says my uncle, looking at the body) ay, ay, I'll warrant him as dead as a herring. -- Odd's fish! now my dream is out for all the world. - I thought I stood upon the fore-castle, and saw a parcel of carrion crows foul of a dead shark that floated alongside, and the devil perching on our spritsail yard, in the likeness of a blue bear - who, d'ye see, jumped over-board upon the carcase, and carried it to the bottom in his claws." - "Out upon thee, reprobate (cries the parson) out upon thee, blasphemous wretch! - Dost thou think his honour's soul is in the possession of satan?" - The clamour immediately arose, and my poor uncle, being shouldered from one corner of the room to the other, was obliged to lug out in his own defence, and swear he would turn out for no man, till such time as he knew who had a title to send him a-drift. -- "None of your tricks upon travellers, said he; mayhap old Buff has left my kinsman here, his heir; - If he has, it will be the better for his miserable soul. - Odds bob! I'd desire no better news. - I'd soon make him a clear ship I warrant you." To avoid any further disturbance, one of my grandfather's executors, who was present, assured Mr. Bowling, that his nephew should have all manner of justice; that a day should be appointed, after the funeral, for examining the papers of the deceased, in presence of all his relations; till which time every desk and cabinet in the house should remain close sealed; and that he was very welcome to be witness to this ceremony, which was immediately performed to his satisfaction. (4:16-18, 20-21; lines as in fourth edition)

The passage is a rather crucial one in the description of Roderick's early fortunes. It marks, in fact, the end of his boyhood. (The subsequent, boyish prank played on the schoolmaster is done, after all, under adult supervision.) In this scene, we witness one patron, the grandfather, being replaced by another. The former was far from generous, but he was a necessary expedient to give Roderick "the advantages of birth and education" ("Preface:" v, 5). When, in Chapter vi, Mr. Bowling must fail him also, Roderick is cast adrift, "struggling with every difficulty to which a friendless orphan is exposed" ("Preface:" v, 5). By the end of Chapter vii, he is on his way to London and the principal adventures of the book, to which the previous sequence is essential prologue.

In the following analysis, I will concentrate on the spoken words in this passage, largely ignoring the surrounding narration, which is included above chiefly to give the passage a self-sustaining unity it would not otherwise possess. In the final section, the chapter focuses on a different set of spoken words, in a passage that is largely monologue. This is done in order to give a yet fuller picture of Smollett's conversational art.

Nautical and Natural Language

Probably the most obvious feature of the speech in this passage is Bowling's 'nautical language.' (I use this term for the parlance of sailors, as distinct from the 'shipboard language' of narration discussed in chapter two.) Not a little of the comedy of this scene comes from the wild incongruity of the rough, sea vocabulary in the midst of what ought to be a subdued and sorrowful scene. To give just one example, "He minds me no more than a porpuss" (17-18), is not only an insulting shock, it is positively impious when said just at the moment when the grandfather finally loses consciousness. It is clear throughout the novel that Bowling, whose very name (from bowline) became proverbial in the later eighteenth century for a rough but honest seaman,¹ can scarcely open his mouth in any situation without speaking in terms of ships and battles, wind and water. He and his fellow seamen are an outstanding aspect of Roderick Random. The general questions of what sources contributed to this language, how realistic it was, and whether the speakers of it are distinguished by Smollett one from another, are discussed in chapter eight, "Occupational Dialect." Here I wish to point out that, in context, the nautical language that Smollett

gives this character is, on the whole, highly fitting.

The context shows that Bowling is not allowed simply to throw in every salty word possible; in a larger sense, and despite its incongruity, his vocabulary is appropriate to the situations in which it is used.

Through it, a familiar situation is seen here in a new and original light. In the view of Nathan Comfort Starr, "Smollett's Sailors," The American Neptune, xxxii(1972),

The adaption of these [nautical] terms to matters of personal relationships whether afloat or ashore was a reconciliation of two worlds, and of two modes of verbal intercourse: the pragmatic and the metaphorical. Smollett's sailor used technical terms in his speech deliberately....The two spheres of his common humanity and his individuality as a seaman were fused in a strange yet credible coalition. By refraction he saw in this fusion a series of quaint and vivid suggestions. So in Trunnion's dying speech Peregrine's tears become spray upon a bowsprit. (p. 87)

So too, the "porpuss" above is appropriate to describe a man who, living or dying, has never minded anybody, any more than does this creature of the sea which plays unconcernedly right under the ship's bows. (We might remember too the proverb The porpoise plays before the storm [Tilley P 483, 1577 → 1718].) Looking elsewhere, we know from the ending of the previous Chapter that Bowling naturally regards the grandfather's impending death as a voyage ("you're bound for the other world,

but I believe damnably ill provided for the voyage" [3:16, 19]). Hence the relevance here of his opening lexical string (9, 18-20) of "a-weigh," "fare," "a going," and "his anchor's a-peak" (the cable is pulled in so that the ship is right over the anchor [Falconer, Dictionary of the Marine]). The voyage will end in his being stranded like a lone whale, on a beach where "the land-crabs [who are scavengers] will have him" (18-19). However, if he has provided for Roderick before going, "I'd soon make him a clear ship"(52), that is, empty the heavy cargo of guilt which, as Bowling knows, his "miserable soul" (50-51) is carrying - something that the others in the room do not consider.

Some expressions in the passage that might appear to be nautically arbitrary are, in fact, not sea expressions at all. "As dead as a herring" (32) is an old and still current simile that may be used by almost any speaker (ODEP, 1600-1 [Shakespeare] → 1727). "Tricks upon travellers" (48) is, similarly, a common proverb, used of fraudulent devices that are practised on strangers (ODEP, 1611 [Shakespeare] → 1870; Bowling uses it again in Chapter xli, also to resist leaving a room, and Pallett employs it in Peregrine Pickle, p. 227.). As a euphemistic catch-phrase Od(d)'s can be used

with anything in God's creation; "fish" (33) is as appropriate here as anything, and not uncommon in general.² "Odds bob" (51) is a popular eighteenth-century exclamation, used also in Roderick Random for example, by a landlord's daughter (in the form "Ods bobs" [8:48, 43]). "I'll warrant him" (32) and "I warrant you" (52), being common expressions of strong belief, have no reference to warrant officers, and even "ay, ay" (31-32) can be used by so un-nautical a pair as the Latinate landlord (10:62, 53) and the Covent Garden justice (17:124, 96). These usages are more accurately seen in the context of Smollett's general success with natural, colloquial discourse. Also in this category in Bowling's speeches are such informal usages as "man" (15), "an't" (17), "i'faith" (20), and "mayhap" (49). One might note too the imitation of spontaneity produced by the short bursts of speech at the beginning separated by dashes, the high proportion of interjections, and vocatives, the repetitions,³ the grammatical incompleteness of "what then?" (16) and "None of your..!" (48), and the contractions "Here's" (13), "don't" (15), "'tis" (16), "he's" (18), and so on.

Religious and Revelatory Language

It is clear at once that the parson too is made to

participate in the comic device of occupational dialect. As a man of religion, he is given such lexical choices as "reprobate," "blasphemous," "soul," and "satan," and such grammatical ones as "thee," "thou," and "dost" (40-42). These project an archaic flavour when heard within the context of the naturalistic conversation outlined above. Moreover, the toadying implication of "his honour's," the formality of "possession," the slight affectation of "out upon,"⁴ the rhythmic - almost chanting - parallelism of his cry, and the general silliness of all this just to get another man to leave the room, produce in three lines (39-42) a caricatured figure of ridicule and hypocrisy.

The parson's language becomes even more interesting, however, when one looks again at the uncle's. The latter's opening lines (8-11, 13-17), in fact, are sprinkled with what the parson would recognize as terms of his own trade, such as "Your poor sinful soul," "your blessing," "a great sinner," "a righteous judge above," as well as the exhortation "don't despair," and the prayer "Lord have mercy." Not without reason, the man of religion "probably thought his province invaded" (22; an effective phrase in itself, since it calls up the literal as well as the figurative sense of "province," and perhaps even the special ecclesiastic sense, 'jurisdiction

of an archbishop' [NED 3.a]). In the speech beginning "Dead! (says my uncle, looking at the body)," his province is completely taken over (31-39). No one asks Mr. Bowling to pronounce what is, in effect, the official elegy for the deceased. The heir's question (29-30) is directed not to him but to the others, who have been in the sick-room all along, and whose "dismal yell" (25) brings uncle and nephew from the other room.

It was pointed out in the last chapter that Smollett's dialogue does have its share of 'set pieces.' By this term I mean speeches somewhat longer and more elaborate than usual, that do not seem to spring entirely naturally or spontaneously out of the situation or character. I suggest that we see a short example of such a speech here. It is unquestionable that Bowling's "dream" (33-39) is a rather unusual utterance. Of course his language has the usual nautical element here, and the usual accuracy. (The "sprit-sail yard," for example, since it is right over the water, is a good perch to jump from, and "the fore-castle," being a raised deck forward, is a good place for viewing [see Falconer, Dictionary of Marine].) But it is odd that this bluff sea-dog should speak of his dreams at all, especially (33) "for all the world."⁵ (Notice his reproach of

"silly notions" in 64:268, 393.) In "I thought I stood" (34-35), there seems even to be a faint echo of the phrasing that forms the framework of the visions in Ezekiel, Daniel, and Revelation. Moreover the imagery is of a visionary and allusive quality. The "dead shark" is, of course, the cruel grandfather, an image that is carried over by Bowling from their previous interview (3:16, 19)⁶, and he floats "alongside" just as he lies beside them in the room. The "carrion crows" that entangle ("foul") him are the money-grubbing relatives. They are frustrated, however, by "the devil," who carries the booty to "the bottom," to Hell. The devil, we are told, is "in the likeness of a blue bear." The colour is obvious enough since the fire of brimstone is blue, a blue devil is a baleful demon, and a candle, in the presence of the devil, is supposed to burn blue (NED 'blue' a.l.c). Notice that Captain Crowe in Launcelot Greaves is given a similar image, in one of the first literary allusions to the traditional sea devil: "I have seen Davy Jones in the shape of a blue flame, d'ye see, hopping to and fro, on the spritsail yard arm" (p. 84).

The "bear," however, is somewhat obscure. It is possible that this is meant to identify the devil with the parson.⁷ It is established in proverbs⁸ that bears,

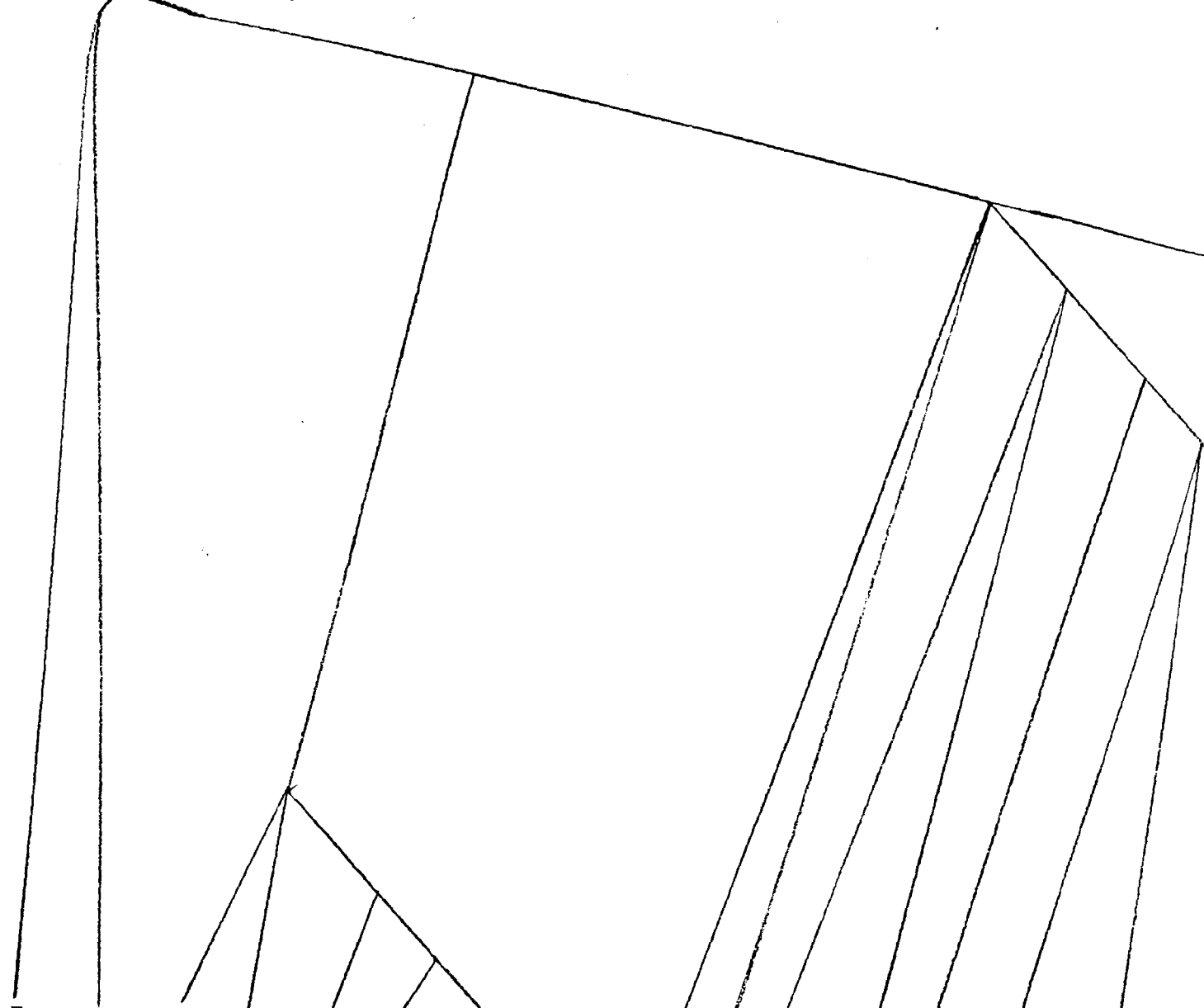
like the parson, are quarrelsome and greedy. And a bear might be appropriate for a Scottish parson in the same way that it is appropriate for the Independent sect in Dryden's The Hind and the Panther. James Kinsley, in "Dryden's Bestiary," Review of English Studies, NS IV (1953), 333-34, points out that the bear's destructiveness in traditional beast lore is linked by Dryden to the zealous fanaticism of the Independents, and also that the bear features in Biblical symbolism regarding the Antichrist. Kinsley cites Butler's Hudibras regarding the description of Puritan synods as "Bear-gardens." The parson's over-zealous reaction in Smollett may be intended to point up the allusion.

If such is the case, the dream (which we must presume the uncle had between his first and second visits) becomes marvellously prophetic, not only of the present scene but also of the will-reading subsequently. There it is learned that Roderick's male cousin (appropriately "the heir" in this passage) is to inherit all the estate. Since the parson has already, we are told, taken pains "to ingratiate himself with the rising sun" (2:10, 15), and since he "was one of the executors, and had acted as ghostly director to the old man" (4:19, 22), the will is partly his doing, and he, rather than the relatives, profits from it. So the grandfather has not followed

Bowling's previous admonition to save his soul "before it be too late" (3:14, 18). At the end of the will-reading, therefore, the uncle answers the young squire's comment, about the killing of the dogs, with: "You and your dogs may be d-ned. - I suppose you'll find them with your old dad, in the latitude of hell" (4:20, 22). The devil, in two senses, has won, in two senses.

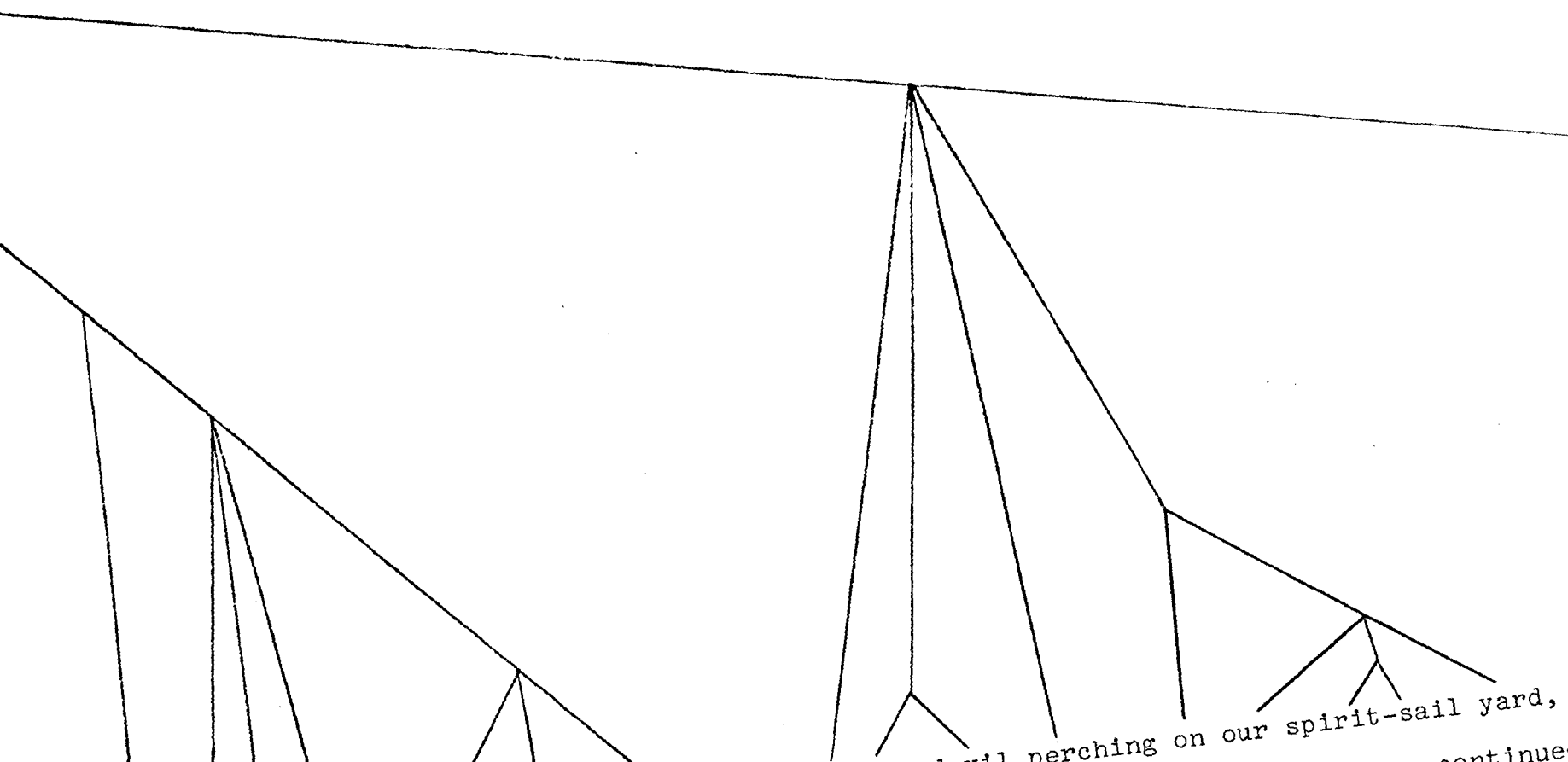
The dream is marked as a set piece in certain formal ways also. It is one sentence of fifty-five words. Of the nineteen other sentences spoken by Bowling in this passage, the longest is fifteen words and the average is seven. The sentence is more complex grammatically than anything he speaks elsewhere, indeed than any other sentence in the passage. It has a depth and a variation of subordinate clauses that are characteristic of planned utterances, and not of the disjointed, 'spontaneous' outbursts that are usual for this simple man.¹⁰ Even his "eloquent harangue" to the frightened seamen in Chapter lxxv (65:280, 402) is not in this mode. The accompanying diagram gives a possible grammatical analysis of the sentence.

The intonation of this utterance (as it is suggested to my ear at any rate) seems distinctive also, especially when it is contrasted with that appropriate for the

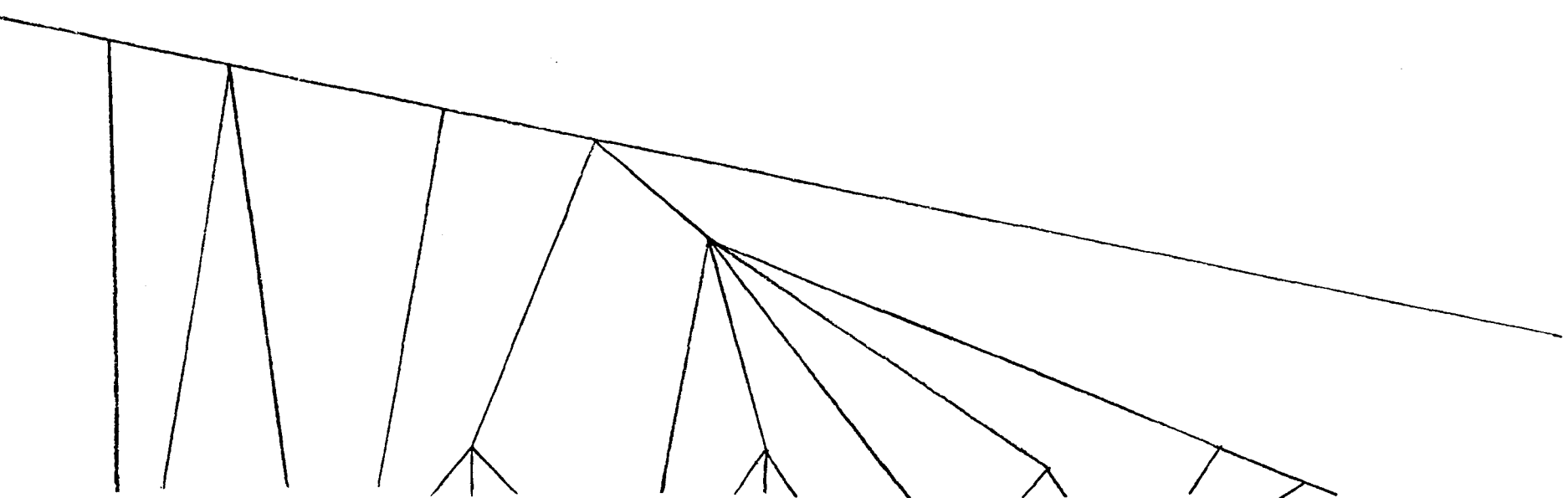


I thought I stood upon the fore-castle, and saw a parcel of carrion crows

...continued

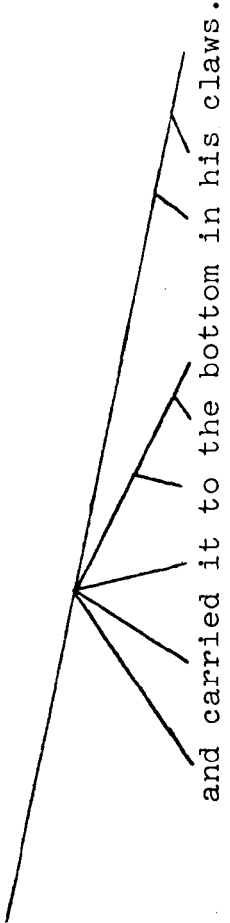


foul of a dead shark that floated alongside, and the devil perching on our spirit-sail yard,
...continued



in the likeness of a blue bear - who, d'ye see, jumped over-board upon the carcase,

...continued



and carried it to the bottom in his claws.

parson's interruption following. I would not wish to carry this point too far, but much novel dialogue is a conscious invitation to an auditory experience, inner¹¹ or outer. There are a number of features that suggest that the parson's words (39-42) are marked, in each of the first two sentences, by a high fall (a drop in pitch from fairly high to fairly low) followed by a low rise (from low to medium in pitch), and in the third sentence by a series of high falls ending with a high rise (from medium to fairly high; in this case, in order to achieve prominence over the other high syllables, the rise is probably close to a shriek).¹² Among these features are the exclamation and question marks, the rhythm, the repetition, the opening monosyllable which ends in a plosive consonant,¹³ the vocatives, the word "cries," and the fact of his three sentences being, respectively, two peremptory commands and a rhetorical question. According to J.D. O'Connor and G.F. Arnold, Intonation of Colloquial English (Longmans, Green & Co., 1961), p. 70, the emotional attitudes that can be conveyed by these intonation patterns in such a context include, plaintiveness, reproach, and resentment. By contrast, the corresponding features in the dream speech suggest that it is sustained for relatively long periods on one

level. The tone groups tend to end on a falling, rather than a rising, note, and the ending is particularly subdued. In short, the uncle is quiet, meditative, and dispassionate, where the parson is querulous and loud.

The two men have, as it were, changed places. It is not the shepherd of the flock who announces the moment of the soul's passing, and turns to speak a few gentle words to the bereaved; it is a sailor. The one who rants and threatens is not a blustering tar but a man whose traditional role is to appease. The shift is enjoyable. How different from what the hypocritical cleric would actually have said - had he been given the chance - is the actual substance of the sailor's funeral pronouncement. In addition, the very contrast of one kind of language with another, a musing reverie shattered by a rude command, touches something basic in the human perception of comedy.

It is possible that part of what Smollett is doing here is satirizing the typical death-bed scene of literature. Certainly the incongruous vocabulary of the speakers can only undercut whatever sentiment the scene might have possessed. Also contributing to this end are such touches in the narration as the unnatural jostling around the death-bed (42-45), even to the point

of drawing swords ("to lug out" [NED v.5.b]), the face of the heir "beslubbered with tears" (29-30), the "dismal yell" (25) of supposedly refined young ladies, the alliterated overstatement of "great anguish and affection" (7), the superlative of "most piteously" (5), and the grotesquerie of kissing lips on which the froth and slaver gather (5-7). The scene would seem to be an example of the type Smollett praised in the opening paragraph of his "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, which brings every incident home to life; and by representing familiar scenes in an uncommon and amusing point of view, invests them with all the graces of novelty, while nature is appealed to in every particular. (iii, 3; italics mine)

Bowling's set piece, along with his speeches elsewhere in this passage and, indeed, his whole representation in this early sequence of the book, does have a more immediate function, however. It makes him a sympathetic character. The uncle is Roderick's constant hope. He is the hero's saviour at more than one point in the novel, and he commands the final voyage that makes both their fortunes. He must, therefore, be made to command some respect from the reader, and though a comic figure, he cannot be a total fool. The above passage exists,

in part, to expand his personality. Hence he is the only one who really understands the situation. In fact, despite his blunt words, he is the only one to have any real compassion for the dying man. He tells the grandfather he must seek God's forgiveness for his crimes at once. "I see that," he says (19). The others see nothing but the legacies. It must be remembered that among the crowd of relations here are: the cousin (and heir) whose tales resulted in Roderick's mother being turned out of doors three days after her delivery, which caused her death and the cousin's increased inheritance; the female cousins, who, because of Roderick's possible inheritance, "the more my infancy promised, conceived the more implacable hatred against me" (2:6, 13); and his other uncles, whom people suspect of murdering his father, "on the supposition that they would all share in the patrimony destined for him" (2:6, 12). Where Bowling offers consolation that is "homely" (i.e. unsophisticated, without artificial embellishment [NED adv. 3]), these others affect to be "scandalized" over words they know to be true.

Roderick himself is very much in the background in this scene. This is interesting, considering both its importance to his fortunes and his prominence

elsewhere. The above interpretation suggests that the reason lies in Smollett's desire to give full scope to the development of Mr. Bowling.

Reported Language

There is yet one other figure in this passage whose speech implies an occupation. In the reported language of the executor, at the end of the excerpt (55-61), runs a string of words and phrases associated with his role: "all manner of justice," "appointed," "examining the papers," "deceased," "in presence of," "close sealed," "witness," "ceremony." There are also the repeated "that" clauses and the separation of "till which time" from its antecedent, which add a certain stiff formality to the executor's utterance. But the fact that this speech is 'reported' brings up an interesting point. Smollett often exploits, with great skill, the dialogue technique known as 'free indirect speech.'¹⁴ This technique involves the mixing of some aspects of indirect (i.e. reported) speech with markers of direct quotation, so that the result is a sort of 'free' narration and dialogue combined. Typically, as here, it combines the past tense and third-person pronouns of narration with dialectal and idiolectal features of

the given character's dialogue. Thus Smollett's style, in what is, strictly speaking, a piece of narration, has been changed in this instance to accommodate the bland, quasi-legal sort of language that an executor might actually use. In itself this change to reported speech, after the "clamour" (43) that has gone before, is effective in smoothing over the quarrel, and in making the transition to the immediately following narration:

"In the mean time, orders [presumably the executor's] were given to provide mourning for all the relations, in which number I was included." Even the reporting verb, "assured" (54), is significant in this respect, and contrasts with the uncle's "says" (31) and the parson's "cries" (40). Although the executor never appears again, and his only function is to serve as a bridge, he is thus given a brief identity. Another, smaller example in this passage is the heir's asking "if his grandpapa were certainly dead?" (30). Smollett's 'report' of this question neatly establishes both the young man's childishness (since the narration otherwise uses "grandfather"), and, with "certainly," his burning avarice.

Free indirect is, by definition, not a rigid category, and it can encompass everything between the two poles of unadulterated direct speech and unadulterated indirect speech. An example somewhat closer to the

former occurs in the previous Chapter, where the granddaughters are said to react to Bowling's proposal with

"Scurvy companion, - saucy tarpaulin, - rude, impertinent fellow, did he think to prescribe to grandpapa. - His sister's brat had been too well taken care of. - Grandpapa was too just not to make a difference between an unnatural rebellious son, and his dutiful loving children, who took his advice in all things;" and such expressions, were vented against him with great violence; until the judge at length commanded silence. (3:14, 18)

What at first glance might appear to be direct speech is made indirect by the past tense ("did...think") and the third-person pronouns ("His sister's brat;" Bowling is addressed directly, in fact). Here the effect appears to be that of distancing even further the faceless crowd of Roderick's unfeeling relatives. An example on the other side is Mrs. Potion, his landlady in Chapter vi:

I one day perceived the looks of my landlady much altered, when I went home to dinner, and enquiring into the cause, she screwed up her mouth, and fixing her eyes on the ground, told me her husband had received a letter from Mr. Bowling, with one inclosed for me - she was very sorry for what had happened, both for my sake, and his own - People should be more cautious of their conduct. - She was always afraid his brutal behaviour would bring him into some misfortune or other. - As for her part she should be very ready to befriend me; but she had a small family of her own to maintain. - The world would do nothing for her if she should come

to want - charity begins at home: She wished I had been bound to some substantial handicraft, such as a weaver or a shoemaker, rather than loiter away my time in learning foolish nonsense that would never bring me in a penny - but some folks are wise, and some are otherwise. (6:29, 29)

The reader gradually becomes aware that it is Mrs. Potion, and not the narrator, who is speaking "this mysterious discourse" as Roderick subsequently calls it. It is an effective way to enhance the impression of thoughtless, heartless nattering.

Many other, varied examples of free indirect speech are found throughout Smollett's novels, including that of the lawyer in the Miss Snapper passage. It has remained for later novelists to develop the technique more fully, but it is clear that Smollett made a significant contribution to its possibilities.

Monologue: Strap's Language

It is hoped that the analysis of the death-bed scene has demonstrated something of Smollett's skill in writing dialogue of a rather different sort than that exemplified in chapter four. Other good examples of such writing abound, including the dialogue that ensues when Miss Williams is brought to Marshalsea (Ch. xxiii),

the shipboard trial of Morgan (Ch. xxx), the discussion of Roderick and Strap regarding Melinda (Ch. xlvii), and the three-way dialogue of Miss Snapper, the lawyer, and the soldier following the latter's absurd song in Chapter liii. In large measure, the success of these dialogues seems to derive from the juxtaposition of two or more speakers of very different linguistic persuasions. A related point is that Smollett obviously relishes the comedy of saying the same thing in different ways. Thus in the Chapter where Roderick is taken for the first time to the Bedford coffee house (xlvi), we see the player, painter, physician, fop, braggart, and man about town, ridiculing each other in turn, the topics of discourse being treated by each character according to his personal humour. A less complicated instance is that following the Snapper-soldier quarrel, where the lawyer and the matron each counsel peace, and the narrator takes up the soldier's military lingo, to make three summations in all:

The warrior's powder was quite spent; the lawyer advised him to drop the prosecution, and a grave matron, who sat on the left hand of the victorious wit, told her, she must not let her tongue run so fast among strangers. (53:161, 320)

It remains for us to look at a piece of discourse, in which Smollett does not have the advantage of two or

more speakers to play off against each other. What happens, in other words, when dialogue becomes monologue? We may define monologue, roughly, as a relatively long speech "delivered by one person who is company or conversation with others" (NED sb.3), and who takes off on a topic of his own. It will be useful to see a monologue that is neither a 'set piece' as I have defined it, nor a piece of occupational dialect. The following example both meets these criteria and is a typical utterance from the most notable speaker in the novel. Strap, with one interruption, offers Roderick a job:

"To be sure, Mr. Random, you are born a gentleman, and have a great deal of learning - and indeed look like a gentleman, for as to person you may hold up your head with the best of them. - On the other hand, I am a poor, but honest cobbler's son - my mother was as industrious a woman as ever broke bread, 'till such time as she took to drinking, which you very well know - but every body has failings - humanum est errare. - Now for myself I am a poor journeyman barber, tolerably well made, and understand some Latin, and have a smattering of Greek - but what of that? perhaps I might also say that I know a little of the world - but that is to no purpose - though you be gentle and I simple, it does not follow but that I who am simple may do a good office to you who are gentle. - Now this is the case - my kinsman the school-master - perhaps you did not know how nearly he is related to me - I'll satisfy you in that presently - his mother and my grandmother's sister's nephew - no, that's not it - my grandfather's brother's daughter - rabbit it! I have forgot the degree; but this I know, he and I are cousins seven times

removed." My impatience to know the good office he had done me, got the better of my temper, and I interrupted him at this place, with, "D--n your relation and pedigree, - if the school-master or you can be of any advantage to me, why don't you tell me without all this preamble." - When I pronounced these words with some vehemence, Strap looked at me for some time with a grave countenance, and then went on: "Surely, our pedigree is not to be d--n'd, because it is not so noble as yours. - I am very sorry to see such an alteration in your temper of late - you was always fiery, but now you are grown as crabbed as old Periwinkle the drunken tinker, on whom you and I (God forgive us) played so many unlucky tricks, while we were at school; - but I will no longer detain you in suspence, because (doubtless) nothing is more uneasy than doubt -- dubio procul dubio nil dubius. -- My friend, or relation, or which you will, or both, the school-master, being informed of the regard I have for you -- for you may be sure, I did not fail to let him know your good qualities - by the bye he has undertaken to teach you the pronounciation of the English tongue, without which (he says) you will be unfit for business in this country -- I say, my relation has spoke in your behalf to a French apothecary who wants a journeyman; and on his recommendation, you may have fifteen pounds per year, bed and board, whenever you please." (18:130-31, 100-101)

Strap's message, in itself, is simple, and might be paraphrased as follows: 'Though you are a gentleman and I am not, I can do you a good turn. Knowing my regard for you, my kinsman has recommended you to a French apothecary who wants a journeyman. You may have fifteen pounds per year, bed and board, whenever you please.' On each part of this message, until it all

comes in a rush at the end, are hung various digressions. These are of many kinds. An illustration ("my mother") can be extended ("as industrious a woman as ever broke bread") until it must be qualified ("till such time as she took to drinking"), given an aside ("which you very well know"), and generalized upon ("every body has failings"), with the generalization repeated, more impressively, in Latin ("humanum est errare"). Strap also gives directions for his own remarks. He provides signposts like "I will no longer detain you in suspense" (itself suspended by a generalization and a Latin rewording); ¹⁵ he stops himself ("but that is to no purpose"); and, of course, he gets something wrong and has to start again. The sustained nonsense of his wholly irrelevant degree of kinship to the schoolmaster is brilliantly devised. Even after Roderick's interruption, the nonsense continues in "My friend, or relation, or which you will, or both." In short, Strap's supply of ¹⁶ ways in which to use just too many words seems endless.

This pervasive device of digression is, paradoxically, the thing that chiefly sustains our interest in this long monologue. We wonder what other kinds there could possibly be, how long Strap can delay the crucial information, and whether Roderick will burst out again. (We

imagine Roderick fuming at the further absurdity of the schoolmaster's proposed English programme - just as his friend is getting to the point.) One other sustaining factor should be mentioned. A long speech such as this one is Smollett's opportunity to show off to their best advantage the various language features that make up a character's individuality. These work together to create, in this case, Strap's essential mixture of goodness, good sense, and imbecility. In his article, "Smollett as a Caricaturist," George Kahrl draws attention to part of this passage, and comments that

Strap surmounts his shortcomings and fears with the wit of Horace, with rather incongruous proverbs of his own concoction, and with flights of allusion, all assimilated into a style that is his own. (Tobias Smollett: Bicentennial Essays Presented to Lewis M. Knapp, ed. G.S. Rousseau and P.G. Boucé [New York: Oxford University Press, 1971], p. 189)

Strap is one of Smollett's few rounded characters. The dichotomy between "gentle" ('well-born') and "simple" ('lowly born'), that Strap labours to express above, is, in another sense of these words - 'noble' and 'foolish' - contained within himself. These two aspects create a sort of self-dialogue that carries the passage forward, as his generous impulse struggles with his tendency to be absurd. Strap's particular style of

speech - the richest in the novel - is well exemplified by this quotation, with its proverbs, Latin, and piety jostling with its boasting, its forced simile, and its meaningless imprecation. The 'particular speech' of other individuals is explored in chapter nine, "Idiolect."

In connection with Strap's character as revealed here, we might note in passing how important he is to Roderick, not only as a source of tangible assistance in the form of money and contacts, but also as the voice of conscience. (His actions, let alone his words, are a continuous example. Whereas Roderick is almost always self-serving,¹⁷ we know from the very beginning that "the attachment of Strap, flowed from a voluntary, disinterested inclination" [5:22, 24].) At times, Strap is even the voice of social justice. The lesson in true gentillesse that Strap gives Roderick above is reinforced by complementary utterances at other crucial junctures. For example, after Roderick accedes to an exorbitant bill at an inn on the road to London, Strap admonishes,

'Tis a sure sign you came easily by your money, when you squander it away in this manner. - Ah! God help you, how many bristly beards must I have mowed before I earned four shillings and three pence halfpenny, which is all thrown to the dogs? - How many days have I sat weaving hair, till my toes were numbed by the cold, my fingers cramp'd, and my nose as blue as the sign of the periwig that hung over the door? (11:63, 54)

At another point, when Roderick gives up their agreed-upon matrimonial scheme, through disgust at Miss Withers,

Strap reminds him that "'tis not the steams of garlic: no, nor something else, that would give me the least uneasiness - see what it is to be a cobler's son" (50:137, 303). For a last example, Strap attempts to dissuade Roderick from further gambling, by asking what Roderick will do if their remaining small stock is exhausted.

On my own account (said he) I am quite unconcerned; for while God spares me health and these ten fingers, I can earn a comfortable subsistence any where; but what must become of you, who have less humility to stoop, and more appetites to gratify?
(60:227, 365)

However, it is not clear that these admonitions ever have any effect, and if there is any social awareness shown in the novel, it is Smollett's, not Roderick's. The distance between the two characters is always preserved. As in the monologue quoted, Strap always addresses Roderick as "Mr.," while Roderick calls his 'servant' by the last name alone. Though, in France, Strap is wealthy, and Roderick is penniless, the former "had not even the ambition to aspire" to "the sphere of a gentleman" (44:61-62, 249), and the latter is given, by Strap's own words, "the preference in this, as in all other things" (44:67, 253). Strap confers all his wealth to the control of his friend, and is "contented

with the station of my valet" (44:69, 255). Even in the extraordinary circumstances of the reunion with Roderick's father, Strap will not sit down to dinner with his superiors: "God forbid! I know my distance" (66:292, 410). In this context, it is unrealistic for Sir Walter Scott, and others, to complain of

...the miserable reward assigned to Strap in the closing chapter of the novel. Five hundred pounds, (scarce the value of the goods he had presented to his master,) and the hand of a reclaimed street-walker, even when added to a Highland farm, seem but a poor recompense for his faithful and disinterested attachment.¹⁸

We might, however, with justice complain of Roderick's many cruel hoaxes upon the simple Strap, done for the mere pleasure of "laughing in his face" (51:145, 309).

To conclude, I would not argue that all of Smollett's monologues work in the same way as the one above. (If they did, in fact, Roderick Random would be a much duller book than it is.) Strap himself is given many long discourses, and no two are alike.¹⁹ His reaction to Roderick's proposal to turn soldier, sooner than owe him money, is a sermon against riches, "delivered with great earnestness" (16:109, 86). His counsel against suicide is a series of rhetorical questions, larded with reasonable reminders like "you are but a young man - there may be many good things in

store for you" (60:227, 365). What these and most of Smollett's other monologues have in common, however, is one centrally important factor: they give the impression of being able to go on forever and remain interesting, of a resourcefulness in the author that is well nigh inexhaustible.²⁰ Nor are they incoherent; each has a unifying device of some kind. Rattlin's story of the fight between Oakhum and Bowling is strung together by the repeated "whereby" (producing one sentence almost a page long [24:192-94, 145-46]). The Battle of Dettingen, as told by Miss Snapper's soldier, is exciting in itself, and is thickly punctuated by his characteristic oaths (53:162-63, 320-21). Concordance's dismissal of Roderick, which ends the Lavement episode as Strap's monologue begins it, is sustained by "the climax of expressions upon which this gentleman valued himself in all his discourses" (21:157, 120).

This concludes the discussion of monologues in Roderick Random, and of the general topic of Smollett's dialogue. It also concludes Part I of this thesis. Part II surveys, in various ways, the language of all of these speakers, in the light of their utterances throughout the novel.

P A R T I I

Chapter Six

PROPER AND IMPROPER NAMES

Abbreviations - Introduction - 'Characteristic' Names -
National and Occupational Names - Conventional Names -
Names for Real People - Improper Names - Conclusion:
The Naming of Characters in Smollett

In Roderick Random the practice of giving significant names to the characters is carried out with all an eager youth's urgent defectiveness, from the heroes Random and Strap down to Gawky, Bumpkin, and Shuffle.

- David Herbert, "Life of Tobias George Smollett" (1870), p. 23.

Abbreviations

The following list supplements, for this chapter, the list of abbreviations given at the beginning of the thesis:

- Barnhart Clarence L. Barnhart, The New Century
Cyclopedia of Names (New York:
Appleton-Century-Crofts, 1954)
- Grose Francis Grose, A Classical Dictionary
of the Vulgar Tongue, 3rd ed., 1796;
ed. Eric Partridge (Scholartis Press,
1931)
- Harvey Sir Paul Harvey, The Oxford Companion
to English Literature, 4th ed. rev.
Dorothy Eagle (Oxford: Clarendon Press,
1967)
- Hyamson Albert M. Hyamson, A Dictionary of
English Phrases (George Routledge &
Sons, 1922)
- Latham Edward Latham, A Dictionary of Names
Nicknames and Surnames (George Routledge
& Sons, 1904)
- MacLysaght Edward MacLysaght, The Surnames of
Ireland (Shannon: Irish University
Press, 1969)
- n.a. no appearance: appended to names of
characters who never appear in person,
but who are referred to by others
- Reaney P. H. Reaney, A Dictionary of British
Surnames (Routledge and Kegan Paul,
1958)
- Watt Ian Watt, "The Naming of Characters in
Defoe, Richardson, and Fielding,"
Review of English Studies, XXV (1949),
322-38

- Wheeler William A. and Charles G. Wheeler, Familiar Allusions: A Handbook of Miscellaneous Information (Chatto and Windus, 1882)
- Withycombe E. G. Withycombe, The Oxford Dictionary of English Christian Names (2nd ed.; Oxford: Clarendon Press, 1950)

Introduction

It is impossible to read Roderick Random without becoming aware that the characters' names are part of the whole process of characterization. Smollett's choices in this area are obviously far from arbitrary; only occasionally do they result in the neutral sort of names that could be given to almost anybody. Names, therefore, come within the scope of a study of Smollett's language. It is convenient to begin Part II of this thesis - which, rather than focusing on typical scenes, traces certain linguistic features throughout the novel - with a topic that reaches into every part of the story, and touches every character. This chapter may also be seen as a necessary supplement to Ian Watt's "The Naming of Characters in Defoe, Richardson, and Fielding" (listed in the preceding abbreviations). The topic first suggested itself by a similar chapter in G. L.

Brook's The Language of Dickens (Andre Deutsch, 1970).

I intend to consider the names for all the characters in Roderick Random, whether found in narration or found in dialogue. This survey includes both their proper names, and the 'improper' names, as I term them, that they call each other (see the relevant section below). Also included are the names of persons mentioned by others, who do not themselves appear (designated 'n.a.'). Place names will not be dealt with, as their interest is minimal.¹ Page references are usually to the first instance of the name in question. With a few exceptions, each name is mentioned in the following pages only once; it is certain, however, that many of them could fit into more than one of the following categories.

'Characteristic' Names

The most pervasive type of proper name in Roderick Random is that involving elementary satire, which fixes the representative nature of the person in question. If we knew nothing about Smollett's biography, we could guess from his surnames for the squirearchy and the nobility that he was no toady to the upper classes.² The titles "Bumpkin" (9:54, 47n.a.) and "Bumper" (39:19, 220n.a.), for example, are given to country squires who

drink too much, while two frivolous university men are dubbed "squire Tattle" and "lord Trifle" (9:55, 47-48 n.a.). The proportion of names that I have labelled 'n.a.' is higher in this category than elsewhere, because speakers who wish to impress their hearers sprinkle their conversation with the names of lords and ladies. But the opposite to a good impression is created if the names are such as those in the Weazels' speech: "squire Gobble," "lord Diddle,"³ and "lord Trippet" (12:76-80, 62-66n.a.: trip it 'to dance' [NED v.1.b]); note also "Tom Trippet," [46:91, 271n.a.]). Dr. Wagtail creates a similar effect with the female names of "lady Stately," "Mrs. Dainty," and "Lady Flareits" (45:83, 265n.a.; flare 'display oneself conspicuously' [NED v.3]). But more important and less aristocratic characters also show their ruling humour in their names. "Mr. Cringer" (13:84, 68) is Roderick's member of Parliament; he is "upstart, proud, mean," and a former footman (15:100, 80). "Mr. Snarler," one of the examiners at Surgeons' Hall, "seemed to have very little of the animal risibile in his constitution" (17:18, 92), and "Mr. Medlar" (45:83, 265) is a testy old gentleman with a "disposition, which was no less communicative than curious"⁴ (45:79, 262). The actual sound, in some of these cases, is clearly of

importance. It is not a coincidence that "Mr. Ranter" and "Mr. Banter" are introduced together (46:87, 268), the first an actor, and the second a man who delights in chaffing his associates. Banter differs from his crowd of similarly-named companions, however, in that he is more fully developed; he possesses inclinations towards borrowing, gambling, cynicism, and fortune-hunting that go beyond his mere name.

It is chiefly the shallowness of these people that is emphasized by such inventions. But the author does not scruple to mock mere appearance: notice "Lord Hobble" (47:103, 279n.a.), "Sir John Shrug" (45:83, 265n.a.), and "Tom Tossle" (47:109, 283n.a.; tossel, an eighteenth-century variant of tassel, the ornament of dress [NED sb.1.2]). As a valet-de-chambre, Weazel - whose name is dealt with in chapter three - tended the elaborate wig of "lord Frizzle" (12:78, 64n.a.; the word means 'hairdresser' in eighteenth-century slang [Davis, "Notes"]). But the outstanding personage in this category is perhaps poor "Miss Withers" (50:134, 301).

Most of these names are puns. Notice also this passage:

We got up next day betimes, having been informed that Mr. Cringer gave audience by candle-light to all his dependants, he himself being obliged to attend the

levée of my Lord Terrier, at break of day;
because his lordship made one at the minister's
between eight and nine a clock. (14:91-92, 74)

They cringe like dogs right up the hierarchy. "Lord Terrier" (n.a.) must be named after that type which pursues its quarry into burrows like the minister's levée.⁵ Occasionally the pun is doubled or even tripled. "Shuffle" (9:55, 47), the curate that Roderick meets on the road to London, "can shift a card with such address, that it is impossible to discover him" (9:55, 48), he shuffles off his obligation to pay for his dinner (9:54, 47), and he has shuffled into his curacy, that is, he has got there in a shifty manner, "as he was acquainted with some particular circumstances of my lord's conduct" (9:55, 48 [see NED v.2, 5.d, 6]). "Jack Rattle" (12:77, 63) and "Lord Rattle" (63:248, 380) have very little in the way of distinctive characteristics other than their shared name. But it alone suggests a constant chatterer, a dice-player, a childish person (with a toy rattle), one whose faculties are slightly muddled, and one who causes uproar and noise. Sometimes, the pun is obscure for us. "Lady Larum's" name (45:83, 265) is probably derived from the verb larum 'to talk incessantly' (NED⁶ 2.b). In general, such names are part of the fondness for word-play that we have seen elsewhere in Smollett.

The technique of simple representativeness can be used to compliment as well as to denigrate. One thinks of "Allworthy" in Tom Jones. There is, however, only one such example in Roderick Random, and it is not clear cut. The aesthetic "Earl Sheerwit" (63:255, 384) in Melopoy'n's story stands for the Earl of Chesterfield. Sheer wit might mean wit of the highest kind; yet this catchphrase, NED tells us, was "a fashionable term for some particular form of humour" ('sheer' a.8.b). The citations (1672 → 1738) suggest a form that is pure silliness. Indeed, Sheffield's Essay upon Poetry (Joseph Hindmarsh, 1682) cautions "That silly thing men call sheer Wit avoid" (p. 17). Leonard Welsted's inclusion of this line in his list of over-obvious rules of poetry ("A Dissertation Concerning the Perfection of the English Language, The State of Poetry, &c.", 1724)⁷ strengthens the supposition that Smollett's "Sheerwit" is no compliment at all. The Earl of Chesterfield helped to promote Smollett's Regicide - but he did not help very much.⁸

We have been dealing with names that indicate the essential nature, physical or mental, of the bearer. There are others that ought to belong in this category but that are, in fact, misnomers for the person concerned. There is "Lord Quiverwit" (58:207, 351), Roderick's

jealous opponent in Bath, whose nature has nothing to do with any of the established meanings, as far as I can determine, for either half of his name. His demeanour is usually one of stern pride. There is also "Jeremy Gawky" (5:22, 24), who is mean, treacherous, cowardly, and boastful, but who never shows the awkwardness or simplicity that his name would suggest. In fact, he is one "of the strongest boys in the school" (5:21, 24). In these cases, the choice of name is not so much for satire as for insult.

In most cases, as soon as we do learn of such names, we are aware of their appropriateness. Often there is at that point little other information available, so a representational name is at once the whole character. Many have been dealt with above; two more are "Lords Straddle and Swillpot" (51:138, 303 and 45:83, 265: straddle 'to swagger, strut' [NED v.2]; also a common collocation with horses). Sometimes we are not given the appropriate connection until some lines or pages later. Whiffle wishes for "my own surgeon, Mr. Simper" (35:269, 199). When he appears, he turns out to have "a kind of languid smile on his face, which seemed to have been rendered habitual, by a long course of affectation" (35:269-70, 199). The kindness of "Earl Strutwell" (51:138, 304) seems to make him an exception

to his fellow peers, and his name is puzzling, until we learn that his smiles, his squeezes, his hugs, and his kisses for Roderick have their source not in benevolence but in homosexuality (51:146, 309). It is tempting to suggest that his label presages this precise development, but there is no linguistic evidence that I can find of any connection between homosexuals and strut. The name seems to be, again, a case of elementary satire on physical appearance.

Very exceptionally, the identification between name and character is made much later, as in the case of "Clayrender," whose name is signed to a love-letter (16: 111, 87). We might think her name merely a bad speller's version of Clarinda⁹. Not until Chapter lxi, towards the end of the book, do we learn that this supposed lady of fortune is a prostitute and a con-artist. We realize then that her spelling might have told us already that she is one who tears men apart. Her attempt at Clarinda shows that, in her letter, she hopes to identify herself with the romantic tradition for heroine names, exemplified below by "Monimia," "Melinda," and "Narcissa." The primary marker of this tradition in fictitious names is, as Watt says, "the ending of -a or -ia"(p. 327); quoting Charlotte Yonge's History of Christian Names, Watt

continues, "no heroine would be deemed worthy of figuring in a narrative without this flourish at the end of her name."

National and Occupational Names

There are some characters whose names one would expect to be similar to those above, and they are not. Such a character is "Mackshane" (27:216, 161), the vindictive, toadying surgeon of the Thunder. He is from the captain's "own country" (27:213, 160), and the captain is "an Hibernian" (30:235, 175); his name simply indicates his Irish background (see MacLysaght).¹⁰ It introduces another category, that of names associated with nationalities. In the view of Smollett's English audience, to be from Ireland was probably enough of a joke in itself. Thus, a tattered, extravagant, and foolish suitor is given the name "Rourk Oregan" (49:116, 288; MacLysaght lists both words as surnames), and his mentor is "Mr. Gahagan" (49:117, 289; listed in MacLysaght as a variant of Geoghegan). Similarly, because he has no other identification (except, possibly, red hair), Roderick is twice taken for the stereotyped "Irish fortune-hunter" (47:108, 282 and 58:211, 354), and once for a transported felon by the name of "Patrick

Gaghagan" (17:124, 97). It was somewhat more respectable to be from Wales, as are the Brambles in Humphry Clinker, and so one of the most attractive characters in Roderick Random can be "Morgan" (25:199, 149), whose dialect, habits, temperament, and surname (Reaney) are inseparable from his nationality. We learn too that his first name is "Cadwallader" (27:215, 161), which is the name of both a seventh-century and a twelfth-century Welsh prince (Barnhart). It is legendary that the Welsh have a fine sense of pedigree; ¹¹ Morgan

...being inquisitive about my birth, no sooner understood that I was descended of a good family, than he discovered a particular good will to me on that account, deducing his own pedigree in a direct line from the famous Caractacus king of the Britons, who was first the prisoner, and afterwards the friend, of Claudius Caesar. (25:202, 151)

Significantly, only two of the many Scotsmen in Roderick Random have pointedly nationalistic names. One is the very minor "Sawney Waddle" (8:49, 43), "a pedlar of our own country" (8:44, 40). Sawney or Sandy is

...a general nick-name for a Scotchman, as Paddy is for an Irishman, or Taffy for a Welchman; Sawney or Sandy being the familiar abbreviation or diminutive of Alexander, a very favourite name among the Scottish nation. (Grose)¹²

"Waddle" is doubtless merely descriptive. But the second Scotsman, "Gregory Macgregor" (14:93, 75n.a.) has a name that is extravagantly Scottish throughout (Reaney, Withycombe), as befits a piece of pure fiction by a fast-talking sharper.

Nationalities farther afield include "Don Antonio de Ribera" (66:283, 404), a Spaniard, and "Nanette" (42:47, 240), the obliging French peasant girl. For another French example, there is "Vergette" (35:269, 199), the valet-de-chambre, whose name means, appropriately, a 'clothes-whisk.'

With the last example, our category can again be shifted. A number of people in Roderick Random are styled not after their nature or origin, but after their occupation. Usually they are identified by a particular instrument of their trade. The sailor names, such as "Rattlin" and "Bowling" (see chapters two and five respectively), are particularly interesting. "Daniel Whipcord the ship-chandler in Wapping" (41:41, 235n.a.), must sell in his shop this "thin tough kind of hempen cord, of which whip-lashes or the ends of them are made" (NED sb.1). "Jack Marlinspike" (67:295, 412n.a.) takes his name from the iron tool used to separate strands in the splicing of rope, while "Ben. Block" (24:192, 145n.a.)¹³ comes from the system of pulleys or 'blocks'

employed in the rigging of ships, and "Brayl" (36:274, 203) is from the ropes used in trussing up sails (see Falconer, Dictionary of the Marine). Sometimes it is not an object but an action which triggers the occupational name. A good example occurs in the scene where Weazel tries to gloss over his fright at the supposed highwayman. Weazel claims that "many a time has he filled a glass of Burgundy for me" and so makes his name "Tom Rinser," for one who rinses glasses. But the true name is revealed as "John Trotter," which is appropriate for a horseman and "a gentleman's servant" (12:79-80, 65-66). A real highwayman is "Rifle" (8:45, 41), and, true to the verb (NED 1.1.a), he robs and despoils. (The weapon had not yet been invented, though "rifle" has been used for the grooves of a gun-barrel since at least 1751 [NED sb.3.1].) He breathes his hatred of "that son of a bitch, Smack the coach-man" (8:45, 41n.a.), so named, we may suppose, for the crack of his whip (NED v.2.3). Such names are chosen to make it easy for the reader to identify roles.

The practice of choosing names that represent in some way the nationality, or occupation, or dominant humour of their bearers is, of course, taken directly from Restoration and eighteenth-century comedy, and

its roots go a good deal deeper in the history of drama (especially, perhaps, in the case of Smollett, to Jonson). The earlier essayists, particularly Addison and Steele, must also have been a ready source. Smollett has not differed greatly from his models, except that he has put greater stress on occupational names; many characters in comedies, after all, do not have much of an 'occupation.' His satiric names are often more vicious. Only Sheridan, later in the century, seems to match him, with such names as "Sneerwell," "Surface," "Snake," and "Backbite."

Conventional Names

Rifle's "Smack" might well have been a conventional or traditional name for a coachman, though I have found no evidence that this is so. There is evidence of this kind, however, regarding other names in Roderick Random. It is no accident that many of the seamen are named "Jack" (one [25:202, 152] has no other name). Jack Tar was a common sailor nickname, and Jack alone was a generic name for any man of the lower classes (the familiar tar comes from the tarpaulins frequently used on board [Hyamson]). In Robinson's The British Tar, it is noticeable that many of the fictitious sailors

mentioned are named "Ben," like some of Smollett's; the origin could be "Ben Legend" in Congreve's Love for Love, but Congreve himself could be drawing upon tradition.

"Hodge" (38:10, 214), to whose untender care Roderick is consigned by the Sussex farmers, has the name of a typical English peasant (Latham, Withycombe: appendix).¹⁵

Betty is a traditional name for a servant-girl or maid. It turns up as such in Moll Flanders and Joseph Andrews, and in Pope's well-known line, "And Betty's prais'd for Labours not her own" (The Rape of the Lock I.148). In Roderick Random both a young housekeeper (9:54, 47n.a.) and a highwayman's sweetheart (8:46, 41) bear this name. The name was, Withycombe says, "fashionable in the 18th C until it became too common, was relegated to chambermaids and the like, and gradually died out, to be restored to fashion in the 20th C." This explains how it is that "Mrs. Sagely" (39:17, 219) whose last name needs little explanation,¹⁶ can also be called "Betty" (38:12, 215).

Names for domestic animals are often traditional. The young squire's hounds are called "Jowler" and "Caesar" (3:12, 16); the former name appears in the speech of fox-hunters in Launcelot Greaves (p. 105), and both are found in the hunting adventure of Joseph Andrews (III, vi). Jowler is characterized by Johnson's

Dictionary as "the name of a hunting dog or beagle."
Sorrel is a bright chestnut colour and also the name of a horse (NED sb.2.1, quoting Roderick Random [9:52, 45]). The choosing of such names is evidence that Smollett's purposes include verisimilitude, as well as satire, and we will note this point again as we proceed.

Even such striking names as "Syntax" (the school usher, [5:24, 26]) and "Staytape" (a tailor [15:101, 81], after the cord used as a binding to a fabric [NED]) can be conventional. Grose cites both of them, and, in Susanna Centlivre's A Bold Stroke for a Wife (1718), Act III, there is the line "Here's Mr. Staytape, the tailor, inquires for you" (ed. Thalia Stathas, Regent's Restoration Drama Series [Edward Arnold, 1969], p. 49). William Combe's verses on the adventures of "Dr. Syntax" began to appear in 1809 (Harvey).

We can deduce from these examples, that some conventional names might be traced to a specific source. This is also the case with "Boniface" (9:56, 48), a name that, in the eighteenth century, applied to innkeepers in general. The tradition seems to begin with Farquhar's The Beaux Stratagem in 1707 (Latham).¹⁷ "Lothario (so let me call him)" (22:166, 127) is the villain of Miss William's interpolated tale. His name has become synonymous with a fashionable, unscrupulous rake (Barnhart);

it undoubtedly comes from Rowe's popular play, The Fair Penitent (1703). The name of "Horatio (for so I shall call my keeper)" (22:170, 129) is found in the same source. (The only other name in Miss William's tale, "Mrs. Coupler" [23:181, 137] is appropriate enough with or without any literary genesis. There is, however, the precedent of the matchmaker of that name in The Relapse.) Monimia usually implies a character proverbial of suffering innocence (Barnhart), and first appears in Otway's The Orphan (1680). She is true to form as the heroine of Ferdinand Count Fathom, but her appearance in one of the poems in Roderick Random (61:236, 371) is simply a case of poetic licence.

On hearing this poem, Roderick "could not help attaching the idea of Narcissa to the name of Monimia" (61:237, 371). "Narcissa" (39:18, 219) might seem an exceedingly odd name for the heroine, since she is not in the least narcissistic, and it is perfectly clear that no satire is intended her whatsoever (see chapter eight, under "Other Women"). Smollett does not help by giving it as her "name for the present" (39:18, 219), and then forgetting to take off this romantic veil. The fact is that Narcissa was quite an acceptable name for a literary heroine to have in 1748. One may see it in the recent, greatly popular Night Thoughts (1942-45), by Young, in

which a woman of the same name dies amidst genuinely¹⁸ tragic circumstances. It is also the name of a perfectly normal heroine in Cibber's comedy, Love's Last Shift (1696). Notice also Pope's use of the name in Epistles to Several Persons I.243. In this last example, Narcissa is vain enough, but the reference is attributed to the actress Anne Oldfield, for whom Cibber's Narcissa was a popular part.¹⁹ In Epistle II, "Narcissa" is one of many stock names, and it is given to a character not vain but whimsical. Watt points out that the use of such stereotyped names from the pastoral and heroic romances "was gradually extended from amorous intrigues and gallant verses to the most blameless conversational and epistolary intercourse, even amongst the most rigidly moral and puritan groups" (p. 326). He quotes The Tender Husband (1705) as evidence of the popular demand among the reading public, particularly women, for romantic names for heroines:

How often Madam, must I desire you to lay aside that familiar name, Cousin Biddy? I never hear it without blushing - did you ever meet with a heroine in those idle romances as you call 'em, that was termed Biddy?...No, the heroine has always something soft and engaging in her name, something that gives us a notion of the sweetness of her beauty and behaviour, a name that glides through half a dozen tender syllables, as Elisamonda, Clidamira, Deidamira, that runs upon vowels off the tongue. (p. 326)

Such literary names, I would argue, are chosen partly to compliment the reader's sophistication. But we should ask whether Smollett is working within an already well-established practice, or whether it is his direct borrowing from the source that begins the tradition. My answer would be that the former is the more likely in all cases. I infer this from the casual way in which these names are used, as though there is no doubt that a character in the given role must bear such a name. The innkeeper, Boniface, for example, appears in a very short passage, the last words of which are "continued Boniface with a whisper" (9:56, 48); this is the first and last time his name, or person, is mentioned. An exception to this observation might be "old Periwinkle the drunken tinker" from Strap's monologue, chapter five (18:131, 10ln.a.). I know of no established tradition for this name, and Smollett could have taken it directly from Centlivre's A Bold Stroke for a Wife, where "Periwinkle" is a surly, silly old guardian who keeps curiosities and dotes on travellers.

There are at least two cases where Smollett started his own convention. They involve the names of his two most popular characters in Roderick Random, "Hugh Strap" (5:22, 24) and "Tom Bowling" (13:13, 18). Both fit into the occupational category (strap 'a razorstrop' [NED

sb.8]). Both NED (sb.8.b) and Farmer and Henley call strap slang for 'a barber,' citing Roderick Random as the first reference. This name, and that of the hero, must have been immediately popular, for they were used to publicize a dramatic interlude at Bartholomew Fair in 1748 (Knapp, pp. 97-98). That this pitiful production was called "The Volunteers; Or, the Adventures of Roderick Random And his Friend Strap," while having nothing whatsoever to do with the novel, shows, as H.S. Buck has said "a touching belief in the drawing power of the bare names" ("A Roderick Random Play, 1748," Modern Language Notes, XLIII [1928], 112). According to Partridge, Strap enjoyed a vogue in the nineteenth century, and then died out. As for Tom Bowling, Hyamson says that, since Roderick Random, this name has always been synonymous with a sailor. Although the convention certainly came from the popularity of Roderick Random, Smollett was not the first user of the surname in naval fiction. Robinson (The British Tar, p. 270) points out that "Bowline" appears as a typical sailor in a fictitious letter to the London Magazine in 1737. Smollett's version is the name of a lyric about a sailor by Charles Dibdin in 1789 (Harvey). The name fits into the broader convention of using Tom plus another word to represent a certain type: Tom O'Bedlam, Tom Thumb, Tom-fool, and

so on.

Another sort of conventional name is, of course, the neutral, average sort of name that most of us have, and that gives no clue now to our character or occupation. This sort in Roderick Random is mostly reserved for sympathetic but undeveloped characters who are Roderick's friends. Thus, we have the good surgeons, "Atkins" (25:199, 150)²⁰ and "Tomlins" (35:272, 201), the generous benefactors "Freeman" (56:185, 337) and "William Thomson" (16:107, 84) and Thomson's own benefactor, "Robertson" (36:276, 204n.a.). "John Jackson" (17:120, 94) is also a friend, but since he is a foppish and carefree one, he is given additionally the nickname "Beau" (16:106, 84) a very popular sobriquet from the Restoration onwards (Latham). At two points in the book, Roderick adopts a neutral name for himself, once in order to pawn a sword (as "Thomas Williams," [16:113, 89]), and once in order to pass as a common servant ("John Brown" [39:17, 21]). Watt mentions that, in Fielding, the few neutral names like "Tom Jones" form a strong and deliberate contrast to the facetious names given to others (pp. 335-36). But in Smollett, since such names are not given to strong characters, they are virtually swamped.

But for a 'neutral' name to sound neutral to the

reader depends partly upon context. "Sir John" is innocuous by itself, but it is Mrs. Weazel who cites him as a friend (11:65, 55n.a.), and it is an unattractive prostitute who names him as her husband (45:72, 257n.a.). "Melinda" (46:91, 271) is "a reigning toast worth ten thousand pounds" (47:102, 278), and she is seriously pursued by Roderick; she cannot at first be given a name which is ridiculous. She has, therefore, a conventionally romantic name. But by the time Roderick receives Oregan's challenge for her hand, he has begun to guess her truly vain and extravagant character. Her full name, as revealed in the challenge, is "Melinda Goosetrap" (49:116, 288).

Some names, that might be thought of as part of a tradition or convention, have, in fact, no such significance. "Joey" (11:64, 54), though a Newcastle man, cannot in all probability suggest in his name a "Geordie" since this word is not recorded before 1876 (NED 2.a). "Dick" (38:8, 213) is a country lout, but his name has long been more widely used (Withycombe). "Ralph" (13:82, 67) is the pet name for this particular raven, nothing more. And "Biddy," despite its similarity to "Betty," and the fact that the word has been used in the United States for an Irish maidservant (NED 1), and despite its being the

name of a landlord's daughter in Roderick Random (10:61, 52), is a title that any young lady could easily be given (see the Watt quotation above). It is, for example, the name of the protagonist in Garrick's Miss in Her Teens (J. and R. Tonson and S. Draper, 1747). But the use of the first name only, and of the diminutive, definitely lowers the status of all of these figures. The novel also features two fashionable Biddies, "Miss Bidly Gigler...a very good natured young lady" (45:83, 265n.a.) and "Miss Bidly Gripewell....insufferably vain and arrogant" (50:125-26, 295). The fact that the latter had been "obliged to live like a servant wench, and do the most menial offices in the family" (50:126, 295), may have dictated Smollett's choice for her first name, if Bidly was beginning to decline in prestige towards its present level.

Names for Real People

Some names in Roderick Random are representational in the usual way, but contain an additional significance. I refer to the names of those characters who are drawn from life. Biographies of Smollett have differed as to who, in actuality, the two counterpointed captains of the Thunder represent, ²¹ but it is certain that no clue

can be gained from their names. "Oakhum" (6:30, 30) fits into the occupational class, (oakum 'loose fibre used in caulking, stopping leaks, and dressing wounds' [NED 2], while "Whiffle" (34:265, 196) suggests something light and insignificant, or something variable, or an idle talker, (NED v.1.4), or, best of all, a 'whiff' of (usually unsavoury) odour (NED sb.1.3). We remember that, at the latter's advent, "the air was so impregnated with perfumes, that one may venture to affirm the clime of Arabia Foelix was not half so sweet scented" (34:265, 196).

The real-life counterparts for Melopoy'n's story have been long established. "Melopoy'n" (61:234, 370) is Smollett himself; "Supple" (62:241, 374) and "Brayer" (63:250, 381) are Fleetwood and Lacy, managers of Drury Lane Theatre; "Vandal" (63:251, 382) is Rich of Covent Garden Theatre; and "Bellowe" (63:251, 382) and "Marmozet" (63:255, 385) are Quin and Garrick, actors. Only "Father O Varnish" (62:242, 375) and "Lord Rattle" (63:248, 380) have not been identified with anyone in particular.²²

It is obvious that none of the fictional names bears any resemblance to its original. Smollett could count on the proper identification being made anyway, and he chose to label his enemies (and himself) as they appeared to his view. Only two require any explanation. A

marmozet, as well as being a monkey and a grotesque figure, is a general term of abuse or contempt (NED 1-3). It is here appropriated to Smollett's chief target.

Secondly, the most likely origin for "Melopohn," I suggest, is "Melpomene," the Muse of Tragedy, since a failed tragedy is what this interpolated story is all about.²³

The names of some famous people occur in Roderick Random without any disguise at all. They occur either in the narrative, when it is necessary to give credence to the real activities that the fiction is involved with (e.g. "Mareschal Duc de Noailles," "the earl of Stair," "the Duc de Gramont" [43:53, 244; 44:58, 247n.a.], in connection with Roderick's service in France, and "Monsieur D'Antin," under whom Bowling serves [41:39, 234n.a.]),²⁴ or in the conversation of someone anxious to be impressive (e.g. the Gascon's use of "Lewis the Great," 43:54, 244n.a.). Even these names can contribute to satire. Notice the speech of the general who tries to conceal his ignorance of military terms:

I'll tell you what an epaulement is,
 (replied he) - I never saw an epaulement
 but once - and that was at the siege of
 Namur - in a council of war, Monsieur
 Cohorn, the famous engineer, affirmed
 that the place could not be taken. - Yes,
 (said the Prince of Vaudemont) it may be
 taken by an epaulement. This was immediately
 put in execution, and in twenty-four hours

Mareschal Boufflers was fain to capitulate.
(45:79, 262)

Smollett was not averse to having a real person act as such in his novels. The outstanding example is, of course, Lady Vane in Peregrine Pickle. In Humphry Clinker, he uses both himself and his cousin. In Roderick Random, "Beau Nash" makes a brief appearance in the Bath episode. (55:177, 331). His name is rendered in the eighteenth-century editions as "N--h." Only one other time in his first novel does Smollett use the convention of the hyphen.²⁵ Presumably, what he had to say about the Carthage expedition was too close to libel, to risk his naming "Sir C-n-r O-le" (28:219, 164n.a.; for Sir Chaloner Ogle). Later in this episode he becomes even more circumspect, referring, as we have seen, to "our heroic leaders," "our renowned general," and "the admiral," but never literally to Wentworth and Vernon. Similarly, a justice - Fielding - who is accused of bribe-taking, vindictiveness, and rank stupidity is only "a certain justice not many miles distant from Covent-Garden" (17:124, 96).²⁶

Improper Names

Neither in life nor in fiction do people always call each other by their 'proper' names. The title of

this chapter also refers to the 'improper.' Stretching the meaning of this word, I am using it to cover three sorts of appellations: names as used in the phrase to call names (NED 'call' v.17.c), usually opprobrious, like Medlar's term for Banter, "impertinent jackanapes" (48:113, 286; like an ape in tricks [NED 2.c]); the specifically indecent: "such lazy skulking sons of bitches as you" (34:264, 195), as Crampley calls the hero; and the informal such as Roderick's nickname, "Rory" (6:30, 30; 8:43, 39). Such names usually appear in dialogue. They are too numerous and, in the main, too insignificant to describe in full, but some are of particular interest, and a representative selection can contribute to our understanding of Smollett's dialogue art.

The names that people make up for each other in Roderick Random can be commendatory, such as Roderick's rapturous "O miracle of beauty, love and truth!" to Narcissa (67:302, 418), Bowling's roughly affectionate "you dog" to Roderick (3:14, 18), or the parson's obsequious "his honour" of the grandfather (4:19, 22). But mostly they are abusive, and that fact is indicative of the high state of tension that usually exists among Smollett's characters. It is remarkable how often NED

happens to cite Roderick Random for illustration of opprobrious terms. Some of them reflect the author's special, nautical knowledge, but not all. Among others are the underlined words in the following quotations: "None of your jaw, you swab" (3:13, 17; originally a mop used for cleaning decks, then a term of abuse [NED sb.1]); "D-n your pitiful soul, you are as arrant a poltroon as ever was drummed out of a regiment" (12:78-79, 65; 'coward' [NED 1]); "he swore woundily at the lieutenant, and called him lousy Scotch son of a whore, ...and swab and lubber" (24:193, 145; a sailor's term for a bad seaman [NED sb.1.b]); "Go your ways, you rapscallion" (25:199, 150); "thou barbarian,...thou tiger, thou succubus!" (46:94, 273; a strumpet, but occasionally applied abusively to a man, as here [NED 2.b]).

It can be seen from the above examples that Smollett sometimes achieves his characteristic force by stringing several terms together, producing something close to genuine invective. The outstanding speaker in this respect is Jenny. "None of your names, good Mrs. Abigail," she says to Mrs. Weazel, "creature quotha - I'll assure you, - No such creature as you neither - no ten pound sneaker - no quality coupler," and, turning to Weazel, "you pitiful, trencher-scraping, pimping curler" (11:68, 57; see chapter three). Isaac she calls "you doating

rogue....you old cent.per cent.fornicator....you old fumbler" (11:66, 56), "you vile, abominable old villainyou old goat!" (11:70, 59). This piling up of insults, often strikingly juxtaposed, is surely one aspect of Smollett's 'vigour' in dialogue. How much tamer the following speech would be without the invective:

Who the d-1 are you? - What do you want? - Some scoundrel of a seaman, (I suppose) who has deserted and turned thief. But don't think you shall escape, sirrah - I'll have you hang'd, you dog, I will. - Your blood shall pay for that of my two hounds, you raggamuffin. - I would not have parted with them to save your whole generation from the gallows, you ruffian, you. (Roderick's cousin to Tom Bowling [3:13, 17])

Smollett employs this device widely. A defence in the Critical Review of his friend Hunter is, Knapp remarks, "replete with Smollettian debate, invective, and vituperative namecalling," the opponent being called "an impertinent cur, a good reptile, and a petulant grub" (pp. 203-4). Naturally, this "Billingsgate," as it is termed, (45:74, 258; 52:153, 315), appears in full measure in his other novels. Notice, for example, the terms of Trunnion's contempt for Mr. Pickle: "a lousy, scabby, nasty, scurvy, sculking, lubberly noodle" (Peregrine Pickle, p. 112). The reader has the impression, as always with good invective, that it can be spun out indefinitely; "and an hundred such appellations"

is a phrase Smollett uses when he gets tired of it (45:73, 258; 48:113, 286).

As might be expected, abusive labels sometimes tell more about the speaker than about his target. A clergyman addresses an opponent as "reprobate" (4:17, 21), a Jew calls a harlot "cocatrice" (12:74, 62; from Isaiah), a fortune-hunter speaks of a woman as "a five thousand pounder" (16:110, 86), rough fellows swear at strangers "you son of a whore" (52:153, 314), Spaniards call Tom Bowling "Signior Thoma" (66:284, 404; the real Spanish equivalent is Tomas), and one sailor says that another²⁷ is "none of your guinea pigs, - nor your fresh-water, wishy-washy, fair-weather fowls"(24:191, 144). Usually the shoe fits its intended wearer just as well. As an assistant to the surgeon's mates, Roderick is known "by the name of Loblolly Boy" (27:211, 157). Smollett is the first recorded user of this term, later common, from loblolly 'a nautical gruel or simple medicinal remedy' (NED 1, 4). As we saw in chapter five, Bowling's occupation makes him a "Scurvy companion, - saucy tarpaulin" to the grand-daughters (3:14, 18). Villains, whores, and fools are correctly identified, sometimes before we know why, by such titles as "lying miscreant" (48:113, 286), "wanton baggage" (11:66, 56), and "great chucklehead"

(3:14, 18; 'blockhead,' possible from chuck meaning a lump [NED sb.4.1]).

One interesting usage involves the character of Strap. When Roderick loses his money to the card sharpers, Strap offers, as usual, to do all he can, "for though I be a poor cobbler's son, I am no scout" (15:98, 78). Farmer and Henley give, as one meaning for scout, "a mean fellow," citing B.E. and this Smollett quotation. EDD (under the chief spelling 'scoot') and NED (sb.2) give much the same meaning, with some others involving contempt, and characterize this general sense as Scottish. The word appears as "a term of the greatest contumely, applied to a woman" in John Jamieson's An Etymological Dictionary of the Scottish Language, rev. John Longmuir and David Donaldson (Paisley: Alexander Gardner, 1882). It seems, then, that Strap reveals his regional origin in this word. This is the only exception that I have found to the statement in the next chapter, that neither Strap nor Roderick possesses any (visible) regional dialect. Furthermore, EDD has, under "scout" (sb.4), the entry "Sc. [Not known to our correspondents.] A cobbler" (italics mine), the source being John Mactaggart's Scottish Gallovidian Encyclopedia, 1824. With Strap's reference to himself as a "cobbler's son,"

it seems likely that Smollett is making an obscure Scottish pun.

Sometimes improper names are used to convey a special kind of insult. It is annoying to have one's name persistently mispronounced as Narcissa's brother does with his "Randan" (e.g. 56:188, 344; 57:204, 350), either from stupidity or a sense of class superiority.²⁸ (See "Occupational Dialect" under "Squires;" ironically, he dubs his butler "Numps" [56:195, 344n.a.], a jocular term for a stupid or silly person [NED]). It is more annoying not to be named at all, and so it is typical for a character in Roderick Random to observe aloud that, "let people be never so much in the right, there were some folks who would never do them justice; but to be sure, they had their reasons for it, which some people were not ignorant of, although they despised their little arts"(19:136, 105; similar examples have been quoted in earlier chapters). Nicknames can be used sarcastically, to show up another's pretensions, as when Roderick is called "Gentleman John" by his fellow servants (40:29, 227). Or they can abuse one's country: "Is it oat-meal, or brimstone, Sawney?", a wit asks Strap (13:85, 69). "What have you to say to this, Taffy?", asks Oakhum of Morgan (30:234, 174); Grose explains Taffy as a corruption of Davy, after St. David, patron saint of Wales.

"Lookee, you, monsieur" is used as a sneer by Medlar to a French fiddler (45:77, 261). Finally, the special insult of an improper name can be indecent. When Roderick and Miss Snapper visit the Long Room in Bath, Beau Nash attempts to gratify the ill-nature of the assembly by asking her "in the hearing of all present, if she could inform him the name of Tobit's dog." Roderick "was so much incensed at his insolence, that I should certainly have kicked him where he stood" (55:177, 331). Tobit's dog in the apocryphal Book of Tobit has, in the text, no name. But Toby became the standard name for the dog in Punch and Judy shows in the early nineteenth century, and, according to Harvey, the dog in the Book of Tobit was the imputed source. Meanwhile, "Toby" has also been slang for buttocks, and thence for the female puendum since at least 1675 (Farmer and Henley, Partridge, NED sb.1.1; note too the phrases to tickle one's toby 'to beat,' and tickle-toby 'penis'). If this word as the name for a dog, or even the dog in the Book of Tobit, was current by 1748,²⁹ then what incensed Roderick was that Nash wanted Miss Snapper to say it, and unknowingly commit a vulgarity. But if Nash had known her name, he would never have tried. She snaps the reply, "His name was N-sh, and an impudent dog he was"³⁰ (55:177-78, 331).

It is clear, then, that a character in Roderick Random may be called quite a number of names by others. Occasionally, the narration picks up one of them and uses it as a formal alternative. One example is "the Savage," as Narcissa's aunt calls her sometimes vicious nephew (39:19, 220; see subsequently 58:210, 354). Another, "Monsieur d'Estrapes," is the pseudonym that Strap adopts for himself in France (44:62, 249). The narration (e.g. 47:101, 277), and Roderick in dialogue (e.g. 45:74, 258), sometimes call him this well after France is left behind. These examples bring us to a last category of 'improper' names, the alternative epithets given not by the characters, but directly by the author. It is characteristic of Smollett's style that he carries metonymy to great extremes. Thus, Narcissa's brother is not only "the Savage," but also "the fox-hunter," "the squire," and "Bruin,"³¹ all within a few pages (56:185-88, 337-39). Strap is, similarly, "my fellow-traveller" (10:62, 53), "my frightened comrade" (11:65, 55), "my bed-fellow" (13:82, 67), "the poor barber" (14:92, 74), "Poor Hugh" (51:145, 309), and many more. Smollett is at his most expansive with nationalities, with hate, and with love. Morgan, for example, can be called by such names as "the Welchman" (26:207, 155), "the Briton" (27:218, 163),

"the Cambro-Briton" (30:234, 175), and "this descendant of Caractacus" (31:242, 180). The hated schoolmaster is, in the scope of three pages, "this insolent pedagogue," "the tyrant," "the criminal," "this arbitrary wretch," and "the pedant," as well as many less opprobrious things (6:21-23, 24-26). As for love, it would take much space to list even a representative sample of the epithets for Narcissa. A few from the early Chapters are "this idol of my adoration" (39:18-19, 220), "the charming creature" (39:19, 220), "the dear object of all my wishes" (40:24, 224), and "this pattern of innocence and beauty" (41:31, 228). The related topic of Roderick's speech in love scenes is dealt with in chapter nine.

The most common formula for these alternative epithets is /"this" + adjective + allusion/. Typical examples of the formula are "this young Acteon" (2:10, 15; the fox-hunting cousin is thus identified with the mythological hunter whose own hounds tear him to pieces),³² and "this ancient Tarquin" (12:74, 61; Isaac, having been accused of ravishing Jenny, is named after the Roman despot whose son raped Lucretia [Barnhart]). Some variations are exemplified below, the allusions have been chosen for their possible need of explanation:

- "this bashaw" (37:3, 209) "A haughty, imperious man" (NED 2); from the Turkish title, Pasha.
- "the peevish annuitant" (48:111, 284) Thirty pages earlier, we are told that Medlar lives on an annuity.
- "the supposed son of Anak" (11:65, 55) Anak was the Biblical progenitor of a race of giants (Numbers xiii).
- "the Nabal, my master" (7:39, 36) A churlish person (I Samuel xxv.3).
- "the catchpole" (23:177, 132) Contemptuous term for a bailiff (NED 2.a).
- "a generous Oroondates" (22:163, 124) Orondate is the hero of Cassandra, a French romance widely read in the eighteenth century (Davis, "Notes").
- "my she-friend" (56:186, 337) Often used in a low sense (NED 'she' 10.a), so vaguely appropriate to ex-prostitute Miss Williams.
- "his Dulcinea" (8:47, 42) Don Quixote's name for his mistress, hence 'sweetheart.' Smollett is the first recorded user in English (NED). The name seems to retain for him its ironic overtones; it is used not for Narcissa, but for Betty, Miss Withers (50:134, 301), and Miss Snapper (54:167, 324).

Profusion of epithets is a stylistic device that seems to have come very easily to Smollett; it runs through all his works, including his Complete History of England, his Travels Through France and Italy, and the Critical Review. A famous example in one of his

letters stamps Samuel Johnson as "our Lexicographer" and "that great Cham of Literature" (Letters, p. 75).

Conclusion: The Naming of Characters in Smollett

The multiplying of alternative epithets is perhaps the only part of Smollett's practice in naming that could truly be described as tiresome. Nevertheless, his practice does have other, questionable aspects. At times there seems to be no explanation as to why the author of Roderick Random has named some people and not others. The amusing sequence at the inn in Chapter ix has Shuffle expose his vicar's character, the exciseman expose Shuffle's, and Boniface expose the exciseman's. We might question why two of the links in this chain are named, and two are not. Why is "Mr. Syntax" named and not his more important superior, the cruel schoolmaster?³³ The latter certainly needs a name in the last Chapter, where he can be referred to only as "my tyrant" (69:315, 427). Why does Narcissa's aunt remain "her aunt" throughout the book, though she is one of the most interesting characters? Occasionally the answer might be that it is truer to life for characters not to be named. There is no reason why Roderick should ever learn what to call the strange lawyer, soldier, and lady, who accompany him in the

coach to Bath. Many other, minor characters (e.g. the halberdier who helps Roderick recover health [34:259-60, 192]) probably are unnamed simply to save trouble for both reader and author. But, clearly, these answers do not apply in all cases. Smollett was to continue this casual and baffling anonymity in later novels. In Peregrine Pickle, the doctor who is the foil for "Pallett" and a chief comic character, is never more than "the doctor."³⁴

Another inconsistency in the method of naming is that 'characteristic' or occupational labels occasionally get attached, through the inevitable accident of blood relationship, to people who have no real business bearing them at all. Thus "Sir Timothy Thicket" (39:19, 220), Roderick's first rival for Narcissa, is so called, presumably, to confirm that he is a fox-hunting, country blockhead. But his sister, who is Narcissa's friend, must then be called "Miss Thicket" (41:31, 228n.a.). "Miss Sparkle" (50:132, 299) has the brilliance both of good looks and wealth; her father is "Sir John Sparkle," though he is "a man of...narrow disposition, who mewed up his only child." (50:132, 300n.a.). Roderick's mother is "Charlotte Bowling" (66:286, 406n.a.) though she has never been to sea. The most striking case in "Mrs. Snapper" (54:168, 325), who must bear this name because

of her daughter's disposition (see chapter four). Yet the mother is deliberately contrasted to the daughter, as a "grave matron" (53:161, 320), with "stately reserve" (54:172, 328).

It is instructive to observe how Smollett's names, inconsistent or otherwise, are brought to the attention of the reader. Since Roderick Random is a first-person novel, Roderick must be made to know each name himself. Smollett transmits this information by a number of devices, more or less effective. Roderick can ask about the name, and be told it by somebody else. An example is "Don Rodrigo" (66:285, 405), who turns out to be Roderick's father. (We might have guessed this, since he has the same name as his son, in Spanish form [Barnhart]). Roderick can be directly introduced, as to "Slyboot" (who "thrust his tongue in his cheek"),³⁵ to the blustering "Bragwell," to "Billy Chatter," who is "impatient of so long a silence" (46:91, 270), and to the rest of their society (46:87, 268). He can hear their names used in dialogue, as with "Jenny Ramper" (12:77, 63 ; see chapter three), and "Mrs. Harridan" (17:124, 96; the word means 'decayed strumpet,' according to Johnson's Dictionary). A particularly felicitous example is "I'll tell thee what, my dear Bett...I never had, nor ever will, while my name is Rifle, have such

a glorious booty as I missed to-day" (8:45-46, 41).

Roderick can even see the name in a letter heading, as with "Roger Potion" (6:29, 30), who is thus confirmed as an apothecary. The narrative can simply append the name to the description: "He was a thick brawny young man, with red eye-brows, a hook-nose, a face cover'd with freckles; and his name was Frere Balthazar" (42:47, 239; Balthazar is a familiar Biblical and Shakespearian name. I know of no compelling reason for its choice here.).

Or the author can simply use the name in a chapter heading, and take for granted thereafter our knowledge, and Roderick's. This is the case with "Miss Williams" (22:160, 122). She is given a neutral name despite her prostitution, I surmise, because she reforms and is several times a beneficial influence on the hero. Her first name, "Nancy" (heard in conversation, 23:176, 33), is not a low one, though it is far from being romantic. In the eighteenth century, this name became the proper diminutive of Anne, as Nan and Nanny lost status. (Withycombe).

Frequently, however, the transmission of names is awkward. The parenthetical "for that was his name," or some variant thereof, is probably the most over-used phrase in the book. It often occurs several pages after the character has first appeared. Thus we find out

belatedly that it is "Mr. Vulture (for that was the bailiff's name)" (23:177, 134) who has interrupted Miss Williams' story. The words "whose name was Crampley" (27:211, 158) occur after two important incidents involving this crucial character. The name of the hero himself comes when we are well into the story, and he is at least twelve years old. It is introduced in the midst of a long sentence, casually, and by such a verb as to make it sound like a pseudonym or nickname:

It would be endless to enumerate the exploits we performed in the course of this confederacy, which became the terror of the whole village; insomuch, that when different interests divided it, one of the parties commonly courted the assistance of Roderick Random (by which name I was known) to cast the balance, and keep the opposite faction in awe. (2:9, 15)

His last name is obviously meant to reflect his haphazard fortune, and the alliteration with the first marks him as a typical Smollettian hero. Withycombe says that Roderick is "not infrequent in Scotland, where it is used to render the Gaelic Ruaidhri 'the red'." Roderick, we recall, has hair "of the deepest red" (13:83, 68). The choice of name for the hero, surely, is one indication that we are not to take his troubles too seriously.

Smollett's practice in this respect might well be a result of the haste with which he composed. But it is useful to make a comparison with other eighteenth-century

novelists. In third-person novels, with an 'omniscient narrator,' the problem is largely obviated, so Fielding's name-introductions are quite natural. Richardson's letter-writing technique allows him to count on a received body of knowledge between his correspondents, and also on letter headings. "Mr. Lovelace" in Clarissa, for example, needs no explanation alongside his name in the first letter. A better comparison is Defoe. As it happens, his narrative technique in this respect is far more awkward than Smollett's. Colonel Jack speaks of "my Comrade as I call'd him," after many pages of calling him "my Comrade." Shortly thereafter he happens to call him "Will,"³⁶ and that is the comrade's label henceforth. Moll Flanders cries after one husband "by his name, which was James;"³⁷ this is long after they have loved, married, travelled, and cheated together. As Watt points out, pp. 322-23, Defoe is especially casual about naming his secondary characters because his emphasis is so unremittingly upon the self-centred 'I'-figures. A later first-person novelist, Goldsmith in The Vicar of Wakefield, appears to have found a totally easy and natural way around the naming problem, as the following quotations exemplify: "Squire Thornhill, who was to be my landlord" (Constable and Company and Houghton Mifflin Company, 1926;

p. 13); "Mr. Burchell, our new companion" (p. 15); "Farmer Flamborough, our talkative neighbour" (p. 21). This method of bringing the name without fanfare into the narrative, yet with some necessary information, is used by Smollett only occasionally. One example is "captain Odonnell, who lodg'd in the house" (19:136, 105; he is Irish [18:133, 103], and so is his name [MacLysaght]).

Turning from the method of introduction to the names themselves, we might make other comparisons. How, for example, does Roderick Random compare with Smollett's other novels? It would seem that Ferdinand Count Fathom and Humphry Clinker have proportionately far fewer of what I have called 'representational' names. The former is partly a romance, and I surmise that such names would be less appropriate to this tendency. With Humphry Clinker, Smollett was moving closer to the novel of complete realism. Peregrine Pickle and Launcelot Greaves, on the other hand, are very like Roderick Random in nomenclature, with the proviso that the first accentuates the practice, just as it does some other linguistic features that we have noted. Its title is refreshingly unembarrassed about the device. Often Peregrine Pickle is more subtle, as with "Mr. Hornbeck," "Jumble," "Tunley," and "Mrs. Riggle." It is evident, then, that the selection of

names was an important factor in the overall effect that Smollett sought in each case.

Given Smollett's priorities in name-choosing, we might ask, finally, whether his choices in Roderick Random are superior or inferior to those of other major novelists of his time. For example, Sterne is almost unclassifiable; his names seem chosen chiefly in the spirit of ridicule, such as "Smelfungus," the one he gave to Smollett himself. The proper names in Defoe's novels are, in fact, very few. Their place is supplied by such epithets as "my husband," "my landlord," "my honest merchant," "the Prince," and "the Quaker" (all from Roxana), which become the standing references for the characters in question. Richardson's novels of sensibility permit very little in the way of label-names; they would be quite out of place. (With names of his eponymous heroines, however, Richardson does make complex use of the tradition of romantic love-names; see Watt, pp. 326-28, 330-32.) Goldsmith, in The Vicar of Wakefield, has a few which are fairly uninspired: "Dr. Primrose," "Squire Thornhill," "Mr. Spanker." Not surprisingly, the most relevant comparison is Fielding. Like Smollett, Fielding has a marked tendency towards the traditional 'characteristic' names of comedy,

reflecting a similar preoccupation with representative rather than unique characters (see Watt, pp. 335, 338).³⁹ But his technique in this area does not, in fact, appear to be superior to Smollett's. The names in Tom Jones split about equally between the realistic and the representational. The latter can be both cruder than Smollett's ("Thwackum," "Allworthy") and more subtle ("Western"), as well as equally conventional ("Sophia"). In Joseph Andrews, the names are generally either very silly ("Slipslop," "Tow-ouse," "Lady Booby") or, for sympathetic characters, completely orthodox ("Joseph Andrews," "Mr. Wilson;" "Abraham Adams" is one exception). Jonathan Wild's nomenclature is almost all of an elementary type ("Fireblood," "Mr. Snap," "Heartfree"), and it lacks the great range of Roderick Random. That of Amelia is almost wholly what I have called 'neutral.'

Such a survey of contemporaries, albeit brief, confirms that eighteenth-century novelists had several kinds of possibilities available to them in naming, and that the particular set of choices is one clue to the type of novel being written. We may see, then, that Roderick Random is in many ways deliberately shallow and conventional. Realism is not often as important as satire, and the satire is applied very generally, except on some occasions where the author is specifically

defamatory. Roderick Random is also clever, influential, funny, and above all, vigorous. If nothing else, the remarkable number of names indicates something of the power that the author commands.

It may be that, of this volume, there are no Smollett names that are essentially 'Smollettian,' in the sense that some names are unmistakably Dickensian.⁴⁰ But the best examples in Roderick Random, especially those that spring from the author's own experience, do seem particular to his pen. It is perhaps significant that some of these combine two or more of the categories outlined above. I conclude with a list of names that, in my opinion, are among the more amusing and creative in the novel:

- | | |
|---|--|
| <p>"Launcelot Crab"
(7:34, 33)</p> | <p>A fierce-tempered man, who, as a surgeon, must <u>launce</u> 'make incisions with a lancet' (<u>NED</u> 'lance' v.7). The medical association of <u>crab</u> 'malignant growth' (<u>NED</u> sb.1.3) and of <u>crabs eyes</u> 'medicinal powder' (<u>NED</u> l) may also be appropriate (see 19:136, 105).</p> |
| <p>"Lavement" (18:132, 102)</p> | <p>An apothecary whose name indicates both his origin and his profession, since its French meaning is 'enema.'</p> |
| <p>"Concordance"
(18, 132, 102)</p> | <p>A teacher of languages.</p> |
| <p>"Dr. Wagtail" (46:87,
268)</p> | <p>The word is one of familiarity or contempt applied to both</p> |

sexes, but usually to a harlot (Farmer and Henley, NED sb.3). Wagtail's sexual potency is in some doubt, since "nature had not put it into his power to be guilty of such a trespass [as impregnation]" (46:95, 273). He can also be led in any direction, like a friendly tail-wagging dog.⁴¹

"Fitz-clabber" (49:120,
291)

A ragged Irishman. Fitz is a familiar Irish prefix; clabber (dialectal in Scotland, Cumberland, and Ireland) means 'mud,' from Irish and Gaelic clabar (EDD).⁴²

"Orson Topehall" (59:218,
359, and 68:307, 421)

The first name of Narcissa's brother indicates his barbarity, since it is derived from Latin ursus 'bear.' As wild as Orson is a phrase after Valentine and Orson, the latter of whom was raised by a bear (Hyamson). The last name combines the squire's country seat, or hall, with his ability to drink all that is put before him (see 56:195, 344).

Chapter Seven

REGIONAL DIALECT

Introduction - Joey - The Sussex Peasants - Lavement -
Morgan - Minor Dialects - Conclusion

There is no difference between the Scotsh [sic] and English spelling; it lies in the pronouncing of 'em: And I have so letterd them, and all such, only to put the Scotch way of it, into the English mans mouth.

- George Stuart, A Joco-Serious Discourse (1686), "Preface"

Having dealt with characters' names, we may now begin to review what it is they say. In Part I, we did examine several speeches and their contexts. But, with one small exception, the argument there did not happen to touch upon a rather intriguing and significant aspect of the spoken language in Roderick Random. The exception, briefly mentioned in chapter two, is Morgan's line during the storm, "Got have mercy and compassion upon us." It is evident that, by Morgan's first word, Smollett means to suggest to the reader the accent of a native Welshman. At various other points in Roderick Random, indeed, we find other speakers, for whom systematic, unorthodox spellings, along with some features of grammar and vocabulary, are meant to evoke specific native regions. It is fitting to devote some space in this thesis to such language. The two chapters following, on "Occupational Dialect" and "Idiolect," take up related topics concerned with the novel's spoken words.

It is the contention of this chapter that Smollett manages to suggest the mid-eighteenth-century dialects of a number of distinctive regions in a relatively successful manner. These regions are: Newcastle, represented by Joey; Sussex, represented by the farmers who find Roderick in their barn after the Crampley fight;

France, represented by Lavement; and Wales, represented by Morgan. There are also two dialects represented in a minor way: fashionable London, by Concordance and Whiffle; and Ireland, by Oregan. I will deal with each of these in turn.

Following J.C. Wells, "Local Accents in England and Wales," Journal of Linguistics, VI (1970), 231, I take 'regional dialect' to involve grammar and vocabulary, as well as pronunciation, reserving for the latter alone the term 'accent.' The burden of proof here, however, falls necessarily on Smollett's methods for rendering the 'accent' component of the total dialect. A necessary technicality for dealing with fine distinctions of pronunciation is a set of symbols for distinctive sounds, since the twenty-six letter alphabet is simply not representative of the forty-odd sounds that any variety of English possesses. This is especially true for vowels. Such a system of 'phonemes,' adapted from A.C. Gimson's An Introduction to the Pronunciation of English (Edward Arnold, 1962), is outlined in the accompanying table,² and also in Appendix III. This sound system is basically that of today's standard British English (known as 'Received Pronunciation' or 'R.P.'). It is necessarily an approximation only, when applied to the eighteenth

Table: Phoneme SymbolsVowels

/i/	be <u>a</u> d
/ɪ/	b <u>i</u> d
/e/	be <u>e</u> d
/æ/	ba <u>a</u> d
/ɑ/	ba <u>r</u> d
/ɔ/	ho <u>o</u> d
/ɔɔ/	bo <u>o</u> ard
/ʊ/	ho <u>o</u> d
/u/	bo <u>o</u> ed
/ʌ/	b <u>u</u> d
/ɜ/	b <u>i</u> rd
/ə/	<u>a</u> cept, si <u>t</u> ter (unstressed)
/eɪ/	ba <u>y</u>
/aɪ/	bu <u>y</u>
/ɔɪ/	bo <u>y</u>
/əv/	bea <u>u</u>
/aʊ/	bo <u>u</u> gh
/ɪə/	bee <u>r</u>
/ɛə/	ba <u>r</u> e
/ʊə/	bo <u>o</u> r

Consonants

/θ/	th <u>ir</u> ti <u>e</u> th
/ð/	th <u>e</u>
/ʃ/	sh <u>ee</u> p <u>i</u> sh
/ʒ/	treas <u>u</u> re
/tʃ/	ch <u>ur</u> ch
/dʒ/	ju <u>d</u> ge
/ŋ/	fi <u>n</u> ger <u>i</u> ng
/j/	yo <u>u</u>
/m/	wh <u>i</u> ch (cf. <u>w</u> itch:/w/)

- Notes: 1. Other consonant symbols, such as /p/, /b/, /f/ and /v/, have the usual values represented by English spelling.
2. Certain dialect sounds are approximated by invented diphthongs (e.g. /ɔɔ/).

century, and to regional dialects. For example, where Smollett spells Joey's atonement as "attoonement" (12: 73, 60), I interpret the unorthodox vowel as /u/; in reality, it is probably a neighbouring sound that standard English does not and did not possess. But /u/ is close enough without our having to be overly technical, and /u/ is probably how standard speakers would hear it.

It might be thought that the difficulties of analysing sounds long dead, and unrecorded by any science, are insurmountable. After all, perceptible changes in a given pronunciation can be detected as occurring in a matter of decades, as Charles Barber, for one, has demonstrated in his Linguistic Change in Present-Day English (Edinburgh: Oliver & Boyd, 1964). Even if this were not so, great movements of population after Smollett's time "seem to show the unreasonableness of assuming off-hand that a living vernacular necessarily mirrors in their entirety the earlier phonological characteristics of the area in which it is now spoken" (Harold Orton, The Phonology of a South Durham Dialect [Kegan Paul, Trench, Trubner & Co., 1933], pp. xvii-xviii). When we deal with such characteristics represented in literature, we also come up against the sheer deficiencies of the English spelling system; authors are very restricted in their efforts to present dialect-reality

when the possible variations of /æ/, say, are so many, and the spelling conventions to represent them are so few. (On this point, see Sumner Ives, "A Theory of Literary Dialect," Tulane Studies in English, II [1950], 148-50.) Moreover, as the grammarian, William Tiffin, pointed out in 1751, "the different Pronunciations of the same Word in different parts of the Nation, may cause what is mean't of one Vowel or Diphthong by the Writer, to be understood of another by the Reader."³ Thus, the sound that the author himself would associate with the standard spelling - against which his non-standard spellings would be contrasted - must also be taken into account.

In the ultimate analysis, then, nothing can be proven for certain. But we are not entirely without assistance. For one thing, the educated, London pronunciation of 1748 can be largely ascertained, through such contemporary and near-contemporary sources as John Kirkby's A New English Grammar, or Guide to the English Tongue (1746), William Tiffin's A New Help and Improvement of the Art of Swift Writing (1751), Samuel Johnson's A Dictionary of the English Language (1755), and John Walker's many works on language, including A Dictionary of the English Language Answering at once the Purposes of

Rhyming, Spelling, and Pronouncing (1775), A Rhetorical Grammar, or Course of Lessons in Elocution (1785), and A Critical Pronouncing Dictionary and Expositor of the English Language (1791). As it happens, some of these linguists mention dialectal variations, and two, Walker and Tiffin, even give tongue positions for vowels. It is clear that Smollett was capable of associating the conventional spelling with this educated, standard pronunciation, and of distinguishing it from his native Scots. In his Reprisal (1757), he was able to depict, through mis-spellings, the accent of the Scotsman, Maclaymore, with some fidelity (e.g. "tak," "a'," "gang" [Plays and Poems, p. 13]).

With the base line established, we are aided in our conjectures by the fact that Smollett's narrative identifies all but one of the speakers in question with a quite definite region. In answering the question, 'How genuine is this dialect?', we can, therefore, turn to other deliberate attempts to render it in spelling, such as those in native ballads, in plays, and in the eighteenth-century grammar books already cited. Notwithstanding the objections above, we can even turn to the dialect as spoken in that region today, since this must have some ⁴relevance. I have thus employed a ⁵variety of sources on the question of authenticity.

Discrepancies between them have been noted; occasionally I have had to translate others' phonemic symbols into my own.

There is always the possibility that a given misspelt word, especially when it is the only one of its kind, could be a printer's error. This possibility is only a faint one, however. As we have seen, Roderick Random went through three revised editions, personally supervised by the author. None of the dialect misspellings was dropped. Some of them, as we shall see, are unauthentic for the particular region, but none are absurd. It is a fair supposition that, if Smollett proof-read nothing else, he did so with these sections, since an unplanned misspelling here would be harmful amongst others that are meant to be mutually supportive. It is clear from the changes that are made in the revised editions that Smollett took care to rework his general non-standard speech to his satisfaction.⁶ (Evidently, he relished dialects. The Reprisal, for example, exists for little else.) I have had to work on the assumption that there are no misprints among the regional dialect speakers in Roderick Random.

Nevertheless, there are obvious inconsistencies. It is convenient to deal with this general point here, rather than to raise it with each dialect in turn. Joey,

for example, is given both "mon" and "man," "meake" and "make," "a" and "he" (Chapters xi and xii). Similarly, the Sussex farmers have "mon" - "man," "moordered" - "mercy," and "an" - "if" (37:8-9, 213-14); Lavement has "vife" - "wife" and "ave" - "have" (19:137, 106; 21:151-53, 115-17); Morgan has "Oagum" - "Oakhum" (27:214, 160; 30:233, 174) and "forgife" - "forgive" (67:301, 416; 34:266, 197). There are, I think, at least two reasons for this seeming deficiency on Smollett's part. One is that the depiction of dialect in novels was still a very experimental procedure; we would be expecting too much of it at this early stage if we asked that it be strictly consistent or total. The other reason is a more important, artistic one. If the dialect were totally accurate, it would be insufferably tedious. No one would wish Joey's dialect - the thickest of them all - any thicker than it is. Of the thirty-one words in his opening speech (11:64, 55), seventeen are dialectal. But the speech, as we shall see, is still a good one. It is useful to compare it to this almost unreadable stanza of an early nineteenth-century Newcastle poem:

Ki' Geordy, We leve i' yen raw, weyet,
 I' yen corf we byeth gan belaw, weyet,
 At a' things aw've play'd
 And to hew aw'm not flay'd 7
 Wi' sic in a chep as Bob Cranky.

In order to be readable, a good author must be selective. He must give only the flavour - make only a few departures from the standard - and let the reader's imagination do the rest. For the same reason, I imagine, Smollett did not indulge in any rustic vocabulary that would be incomprehensible to his projected audience. Nor did he make every possible speaker dialectal. The Irish captain, Odonnell, does not speak brogue, nor does the farmer who identifies Roderick's captured highwayman (54:169, 326). Most interesting in this respect are the speeches of Roderick and Strap, who are made painfully aware of their Scottish accents in their early days in London. Their accents are never presented to the reader: it would be intolerable to have the novel so thoroughly laced with Scots. (Of course, Smollett's hero could not, by the conventions of heroism, speak non-standard English in any case.) The total amount of space devoted to dialect spellings in Roderick Random is thus relatively small; for that we may be somewhat thankful.

In the light of these reasons, it is hard to accept Gary N. Underwood's contention ("Linguistic Realism in Roderick Random," Journal of English and Germanic Philology, LXIX [1970], 39) that Smollett's inconsistency

in dialects is a deliberate attempt to mirror reality (in that dialect speakers are themselves inconsistent because of the pressure of the standard language upon them). Another factor that Underwood fails to recognize is that, in most cases, Smollett is working not only from linguistic, but also from literary, models. Our view of his authenticity must be tempered by this recognition. Since Joey's dialect is the least influenced in this way, I have devoted more space to establishing its credentials than is given to any of the others.

Finally, it must be acknowledged that Underwood's article deals with precisely the subject of this chapter. Unfortunately, this critic has not used the most appropriate edition, and he has missed some of the deviant spellings (e.g. the Sussex peasant's "moordered" [38:9, 213]), while ignoring some his copy does contain (e.g. Morgan's "Fifle" [34:267, 198]), and mis-interpreting others (e.g. Joey's "an" [12:73, 60] as 'one;' it must mean 'if.'). He passes over grammatical points (Lavement's "one sinner," meaning 'a sinner' [21:153, 117]), a minor speaker (Oregon), and indirect speech (e.g. "[Morgan] bad us take notice, that he had lived poy, patchelor, married man and widower, almost forty years" [27:215, 161]). His "evaluation" (pp. 33, 38) is often merely description,

and his conclusions are inconsistent; Smollett becomes both an amateur and an expert in dialectology. For these and other reasons, I do not use Underwood except where he anticipates me on a valid point, or where he serves as a convenient foil.

Joey

Joey is the only dialect speaker in Roderick Random who is not definitely identified by the narrative with a stated locality. But since he drives "the waggon from Newcastle" (10:58, 50), it is probable that his speech is supposed to be that of the Durham-Northumberland area. Here are all his utterances:

Waunds, coptain, whay woan't yau sooffer the poor waggoneer to meake a penny? - Coom, coom, young man, get oop, get oop, - never moind the coptain. I'se not afear'd of the coptain.
(11:64, 55)

Ods bodikins!...sure coptain, yaw would not coommit moorder! Here's a poor lad that is willing to make attoonement for his offence; and an that woan't satisfie yaw, offers to fight yaw fairly. - And yaw woan't box, I dare say, he will coodgel with yaw. - woan't yaw, my lad? (12:73, 60)

Hoy day!...do yaw knaw the young mon, coptain, ...And what may his neame be, coptain?... Waunds!...a has changed his own neame then! for I'se lay any wager he was christened John Trotter. (12:80, 65-66)

Joey is clearly not the first literary character to speak such a dialect. The two students in Chaucer's Reeve's Tale are depicted in their language as northerners by various similar devices. Hilda Hulme's "Dialect in Tudor Drama" (Unpublished M.A. thesis: University of London, 1937), pp. 32-37, instances many sixteenth- and seventeenth-century plays which also attempt northern dialect of some sort. It is evident, however, that Joey is not copied from any of these sources in particular. We must ask, therefore, whether Smollett was justified by any other criteria in using the words above to represent the northern dialect of 1748.

It is perhaps easiest to begin with the lexical and grammatical features. Joey says "I'se" for both I'm and I'd (or I'll), "a" for he, "an" for if, and "afear'd" for afraid. With one partial exception, these can be authenticated fairly readily. Chaucer's northerners use "I is" for I am (see The Works of Geoffrey Chaucer, ed. F.N. Robinson, 2nd ed. [Oxford University Press, 1957], p. 57); so do those in Hulme's plays and non-literary sources ("Dialect in Tudor Drama," p. 68). That this feature persisted into the eighteenth century is evident from its presence in the nineteenth, by which time it had also spread to the south (see Joseph Wright, The

English Dialect Grammar [Oxford: Henry Frowde, 1905], No. 435; also Hulme, p. 107). However, the only evidence I have for the same expression for I'd or I'll is Edgar's southern dialect imitation in King Lear IV.vi. Perhaps, then, Joey's "I'se lay any wager" is a slight case of Smollett stretching the rules. The use of "a" for unstressed he is standard in Shakespeare, and persists today as a widespread dialect feature. Wright's English Dialect Grammar, 405(a), says northern usage has /ɪ/ in affirmative sentences, and /ə/ in others. The traditional spelling, a, is a fair approximation of either. Afear'd is "used more than 30 times by Shakespeare, but [is] rare in literature after 1700, having been supplanted by afraid. It survives everywhere in the popular speech" (NED). Brook calls it "especially common in Northern dialects" (The Language of Dickens, p. 122). The word's survival in the north is also documented by Oliver Heslop's Northumberland Words: A Glossary of Words Used in the County of Northumberland and on the Tyneside, I, English Dialect Society Publications, No. 66 (Kegan Paul, Trench, Trübner & Co., 1892), p. 7. Heslop (p. 14) records as well "an" for if, again a case of a standard usage, formerly widespread, becoming latterly dialectal.

Joey's interjections, "Waunds," "Ods bodikins,"

and "Hoy day," are not dialectal as such. (The spelling of "waunds" is dealt with below.) His use of "sure" for surely, though characterized as "now dialectal" by NED (adv.3), was not so at the time. Non-dialect speakers use adverbial "sure" in The Vicar of Wakefield (1766), Chapter xxviii, and Sense and Sensibility (1797), Chapter xxxv, as well as in Roderick Random itself (9:52, 45).

We may now move on to the more precarious ground of Joey's sound system. I would represent it as follows:

Spelling	Non-Standard Sound
1. mon coptain	/ɒ/
2. coom oop soofer coodgel coomit moorder waggoneer	/ʊ/ /ɪr/
3. waunds yau, yaw	/aʊ/
4. meake neame	/e/
5. attoonement knaw	/u/ /ɔ/
woan't	/ɔʊ/
6. whay	/eɪ/

moind

/ɔɪ/

satisfie

/i/

The remainder of this section considers each feature in turn, as numbered.

1. The use of /D/ in "mon" seems fairly legitimate.

William Tiffin's Swift Writing says that, "instead of the first Vowel [that of "am"] the Northern Counties usually sound the fifth [that of "all" or "of"]; and so do illiterate Persons in many other Parts" (p. 92). One can see other attempts at presenting this more retracted sound in northern speech, in the period following Roderick Random. For example, John Bell's Rhymes of Northern Bards ("Being a Curious Collection of Old and New Songs and Poems, Peculiar to the Counties of Newcastle upon Tyne, Northumberland, and Durham;" Newcastle: M. Angus & Son, 1812) sometimes has "mun" for man (e.g. p. 27). It is possible, however, that this kind of shift was, in reality, restricted to words with following nasals (/m/, /n/, and /ŋ/). I have not found any counter-examples, and Hulme's examples (pp. 74-76) of o for a in her collection of Tudor plays always carry this restriction. Moreover, we find the complementary movement of "cled" for clod (a more forward sound for /D/ preceding a non-nasal) in Joseph Ritson's collection of songs,

The Northumberland Garland or, Newcastle Nightingale

⁹
(1793). If this restriction holds, then Joey's "coptain" must be regarded as a case of Smollett's shifting /o/ from a legitimate to an illegitimate environment. It is not a very heinous error, and his standard-speaking readers would hardly have detected it.

2. John Kirkby's A New English Grammar, or Guide to the English Tongue (1746) says of the vowel in "skull," "gun," and so on, "This Sound is scarce known to the Inhabitants of the North, who always use the short Sound of the eighth Vowel instead of it."¹⁰ This vowel is that of "book" and "good." The spelling of these last two words reminds us that we may take the sound of Joey's "coom" and "oop" as the more appropriate /v/, rather than as the /u/ that the appearance of the double o might immediately suggest. Other near-contemporary attempts to represent this northern sound can be seen in Bell's Rhymes of Northern Bards (e.g. p. 28: "dyun" for done), and in another collection by Ritson, The Bishopric Garland; or Durham Minstrel (1784; e.g. p. 61: "eneugh" for enough).¹¹ The latter, it is true, also has "ane" and "nane" for one and none, but this may be regarded as an isolated case of Scots influence in the ballad tradition. Dickens' John Browdie in Nicholas Nickleby also uses this sound, presumably, in "anoother," "oop,"

"coom," and other words,¹² as does Tennyson's "Northern Farmer" in "mooch" and "muther."¹³ The absence of /ʌ/, with its substitution by /v/, is still the great northern and midlands distinction (Wells, "Local Accents in England and Wales," p. 233).

Joey's "coom," "soofer," "oop," and "coodgel" are, therefore, legitimate for his speech. "Coommit" is slightly less so, since strictly speaking, its first syllable would have the unstressed /ə/ in both north and south.¹⁴ But it would be unreasonable to expect Smollett to make a distinction between the sound of come and that of the first syllable of commit. With "moorder" he may also be thinking of the famous 'Northumberland burr,' by which, in some areas, /r/ has become like a Parisien,¹⁵ uvular [r], and previous vowels have been modified. In any case, though /r/ had, by Smollett's time, become merged with the vowel in many pre-consonant positions, as it is today in standard British English, it had apparently not yet done so in this word.¹⁶ So murder could be treated by Smollett in the same way as come. The Northumberland burr might also explain "waggoneer," unless Joey is simply making an analogy with such words as auctioneer.

3. Kirky's New English Grammar, as interpreted by

Folke Bergström, gives the standard London pronunciation of the vowel of wound (meaning 'hurt') as /u/, that is, today's sound (p. 89; see note 10). And John Walker's A Dictionary of the English Language (T. Becket, 1775) lists wound as "pronounced as if written woond." Meanwhile /waʊnd/ with this meaning was, in the early part of the century at least, a country usage. Cibber and Vanbrugh's The Provok'd Husband (J. Watts, 1728) shows it used by rustics of both upper and lower class, and spelled (in the plural) "waunds." "Waunds" therefore, seems appropriate enough for Joey.

On the other hand, /aʊ/ was also gaining standard acceptance. In his Critical Pronouncing Dictionary of 1791 (G.G.J. and J. Robinson, and T. Cadell), Walker observes that, "To wound is sometimes pronounced so as to rhyme with found; but this is directly contrary to the best usage" (p. 36). Then in the second edition of this dictionary (1797), while keeping the foregoing quotation in his introduction, Walker indulges in his own opinion in his dictionary entry, that /wund/ is in fact a "capricious novelty " fostered by the stage, French affectation, and false criticism. "That the other pronunciation was the established sound of this word, appears from the poets, who rhyme it with bound, found, ground, and around." ¹⁷ NED notes that while wound

(sb.), in the standard pronunciation of later years, has not rhymed with bound and found, the pronunciation /wauvnd/ "is however given by some dictionaries of the 18th century (Kenrick, 1773; Jones, 1798), is widely current in dialects, is implied in the various forms of Wounds and Zounds, and was common in the adv. Woundy." The oath wounds, as opposed to the simple plural, often took /av/ (NED int.).

In this light, "waunds" is perhaps a questionable spelling to set apart the dialect of a Newcastle waggoner in 1748. Moreover, though /av/ was "current in dialects," the north has generally retained /u/ (hence, "Zo'ons" in The Collier's Wedding: A Poem, by Edward Chicken; 2nd ed. [Newcastle: J. White and T. Saint, 1764], p. 7). Wright's English Dialect Grammar gives /av/ as characteristic, rather, of the midlands' and southwest dialects.¹⁸

Tentatively then, Smollett can be accused of attempted fraud here. Either he has insinuated into one dialect a sound from another (as occasionally he does with Win Jenkins in Humphry Clinker¹⁹), or he has used 'eye-dialect,' that is, an unorthodox spelling for wounds to indicate a perfectly orthodox sound (like, say, wuz for was). I surmise that you, which Walker's Dictionary of the English Language rhymes with dew, has been altered to

"yau" (and "yaw") merely to go along with "wounds."
Tiffin's Swift Writing, p. 97, mentions such a shift as
a Norfolk characteristic.

It is possible that, by "waunds" and "yau,"
Smollett means a 'pure' vowel, /a/ or /ɒ/, rather than a
diphthong, but I have no evidence to support this notion.
Nor do I know why, if /wɔvndz/ is the desired sound, he
does not simply spell it as the more obvious wownds.
Possibly, literary conventions, as illustrated by The
Provok'd Husband, dictated otherwise.

4. There seems little reason to suppose that, by Joey's
"meake" and "neame," Smollett meant a more marked
diphthong, something like /ea/.²⁰ It is more logical,
on the whole, to suppose that, by the insertion of e, he
meant to emphasize the initial part of the vowel /eɪ/,
and reduce it to a single sound, close to /e/. (The
spellings meke and neme are obviously debarred, since
they suggest /i/.) Orton observes that his Durham
informants use a 'pure' vowel for make that derives
from the ancestral form with short a (South Durham
Dialect, p. 54). Wells calls this feature for make and
take "widespread in 'broad' accents" ("Local Accents in
England and Wales," p. 245). That something like this
was a legitimate northern sound in Smollett's time is
probable from The Northumberland Garland, p. 49

("teaken"), and Rhymes of Northern Bards, p. 27 ("mak").

There is less evidence for the same sound with a following nasal, as in Joey's "neame." Nevertheless, M.A.

Richardson in his The Local Historian's Table Book, Legendary Division, II, 329 (J.R. Shith, 1844) records, in a northern song dating from 1749, the spelling of "cam" for came. And an attempt at Northumbrian dialect written in 1564 has "shem" for shame (see Note I in Stephen Oliver, Rambles in Northumberland, and on the Scottish Border [Chapman and Hall, 1835], p. 331).

5. The sound /əv/ of present-day, standard English has three equivalents in Joey's speech: "attoonement" /u/, "knew" /ɔ/, and "woan't" /ɔo/. There is ample justification for the first two, and the third is found in other dialects. The use of a different vowel for /əv/ is, of course, a readily recognizable and long-standing feature of Scottish and northern speech, and southern Englishmen usually hear it as /u/. Knaw is an older form of know (NED v.), and such a spelling (with the probable interpretation /ɔ/), for words ending in ow, is well attested as a persistent northern feature in many of the sources already quoted.²¹ The expansion of o into oa before n is, as we shall see in the next section, a feature of southern dialects; "woan't," then, appears to be another small cheat upon the reader. Dickens did not scruple

to indulge in a similar one with "doant" in Nicholas Nickleby (Brook, The Language of Dickens, p. 123).

6. Finally, there are three other sounds, with one equivalent in modern English, suggested by the spellings Smollett gives to Joey: "whay" /eɪ/, "moind" /ɔɪ/, and "satisfie" /i/. Kirkby's New English Grammar gives the standard pronunciation of the vowel of Christ in 1746 as something like /æɪ/. But Kirkby's Cumbrian background occasionally betrays him, and his modern interpreter, Bergström, characterizes this pronunciation as "a dialectal trait, corroborated by present-day usage in Cumberland" (p. 85). If so, then /æɪ/, or the nearby /eɪ/ which "whay" suggests, might be sufficiently identified as a sound of the north, that a Newcastle man could, in the view of Londoners, also use it. There is much support for this ay spelling as a general northern rendition of i or y in the plays cited by Hulme in "Dialect in Drama" pp. 88-89.

As for "moind," we have the evidence at least that today's Scottish /aɪ/ in the context of a following nasal, begins further back in the mouth, as oi seems to indicate, and it may be an imitation of this feature that Smollett is after. (See Daniel Jones, The Pronunciation of English [Cambridge: Cambridge University Press, 1966], pp. 57-58. This is also, and more recognizably, a

southern feature; see below, and Wells "Local Accents in England and Wales," p. 246.) Thus Nicholas Nickleby has "foind" (Brook, The Language of Dickens, p. 122), and "Northern Farmer" "koind" (The Works of Alfred Lord Tennyson [Macmillan and Co., 1926], p. 229). I do not know whether this sound actually penetrated into Northumberland in Smollett's time. There is also some small evidence that /ɑr/ in final positions could close to /i/ as in Joey's "satisfie." The Newcastle poem, "The Collier's Wedding" (1764), has "dee" for die; "Stanzas," by Robert Roxby (1789), in Richardson's Newcastle Table Book (pp. 399-400), has "e'e" for eye. This feature probably shows Scottish influence also. However, the fact that we are dealing with an unstressed syllable in Joey's speech, while these examples are stressed, makes speculation less profitable.

In sum, it would seem that - with some minor exceptions - Smollett has produced a reasonably accurate impression of Newcastle speech for the benefit of his standard-speaking readers. He has done this mainly with difficult features of vowel pronunciation. Given that he was himself from the north, and that he has drawn upon no specific literary source, this is a fairly remarkable achievement.

The Sussex Peasants

"Mercy upon en! the leaad's bewitch'd! - why Dick, beest thou besayd thyself!..." "O vather! vather! here be either the devil or a dead mon: 22 I doant know which o'en, but a groans woundily." ... "In the name of the Vather, Zun, and Holy Ghost, I charge you an you been Satan to be gon to the Red-Zea; but an you be a moordered man, speak, that you may have a christom burial." (38:8-9, 213)

If it be the devil I fearen not, and for a dead mon, a can do us no harm.... Here be no devil, but in youren fool's head. - Here be a poor miserable wretch, bleeding to death, and if a dies, we must be at the charge of burying him; therefore, Dick, go vetch the old wheelbarrow, and putten in, and carry en to good-man Hodge's back door, he is more eable than we to 'lay out money upon poor vagrants. (38:9-10, 214)

As we move through the dialect speakers in this chapter, we may observe an increasing dependence upon literary predecessors. Here Smollett cannot have ignored the example of Edgar's peasant imitation in King Lear IV. vi, which has such usages as "zwagger'd," "zo," "vurther," "volk," and "ise." But it is clear that, if Smollett is indebted to Shakespeare, it is only in small measure. He has made his own version of a southern dialect. Once again, we must judge its validity in time and place.

This approximation of rustic Sussex speech is given much of its force by its grammatical and lexical aspects. Most of them seem legitimate. The use of "an" for if

and of "a" for he are as appropriate for southern dialects as for northern, and for much the same reasons. The forms "thyselv" and "thou" represent, of course, another example of the rural preservation of the archaic. Wright's Dialect Grammar, gives /ən/, generally spelled en or un, as the regular, unstressed form for him in Sussex and elsewhere (405 [b]), while them is the nearby em (410 [b]). Similarly, Wright tells us that "the disjunctive possessive pronouns [e.g. mine, yours] are generally formed from the conjunctive by adding n or ən, thus... ourn, yourn, theirn" (413). Smollett's "youren" above is not 'disjunctive,' but this distinction is of minimal importance here. (Moreover, his use manages to suggest the plausible phrase "your own.") The peasants' non-standard uses of be are, and were, found both in Sussex and in southern England generally. See Hulme's Tudor plays, EDD, and Survey of English Dialects, IV, part I, by Harold Orton and Martyn Wakelyn (Leeds: E.J. Arnold & Son, 1967).

The word good-man prefixed to names of persons was apparently becoming obsolete in the standard language (see NED 3.b); it too contributes to the rustic flavour here. Woundily 'excessively' (NED) was still current more widely, though it did lend itself to colloquy.

Here it seems to be a pun. The spelling "gon," if not a misprint, must be eye-dialect. Finally, "christom burial" contains, doubtless, a punning conflation of Christian and chrisom (the robe used for a child's baptism, and also for a shroud if the child died within a month thereafter [NED 2]). Smollett may be reminding us here of Falstaff's dying like "any Christome Child" (Henry V II.iii.12).

Turning to the pronunciation, we might wonder how Roderick managed to distinguish such unusual sounds while lying, supposedly, at death's door. I interpret them as follows:

Spelling	Non-Standard Sound
1. Zun, Zea	/z/
vather, vetch	/v/
2. mon	/o/
leaad's	/eæ/
doant	/ɔɔ/
besayd	/ɔɪ/
eable	/e/
moordered	/v/

1. The regional dialects in Roderick Random are also surveyed in this chapter in the direction of the increasing use of consonants. Joey, it will be remembered, was given no consonant irregularities at all. Such irregularities lighten the task of authentication, since there is less room for doubt regarding what Smollett must have meant. Obviously, the chief distinguishing

feature in Smollett's spelling of this dialect is the substitution of z and v for s and f. In terms of sound, this implies the 'voicing' (sounding with the vocal cords vibrating) of normally voiceless fricatives.²³

Walker comments, in his Critical Pronouncing Dictionary (1791), as follows:

There is scarcely any part of England remote from the capital where a different system of pronunciation does not prevail. As in Wales they pronounce the sharp [i.e. voiceless] consonants for the flat [voiced], so in Somersetshire they pronounce many of the flat instead of the sharp. Thus for Somersetshire, they say Zomerzetshire; for father, vather; for think, THink [sic]; and for sure, zhure. (p. xii)

But Somerset is not Sussex, and Walker implies that there are exceptions. It could be argued that this feature was, in reality, confined to Germanic as opposed to Romance words, and to the southwest as opposed to areas nearer London (Hulme, "Dialect in Tudor Drama," pp. 118-122). But the Tudor dramatists did not themselves make the former distinction, as Hulme (p. 118) notes. As for the area, the Survey of English Dialects shows /s/ and /f/ as voiced today, on occasion, by all its Sussex informants (pp. 68-71). In any case, Smollett is probably satisfied to give a generalized southern dialect, just as with Joey he represents, in some ways, the general north. Hulme records only one example, in all her records, of

/s/ becoming /z/ in northern usage (p. 72). It would seem, then, that Smollett has chosen to highlight a significant and appropriate manner of pronunciation for these southern farmers.

2. With regard to vowels, the similarities between Smollett's southern rendition and his northern are immediately evident. They may be explained in a variety of ways. "And so do illiterate Persons in many Parts," says Tiffin, of the northern use of /d/ for conventional /æ/ (see above). That Sussex was probably one of those parts in 1748 is evident from the spread of examples both before and after this time. Hulme finds this feature present in fifteenth-century south-country wills ("Dialect in Tudor Drama," p. 75); for Orton's twentieth-century Sussex informants, /æ/ is always similarly retracted (Survey of English Dialects, pp. 68-71). Thus, like Joey, one of the peasants says "mon." On the other hand, the almost unpronounceable "leaad's" may be pure fantasy. But we have seen that the northern sound in this area can change its value according to whether or not it is followed by a nasal. Similarly, in Sussex, lad need not take the same vowel as man. It could be that /æ/ was more lengthened before /d/ and Smollett may have heard it as something like /eæ/; hence the

spelling ea. The disturbing second a is probably there to block the interpretation of the prior ea as either /i/ (lead, the verb) or /e/ (lead, the metal, as in Joey's "meake").²⁴

The last example illustrates that an author must sometimes manipulate his dialect approximations to fit the vagaries of spelling. Another such case is "Zun" for Son. The change of s to z belongs with the voicing tendency for consonants, noted above, but to leave the word at Zon would be to suggest the vowel /ɒ/. Since this is an inappropriate sound for the dialect in question, the o must also be changed, to u.²⁵

Dick's "doant" suggests a legitimate Sussex and southern usage. W.D. Parish, A Dictionary of the Sussex Dialect (Lewes: Farncombe & Co., 1875), reports that "o before n is expanded into oa in such words as pony, dont, bone; which are pronounced poäny, doänt, and boän" (p. 7). A poem of 1831, "written in Pure Sussex Doggerel,"²⁶ reflects this usage with such spellings as "goo," "agoo." The father's "besayd," though it employs the same spelling as Joey's "whay" (interpreted above as /er/), suggests a sound more like /ɔr/. Tiffin says that countrymen other than northerners sometimes say Christ as Chroist (Swift Writing, p. 97). Similarly Tim Cladpole, in the

Sussex Doggerel poem, says "loike." It is notable, with regard to the word "besayd" that the index to Wright's Dialect Grammar gives "soid" as the pronunciation for side in East Sussex. According to Wells ("Local Accents in England and Wales," p. 246) this is still a recognizable southern feature. It must be acknowledged, however, that Smollett could have used the more obvious spelling of oi instead of ay, if /ɔɪ/ is truly the sound he meant.

Finally, we have "eable" and "moordered." Since, as we have seen, "meake" logically represents a northern usage, a similar spelling for the south would require a special explanation. No such explanation suggests itself, even though the word-context for the vowel represented by ea is different. A similar conclusion may be drawn for "moordered" (see Joey's "moorder"). As elsewhere, Smollett has filled out his dialect with sounds from another area, the whole intended to create a generally rustic effect. Nevertheless, by any reasonable standards, his accuracy must be rated highly. It adds another dimension to a scene that already stands out for the richness of its comedy, and the bitterness of its satire.

Lavement

The dialect speakers of Roderick Random are

reviewed in this chapter not only in the order determined by their dependence both on consonants and on the influence of literary predecessors, but also in the order of their volume of output. Lavement's speeches are too copious to quote here in full. The following will serve as a typical example:

"Ah mon pauvre Roderique! you ave more of de veracité dan of de prudence - bot mine vife and dater be diablement sage, and Mons. le capitaine un fanfaron, pardieu!" (21:151, 115)

We have moved also to a speaker whose mother tongue is not English. Lavement is always strongly associated with the character and practices of his native France, especially in his battles with his wife and daughter, who are, by blood or inclination, stolidly English. Nevertheless, he may still be considered as a speaker of dialect; Smollett uses similar techniques to show his deviations from standard English. It is the business of this section, as before, to assess these techniques.

It is in grammar that Lavement's 'Frenglish' is most interesting. For example, he says "mine" (above) when he means my, probably from the influence of mon. Because of the use of un in French, he substitutes "one" for the indefinite article a: "to put one horn upon mine head" (19:138, 106). He keeps the definite article before abstract nouns, where English does not

require it: "more of de veracité dan of de prudence;" and "God give him de penitence" (21:153, 117).

Other grammatical shifts are more conventional. Like many foreigners, Lavement leaves out small, but crucial, linking words ("I believe ver prettie play" [19:138, 106]). He complicates his verbs (especially be), or leaves them out, or forgets the third person ending: "you be" (19:138, 106); "Vat de matter?" (19:138, 106); "dis pauvre diable have committed" (21:153, 117). He confuses his pronoun cases (somewhat illegitimately as regards the influence of French) in such examples as "me will show you" (19:138, 106), and "me find necessaire" (21:152, 116). And he inserts a French preposition where English has none: "you tell a me" (19:137, 106).

Also conventional is Lavement's bringing of French words and phrases into his English, sometimes in whole phrases, sometimes blended. The quotation above contains several examples. Naturally, he slips most easily into his native tongue in moments of great emotion. "I charge you rendez le clef of your coffre - moi - si, moi qui vous parle," he cries to Roderick, "raising his voice to conceal the fright he was in" (21:152-53, 116). Occasionally Smollett's insertion of French words is done rather cleverly. For example, at their first

meeting, Lavement invites Roderick to "take one coup of bierre" (18:132, 102). The use of French "coup" for English cup (totally unrelated) is a neat play on words. (Moreover, this example of "one" for a implies his stinginess.) On one occasion, Lavement's confusion between the two languages damns him out of his own mouth. Wishing to call his flighty wife a bitch, he calls her instead "one damn dog's wife" (19:138, 106).

Lavement's phonological features are, I believe, those of a typical Frenchman:

Spelling	Non-Standard Sound
1. dan	/d/
bot	/t/
vife	/v/
ave	missing /h/
shild (21:155, 118)	/ʃ/
2. Roderique	/i/
ver (18:132, 102)	missing /r/
to-marrow (18:132, 102)	/a/
dater	
bot ('but;' 21:153, 117)	

1. The consonants need little explanation, as they are the sorts of mistakes that Frenchmen have always made with English. ²⁷ Walker tells us in his Critical Pronouncing Dictionary of 1791: "the greatest difficulty every foreigner finds in pronouncing English, is the lisping consonant th" (p. xv). But Smollett shows some skill in distinguishing the voiced th from the

voiceless, since he supplies the appropriate plosive,
²⁸
 /d/ or /t/, respectively. We can see this aspect
 clearly in the speech of another Frenchman, Vergette,
 whose one line of dialogue is interchangeable with any
 of Lavement's:

Pon my vord,...I do tink dat dere be great
 occasion for your honour losing one small
 quantite of blodt; and the young man ave
 quelque chose of de bonne mine. (35:269, 299;
 italics mine)

2. The vowels seem to be quite authentic also. A
 Frenchman might be inclined to give /ɪ/, especially in
 a final syllable, a more closed sound, /i/ (cf. Gimson
An Introduction to the Pronunciation of English, p. 98).
 Thus, Lavement says "Roderique," which also brings the
 stress to the end in an appropriately French manner.
 By this criterion, his very should be veree, not "ver,"
 but Smollett may be drawing attention here to the French
 uvular [r], which could seem to hide the y. This [r],
 Gimson says, "is generally taken as a characteristic of
 a marked foreign accent, despite the fact that a uvular
 sound is not unknown in English regional speech" (p. 205).
 Dickens uses the same device in Pickwick Papers. In
 this respect, Brook comments that "lightly stressed
 syllables are not always heard" (The Language of Dickens,
 p. 65); hence the missing /ə/ of Vergette's "Pon my

vord." The substitution of a for o in Lavement's "to-marrow" (18:132, 102) may have its explanation in the fact that French /ɔ/ sounds more forward in the mouth to Englishmen than their own, because of the greater lip protrusion generally. A similar explanation would account for daughter as "dater" (21:151, 115), but as "bot" (21:153, 117), and Vergette's blood as "blodt." The ie in "prettie" (19:138, 106) I would explain as eye-dialect.

In conclusion, it may be stated that, although Lavement has several of the conventional features associated with both real and stage Frenchmen (like Champignon in Smollett's Reprisal), he has also been given a number of usages that show off Smollett's creativity and linguistic skill. But the apothecary must owe something of both his character and his language to Doctor Caius in The Merry Wives of Windsor, and to others among the dramatists' Frenchmen. Some of Doctor Caius' typical usages, which demonstrate this point, are: "vat," "dat," "troat," "shallenge," "varld," "he is no come," "me vill cut," "take-a your rapier," and "une boitine verde-a box, a green-a-box."

Morgan

Splutter and oons! you lousy tog, who do you call my master? get you gone to the doctor, and tell him my birth, and education, and my abilities; and moreover, my behaviour is as good as his, or any shentleman's (no disparagement to him) in the whole world - Got pless my soul! does he think, or conceive, or imagine, that I am a horse, or an ass, or a goat, to trudge backwards and forewards, and upwards and downwards, and by sea, and by land, at his will and pleasures?
(25:199, 150)

We come now to the most extended, and most amusing, but least original of Smollett's literary dialects. From the first, Cadwallader Morgan speaks in "a strange dialect" (25:199, 149), and the narrative leaves no doubt as to his affection for his native soil. But his Welsh-English, or, rather, 'English-by-a-speaker-of Welsh' (for Morgan is no more a native speaker than Lavement), is probably borrowed directly from that of Shakespeare's Fluellen in Henry V, with some additions from Sir Hugh Evans in The Merry Wives of Windsor.²⁹

Morgan's inventory of spelling changes could be interpreted as follows:

Spelling	Non-Standard Sound
pless	/p/
tog	/t/
Cot ('God;' 26:206, 154)	/k/ and /t/
forgife (67:301, 416)	/f/
shentleman's	/ʃ/
sheese(25:202, 151)	/ʃ/
Oagum (27:124, 160)	/g/
Fifle (34:267, 198)	/f/

It would be convenient to rest upon the example of Shakespeare, and say that further authentication is irrelevant. However, it is useful to see that both authors were accurate, on the whole, in their suggestions of a Welsh accent. A fifteenth-century hymn that was given a Welsh phonetic transcription soon after its composition shows such usages as "haf" for have, "hefn" for heaven, "braynts" for branche and "Dsiesws" for Jesus.³⁰ Walker's Critical Pronouncing Dictionary of 1791, has this interesting paragraph:

The Welch pronounce the sharp [voiceless] consonants and aspirations instead of the flat [voiced]....Thus for big they say pick; for blood, ploot; and for good, coot. Instead of virtue and vice, they say firtue and fice; instead of zeal and praise, they say seal and prace; instead of these and those, they say tece and thoce [sic]; and instead of azure and osier, they say aysher and osher; and for jail, chail. Thus there are nine distinct consonant sounds which, to the Welch, are entirely useless. (p. xii)

On this authority, Morgan's devoicing of /b/, /d/, /g/, and /v/, and his substitution of /ʃ/ for /dʒ/ (as in "shentleman's") seem totally suthentic.³¹ Walker does not mention /ʃ/ for /tʃ/ ("sheese"), but it entirely fits the pattern. According to Ceinwen Thomas, Department of Welsh, University of Cardiff, "/tʃ/ is relatively recent in the language and occurs almost exclusively in foreign learned words..../tʃ/ baffles us [in spelling] and we resort to all sorts of awkward attempts to represent it in writing....There are still speakers who find /tʃ/ difficult and sbustitute /ʃ/. I can well imagine, therefore, that Smollett heard some Welshman say 'shentlemen' and 'sheese.'³²"

There remain "Oagum" and "Fifle," for which, in fact, there is little logical excuse. With regard to the former, where /k/ has become /g/, Underwood claims that such a "soft mutation" of a voiceless consonant (i.e. /k/) between vowels is "a well-known phonetic characteristic of Welsh" ("Linguistic Realism in Roderick Random," p. 36). But it is apparently not known to Ceinwen Thomas, for she writes, "I can't think of a single explanation for this one based on the known facts of Welsh articulation."³³ As for "Fifle" ('Whiffle'), /m/ occurs naturally over a great part of south Wales,

and even the north has it as a consonant in their system of mutation. And both have /w/ (Ceinwen Thomas). The explanation here may lie in the fact that this interpolation of /f/ is found in Scotland,³⁴ and is also a Cockney habit, as we see below. So Smollett is again employing a mixture of dialects. Win Jenkins has, similarly, "fiff" for whiff. It may be significant also that Morgan's mispronunciations are of names he despises, and they are said in contexts of great indignation (see chapter six, under "Improper Names").

This dialect is shortly so well established that Smollett can use Morgan's typical mis-spellings to create free indirect speech (cf. chapter five): "[Morgan] threatened to smoak him like a padger with sulphur" (26:207, 155); "Morgan replied, that the lives of his creatures are in the hands of Got alone" (28:224, 167). The same is true for Lavement, "observing nevertheless, that my conversation was fort mysterieuse" (21:155, 119).

Morgan's lexical and grammatical idiosyncracies, which are obviously outstanding (if equally unoriginal) characteristics of his speech, are, on the whole, more appropriately considered under "Idiolect." At least three of his expressions, however, seem to fit with his regional background. "Ochree!", used as an exclamation of sorrow (34:263, 194), is basically a Scottish

expression. But och, of which ochree is an offshoot, is also found in Wales (EDD). Smollett is possibly guilty of a slight mixing of dialects here. Morgan's double comparatives (like "more elder, and therefore more petter" [25:201, 151]) may belong with a general dialectal tendency, as described by the English Dialect Grammar (398), to use er, and est for practically all adjectives, and then to add more and most as intensifiers. In this feature, then, there is the implanting of English as spoken by native English speakers in Wales, into Morgan's 'English-by-a-speaker-of-Welsh.' Finally, his "splutter" above is conventional as a form of oath attributed to Welshmen (NED).

It is interesting that Smollett also uses Morgan briefly in Peregrine Pickle, Chapter xxxviii. One can assume that the Welshman was a popular figure with Smollett's readers, then as now. The same features occur in even greater concentration, but, in addition, Morgan has picked up such habits as saying "naam" for name and "ole'orld" for whole world. Moreover, having already exchanged /b/ for /p/, he now does the reverse as well: "bortents" and "buplished." This last is pure fun, with no phonological validity that I know of. "Naam", on the other hand, is perfectly plausible, since /ei/ is always a pure vowel, not a diphthong, in Welsh

(Ceinwen Thomas). As for the other feature, initial /w/ is sometimes dropped in South Wales before o. (Morgan is from Glamorganshire.) In Humphry Clinker, Win Jenkins also has "or³⁵ld." In all probability, whole is spelled "ole" merely because its initial letter in normal spelling is that of its neighbour here; the sounds are quite different.

We have moved from a dialect whose phonological features are managed entirely by vowels to one done entirely by consonants. It could be that Smollett used a different principle of selection in each case, but it is more probable that he recorded what seemed to him the most striking features about these various 'Englishes.' A regional variant within England is more likely to be remarkable for its vowels than its consonants, while the reverse applies to English spoken as a foreign tongue. In the case of Morgan, of course, the selections had already been made by Shakespeare. But Smollett shows with Win Jenkins, that his ear was equally receptive to contemporary Welshisms, and, with her, he uses a number of Welsh vowels, and some additional consonants (as well as an amusing pot-pourri of other dialects, archaisms, malapropisms, neologisms, and so on). With Morgan he is occasionally able to achieve some apt ambiguities, that contribute nuances in much the same way as

does Bowling's occupational dialect. Examples are "you will have the satisfaction of peholding your adversaries tossing upon pillows of purning primstone" (29:229, 171), and "I have had vexations enough upon my own pack (25:201, 151; italics mine).

Minor Dialects

Both Whiffle and Concordance can be termed 'minor' speakers of dialect, since the former has but two misspellings, and the latter, though given more, has them at only the first of his four appearances. The two can be dealt with together. Their unorthodox pronunciations indicate briefly an affectedly superior accent that would be commonest in fashionable London. That 'accent' becomes a 'dialect,' in the terms adopted here, only by virtue of Whiffle's use of "thou" and "thee," with appropriate verbs like "hast" and "wilt" (see Chapters xxxiv and xxxv). Concordance has no lexical or grammatical peculiarities in his speech that are regionally significant (but see "Idiolect").

One of Whiffle's deviations is "Zauns!" for Zounds! (34:266, 197). Unlike Joey's "waunds" - wounds, there is no doubt here that the normal pronunciation was /av/ (NED). The mis-spelling, therefore, which fits

with Concordance's "vaw" and "hawse" (all references at 14:90, 73), indicates yet another vowel sound. The obvious choice is /a/. Vanbrugh's Lord Foppington, in The Relapse (1696; rpt. Peter Nevill, 1948), uses, similarly, "raund" and "paund." Whether such a pronunciation flourished in reality, or was merely a literary convention, is open to question. However, H.C. Wyld, in his A History of Modern Colloquial English (Oxford: Basil Blackwell, 1953), p. 176, takes both Vanbrugh and Smollett as direct evidence for the possibility that this affected pronunciation existed. Another strand of evidence is Farquhar's Love and a Bottle (Richard Standfast and Francis Coggen, 1699):

Mockmode: Pray what are the most fashionable Oaths in Town? Zoons, I take it, is a very becoming one.

Rigadoon: Zoons is only us'd by the disbanded Officers and Bullies: but Zauns is the Beaux pronunciation. (II.ii; p. 16)

Lord Foppington is probably the literary model that Smollett was following in the creation of this dialect, as well as of Whiffle's personality.³⁶ Like Foppington before them, both Concordance and Whiffle (35:269, 199) say "Gad" for God. Like Foppington too, Concordance extends this shift elsewhere, in saying "caal" for call. This example is another case, I would

say, of Smollett's being constrained by the rules of spelling. Since call already uses a, Smollett cannot make the same easy mutation he does with God. He must, therefore, double the a and leave out an l, in order to indicate clearly the short /æ/ sound.

In the case of Concordance, Smollett has built upon his model. John Walker's A Rhetorical Grammar, or Course of Lessons in Elocution (G. Robinson and T. Cadell, 1785) lists contemporary faults in speaking, and tells how to correct them. Walker warns that "the pronunciation of v for w, and more frequently of w for v, among the inhabitants of London, and those not always of the lower order, is a blemish of the first magnitude" (p. 14). This fault would be chiefly Cockney in origin. It is likely that Concordance is meant to display his provincial ignorance by indulging in it, when he says "fat" for what - /f/ being very close to /v/. The vowel is probably also intended to change, in accordance with the tendency outlined above. Finally, Concordance says "saight" instead of sight. For this example, I have no ready explanation, other than the impression that to change /aɪ/ to /eɪ/ is to speak 'refained.'³⁷

The artificiality of this dialect is, of course, highly appropriate to the two characters in question.

Whiffle is unnatural, weak, and silly. Concordance is a satirization of tutors of English, since

...what he chiefly professed was the pronunciation of the English tongue, after a method more speedy and uncommon than any practised heretofore; and indeed if his scholars spoke like their master, the latter part of his undertaking was certainly performed to a tittle; for although I could easily understand every word of what I had heard hitherto since I entered England, three parts in four of his dialect were as unintelligible to me, as if he had spoke in Arabic or Irish.³⁸ (14:89-90, 72-73)

The last speaker we must consider is Oregan, the Irishman with whom Roderick almost fights a duel in Chapter xlix. He has only two short sentences of direct speech (49:117-118, 289-90): "Fire away, honey" (during the duel), and "Arrah, by Jesus now, you are the best friend I have met with these seven long years" (when Roderick gives him money). These speeches are enough to establish his origins, even apart from the mention of his "true Tipperary cadence" (49:117, 289). According to NED, honey is a term of endearment chiefly Irish (sb.5), and "arrah" is an expletive "common in Anglo-Irish speech." "By Jesus" is probably significant too; even more so is the fact that Oregan swears, in indirect speech, "by the blessed virgin" (49:119, 290).

Roderick receives a written challenge from Oregan (49:116, 288), and guesses "from the stile and subscription" that his rival is "a true Milesian" (that is, a

descendant of the fabled Milesius, whose sons supposedly conquered Ireland [NED]). The subscription, "Rourk Oregan," is easy enough (see "Proper and Improper Names"). The clue in the "stile" must be the sentence, "I will make your tongue confess (after the breath is out of your body)...". This is a typical example of "the peculiar solicism [sic] which is distinguished by the appellation of an Irish bull," as Smollett's first Critical Review puts it (p. 81). The Edgeworth's Essay on Irish Bulls (J. Johnson, 1802) examines in detail "that propensity to blunder, which is commonly supposed to be characteristic of the irish [sic] nation" (pp. 1-2). Several examples are cited there of a supposed Irish tendency to confuse life and death (pp. 108-109); Joe Miller's Jests has others (e.g. 1739: No. 121; 1745, No. 284). That it is unfair to ascribe such confusion to the Irish alone is evident from Smollett's depiction of the rustics of Sussex: "an you be a moordered man, speak, that you may have a christom burial."

Oregan's speech is not fully developed as a regional dialect, since he has no phonological oddities. But there is no doubt that Smollett could have indulged in these if he chose. Consider this example from O'clabber in The Reprisal, which includes also the usual 'Irish bull:'

You may talk as you please, Mr. Maclaymore - you're a man of learning, honey. Indeed, indeed I am always happy when you are spaiking, whether I am asleep or awake a gra. But, by my shoul I will maintain, after the breath is out of my body, that the English peasure [sic] boat had no right to be taken before the declaration of war. (Plays and Poems, p. 131)

Conclusion

Smollett happens to be the first English novelist to have used regional dialect in any significant way. That statement needs immediate qualification. First of all, there were novelists before him who were aware of the device of mis-spellings and odd grammar to indicate the speech of rustic or foreign characters. In Defoe, Colonel Jack's slaves speak broken English, as does Robinson Crusoe's man Friday, until he learns better from his master. Richardson's Colbrand, in Pamela, shows his Swiss origins with "de" and "Varld" and "He fright" (I, 225-26), while Joseph Leman, in Clarissa (e.g. II, 370-71), mis-spells his letters, with "sarvise," "impartinent," "intricket," "ambishion," and so on (II, 370-71). But, in all these cases, the dialect or accent is no more than a trace, equivalent to what I have called 'minor' in Smollett. Moreover, the broken accents in Defoe's accounts are not really

regional, and Joseph Leman's spellings are either mere illiteracies or examples of eye-dialect. Other dialectal characters in earlier novels can, like *Concordance*, leave off speaking their dialects altogether. Smollett was the first to exploit the technique fully and consistently.

A second qualification is that Smollett "happens to be" the first in this area. It was bound to happen before long. As we have seen, playwrights had been using the technique for over two centuries. As the novel form found its métier, its concern with what Ian Watt has called "formal realism" (The Rise of the Novel, p. 33), it was inevitable that more accurate ways of rendering real conversation would come to be used. We see regional dialect full-blown in Fielding's *Squire Western* of Tom Jones, which was published not long after Roderick Random. (Interestingly enough, the squire seems, in the early chapters, to develop his dialect as the novel proceeds.) But if Smollett is regarded as something of a pioneer, it is because he helped to establish with certainty which direction the novel form would take.

Finally, if the above analysis of the sounds intended by his spelling devices can be taken as accurate, or relatively so, then it must be beyond doubt that Smollett had an excellent ear for the particularly difficult component of accent. A comparison of the

various accents analyzed shows Smollett's awareness, for example, of the fact that the same standard pronunciation can have different realizations in different regions; thus, /ʌ/ becomes /v/ for Joey ("oop") and /ɒ/ for Lavement ("bot"). The author shows too that shifts of pronunciation can go in opposite directions; a Sussex speaker voices his consonants, while a Welshman devoices them. Two dialects may possess a sound in common that is contrasted with two different features in standard speech, like Concordance's "vaw" and Joey's "knaw." On other occasions, Smollett has exactly the same process occur in two unrelated dialects, for what seem to be legitimate reasons in each case; Lavement says "shild," and Morgan says "sheese." These are not the only examples, and, as we have noted, Smollett shows considerable skill in manipulating the standard alphabet to his ends.

Further remarks on regional dialect are incorporated in the concluding section of chapter nine, which draws together all three of the survey chapters on Smollett's depiction of the spoken word.

Chapter Eight

OCCUPATIONAL DIALECT

Introduction - Sailors - Soldiers and Swearers - Squires
- Courtiers - Men About Town - Innkeepers - Men of
Religion - Men of Law - Whores - Other Women - Conclusion

Among the Rest, a certain curious Person, standing in a Corner, observed that they all discovered their Resentments in the proper Terms and Expressions of their Several Trades and Callings.

- Jonathan Swift, The Drapier's Letters (1724-25), p. 145

Introduction

In his recent Varieties of English (St. Martin's Press of the Macmillan Press, 1973), G.L. Brook calls dialect "a sub-division of a language that is used by a group of speakers who have some non-linguistic characteristic in common" (p. 13). This is a useful statement for my purposes, since it implies the possibility of dialects other than regional. An important "characteristic in common" for many of Smollett's speakers is occupation. Strauss makes this point in his article, "On Smollett's Language," and in doing so gives even more weight to 'occupational dialect' than to regional:

Smollett's soldiers and sailors, his lawyers and physicians, his Welshmen and Yorkshiresmen all tend to express themselves in the language peculiar to their profession or place of origin, and, in fact, much of Smollett's humor derives either from the excessive technicality of their jargon or, more often perhaps, from the application of that jargon to incongruous subjects. (p. 36)

We have examined Smollett's occupational dialect in isolated operation in chapter five. The present chapter discusses the subject as a whole. With Strauss, I consider that occupational dialect occurs in two ways. It occurs most obviously when a character uses the jargon of his field, or area of interest, in an

incongruous situation (as in Bowling's speech, chapter five). It is also present when the character's use appears to be excessive or odd, although, in the situation, a certain amount of such language is required. On this second point, I diverge slightly from Brook, who has treated the subject in both his Varieties of English and his English Dialects (Andre Deutsch, 1963). Brook distinguishes, quite rightly, between occupational dialects and the concept known as register (which covers varieties of language dependent on a given occasion).

He comments:

The distinction should perhaps depend on the extent to which their use [i.e. the use of certain varieties] becomes habitual. Liturgical language or the language of legal documents can best be regarded as examples of register, but if a parson asks you to pass the salt in musical bell-like tones that indicate his profession, he may be said to have acquired an occupational dialect.
(Varieties of English, p. 13)

Certainly it is hard to imagine liturgical or legal-document language even more marked than usual, but it is not hard to find a priest or a lawyer, who - in the very course of exercising his profession - is much more religious or legal than he needs to be:

"Out upon thee, reprobate (cries the parson) out upon thee, blasphemous wretch! - Dost thou think his honour's soul is in the possession of satan?" (4:17, 21)

What constitutes 'excessive' or 'odd' use of the language of an occupation is sometimes, of course, a matter for personal judgement. A lawyer in a court-room, by my definition, may or may not be speaking in occupational dialect, and the judgement will depend in part upon the listener's familiarity with the field. A borderline case in Roderick Random might be the grandfather's executor, whose short speech is used as an example of 'free indirect' in chapter five. What he says is appropriate to his role, but the density of quasi-legal terms, and the context of a quarrel between two speakers of obvious dialects, makes his speech seem, in my view, dialectal also. On the other hand, when a drifting sailor hails a boat-crew with, "Avast, avast - what ship, brother?...where are you bound?" (67:296, 413), he is using the appropriate 'register' for that situation, and not occupational dialect.

One clue in the distinction is that occupational dialect is almost always used for comic effect. Register almost never is. But, however comical the general situation, to achieve occupational dialect, as defined above, a character cannot simply talk about his field - he must use the lingo of the field. For example, Ranter, the actor, asks Bragwell to kill someone so that he can

observe how to play the part of dying more naturally on stage (46:91, 271), but his speech is not considered to be stage dialect. It must also be remembered, however, that to be considered dialectal, a speech need not be 'jargon,' in the sense of "any mode of speech abounding in unfamiliar terms" (NED sb.1.6). The terms may be merely such as are commonly associated with the occupation in question. As I argue below, common swearing can have a close association with the military.

It is sometimes difficult to separate occupational dialect from 'idiolect,' the subject of the next chapter. My guidelines for this concept are delineated in the introduction to that chapter. For present purposes, idiolect may be considered as "the term used to describe the speech habits of an individual, in contrast with a dialect, which describes the speech-habits of a group" (Brook, The Language of Dickens, p. 138). In real life, everyone has an idiolect. In literature, only some people do. Some of these may also be presented as speakers of dialect. Such is the case with Smollett's Morgan, not all of whose linguistic mannerisms can be accounted for as 'Welshisms.' Morgan has features that lift him out of this group and (if we ignore, for argument's sake, his Shakespearian origins) make him an individual. The

Sussex peasants, on the other hand, have nothing remarkable in their language that has not been accounted for in the previous chapter. With regional dialect, the distinction is not overly difficult, since outside standards do exist for comparison. With occupational dialect, however, the border is less sharply drawn. Where it is drawn partly depends, as before, on one's knowledge of the occupation in question. The speakers of occupational dialect in Roderick Random do use idiolect occasionally, in my judgement. When they do so in what seems a significant way, my analysis of their speech is reserved for the next chapter; otherwise, their idiolectal features are dealt with here, in passing. There is, therefore, greater reciprocity between chapters eight and nine than between any other two chapters in this thesis.

Sailors

This group is the obvious one with which to begin a survey of occupational dialects in Roderick Random. Clearly the reputation of the novel as a sea story must owe something not only to its authentic 'shipboard language' (and the other matters detailed in chapter two), but also to its 'nautical language,' as

I have termed the speech of Smollett's sailors. Such language occurs frequently, among sailors both afloat and ashore. We see it most often in direct discourse, but it is seen also in indirect discourse ("telling me, at parting, that he would soon fetch up all my leeway with a wet sail" [64:266, 392]), in the narration about sailors ("he pulled out some fathoms of cord" [5:24, 26; italics mine]), and even in Miss Williams' tale ("he ...advised me to seek out a more convenient harbour, where I could be safely hove down" [23:183, 138]).

We have observed in chapter five that such language, while commonly applied to incongruous situations, can be, in its own way, appropriate, and far from arbitrary in the application. We must observe here, however, that a large number of its images are fixed conventions, and therefore fairly predictable. The basis of them all is that a ship is a person ("I would I were along side of him - that's all" [41:38, 233]). Hence the rigging is clothing: "He's new rigged, i'faith; his cloth won't shake in the wind so much as it want to do" (3:13, 18). Types of ships - big, small, armed, in distress - stand for types of persons. Thus, Roderick is "left like a wreck (d' ye see) at the mercy of the wind and weather" (3:15, 19). It is not hard to guess that ship movements

will be physical actions, in verb phrases like "bound for" (3:16, 19), "bring to" (5:20, 23), "taken all a-back" (30:234,174), and "sheer off" (64:264, 391). And it follows that "the enemy" is anyone in opposition (5:23, 25), while "port" and "harbour" must be either house or grave (23:183, 138 and 24:192, 145), and a "voyage" must be either life or death (41:37, 233 and 3:16, 19). The author appears to recognize the superfluity of such images occasionally: "captain Bowling... rallied me in his [unspecified] sea-phrase, with great success" (68:310, 423). Another example is the summing up of the sailor jeers that occur when Roderick first enters the Thunder:

"Hey, Jack, what Newgate galley have you boarded in the river as you came along? Have we not thieves enow among us already?" Another observing my wounds, which remained exposed to the air, told me, my seams were uncaulked, and that I must be new payed. - A third, seeing my hair clotted together with blood, as it were into distinct cords, took notice, that my bows were manned with the red ropes, instead of my side. - A fourth asked me, if I could not keep my yards square without iron braces? And in short, a thousand witticisms of the same nature were passed upon me, before I could get up the ship's side. (24:194, 146; italics mine)

The reader may be tempted to add - and with greater justification - something akin to Dr. Johnson's observation on Gulliver's Travels: "When once you have thought

of big men and little men, it is very easy to do all the rest" (Life of Johnson, March 24, 1775).

And yet, at its best, the sailor lingo is very effective. It emphasizes both the lovable simplicity and the deep humanity of its users. Miss Williams' sailor, quoted above, would be less forceful and warm in his generosity without his occupational dialect. The same is true, as we have seen, of Bowling in the death-bed scene. In the following two passages, involving a sailor known only as "Jack," the predictability of some of the language obscures neither its comedy, nor the significance of the event described:

"So it seems my poor mess-mate must part his cable for want of a little assistance. - His fore-top-sail is loose already; and besides, the doctor ordered you to over-haul him; - But I see you don't mind what your master says." (25:199, 149-50)

Morgan...asked, if the man was "Tead or alive."
 "Dead! replied Jack, if he was dead, he would have no occasion for doctor's stuff. - No, thank God, death han't as yet boarded him, but they have been yard arm and yard arm these three glasses." - "Are his eyes open (continued the mate.)" - His starboard eye (said the sailor) is open, but fast jamm'd in his head; and the haulyards of his under-jaw have given way." - "Passion of my heart! cried Morgan, the man is as pad as one would desire to be! - Did you feel his pulses?" To this the other replied with "Anan?" - Upon which this Cambro-Briton, with great earnestness and humanity, ordered the tar to run to his mess-mate, and keep him alive till he should come with the medicine; "and then, said he, you shall peradventure, behold

what you shall see." - The poor fellow with great simplicity ran to the place where the sick man lay, but in less than a minute returned with a woful countenance, and told us his comrade had struck. Morgan hearing this, exclaimed, "Mercy upon my salvation! why did you not stop him till I came?" - "Stop him (said the other) I hail'd him several times, but he was too far on his way, and the enemy had got possession of his close quarters; so that he did not mind me." (25:202-3, 151-52)

There are some clever touches in Jack's description of the symptoms of his dying friend. A delirious mind is a loose "fore-top-sail," and a fixed eye-ball is "jamm'd" like a rope in a block. He is "hail'd" in the attempt to fix his attention. Nathan Starr comments that Smollett's sailors are "something close to the Child of Nature dear to poets and philosophers of the eighteenth century" ("Smollett's Sailors," p. 89). Such speeches as Jack's reinforce this point.

The most important user of nautical dialect is, obviously, Tom Bowling. Given what has been said already, it is natural to ask whether his language is in any way idiolectal. The evidence seems to be that it is so only rarely. Just like Brayl, "who very much resembled my uncle, both in figure and disposition" (35:273, 202), any sympathetic seaman in Roderick Random could be taken for Bowling and vice versa. ¹ Almost all of the seemingly idiolectal features of the uncle's speech are found in

the speech of others, occasionally in that of non-seamen. These include: such vocabulary items as "brother" (e.g. 64:264, 391; cf. 67:296, 413), "lookee" (e.g. 5:23, 25; cf. 46:97, 275), "d'ye see" (e.g. 42:44, 237; cf. 24:193, 145), and "as the saying is" (e.g. 68:308, 421; cf. 24:192, 145); such grammatical constructions as "that there" (e.g. 3:14, 18; cf. 8:46, 41), rhetorical questions (e.g. 6:30, 30; cf. 32:248, 184), and "I shall / + verb/ ...I shall" (e.g. 3:13, 17; cf. the young squire in the same scene); and, finally, the repetition of both words and ideas, as in the following passage:

At last, pulling up his breeches, he cried, "No, no, Z--ds! that won't do neither, - howsomever, 'tis a bold undertaking, my lad, - that I must say, i'faith! - but lookee, lookee, how dost propose to get clear off? - won't the enemy give chace, my boy? - ay, ay, that he will, I warrant, - and alarm the whole coast - ah! God help thee, more sail than ballast, Rory. - Let me alone for that - leave the whole to me - I'll shew him the fore-top-sail, I will. - If so be your ship-mates are jolly boys, and won't flinch, you shall see, you shall see; egad, I'll play him a salt water trick - I'll bring him to the gang-way, and anoint him with a cat and nine tails; he shall have a round dozen doubled, my lad, he shall - and be left lashed, to his meditations." (5:23, 25; cf. Rattlin quotations below)

Even the expression "i'faith," which is a Bowling favourite, is used also by Strap (e.g. 16:114, 90). What idiolect Bowling has (and he is the only sailor

to have any, in my analysis) seems to be in his repeated vocatives, of the form /adjective + noun/ (as in "old Buff" [4:18, 21] and "old gentleman" [3:16, 19]); in the expression "that's all" (e.g. 41:38, 233); and in his geographical exaggeration (e.g. "by the Lord, if ever I come up with him, he had better be in Greenland. - that's all" [3:15, 19]).²

To illustrate this point further, we may turn to another popular sailor, Jack Rattlin. Rattlin's opening speech shows him to be equally a stock figure:

Know lieutenant Bowling (said he) - odds my life! and that I do; and a good seaman he is, as ever stept upon forecastle, - and a brave fellow as ever crackt basket; - none of your guinea pigs, - nor your fresh-water, wishy-washy, fair-weather fowls. - Many a taught gale of wind has honest Tom Bowling and I weathered together. - Here's his health with all my heart, where-ever he is, a-loft or a-low - in heaven or in hell - all's one for that - he needs not be ashamed to shew himself. (24:191, 144)

The above is perhaps an example of occupational dialect created more by excess, than by incongruity, since the situation of one tar talking of another's seamanship on board ship is not an unnatural one for some such language. But Rattlin, like Bowling and the others, can also choose the proper nautical 'register.' He does so, for example, following the above excerpt when he describes for Roderick the situation on the Thunder that

precipitated the quarrel between Oakhum and Bowling,
 (24:192-93, 145).³ Finally, Rattlin's speech is similar
 to Bowling's in its occasional normality. There is
 little out of the ordinary in his criticism of the opera-
 tions at Carthagena (32:248, 184), just as there is little
 in Bowling's description of the final voyage:⁴

The ship, said he, which has been fitted out at
 a great expence, is bound for the coast of
 Guinea, where we shall exchange part of our
 cargo for slaves and gold dust; from thence
 we will transport our negroes to Buenos-Ayres in
 New-Spain, where (by virtue of passports ob-
 tained from our own court, and that of Madrid)
 we will dispose of them and the goods that
 remain on board for silver, by means of our super-
 cargo, who is perfectly well acquainted with
 the coast, the lingo and inhabitants. (65:278, 400)

In my view, then, George Kahrl is misleading in
 his statement that "Even from so brief an introduction
 [as Bowling's first scene], a reader immediately there-
 after recognizes Bowling whenever he speaks, such re-
 cognition being the true test of characterization by
 style" ("Smollett as a Caricaturist," p. 184). The
 reader recognizes not Bowling, but a typical Smollettian
 sailor. Kahrl goes on to say that "this same style,
 with appropriate modifications, characterizes all
 Smollett's seamen." With the minor exceptions noted
 above, I have not found such modifications in Roderick
Random. Elsewhere, however, in Smollett's other novels,

the comment appears to have greater justification.⁵ The language of Commodore Trunnion in Peregrine Pickle is much more ridiculous than that of Bowling, and - thanks to his swearing - fiercer. Unlike Bowling, Trunnion is always adrift. (It is explained in Chapter iv that he had scarcely ever been on land before his retirement, never once in the company of women better than trulls, "and I verily believe, would rather have suffered suffocation, than allowed the simple phrase, your servant, to proceed from his mouth" [p. 17]). My favourite among Smollett's seamen is Captain Crowe of Launcelot Greaves. To his nautical language, which is even more dense than Trunnion's, Smollett adds the idiolectal habit of unfinished sentences. Crowe speaks "a broadside of dismembered remarks, linked together like chain-shot" (chapter vi). Others among Smollett's seamen are less notable in language.⁶ Trunnion's companion, Hatchway, has only a sprinkling of occupational dialect, and their servant, Pipes, says almost nothing. Admiral Balderick in Humphry Clinker makes only a brief appearance (p. 55). Ben Block in Smollett's comedy, The Reprisal, is strictly in the established mould:

Every shot has its commission, d'ye see - we must all die one time, as the saying is - if you go down now, it may save your going aloft another time, brother. (II.viii)

We might compare this utterance with Rattlin "observing, that every shot had its commission" (32:248, 184), and saying elsewhere:

Well, well, we must all die, that's certain, -
 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.
 (24:192, 145)

The repetition is disappointing, but the hardy stoicism of Smollett's sailing-men is clearly strengthened by such ready use of the sententious. Further remarks on sailor proverbs are appropriate in chapter ten.⁷

To the modern reader, Smollett's nautical dialect might seem a delightful artifice, but nothing more. Yet there is evidence that, on occasion, eighteenth-century sailors ashore really did use incongruous language borrowed from their profession. Earlier in the century, Edward Ward's The Wooden World Dissected (1st ed. 1707) presents a survey of the men who sailed the ships of Queen Anne. In a few places, Ward comments on their language. Here he gives the ship's Master:

He becomes so over-season'd with everlasting floating on Salt-water, that all the Land-Pumps in England cannot wash off his Brackishness. At every Turn, you discover him by his Phrases, as apparently as you can the Spots of the Moon with a Telescope. His Language is all Heathen-Greek to a Cobler; and he cannot have so much as a Tooth drawn a-shore, without carrying his Interpreter. It's the aftmost Grinder aloft,

on the Starboard Quarter, will he cry to the all-wondering Operator.

([2nd ed., rev.; J. Woodward, B. Bragge, and A. Bettsworth, 1708], pp. 47-48)

In the introduction to his modern edition of Ward's periodical against the vice of the town, The London-Spy (The Folio Society, 1955), Kenneth Fenwick states that The Wooden World Dissected is not to be trusted (p. xiii). Ward had no direct knowledge of ships, and he exaggerated what knowledge he had. But his caveat is not really applicable to the above quotation, since it deals with the language of a sailor on land, of which Ward, as a tavern-keeper, had all the knowledge necessary. Fenwick makes the point that when Ward deals with the London scene, as he does in great detail in The London-Spy, he is much more trustworthy, even if his gusto creates some exaggeration. Here is part of Ward's London-Spy version of a "Drunken Tar" stumbling up the stairs in a Billingsgate tavern: "Why don't you...Induct me to my Cabbin, that I may belay my self?...The Devil D--n the Ratlings of these Wooden Shrouds, for I have broke my Shins against 'em" (3rd ed.; J. How, 1706; pp. 42-43). In another tavern, one of the sailor-customers instructs the drawer about the next bottle: "Ballast her well. Pox take her, there's no Stowage in her Hold. Have you ne'er a larger Vessel?" (p. 371). Yet another sailor

has to cope with a railing landlady:

Why, what a Rope ails you, Mother?...Why, would you have the Conscience to turn me a Drift now I have spent all my Money on Board you, before I have got me another Voyage? You are as hasty with a Body to turn out, as a Boatswain in a Storm. (p. 325)

Such language was far from moribund by Smollett's time. Fielding noticed it. He wrote in his Journal of a Voyage to Lisbon (1755) that "all human flesh is not the same flesh, but there is one kind of flesh of landmen and another of seamen." The Critical Review, perhaps a biased source, observed in 1757 that sailors have "a dialect and manner peculiar to themselves ...they are a species of men abstracted from every other race of mortals." These two quotations are taken from William Matthews' article, "Tarpaulin Arabick in the Days of Pepys," in Essays Critical and Historical Dedicated to Lily B. Campbell (Los Angeles: University of California Press, 1950), pp. 111, 112. The "days of Pepys" are liberally extended by Matthews to encompass the next 100 years. Matthews presents a wealth of evidence from logs and sea-diaries that documents the extensive register of ship-board language. This is not the same thing as occupational dialect, according to my terminology. But Matthews points out that it would be natural for an eighteenth-century

sailor to have such language engrafted upon his normal idiom. Voyages lasted a very long time, and, unlike those of the present day, there could be no contact with the land. Hence, a modern mariner is hardly distinguishable in ordinary speech from a landsman, but in the eighteenth-century, "during a lifetime at sea the mariner might easily have lost familiarity with the speech ways of towns and picked up a new mode of living and talking" (p. 111). (The mode of living, in which a man could spend a year on dull blockage, followed by forty-eight hours of continuous fighting, might also account for the common tone, among Smollett's seamen, of stoical resignation to fate.)

Moreover, since sailors are birds of a feather and tend when ashore to keep their own company, any chance patron of the riverside taverns of London...must have overheard them talking shop, using words and idioms and pronunciations that sounded strange to a landsman. (p. 134)

Finally,

The persistent and extensive influence that sailors' language has had on English as a whole is strong enough evidence that for a long time sailors must have brought their idioms ashore. (pp. 111-12)

As Nathan Starr concludes in "Smollett's Sailors," with regard to their portraiture in general, "The weight of evidence clearly indicates that Smollett's sailors were

true to life, even though at times a little larger than life." (p. 87)

This 'larger-than-life' aspect undoubtedly owes something to another kind of source. As mentioned in chapter two, the comic dramatists of the previous age had already prepared the way for Smollett, with a parade of popular sailors in the humours tradition. These sailors include Manly in Wycherley's The Plain-Dealer (1677), Captain Porpuss in D'Urfey's Sir Barnaby Whigg (1681), and Ben Legend in Congreve's Love for Love (1695). The language of Smollett's tars is particularly close to that of Ben Legend, who speaks of women, for example, in such terms as, "Mess, you're a tight vessel! and well rigged, an you were but as well manned" (III. iii; cf. Bowling on Narcissa: "finely built and gloriously rigged, i'faith! if she an't well manned...." [68:308, 421]). Most important of all such sources, perhaps, is Charles Shadwell's The Fair Quaker of Deal, or, The Humours of the Navy (James Knapton, Bernard Lintott, and Egbert Sanger, 1710). Shadwell sets against each other the hard-drinking, brutish Commodore Flip, and two captains, honest Worthy and the foppish Mizen (see my last chapter, note 36, regarding Smollett's Captain Whiffle). All of them have some sea lingo;

subordinate characters, such as the coxen, have it in full measure:

Harkee my Lads, I'd have you take care who you ravish; for a great many Women in this Town don't love to be boarded by Force, they will fight you broadside and broadside and Yard Arm and Yard Arm, till they sink you; and you may fire a great many Guns betwixt Wind and Water before you make any one of them leaky. (p. 38)⁸

It is impossible to say what proportion of his nautical dialect Smollett owes to the literary tradition and what proportion to reality. In any case, the two sources blend into each other. The playwrights, after all, were themselves drawing upon observation. It is significant that The Fair Quaker of Deal was revised in 1773 by Captain Edward Thompson, whose "Address to the Reader" says of Mizen and Flip, "the navy still produces such" (T. Lownds and T. Becket, p.v). Of Shadwell's sea lingo, Thompson says, "the sea phrases are admirably adapted, and the characters are so well delineated, that he must have served in the Navy some years, before he could paint so well to life in a nautical academy" (p.iv).⁹ On the other side, the work of an observing 'reporter' like Edward Ward takes its place in the literary tradition when it is published and republished in book form. Smollett might well have read, and used directly, The London-Spy.

Soldiers and Swearers

There is one kind of authenticity, sufficiently documented by Matthews, that Smollett does not include in the language of his seamen. It is profanity. Only in his first appearance (Chapters iii-v) does Bowling have his share of the damns so freely given to some other characters. After that, he, and sailors like him, eschew profanity altogether, with one small exception that occurs in the stirring address that Bowling gives his disheartened men when they fear the attack of a larger ship (65:280, 402).

By contrast, the typical soldier in Roderick Random swears constantly. My assumption regarding this difference is that, in the case of the sailors, Smollett indulged his partiality for a group with which he was very familiar. But he had no reason to gloss over authentic details of language in the other arm of the service. Indirect support for this assumption is given by the fact that the two sailor-villains, Oakhum and Crampley, have very little of the nautical dialect common to the sailors who are sympathetic; rather, they swear like the ruffians they are. (Contrast Bowling's "you that are lazy, lubbery, cowardly dogs" [65:280, 402] with Oakhum's "these lazy lubberly sons

of bitches" [27:215, 161].) Conversely, there are two soldiers - Roderick's halberdier friend and Mrs. Sagely's husband - who have no swearing (see 34:262, 194, and 38:12, 215 for their brief speeches); we know for other reasons that they are to be read with sympathy. Smollett's "Preface" to Roderick Random indicates that he had little tolerance for swearers:

That the delicate reader may not be offended at the unmeaning oaths which proceed from the mouths of some persons in these memoirs, I beg leave to premise, that I imagined nothing could more effectively expose the absurdity of such miserable expletives, than a natural and verbal representation of the discourse in which they occur. (vi.6)

There is evidence that a high incidence of swearing was natural in the discourse of the eighteenth-century army at all ranks. According to Sterne's Uncle Toby, "Our armies swore terribly in Flanders" (Tristram Shandy, III, xi). The foul-mouthed Ensign Northerton in Tom Jones is a typical portrait from a later war. A real, rather than fictional, account is given by one of Marlborough's officers, Lieutenant-Colonel John Blackader, of the Cameronian Regiment. He wrote of Marlborough's armies: "This is a sad corps I am engaged in; vice raging openly and impudently. They speak just such language as devils would do."¹⁰

Elsewhere, he observed that the army is "a sad place to

be in on the Sabbath where nothing is heard but oaths and profane language." In fact, Blackader preferred the German officers to the English:

They are not such bold profane sinners, and do not swear so much; and when they do it does not make my flesh creep, or sound in my ears with that hellish ringing echo that English oaths do.

It can be assumed that there was no improvement by Smollett's generation. Mudford's "Critical Observations on Roderick Random" (1810) praises Smollett's technique with the language of Miss Snapper's officer: "There he is sufficiently natural. Unmeaning oaths, idle blasphemy, and pointless obscenity, are the common qualities of a soldier" (p. iii).

Such qualities, combined with a tendency to bluster, comprise the staple speech of all the (satirized) soldiers in Roderick Random. Swearing and bluster, then, make another occupational dialect. This dialect can be observed even in the most insignificant of Smollett's soldiery. For instance, by the time Gawky joins Roderick at Lavement's, he "had got a lieutenancy in the army, and such a martial ferocity in his appearance, that I was afraid he would remember what had happened between us in Scotland" (21:149, 114). Gawky speaks very little, but when he does it is with the appropriate martial ferocity, as in this indirect speech: "if I

pretended to asperse his wife, he would put me to death, by G-d" (21:155, 118). Roderick's other enemy at the Lavement's is Captain Odonnell. He has similar military lingo in his brief discourse, asking "with a terrible voice, 'D-mme! what am I?'" (19:138, 106). Another minor soldier, a sergeant, speaks "with a terrible voice" even in his dreams: "Blood and wounds! run the halbert into the guts of him that's next you, and I'll blow the other's brains out presently" (10:58, 50).

Civil officers, it is sometimes observed, often imitate the army. They certainly do so in Roderick Random in speech. The bailiff who arrests Miss Williams (one of "three or four terrible fellows" [23:174, 132]) utters "a volley of dreadful curses against the old b - ch our landlady (as he called her)" (23:177, 134). He engages in "much wrangling and swearing" with the turnkey of Marshalsea, who in turn replies:

I'll be damned if that's Elizabeth Cary,
more than my grandmother. - D--n my blood,
I know Bett Cary as well as if I had made
her. (23:175, 133)

Still other characters have no officer status of any kind, but ape the military bluster to assert their own bellicosity. Typical of these is the "tall rawboned fellow" with the "formidable hat" whose toes Roderick accidentally steps on: "Blood and wounds! you son of

a whore, what's that for?" (52:153, 314). Predictably, the only way by which Roderick can stop his further "scandalous names" and "threats" is by returning "his Billingsgate" (52:153, 314-15). A more important example is Bragwell. He combines variations on damn with references to his supposed skill at duelling: "I an't afraid of lugging out against any man that wears a head, damme!" (46:91, 271). Smollett undercuts Bragwell not only through his oaths and threats but also through irony in his indirect discourse: "At length, it was proposed by Bragwell, that we should scour the hundreds, sweat the constable, maul the watch, and then reel soberly to bed" (46:92-93, 272).

The case of Bragwell introduces an interesting point concerning this occupational dialect. With some such characters, Smollett uses profane bluster as a base upon which other features are built. Thus, in addition to "a great many oaths" (12:81, 66), often in pairs, and a tremendous variety of threats, Captain Weazel is given the exaggerated politesse of a veritable man of society. Examples of each of these, from the range of his speeches in Chapters xi and xii, are presented in the accompanying table. (Parentheses there indicate indirect speech.) In fact, these features in combination give Weazel a distinctive mode of speech

Table: The Language of Weazel

<u>Oaths</u>	<u>Threats</u>	<u>Politesse</u>
God's fury!	confound me, if I don't make you smart for this!	it don't signify fretting
Hell and the devil	where's my sword?	laugh it over as a frolic
Blood and thunder!	No man in England durst say so much	I hope you will not suffer in your health
damn my blood!	I would flea him, carbonado him!	I shall make my lord very merry
Damme	I would have his liver for my supper	my dear; madam; Gentlemen
Blood and wounds!	I'll be reveng'd	ten thousand pardons (beneath any gentle- man of his character)
Hell and damnation!	That Scotchman...shall not breathe this vital air another day, if my name be Weazel	I wish I could return the compliment
Fury and destruction!	(threatned [sic]...to sacrifice the villain)	my lord, who loves a repartee dearly, came round and bussed me
a dam d mistake	(swore...he would instantly put him to death)	a glass of Burgundy for me
(with many oaths)	will you fight me?	
Who the devil	(swearing...they should eat his sword)	
Damn the fellow	I should have eat his blood, body, and guts	
	(threatened to cut Isaac's throat)	

that complements his distinctive appearance.

As we have seen, Weazel has a close relation in the anonymous lieutenant who takes on Miss Snapper. His first remark, about the heeling of the coach, is military lingo of a direct kind, equivalent to nautical dialect: "To the right and left, cover your flanks" (53:161, 320). It is obviously safe for Roderick to attach to him a number of standard military epithets, like "son of Mars" and "gentleman of the sword" (53:161, 320). But, in one interesting way, his speech too rises to distinction. None of the other swearers in Roderick Random can match him in oaths for quantity or repetition. In his monologue following the Miss Snapper debate, for example, he has two instances of "sink me,"¹¹ four of "by G-d," and eleven of some form of damn. An example of this relentless "repetition of expletives," as Roderick calls it, follows:

I don't choose to name no names, sink me!
 but howsomever, this I will refer, by G-d,
 and that is this, a musqueteer of the French
 guards, having taken a standard from a
 certain cornet of a certain regiment, damme!
 was retreating with a prize as fast as his
 horse's heels could carry him, sink me!
 Upon which, I snatched up a firelock that
 belonged to a dead man, damme! whiz!¹²
 and shot his horse under him, d--n my
 blood! (53:162, 321)

Unlike Weazel, this soldier has little dramatic justification for his oaths, and it is in him that Smollett

displays most clearly "the absurdity of such miserable expletives." Davis and Brack, in "Smollett's Revisions of Roderick Random," find it "puzzling" (p. 305) that Smollett softened the language of other swearers by excising their "By G-d!" Possibly the change was meant to highlight the language of this lieutenant, for whom the expression is a favourite. Weazel's "Hell and the devil confound me, if I don't make you smart for this!" (11:65, 55) originally read "By G-d I won't be used so, d-m-n seize me if I am!", which is very like the passage quoted above.¹³

The euphemism "Gad," substituted for "God" or "G-d" in the Snapper quarrel, shows a somewhat more genteel turn to the soldier's swearing. His "Zounds" has similar associations. The pronunciation of the word is discussed in the previous chapter, in connection with "Minor Dialects." Farquhar's Love and a Bottle, which is quoted there, also includes "damme" among the "fashionable oaths." Lord Foppington, in Sheridan's A Trip to Scarborough (1777), uses it too, interchangeably with such expressions as "rat me" and "stap my vitals."¹⁴ That some sorts of swearing could be 'polite,' and not the sole preserve of "Officers and Bullies" (Love and a Bottle, II.ii) is amply

demonstrated by Swift's Polite Conversation:

Perhaps the Criticks may accuse me of a Defect in my following System of polite Conversation; ...The Defect I mean, is, my not having inserted into the Body of my Book, all the Oaths now most in Fashion for embellishing Discourse;...And, it must be allowed, that Oaths well chosen, are not only very useful Expletives to Matter, but great Ornaments of Style....I reasoned with my self, that a just Collection of Oaths, repeated as often as the Fashion requires, must have enlarged this Volume, at least to double the Bulk. ("Introduction," p. 30)

According to Farmer and Henley, the expression dammy-boy 'blustering fellow' (also simply damme or dammy) arose "from the excess to which swearing was carried by the rakes of the day." Hence, the men about town in Roderick Random do occasionally rap out a fashionable oath (see below). But the real swearing, as well as the bluster, remains with the officers and bullies.

If it is no great step from officer to rake, it is scarcely a greater one from bully to criminal. Criminals may also be considered as, primarily, swearers in language. Often, they too combine profanity with some special feature: "Damme! (said the outlaw [one of the smugglers who carries Roderick to France]) none of your palaver" (41:35, 231). The last word was originally, and appropriately here, nautical slang. A more extensive example is the speech of Rifle. He is given not only "a volley of oaths and threats" (9:50, 44)

of the usual kind, but also a number of phrases showing an excessive preoccupation with his calling:

intelligence	gleaned	glorious booty
articles	took	400 <u>l.</u> in cash
got clear off	concealed	jewels, watches, swords, and money
betrayed	found	so much treasure
spies	purchase [i.e. 'plunder;' <u>NED</u> sb.8]	a pair of pops, silver mounted
murder		
hue and cry		gold watch
evidence		ten Portugal pieces
		gold snuff-box
		pretty lady's smock

(8 and 9: 45-51,
41-45)

Highwayman were often disbanded army officers, like Captain Macheath in The Beggar's Opera. It is significant that Rifle's ambition is to reverse the process and buy "a commission in the army" (8:46, 41).

There is one criminal in Roderick Random whose language stands in sharp contrast to that of the others. The London money-dropper speaks nothing but smooth talk. The reader realizes quite early, though Roderick and Strap do not, that even this kind of speech can be excessive, especially in the context of a meeting of strangers. (14:92-96, 75-77). His politeness

("gentlemen" to two country lads), his "eulogium" on the Scots along with his glib ignorance of them ("There's your Douglasses, Gordons, Campbels, Hamiltons"), his parade of charity ("up all night with a sick person"), his warnings regarding the honesty of others, even of Strap ("his looks are a little suspicious"), and his strictures against London ("this is a very wicked town") are, taken together, a definite lingo. Since excessive, his language can be regarded as the occupational dialect, and not the register, of a professional 'con man.'

This survey of the soldiers and swearers of Roderick Random shows Smollett using an occupational dialect for decidedly satiric purposes, rather than for pure fun. At the same time, it shows that he is capable of differentiating between the more important speakers. Both of these points are illustrated in other ways in the dialects that follow.

Squires

"Smollett, with less knowledge and sympathy than Fielding or Goldsmith, had an aversion to the typical English squire and in all the novels satirized him" (Kahrl, Tobias Smollett: Traveler-Novelist, p. 149). Smollett's satire of squires partly includes profanity,

and their dialect might be considered as another variant of the last category. However, an examination of the chief representative of the squirearchy in Roderick Random (not mentioned, surprisingly, by Kahrl) shows that there are other, more important components in his speech, and that his is a different kind of occupational dialect. We may deduce from Orson Topeshall's language something of the class pride, chauvinism, naivety, parochialism, and vulgarity that make up the stereotyped personality of the eighteenth-century squire.¹⁶ Topeshall's chauvinism is evident, for example, in his disdain for foreign languages: "I can't have a mouthful of English for love or money" (56:188, 339).¹⁷ His class pride causes him to court Melinda to spite her supposed fiancé: "what signifies his being a lord? - I think myself as good a man as e'er a lord in christendom; and I'll see if a commoner worth three thousand a year won't serve her turn" (57:205, 351). His use of proper names is contemptuous, as in "Numps" and "Randan" (see chapter six), or childish, as in "Italiano" (56:188, 339). His swearing is sometimes silly, as in "Odds niggers!" (56:195, 344).¹⁸ Moreover, "he...asked a great many childish questions about France and foreign parts" (56:186, 337). Topeshall even has, like his tenants, certain regionalisms in

speech: "measter" for master and "an" for if (56:195, 344).

The squire's vulgarity comes out partly in his swearing, and partly in his manner of speaking "with such obstinacy of affection" (56:193, 342), or "with great vociferation" (56:195, 343). His letter to Roderick's father (68:307, 421) is roughly phrased, in short, inelegant sentences. But his gaucherie is at its most comical in polite society. For example, he introduces Roderick to Narcissa with the blunt words, "Measter Randan, that there is my sister" (56:188, 339). His actions in social situations reinforce his dialect, and include "several dreadful yawns" (56:189, 339), as well as the following: "the Squire staggered into the room, rubbing his eyes, and called for his tea, which he drank out of a small bowl, qualified with brandy" (56:193, 342); "The Squire was enraged to find the evening so unprofitably spent, and wreaked his vengeance on the cards, which he tore, and committed to the flames with many execrations" (56:194, 343). It is significant for his chauvinism that his favourite drink is port ("he drank no other sort of wine" [56:194, 343]), and for his vulgarity that he is carried to bed two nights running "in an apoplexy of drunkenness" (57:197, 346).

When Roderick and Topehall first meet in Bath, the latter "in his cups,...shook me often by the hand" (56:186, 337). It is clear from its repetition that this gesture is meant to be an identifying one. Then, ominously, "instead of the cordial shake of the hand, he returned my salute with a cold repetition of 'Servant, servant'" (58:211, 354).

These facets of the speech and gestures of Squire Topehall make, in my opinion, a superb piece of occupational dialect. Perhaps Fielding's Squire Western is a more famous member of the squirearchy only because he is given far more space. As usual in the picaresque Roderick Random, Smollett does his work economically, and it is over within a few pages. The following passage will serve as a summary of Orson Topehall's speech, as it shows the various features working together:

"Shall you? (said he, shaking me by the hand) odd then, I'll see it out, an't were a mile to the bottom - Here's to our better acquaintance, measter Randan." So saying, he applied it to his lips, and emptied it in a breath. - I knew the effect of it would be almost instantaneous; therefore taking the cup, began to discharge my bottle into it, telling him he was now qualified to drink with the Cham of Tartary. - I had no sooner pronounced these words than he took umbrage at them, and after several attempts to spit, made shift to stutter out, "A f--t for your Chams of T-- Tartary! I am a f-- f-- free-born

Englishman, worth th-- three thousand a year,
and v-- value no man, damme!" - Then dropping
his jaw, and fixing his eyes, he hickup'd
aloud, and fell upon the floor as mute as a
flounder. (56:195, 344)

Other squires in Roderick Random are less important. But they do fit the pattern. As we have seen, squires can resemble the "brutes" that form part of their revenue; it is interesting that Topehall's friend, Sir Timothy Thicket, though he is given no speech, has the word brute associated with him no less than five times (see 39:20, 221; 41:31, 228; 56:193, 342). Thicket attacks Narcissa; a similarly brutal attempt is made by "a certain drunken squire" on the virginal Miss Williams. His one line suggests that he is a typical member of the fraternity: "Zounds! there's a charming creature!" Finally, there is Roderick's cousin, sometimes called "the young squire" (e.g. 4:19, 21). His roughness has been demonstrated in the names he calls Bowling. The altercation between them is a fine example of a meeting of opposites, of land and sea. We are told that he "minded nothing but fox-hunting," and that he was accustomed to "uncoupling his beagles, and hunting me into some cottage or other" (2:10, 15). Consequently we read with interest his touch of occupational dialect in this indirect speech:

The young squire...whispered to my uncle, that if he had not murdered his dogs, he would have shewn him glorious fun, by hunting a black badger (so he term'd the clergyman.) (4:19, 22)

Courtiers

The courtier can be seen as the town counterpart to the squire. He is smooth where the other is rough, sophisticated where the other is ignorant. Unlike the (Tory) squire, he has access, or pretends to have, to the Whig centres of power, but his handshakes are likely to be deceptive rather than revealing.

The distinguishing feature of the speech of courtiers in Roderick Random is its abundance of false promises. "I had heard that a courtier's promise is not to be depended upon," says Roderick (51:138, 304), but he does not act upon that information. Instead, he cultivates two young noblemen "whose fathers were men of interest at court" (51:138, 303-4). Each of the young men has a touch of typical occupational dialect: "Swillpot squeezing my hand, said, I might depend upon his service, by God. The other swore that no man would be more proud than he to run my errands" (51:138, 304). The latter character, Straddle, is also given a line of free indirect discourse that is interesting for its

courtier's proverbs: "he undertook to make me acquainted with Earl Strutwell, who was hand and glove with a certain person who ruled the roast" (51:138, 304).¹⁹

Earlier in the novel, Roderick must depend upon the word of a much lesser politician, a member of parliament, whose technique is to alternate promises with evasions:

"Ay, ay, Random, Random, Random - I think I remember the name," and very well he might, for this very individual Mr. Cringer had many a time rode before my grand-father's cloak-bag, in quality of a footman. (15:100, 80)

It is Strutwell, called "a courtier" (51:138, 304), who has the major share of this particular dialect in Roderick Random. His speech, both direct and indirect, is larded with improbable vows: "all the service he could," "depend upon his good offices," "to the utmost of my power," "will not fail," "the summit of your fortune," "my business was done," "that very day," "absolutely promised," "making my fortune," "depend upon his promise" (51:138-44, 304-8). This courtier, of course, also occupies himself with homosexuality. In his language, the practice is reflected chiefly by his repetition of oblique references to it: "his taste in love," "that passion," "indulgence," "a more fashionable vice," "this way," "this passion," "this appetite," "this inclination," "the exquisite pleasure"

(51:142-43, 307-8). The fact that Strutwell "frequently squeezed my hand" (51:140, 305) thus has a double meaning. The combination of two occupations gives him something approaching an idiolect.

The last speaker to be considered in this category is Lord Quiverwit. It is chiefly for convenience that he is dealt with here, because, although he is called "the courtier" (58:210, 354), Roderick is not in a position to ask favours of him, and his speech does not display the above dialectal feature. (That Smollett might have used it, however, is shown by Roderick's saying "I remembered Strutwell, and guarded against his insinuating behaviour" [58:210, 353].) Rather, Quiverwit has a tendency to speak with "magisterial haughtiness," as Roderick says to his face (59:218, 359). His language is always correct. In fact, his last speech has the correctness of written, not spoken, prose:

I would willingly, (said he) make you my friend; but as it is impossible for me to divest myself of my passion for Narcissa, I am too well convinced of your sentiments, to think we shall ever agree on that subject. I took the liberty, therefore, of sending for you, in order to own candidly, that I cannot help opposing your success with that young lady; though, at the same time, I promise to regulate my opposition by the dictates of justice and honour. This, however, I think proper to advertise you of, that she has no independent fortune, and, if you should even succeed in your addresses, you would have the

mortification to see her reduced to indigence, unless you have wherewithal to support her - And I am credibly informed of your incapacity that way - Nay, I will confess that, urged by this consideration, I have actually sent notice to her brother, of the progress I suspect you have made in her affection, and desired him to take his precautions accordingly. (60:223, 362)

I would not assert that, because Quiverwit's speech stands out from that of other courtiers, it is, therefore, idiolectal. Rather, since no special care appears to have been devoted to it, it becomes submerged in the general flow of Smollett's prose.

Men About Town

It is a natural step from courtiers to the present category. The speakers here are not so homogeneous in their utterances as those in earlier sections, but they easily coalesce. Captain Whiffle ("a gentleman who... wished for nothing so much, as to be safe without the tropic" [34:264-65, 196]), is at sea, but clearly he pines for the dissipations of the town. We have already noted his affectation in dress and accent. It remains to say here only that his foppish nature is enhanced by the exaggeration and redundancy of his general speech, especially when he refers to supposed physical injuries. One example follows:

O! my dear Simper! I am excessively disordered! I have been betrayed, frightened, murdered by the negligence of my servants, who suffered a beast, a mule, a bear, to surprize me, and stink me into convulsions with the fumes of tobacco. (35:270, 199)

Another fop or 'beau' is Beau Jackson. Like Whiffle, he is finely dressed. But it is another side of his character that is stressed in his speech. Jackson is a confirmed wastrel. Since he lives by borrowing, his talk is full of money matters. He knows exactly how much one must pay to bribe the Naval Secretary, and how much Roderick's shirts will fetch at the nearest pawn-shop. He is always "run out at present, but to-morrow or next day...certain of receiving a considerable sum" (15:103, 82). Jackson's whole outlook can be summed up in his own line: "nothing obstructs my happiness, but the want of a little ready cash" (16:111, 88). It is significant that the last time we see him, "he asked me in a whisper if I could lend him a shilling?", and being given a guinea, "broke out into an immoderate fit of laughter" (64:267, 393). So frequently is he given to laughter, in fact, that it becomes a distinctive marker of his careless nature (see 16:111 and 113, 87 and 89; 17:120, 93; 61:231, 368). In his limited swearing, on the other hand (e.g. "Z--nds!", "hang it," "Blood!", and "D-n it!" (16:112-14, 88-89), he is merely another

rake or 'dammy-boy.'

Although Jackson says of himself, "I...know a good deal of the world" (15:102, 81), he is unable to tell the difference between an heiress and an obvious prostitute.²⁰ As one who is so easily fooled, he can be contrasted with Banter, another man about town. Banter's advice to Roderick (47:108-9, 283), to leave off his matrimonial scheme, is a model of cynical good sense. It is Banter also who informs Roderick of the true characters of Strutwell and Straddle. When it comes to money, however, his language and Jackson's are interchangeable. Banter is similarly "disappointed in my expectation of money from the country" (53:159, 319), or, "just on the point of being reconciled to an old rich uncle" (68:306, 420).

One feature of Banter's language may be considered as idiolectal. I refer to what Smollett calls his "satirical turn" (47:103, 279), or, more often, his "dryness" (46:98, 276; 47:110, 284; 60:226, 364; in the last instance, it is "a dryness...peculiar to himself"). Banter's turn is towards strong, completely false statements that are intended to provoke highly indignant (and thus amusing) reactions. His references to Roderick's background will serve as examples. At their first meeting, he says of Roderick, "I take him to be

neither more nor less than a French valet de chambre (46:88, 269). This he explains subsequently as "a joke" (46:99, 276). But later, he suggests other possibilities, though he attributes their source to others: "a jesuit in disguise...an agent from the pretender...an upstart gamester...an Irish fortune-hunter" (47:108, 282). When Roderick finally becomes wealthy, Banter's reaction is that he has turned highwayman: "Oho! I understand you - You are just arrived from the country! what! the roads are good, eh!" (64:270, 395).

With the exception of Bragwell and Wagtail (for the latter, see "Idiolect"), the other men about town in Banter's circle are not highlighted in their speech, and need not detain us here.²¹

Innkeepers

Men about town often roister in taverns, rented rooms, or inns. There are several innkeepers and landlords in Roderick Random, but only two of special interest for dialect. The first of these is Boniface. Here are the total words allotted to him:

The landlord thrusting his neck into the passage, to see if he was gone, shook his head, saying, "Ah! Lord help us! if every sinner was to have his deserts. - Well, we

victuallers must not disoblige the excisemen.
 - But I know what: - if parson Shuffle and
 he were weighed together, a straw thrown
 into either scale would make the ballance
 kick the beam. - But, masters, this is under
 the rose," continued Boniface with a
 whisper. (9:56, 48)

The passage shows a skilful blend of the colloquial
 (interjections, incomplete sentence, and sudden changes
 of tone) and the literary (Hamlet II.ii: "Use every man
 after his desert, and who should 'scape whipping?").
 But more than that, Boniface uses two proverbs that
 could be said to belong to his trade. Victuallers and
 excisemen are mutually concerned with measuring. He
 knows, therefore, that "a straw thrown into either scale
 would make the ballance kick the beam." ²² After this
 injudicious remark, Boniface has need of a second pro-
 verb. Here is one explanation for "under the rose."

In strict confidence. The origin of the phrase
 is wrapped in obscurity, but the story is that
 Cupid gave Harpocrates (the god of silence) a
 rose, to bribe him not to betray the amours of
 Venus. Hence the flower became the emblem of
 silence, and was sculptured on the ceilings of
 banquet-rooms, to remind the guests that what
 was spoken sub vino was not to be uttered sub
divo. In 1526 it was placed over confessionals.
 (Brewer's Dictionary of Phrase and Fable, 8th
 rev. ed. [Cassell & Company, 1963])

In short, it is natural that an innkeeper, accustomed
 to hearing casual indiscretions, should speak "under
 the rose" (ODEP, 1546 → 1899).

The other notable innkeeper does not use any form of such language. In fact, he convinces Strap that he is so little the innkeeper that he will charge nothing for his services. The Latin-quoting landlord of Chapter x is called a "schoolmaster;" it is to this profession that we must look for influence on his everyday language. His ready use of Latin is one aspect, as is his intimate reference to dead writers as if they were alive: "my friend Flaccus" (10:60, 52). His philosophic generalizations ("I am old, 'tis true, - what then? the more reason I should enjoy the small share of life that remains"), his supposed unconcern about money ("beneath the concern of one who lives upon the Horatian plan"), and his "advices how to behave in the world" (10:60-61, 52) are all borrowed from his schoolmaster role - which, in the event, is a mask for his innkeeper one. This is one of the few cases where Smollett has a character speak occupational dialect with deceptive intent. A more developed schoolmaster is Concordance, whose language is considered both in the last chapter and in the next.

Men of Religion

The natural tendency of the clergy to carry their

vocation everywhere has always provided a butt for the satirists. Particularly vulnerable is clerical language. There are seven clerics in Roderick Random. Only a few, however, use occupational dialect, as I interpret it. One of these is the chaplain to Roderick's grandfather, whose amusing outbursts have been dealt with already, in chapter five. Another cleric has but one line, in indirect speech, which is highly reminiscent of the chaplain. This is the vicar in the Sussex village, who, when Roderick is laid at his door "fell into a mighty passion, and threatened to excommunicate him who sent as well as those who brought me" (38:10, 214). Another two priests have no trace whatsoever of the priestly about their speech or behaviour. Rather, Balthazar²³ and Shuffle, in their respective appearances, talk like, and are, scoundrels:

Balthazar: I never valued myself...upon
any thing so much as the conquest
of Nanette. (42:48, 240)

Shuffle: D-n me, friend, d'ye question
my honour? (9:53, 46)

The latter has, perhaps, the beginnings of an idiolect in his sly insinuations:

You understand me, gentlemen. - Betty is the doctor's poor kinswoman, and a pretty girl she is; but no matter for that: - ay, and a dutiful girl to her parents, whom she visits regularly every year, though I must own I

could never learn in what county they live.
(9:54, 47)

But he is not given the space for this slyness to be developed further. The "doctor," Shuffle's vicar, is a fifth churchman; he scarcely breaks his "profound silence" (9:53, 47).

There remain, then, two clergymen to be considered. They are the ship's parson and the Scottish priest in Boulogne. Both of these are given long monologues of a religious nature (34:260-61, 193, and 42:43, 236-37); the priest's is in indirect discourse, and he has a second, shorter one (42:45-46, 238). The monologues are undertaken in the line of duty, the former to prepare Roderick for his supposedly imminent death, and the latter to persuade him to Roman Catholicism. With regard to occupational dialect, therefore, the question must be whether either of these constitutes misuse, or excessive use, of the language of religion.

In my interpretation, only the ship's parson speaks occupational dialect. Here is his monologue:

Mr. Random, God out of his infinite mercy hath been pleased to visit you with a dreadful distemper, the issue of which no man knows. - You may be permitted to recover, and live many days on the face of the earth; and, which is more probable, you may be taken away and cut off in the flower of your youth: It is incumbent on you therefore, to prepare for the great change, by repenting sincerely of your

sins; of this there cannot be a greater sign than an ingenuous confession, which I conjure you to make, without hesitation, or mental reservation; and when I am convinced of your sincerity, I will then give you such comfort as the situation of your soul will admit of. Without doubt, you have been guilty of numberless transgressions, to which youth is subject, as swearing, drunkenness, whoredom and adultery; tell me therefore without reserve, the particulars of each, especially of the last, that I may be acquainted with the true state of your conscience: For, no physician will prescribe for his patient until he knows the circumstances of his disease. (34:260-61, 193)

Indiscriminate Biblical language trips too glibly off his tongue, and phrases such as "dreadful distemper," "the face of the earth," "the flower of your youth," and "numberless transgressions" are obviously chosen by Smollett with a view to their sounding platitudinous or exaggerated. The parson's eager listing of possible sins, and his prurient interest in Roderick's sexual affairs, are clearly meant to have a comic effect. Roderick "could not help smiling at the chaplain's inquisitive remonstrance" (34:261, 193). Subsequently, the parson "held up his hands" in pious horror at Roderick's nonconformity, and "returned to his mess-mates, who were making merry in the ward-room, round a table well stored with bumbo and wine" (34:261-62, 193-94). We recall that this is the same man who, delirious with rum and fear during the bombardment, "stript himself to the skin, and besmearing his body

with blood, could scarce be with-held from running upon deck in that condition" (32:249, 185). With occupational dialect, the caricature is now complete.

The Scottish priest, by contrast, merely speaks "with more zeal than discretion:"

The father, affronted at this declaration, with great vehemence, began a long discourse, setting forth the danger of obstinacy, and shutting one's eyes against the light: He said, that ignorance would be no plea towards justification, when we had opportunities of being better informed; and that if the minds of people had not been open to conviction, the Christian religion could not have been propagated in the world; and we should now be in a state of Pagan darkness and barbarity: He endeavoured to prove, by some texts of scripture, and many quotations from the fathers, that the Pope was the successor of St. Peter, and vicar of Jesus Christ; that the church of Rome was the true, holy, catholic church; and that the protestant faith was an impious heresy, and damnable schism, by which many millions of souls would suffer everlasting perdition. (42:43, 236-37)

The effect here is not comic, and the absence of direct speech tones the passage down. The phrasing and arguments are familiar, without being overworked, within the context of religious disputation. Accordingly, Roderick's reaction this time is respectful: "I... appeased the old gentleman" (42:44, 237). Nor should the careful structuring of the above passage be seen as particularly overdone, since such structuring is a common device for compression in Smollett's indirect

monologues. Morgan is given a similar 'sermon' in
 praise of good cheese (26:207, 155)²⁴. The chief
 function of the priest's weighty discourse seems to
 be that of providing a foil for Bowling's no-nonsense
 reply:

As for me, friend, d'ye see, I have no
 objection to what you say, it may be
 either true or false, for what I know;
 I meddle with no body's affairs but
 my own; the gunner to his linstock, and
 the steersman to the helm, as the saying
 is. - I trust to no creed but the compass,
 and do unto every man as I would be done
 by; so that I defy the pope, the devil,
 and the pretender; and hope to be saved
 as well as another. (42:44, 237)

This comparison between the parson and the priest re-
 affirms our conception that occupational dialect is
 fundamentally absurd.

There is one other character to consider as a
 'man of religion,' although he is not a cleric. This
 is Isaac Rapine. Isaac is a usurer, but he reveals
 this profession in his speech only once, when he uses
 "upon my credit" for the expected upon my honour (11:
 66, 56). It is appropriate that he should be silent
 on the point, since his aim is constantly to camouflage
 his wealth (see chapter three). However, Isaac does
 have another sort of profession and another sort of
 dialect. By tradition, usurers are also Jews. We are
 never told that this is the case here, but the fact it

obvious from both his name and his speech. The latter includes his references to Jenny as "cockatrice" (11:71, 59 and 12:74, 62), and "Jezabel" (12:74, 61), from the Old Testament,²⁵ and his frequent invocations of the Deity (12:74-80, 61-66). Some of Smollett's revisions of the text strengthen the Jewish element of Isaac's speech. The expression "for Christ's sake" is cut in the fourth edition, and the use of "thou," "did'st" and "shalt," which might smack of some Christian sects,²⁶ is cut in the second. Isaac sets himself apart from such sects when he mocks Weazel:

The usurer...could not refrain from being severe, and took notice that captain Weazel seemed to be a good Christian, for he had armed himself with patience and resignation, instead of carnal weapons; and worked out his salvation with fear and trembling.
(12:80, 66)

Though Isaac Rapine is the only Jew in the novel with such an idiom (cf. 52:152, 314), he does not possess an idiolect, since he is confined within well-established literary norms for his type. He is what some present-day Israelis would call 'a professional Jew.' His Jewishness, as much as his usury, is his occupation, and that is this side of him that Smollett chooses to stress in his speech.²⁷

Men of Law

After the church, the institution most satirized for its language is probably the law. The unnamed lawyer who is part of the stage-coach episode could be considered as a touchstone case of occupational dialect. In his speech he is always, and only, a lawyer. For any subject, as Roderick observes, he has "a great deal of wit of the same kind" (54:172, 328) - whether the subject is war ("the French managed their cause so lamely in the course of the dispute, that they would have been utterly nonsuited, had they not obtained a noli-prosequi" [53:163, 321]), or sex ("I suppose the lady knows him to be an able conveyancer, and wants him to make a settlement in tail" [54:172, 328]),²⁸ or deformity ("sorry to find the young lady saddled with such incumbrances" [54:172, 328]), or highwaymen ("Tis no matter - we'll sue the county and recover" [54:168, 325]). His opening observation "that we ought to have been well satisfied of the security, before we entered upon the premises" (53:161, 320) is loaded with legal puns.²⁹ Roderick's preceding understatement is, therefore, well taken: "neither was it hard to conceive the profession of another person who sat opposite to me." Without any further introduction, the man is thereafter called "the lawyer."

How much, or whether, Smollett was distorting reality in this portrayal is not at issue. The humorous tradition regarding lawyers is so considerable that he need have used no other source. In fact, it is possible that this lawyer owes some of his speech directly to a very similar character in Fielding's Joseph Andrews (I, xii). This lawyer is also riding in a coach with strangers, and he makes similar allusions:

He said, 'if Joseph and the Lady were alone, he would be the more capable of making a Conveyance to her, as his Affairs were not fettered with any Incumbrance; he'd warrant, he soon suffered a Recovery by a Writ of Entry, which was the proper way to create Heirs in Tail; that for his own part, he would engage to make so firm a settlement in a Coach, that there should be no Danger of an Ejectment.'³⁰

Another interesting man of law in Roderick Random is the Covent Garden judge, but he is best reserved for the next chapter. There remains only the clerk of the Thunder, who conducts the examination of Morgan and Roderick. His is simply another case of the excessive use of specialized language in a situation which demands a certain amount of such language to start with. By his specious reasoning, his trick questions, and his damning by innuendo, he turns a simple examination into a sort of court-room drama. Notice too, in the following selection, his use of the typical redundancy of legal-
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document language:

"This (said the clerk) is a strong presumption of a design formed against the captain's life. - For why? It presupposes malice afore-thought, and a criminal intention a priori." - "Right (said the captain to this miserable grub, who had been an attorney's boy) you shall have law enough; here's Cook and Littlejohn for it." (30:233-34, 174)

Whores

When we turn from male to female occupations in the eighteenth century, it is clear that the range must be greatly narrowed. In Roderick Random, in fact, there is only one female profession of any significance, and that one the most predictable. Smollett shows us several whores, of varying degrees of respectability. By the nature of the occupation, such women can be said to possess both 'high' and 'low' characteristics. They must keep up the pretence of being fine and attractive ladies, at the same time as they are engaged in an activity that degrades them. In one way or another, this dichotomy touches the language of all the whores in the novel, whatever their quality. Jenny, as we have seen in various ways, is an excellent example. On one occasion, she can blaspheme and use bitter invective (e.g. "D--n your pitiful soul, you are as arrant a poltroon as ever was drummed out of a regiment" [12:78-79, 65]); on another, she can behave like a woman

of importance (e.g. "Joey, be so good as to go to the Justice, and tell him there is a sick person here, who wants to see him on an affair of consequence" [12: 74-75, 62]). Her enemy, Mrs. Weazel, is a former kept woman. Though her language, in keeping with her conception of herself, is chiefly on the side of gentility (as in the repeated "my dear" which she exchanges with her husband [Chapters xi and xii]), it occasionally betrays her low background (as in her reproaches to her husband: "You pitiful, hop-o'-my-thumb coxcomb....you man of lath....you poor, withered sapless twig" [11: 70, 59]).

Roderick naturally meets loose women in London. One bawls "with the lungs of a fish-woman, 'D--n you, you dog,'" shortly after discoursing to Roderick about "the negligence of her footman" (45:73, 257-58). Another, Mrs. Harridan, adopts affected airs in order to more easily rob Jackson of his purse: "gentlemen and ladies, I take you all to witness, this person has scandalized my reputation....Mr. Constable, I charge you with this uncivil person, who has been guilty of a riot here, I shall take care and bring an action against him for defamation" (17:122, 95). As this quotation illustrates, she is familiar with legal terminology, doubtless picked up "thro' her interest

with the J-t-ces" (17:122, 95). The whore who is employed to vex Wagtail has obviously been coached in another way, by Banter and his friends. She plays the part of a tragic heroine:

"What! not one word of comfort? Will nothing soften that stony heart of thine? Not all my tears! not all my affliction! Not the inevitable ruin thou hast brought upon me! Where are thy vows, thou faithless perjured man? - Hast thou no honour? - no conscience - no remorse for thy perfidious conduct towards me! - answer me, wilt thou at last do me justice, or must I have recourse to heaven or hell for my revenge!" (46:93, 272)

Although she never descends to the vulgar language of harlotry, she does change, later in the scene, from this poetic mode to more ordinary utterance.

The most interesting example must be considered separately. We never meet Jackson's lady of fortune, but, as noted in chapter six, we see an example of her language in the letter which he shows to Roderick. I reproduce it in full:

Deer Kreeter,

As you are the animable hopjack of my contemplayshins, your aydear is infernally skimming before my keymerycal fansee, when Murfy sends his puppies to the heys of slipping mortals; and when Febus shines from his merry-dying throne: Whereupon, I shall canseeif old whorie time has lost his pinners, as also Cubit his harrows, until thou enjoy sweet propose in the loafseek harms of thy faithfool to commend,

CLAYRENDER.

Wingar-year'd Droory-lane,
January 12th.

(16:110-11, 87)

Obviously, the high-flown language that this lady attempts is undercut by the lowness of her hilarious spelling. The version she evidently thought she was writing would be as follows:

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Dear Creature,

As you are the amiable object of my contemplations, your idea is eternally swimming before my chimerical fancy, when Morpheus sends his poppies to the eyes of sleeping mortals; and when Phoebus shines from his meridian throne: Whereupon, I shall conceive old hoary time has lost his pinions, as also Cupid his arrows, until thou enjoy sweet repose in the lovesick arms of thy faithful to command,

Clarinda

Vinegar-yard, Drury-lane
January 12th

The clever mis-spellings enable Smollett to fix irrevocably her bawdiness (e.g. "animable" implies animal), her flightiness (e.g. "contemplayshins"), her danger to Jackson (e.g. "harms"), and even her Cockney origins (w for y, and intrusive h). From what Jackson says, we may suppose that Clarinda has some ambitions as an actress. The letter perhaps partakes of some stage dialect in its classical allusions. But acting was still a suspicious occupation for a woman, and Drury Lane was noted for its prostitutes as well as for its theatre (cf. 23:176, 133).

It is interesting to note that in his revisions to Roderick Random, Smollett improved upon his earliest

version of this letter (see Davis and Brack, "Smollett's Revisions of Roderick Random," p. 300). Moreover, a similar love-letter appears in Peregrine Pickle, p. 219. Pieces of inspired illiteracy grace other letters, in Peregrine Pickle, p. 338, and in Launcelot Greaves, p. 179. A comical letter in the Briton, presumed to be by Smollett, is signed "Winifred Bullcalf," and is presented in the same style. ³³ Clearly, the way was well prepared for the supreme example of Win Jenkins in Humphry Clinker. The device was not confined to Smollett, however. Both Fielding and Richardson feature funny, bad letters. Citing Humphry Clinker, Brook says in The Language of Dickens, "A badly-spelt letter by a semi-literate character had come to be almost a convention in comic novels" (p. 107). For this reason, although Clarinda is the only speller of her kind in Roderick Random, her letter cannot be considered as an example of idiolect. Nevertheless, other writers did not much improve upon Smollett, I believe, and Smollett himself did not need to improve much upon this, his first attempt.

Finally, it is convenient to consider Betty in this category of 'Whores,' since, as a ruffian's doxy, she is barely one step removed from such. (She is presented somewhat sexually, in fact, since Roderick sees her as "an hale buxome lass, who entertained us with great good

humour, and in whose affection I was vain enough to believe I had made some progress" [8:44-45, 40].) In her 'high' language, Betty utters such sententious remarks as "we must trust to providence," and "if an accident had disappointed him to-day, he might soon find opportunity enough to atone for his lost trouble" (8:45-46, 41). In her 'low' phase, she swears "I'll be hanged," and uses an amusing malapropism, "obstropulous" (8:48-49, 43; quoted by NED as one of the "illiterate variations of obstreperous").

Other Women

Smollett is less successful in every way in his pictures of respectable women, and we may move relatively swiftly through this last category. Unlike Richardson, Smollett had no special key to the female hearts of his time. In any case, since the occupations available to eighteenth-century women were strictly limited, it is not surprising that there should be little that can be said in this chapter regarding their language. However, the novelist does, on minor occasions, use the device of dialect to satirize standard roles. Roderick's female cousins, for example, are given, through their exaggeration, simpering, and noisy gabble, the language of idle

chatterers. It is clear that their role is simply to be typical "young ladies," as they are called in the narration (3:14, 18). Miss Snapper, whose language we have examined in detail, could be seen as displaying the dialect of that fearful hybrid, the female wit. Her mother employs the proverbial 'old-wives'-wisdom' in addressing her daughter. Not only must the latter "not let her tongue run so fast among strangers" (53:161, 320),³⁴ but also, "she must learn to speak less, and think more" (54:172, 327). Moreover, "people ought to be very well informed before they speak slightingly of other people's fortune" (54:167-68, 324). The total effect of the proverbs, the model auxiliary verbs like "must," the concern with wealth, and the anxiety regarding her daughter's acquaintances, is to make Mrs. Snapper a sort of 'professional mother.'

Roderick has two confidantes, Mrs. Sagely and Miss Williams. They are unremarkable in their language, with two exceptions. When Miss Williams is employed as Narcissa's maid, she is given a somewhat lowered tone by the exclamations "O Christ!" (55:181, 334) and "O Jesus!" (65:276, 399). Secondly, when the same woman confronts her betrayer, her tone is elevated to that of dramatic tragedy: "Where is this perfidious villain!

Could I once plunge this dagger into his false heart, I should then die satisfied" (22:167, 127). Narcissa's aunt occasionally demonstrates another female occupation, that of the writing, especially in her first scene with Roderick: "O! ay, thou wast shipwrecked, I remember. - Whether didst thou come on shore on the back of a whale or a dolphin?" (39:17, 219). Later, however, she falls into quite normal speech: "Since you are so learned, you cannot be void of taste; therefore I am to desire your opinion of a small performance in poetry, which I lately composed" (40:25, 225).

Finally, the speech of Narcissa herself is quite unexceptionable. Certainly we would not expect a well-bred and desirable young lady to speak in dialect. But Smollett does not even attempt to show his readers why her language is the bewitching thing that Roderick finds it: "When she spoke, I listened with pleasure; but when she spoke to me, my soul was thrilled with an extasy of tumultuous joy!" (39:19, 220). The author is much more successful in this respect with the lively Emilia in Peregrine Pickle. So bland is Narcissa's speech, in fact, so short of its many praises, that we might be inclined to suspect irony. My view, implied in the argument regarding the choice of her name (chapter six),

is that irony here would not be consistent with Smollett's overriding purpose in the novel. Roderick must be suitably rewarded for the misfortunes he has undergone. A heroine who could be regarded as other than heroic would not suit this purpose. In this connection, it is interesting to read Edward C. Mack's article, "Pamela's Stepdaughters: The Heroines of Smollett and Fielding," College English, VIII (1947), 293-301. Mack argues that, with his heroines, Smollett panders to the prevailing sentimental taste, but does so without conviction. If, in his novels, there is any perversion of that taste, Smollett is perhaps unconscious of it. It is noteworthy that his heroines are objects of some considerable lust. On his wedding night, we might notice, Roderick

...burst into her chamber, pushed out her confidante, locked the door, and found her - O heav'n and earth! a feast, a thousand times more delicious than my most sanguine hope presaged! (68:310, 423).

Mack notes that Peregrine comes to the bridal chamber like a lion rushing on his prey, and that we might be led

...to suspect that Smollett must have been conscious of perverting the sentimental ideal and might even have been making sport of it. But, though neither of these interesting possibilities can be entirely ruled out, they do not seem likely interpretations. (p. 297)

For the reason stated above, the same comment, I believe, could be made of Narcissa's mild and nebulous speech.

Conclusion

It is clear that the device of occupational dialect is in part a recording of reality. Most of us have heard, at one time or another, a parson who does ask for the salt in musical, bell-like tones, an insurance salesman who carries facetious bonhomie into every greeting, an academic who qualifies (almost) every remark.³⁶ Smollett's observations that whores rail, politicians make false promises, and men about town are gayly cynical, are not hard to verify in any age. In fact, as I have argued, it is probable that certain occupations influenced the speech of their practitioners in his time much more than they do today.

Nevertheless, Smollett's occupational dialect in Roderick Random is, at one level, a device in anti-realism. We have seen that, in regional dialect, the process of selection involves the highlighting of certain features only, letting these suggest others in the reader's mind. In occupational dialect as practised by Smollett, however, very little is left to the reader's imagination. Rather, his process of selection here involves the deliberate piling up of usages that, in reality, would simply not occur so frequently. (Nor would so many speakers use them.) Moreover, it involves

the exaggeration of such usages. In short, it is a form of caricature.

If we accept that caricature is itself a form of art, then we must acknowledge that Smollett is a highly gifted artist, as well as a prolific one. We have observed a similar tendency to clever caricature with his names for characters and with his descriptions of them. The present survey, then, with its details on what many of them say, will substantiate the general process. George Kahrl's "Smollett as a Caricaturist" makes the useful point that the philosophy behind the newly-popular art of caricature in drawing held as follows:

The overcharging of a blemish or defect, natural or acquired, afforded insight into a character that was more true, more perceptive than a direct imitation or transcript. Almost the direct opposite of realism, a caricature is highly artistic and stylized.
(p. 171)

Kahrl argues that Smollett's literary caricatures were directly influenced by this philosophy in pictorial caricature. However, he applies the category to all of the speech in Roderick Random, and there I differ with him. The point is taken up again, therefore, in the conclusion to the next chapter, which generalizes on all of Smollett's dialogue devices, as analyzed in chapters seven, eight, and nine of this thesis.

Two final points may be made about realism and anti-realism in Smollett's occupational dialect. With regard to the former tendency, it is interesting that, as we have noted occasionally, the author often supports characteristic speech with characteristic gesture. Often this is done rather obviously, as with the catch-phrase big look, which is frequently applied to the soldiers and bullies (see 11:68, 57; 12:80, 65; 21:155, 118; 47:104, 279), or with Bowling's "at every sentence squirting out a mouthful of spittle, tintured with tobacco, of which he constantly chew'd a large quid" (5:23, 25). But sometimes, less typical of Smollett's style in general, the gesture is unobtrusive. For example, the sentence which follows the above description of Bowling begins, "At last, pulling up his breeches, he cried, "No, no...."

Isaac's invocations of the Deity include one typical Jewish gesture: "Poor Isaac, turned up his eyes and hands to heaven" (12:74, 61). And Topeshall is casually discovered, on one occasion, "smoaking his pipe in a parlour" (56:187, 338).

On the other hand, the anti-realistic tendency of occupational dialect is also strengthened in the novel by factors outside itself. For example, it appears in the speech of imitators. As mentioned under "Men of

Religion," we do not learn of Isaac's usury from his own mouth. Rather, it is Jenny who fixes the identification by rallying him in the language of his unsavoury trade, combined with that of her own:

Speak, you old cent-per-cent fornicator. - What desperate debt are you thinking of? What mortgage are you planning? Well, Isaac, positively you shall never gain my favour till you turn over a new leaf; grow honest, and live like a gentleman. - In the mean time, give me a kiss, you old fumbler. (11:66, 56).

Similarly, a wit in Miss William's tale advises a sailor "to keep clear of me, for I was a fire-ship" (23:182, 138), and the purser of the Thunder, who is associated with the ship's parson in Chapter xxxii, imitates the latter's speech during the shipwreck scene: "Miserable wretch that thou art! (cried the purser) what must be thy lot in the other world, if thou diest in the commission of robbery?" (37:4, 210). When the narration itself is brought in as support, in a way that is reminiscent of the alternative epithets in naming, the anti-realistic tendency of occupational dialect is confirmed. Thus, Miss Snapper's soldier, "finding himself so smartly handled, changed his battery" (53:161-62, 320), and Bragwell "took up the cudgels for the doctor" (46:96, 274). The prostitute-tragedienne whom Bragwell opposes is called "the furious heroine" (46:94, 273) and "the forlorn princess" (46:95, 274). Finally, Captain

Odonnell(ironically dubbed a "hero" [20:145 and 146, 111 and 112]) has his ignominious departure described by the narration as "high time for him to decamp; and his retreat he performed in one night without beat of drum" (20:147, 113).

Chapter Nine

IDIOLECT

Introduction - Beyond Dialect - Men of Medicine - Others
- Conclusion

What a feaful girt gauvison mun he be, at frames to
larn' th' talk of another country, afoar he parfitly
knaws his awn.

- William Carr, The Dialect of Craven (2nd ed., 1828),
Inscription

Introduction

To reiterate, the term 'idiolect' refers to "the speech habits of a single person."¹ Those habits identify him or her as a unique individual and, once established, make later recognition possible without further introduction. We have already observed some speakers of dialect in Roderick Random who also possess, in some minor degree, an idiolect. The purpose of this chapter is to consider those speakers whose idiolects are more remarkable. No value judgement is intended. Occupational dialect, as I have attempted to show, can be extremely effective. Idiolect can be, correspondingly, weak.

As with the other survey chapters of this thesis, there are some problems to be acknowledged before beginning. The creation of a literary idiolect requires a novelist to give to his character ways of speech that are 'identifiable.' But questions must arise concerning the norm against which this identity is to be seen. If the norm is the novel itself, then in Roderick Random, for example, the lawyer in the stage-coach can be said to speak an idiolect, since he is the only character to possess his particular style of utterance. The same could be said of Isaac, or "Clayrender," or Joey.

Clearly, this situation is contrary to intuition; we feel that this lawyer, Jew, lady, and Newcastle driver speak for, and with the voice of, their respective tribes. Nor do the conventions and traditions of novel and stage dialogue always provide an appropriate norm, since if they would rule out these examples, they might admit some speaker of a regional or occupational dialect which happened not to have been represented in literature hitherto. The first speakers, say, to be given American accents in a British novel would then be said to have idiolects. This too is unacceptable. The only viable norm against which to place an idiolect would seem to be the real linguistic world surrounding the novel at the time of its setting. If so, then the assessment of idiolect must depend in large measure upon the individual reader's familiarity with this world.

Idiolect most commonly involves features of speech which, while occasionally used by others, perhaps, are heavily favoured by the speaker in question. Such features, then, are not unusual in themselves, but, if repeated often enough, seem to take on the nature of habits, and thus become the tags of a particular character. A possible source of disagreement here concerns what constitutes a frequency that is 'often enough.' This, in turn, has something to do with the amount of space

devoted to the character and his speech; a certain repetition is more noticeable in a shorter corpus. Moreover, some repeated items can be considered as more significant than others. An endearment or an imprecation will more readily sound like an idiolectal tag than will an auxiliary verb. Finally, the repetition must be weighed against the 'occasional' use by other speakers. If one of these others is a character with the same sort of role, in the same novel, his use must, in my judgement, detract from the potential idiolect of his fellow. Thus, though Bowling uses "as the saying is" often enough for the phrase to be considered idiolectal, Rattlin's single use of the same expression (24:192, 145) effectively removes it from such consideration.

I do not wish, however, to make the subject of this short chapter appear more difficult than it is. Though the assessment of idiolect must be partly impressionistic, the impressions of different readers do seem to agree to a very large extent. If this were not so, a writer like Dickens could never have achieved his reputation for individualistic dialogue. A character begins to speak:

God preserve us all in our right wits!...would you turn soldier, and perhaps be sent abroad against the Spaniards, where you must stand and be shot at like a woodcock? - Heaven keep cold lead out of my carcass! and let me die in a bed like a christian, as all my forefathers have done. -

What signifies all the riches and honours of this life, if one enjoys not content - And in the next, there is no respect of persons.
(16:108, 85)

We know without much trouble that it is Strap, and we would know this even without the mention of his name. Strap's idiolect is dealt with in chapter five. The business of this chapter is to observe where else and why this kind of recognition might be suggested.

Beyond Dialect

Dialect speakers who are given traces of idiolect include, as we have seen, Shuffle, Bowling, Banter, and the unnamed soldier. Others, like Weazel and Strutwell, combine two dialects to create a unique combination. Still other speakers of dialect are, more fundamentally, speakers of idiolect. We might begin with the minor figure of the justice who terrifies Roderick and Jackson after their night of debauchery (17:124-25, 96-97). His 'dialect' is perhaps more potential than actual. He uses the legal language of "offenders," "transportation," "bench," "felon," "clerk," and "confession," in addition to a bit of law Latin in "mittimus" (a warrant committing a suspect to prison; NED sb.1). But rather than exaggerating this register (since these words seem appropriate enough in the situation) into a pronounced

occupational dialect, Smollett chooses to bring in other features. For a start, this justice enjoys malicious jokes from the bench. He says that, although Roderick has returned illegally from transportation (as he supposes), "we shall save you that trouble for the future - the surgeons will fetch you from your next transportation, at their expence." Poor Roderick protests, and the justice cuts him down with another cruel jest: "Do you think I am to be imposed upon by that northern accent?... you shall find me too far north for you." The phrase too far north means 'too clever.'² Obviously the man is incompetent. Smollett reinforces this point by giving him assertive, and completely mistaken, statements like "here's an old acquaintance of mine," and "His name is Patrick Gaghagan." To cover his incompetence, the justice resorts to bluster. This takes the form of rhetorical questions ("dare you say so to my face?"; "Do you give me the lie?"), of menacing promises ("I'll lay you fast, sirrah, I will;" "you'll be hang'd, sirrah"), of the repetition of "sirrah" and other epithets ("you impudent rascal"), and, at one point, of a series of short sentences in which he works himself up to a rage: "Now, I am convinced you are a thief, - your face discovers it, - you tremble all over - your conscience won't lie still." These aspects contrast effectively

with his smooth hypocrisy in greeting his paymaster -
 "O, your humble servant, Mrs. Harridan! I suppose these
 fellows have been taken robbing your house." Notice
 too his dismissal of the prisoners, when

...he returned with a smiling countenance, and
 addressing himself to us all, said, it was
 always his way to terrify young people, when
 they came before him, that his threats might
 make a strong impression on their minds, and
 deter them from engaging in scenes of riot
 and debauchery, which commonly ended before
 the judge.

In sum, Smollett has created here a kind of speech
 that admirably delineates the character. The reader
 feels confident that he would recognize this man readily,
 if he were to appear again. One can only regret that the
 plot does not require it.

A more extended use of idiolect transcending dialect
 occurs with Concordance. His speech provides a salutary
 reminder, perhaps, that categories are made by critics,
 not by authors, since his name has come up in each of my
 survey chapters on speech. Like Whiffle, Concordance
 has the affected pronunciations of a London beau. Like
 the donnish innkeeper, he has a schoolmaster's fondness
 for classical allusions and gratuitous advice. But,
 above all, he speaks as himself. Here is his reaction
 to Roderick's disgrace at Lavement's:

I will trust no man from henceforward - no, not my father who begat me - nor the brother who lay with me in my mother's womb - should Daniel rise from the dead I would think him an imposter, and were the genius of truth to appear, would question its veracity....I must beg to have no manner of connection with you - my reputation is at stake - O my good God! I shall be looked upon as your accomplice and abettor - people will say Jonathan Wild was but a type of me - boys will hoot at me as I pass along; and the cinder-wenches belch forth reproaches wafted in a gale impregnated with gin - I shall be notorious - the very butt of slander, and cloaca of infamy. (21:156-57, 119-20)

This is an example of "the climax of expressions upon which this gentleman valued himself in all his discourses," as Roderick puts it (21:157, 120). Whenever he speaks (though the above quotation is perhaps the best example), Concordance seems to get carried away with the power of his own utterance. New images and metaphors occur to him in flight, and exaggerations and other rhetorical devices pile up. He can be interrupted only "without any ceremony" (21:157, 120). In addition, Concordance's speech is given a certain, amusing lack of delicacy. For an example, when Roderick's innocence is finally established, the schoolmaster says, "as the news of your misfortune panged me to the very entrails, this manifestation of your innocence makes my midriff quiver with joy" (52:157, 317). Finally, it is clear that the expression "O Christ!", though used once

by Miss Williams (55:181, 334), is meant to be an idiolectal marker for Concordance, since, in three out of four appearances, it is the first thing he says, and it is repeated within his speech.

As a speaker of both dialect and idiolect, Concordance is a wonderfully laughable creation. But the most interesting speaker of this kind must surely be Cadwallader Morgan. Once again, however, it must be acknowledged that the strength of Morgan's depiction is not Smollett's, but Shakespeare's. The accompanying table lists features which, individually or in combination, make up what constitutes Morgan's idiolect, in my judgement. All of these, often word for word, can be found in the speech of Fluellen in Henry V, not to mention that of Doctor Caius in The Merry Wives of Windsor. Other phrases, which, since they are widespread, do not seem particularly idiolectal, are also found in the Shakespearean originals (see "Proverbs and Catch-phrases"). There are some differences; for example, at least one of Morgan's favourite phrases, "as I am a Christian" (e.g. 25:200, 150), appears to be his alone. But the differences, put beside the similarities, are insignificant.

Other characters in Roderick Random who are strongly marked for regional dialect have little else that is noteworthy in their speech. Morgan is the great exception.

Table: Morgan's Idiolect

<u>Feature</u>	<u>Example</u>	<u>Fluellen</u>
redundancy	does he think, or conceive, or imagine, that I am a horse, or an ass, or a goat, to trudge backwards and forwards, and upwards and downwards, and by sea, and by land, at his will and pleasures? (25:199, 150)	If the enemy is an ass and a fool and a prating coxcomb, is it meet, think you, that we should also, look you, be an ass and a fool and a prating coxcomb? (IV.i.77-80)
unnecessary plurals	at your will and desire, and pleasures (30:232, 173)	in his rages, and his furies, and his wraths, and his cholers, and his moods, and his displeasures, and his indignations (IV.vii.36-38)
exaggerated comparison	let his nose be as yellow as saffron, or as blue as a pell (look you) or green as a leek (25:199, 149)	his nose...is like a coal of fire, sometimes plue and sometimes red (IV.vi.107-9)
digression	he launched out into the praise of good cheese, of which he gave the analysis (26:207, 155)	What call you the town's name where Alexander the Pig was born? (IV.vii.13-14)
"I do" + verb	I do partly guess and conceive, and understand your meaning (30:233, 174)	I do partly understand your meaning (III.vi.51-52)
favoured phrases	look you (30:235, 175) peradventure (34:267, 198) I...beseech you (34:266, 197)	look you (III.ii.62) peradventure (III.ii.129) I beseech you (III.ii.97)
reference to lineage	I am a shentleman of birth and parentage (27:214, 160)	being as good a man as yourself...in the derivation of my birth (III.ii.131-33)
references to Wales	Mouchdenny (25:199, 149)	Monmouth (IV.vii.26)
invocation of Deity	Got pless my heart, liver and lungs (27:215, 160)	God pless it and preserve it (IV.vii.112)

Though a copy, he remains a most notable character in the context of Smollett's novel. His idiolect makes him loveable and sincere, as well as comic. Considered as a whole, its most pervasive element is repetition. Morgan repeats himself on matters that Roderick needs to hear repeated, matters of duty, religion, stoicism in the face of suffering, loyalty, and legitimate pride. In the absence of Strap, whom Roderick has callously dismissed, Morgan provides for the hero an important humanising influence, in an especially de-humanising setting. Smollett aptly reinforces this general point when Morgan is reintroduced in Peregrine Pickle, to defend his record in Roderick Random:

...though there be certain persons, look you, who, as I am told, take upon them to laugh at his [Roderick's] descriptions of my person, deportment and conversation, I do affirm and maintain, and insist with my heart, and my plod and my soul, that those persons are no better than ignorant asses, and that they know not how to discern and distinguish and define true ridicule...no more, look you, than a herd of mountain goats; for I will make bold to observe, and I hope this good company will be of the same opinion, that there is nothing said of me in that performance, which is unworthy of a christian and a shentleman. (p. 184)

Men of Medicine

It is interesting that Smollett's medical men (a category which, in the eighteenth century, would include

doctors, surgeons, and apothecaries) are not particularly satirized in Roderick Random by reference to their profession. Even the comical quarrel of the medical examiners at Surgeon's Hall (17:116-19, 91-93) derives its humour not from occupational dialect, but from Smollett's skillful build-up of the scene through naturalistic interruptions and assertions. Perhaps, as a struggling young doctor, Smollett was unwilling at this time to undermine his own profession. At any rate, the medical men are generally satirized in other ways. Each is something of an individual, and each, in some degree, speaks an idiolect.

Undoubtedly the best portrait is that of Dr. Wagtail. The key to his language occurs in the description of his first appearance: "natural levity and affected solemnity were so jumbled together, that on the whole, he appeared a burlesque on all decorum" (45:82-83, 264-65). Both "natural levity" and "affected solemnity" are found in his speech. The former is created, in part, by his excessive use of the phrases of good breeding. His first appearance features a string of such utterances:

I must beg your indulgence a little, pray
 pardon me, gentlemen....a thousand apologies
I have the honour....excessively fatigued
 ...I protest I had no appetite....I had not
 had the pleasure....I vow and protest....Pray
a thousand pardons. (45:83-84, 265-66)

Anxious never to offend, he says "sir" or "madam" to his hearers at every opportunity:

"Sir, (said he, addressing himself to me) your most humble servant, I hope you will forgive me, Sir - I must beg the favour to sit - Sir - Sir - I have something of consequence to impart to my friend Mr. Medlar - Sir, I hope you will excuse my freedom in whispering, Sir." (45:83, 265)

We might also note his frequent reference to such matters as "people of distinction," "a lady of quality," "a very pretty fortune" (45:83, 265), "a mighty pretty sort of gentleman - a man of fortune, Sir" (46:88, 269), and "a very pretty gentleman of family and fortune" (48:114, 287). Often Wagtail professes affected astonishment at trivial items that he hears in discourse: "I am actually amazed" (45:84, 266); "this is actually, upon my word, altogether unaccountable" (46:88, 269); "this is very amazing and extraordinary!" (46:90, 270). He finds it useful to heighten his speech by frequent recourse to the intensifier "actually" (e.g. 46:94, 273), and to the oath "upon my word" (e.g. 45:83-84, 265); once, when he is frightened, his language is almost Morganesque: "Upon my word, honour, and salvation!" (46:94, 273).

The other side of his character, we are told, is his "affected solemnity." In his talk, this aspect manifests itself first of all by his frequent references to matters of supposed importance: "something of

consequence" (45:83, 265); "an affair of the last importance" (45:84, 266); "he would make it a parliamentary affair" (48:111, 285). Wagtail is also given to solemn disquisitions about his jumbled researches into learned matters. These include "the virtues of that berry [coffee]" (45:84, 266), "the verb drink," (45:85, 266), "the nature of ideas" (46:95, 274), and "the word Custard" (48:110, 284). In this connection, Wagtail does, perhaps, possess a touch of occupational dialect, since he is occasionally excessive with reference to his medical knowledge:⁴

Wagtail immediately undertook to explain the nature of his case, and in a very prolix manner, harrangued upon prognostics, diagnostics, symptomatics, therapeutics, inanition, and repletion. (46:89, 269)

In my opinion, Wagtail's language is one of Smollett's most masterful creations in the novel. It is funny in itself, and it is entirely fitting. Such a speaker will always be one who, whatever is suggested, "took this proposal seriously" (46:92, 271). It is Wagtail's credulity that forms the appropriate touchstone of several of Roderick Random's more ludicrous scenes.

Other medical men can be dealt with more swiftly. One of the surgeons, Crab, appears in only one Chapter, but he is drawn fairly sharply. His character is that of

a petty tyrant. When he speaks, it is often with some form of damn (e.g. 7:40, 37), or with a scurrilous epithet ("he honoured me with the names of ignorant whelp, and lazy ragamuffin" [7:37, 35]). Crab prides himself upon being blunt. For example, he says to Roderick, without warning:

You may send your things to my house when you please. - I have given orders for your reception. - Z-ds! what does the booby stare at? - If you have no mind to embrace my courteous offer, you may let it alone and be d-n'd. (7:36, 34)

But sometimes he switches to sarcasm: "Gentlemen, here is a compleat artist! - Studied surgery! what? in books I suppose....You are too learned for me, d-n me" (7:36, 34). In all, Crab is a man of perverse contrariety, deliberately assumed to humiliate his interlocutors. With this and his "countenance truly diabolical" (7:38, 35), Crab can be seen, perhaps, as something of a fore-runner to Dicken's Quilp, in The Old Curiosity Shop. Of course Dickens, here and in many other places, reveals heights of idiolect never attempted by Smollett, but it is possible that the general character of Quilp owes something to that of Smollett's surgeon:

I observed, when he was pleased, he was such a niggard of his satisfaction, that if his wife or servants betrayed the least symptom of participation, he was offended to an insupportable degree of choler and fury, the

effects of which they seldom failed to feel.
 - And when his indignation was roused, submission and soothing always exasperated it beyond the bounds of reason and humanity.
 (7:37, 35)

Whereas the speech of Crab is usually direct, his rival, Potion, talks in circumlocutions similar to those of his wife (see the section on "Reported Language" in chapter five). His only speech is a short monologue to Roderick on hard times, which changes directions several times before it comes at last to the real point: "I desire you will this week provide yourself with another lodging" (6:31, 30).

Finally, there is Dr. Mackshane. A very interesting example of his speech is his charge at Morgan's trial:

I'll tell you what, Mr. Morgan, to be sure what you say is just, in regard to an honest man, and if so be it appears as how you are an honest man, then it is my opinion, that you deserve to be acquitted, in relation to that there affair; for I tell you what, captain Oakhum is resolved for to do every body justice. - As for my own part, all that I have to alledge is, that I have been informed, you have spoken disrespectful words against your captain, who to be sure is the most honorable and generous commander in the king's service, without asparagment or acceptation of man, woman, or child. (30:233, 173)

With its bad grammar, malapropisms, verbosity, and general awkwardness, this is indeed a gem among Smollett's absurd monologues. (Amusingly, it is one on which the speaker "seemed to plume himself"). It is suitably sycophantic,

and it even suggests in its brief scope, an idiolectal repetition: "I('ll) tell you what." Unfortunately, the distinctive characteristics of this speech are not found elsewhere. Mackshane, despite his importance to the plot, has only one other, not very remarkable, direct speech (30:238, 177), as well as some unremarkable, indirect ones. It is regrettable that his language does not fulfill in greater measure the promise of it that Smollett implies when the surgeon is introduced: "he was grossly ignorant, and intolerably assuming, false, vindictive, and unforgiving; a merciless tyrant to his inferiors, an abject sycophant to those above him" (27:213-14, 160).

Others

There are some characters in Roderick Random who are not included in my survey chapters on speech. There is little that is noteworthy, in my estimate, in the speech of Melinda, or Mrs. Lavement, or her daughter. Others, like Staytape, never do speak. There remain, however, three speakers who are of some minor note, and who do not fit conveniently elsewhere.

Two of these characters are harsh old gentlemen: Medlar, and Roderick's grandfather. Medlar's dominant

humour is well established in the narration by such adjectives as "testy" (45:75 and 79, 259 and 262; 48:113, 286), "crusty" (45:84, 265), "peevish" (48:111, 284), and "morose" (45:77, 260). In his speech, this humour is shown in the expletives "Pshaw!" (45:84, 266) and "Pish!" (48:111, 284), in his heated imperatives (e.g. "don't foutre me, sirrah, or by G-d, I'll knock you down" [45:77, 261]), and in his lengthy and cynical revelations to Roderick regarding the backgrounds of others (see 45:79-81, 262-63 and 48:114, 287). But neither Medlar's character nor his idiolect are well established. The directness of his usual language is inconsistent with his indirection in probing into Roderick's fortune, as in this exchange:

"I presume, Sir, said he, you have travelled."
 - I answered, "Yes." "I dare say, you would find it very expensive," said he. - I replied, "To be sure, one cannot travel without money."
 (45:81, 263-64)

Nor is it likely that one described as having "a surliness truly English" (45:75, 259) should have a "disposition, which was no less communicative than curious" (45:79, 262). Medlar is remarkably unreserved in communicating the details of his private life to a complete stranger (45:82, 264).

The harshness of Roderick's grandfather turns rather towards cold than heat. Robert Anderson observes in his Life of Smollett that "the phlegm of an old lawyer is happily illustrated in the conduct of Random's grandfather" (p. 135; used in the motto for chapter five). However, there is nothing directly of the lawyer in his speech, nor anything to show that he is a squire. He speaks, we are told, "calmly" (1:2, 10; 3:14, 18), "with that coldness of civility which was peculiar to him" (3:14, 18). Here are his parting words to his son, Roderick's father, as he banishes him into penniless exile:

I will send you an account of the expence I have been at in your education, with a view of being reimbursed. - Sir, you have made the grand tour - you are a polite gentleman - a very pretty gentleman - I wish you a great deal of joy, and am your very humble servant.
(1:3, 10)

We might note the use of a formal and (in the circumstances) hollow mode of address, the meaningless phrases of conventional civility, and the nicely balanced sarcasm. But the above selection, which is the end of a longer monologue, is the best available. Earlier, this monologue seems rather unnatural for discourse, like that of Quiverwit quoted in chapter eight. Davis and Brack even say that "the calm speech of the old

gentleman...is virtually the same as that of the narrator"
 ("Smollett's Revisions of Roderick Random," p. 300).⁵

All of his other speeches are in indirect discourse, and contribute very little. Like Mackshane's, the grandfather's idiolect does not sufficiently complement his character.

The last speaker we must consider is Roderick himself. Of course, the whole novel is, in one sense, his voice, and this thesis is about his language only. We may ignore that fictional device, however, to enquire about the language he uses to other characters. His words are not often, in fact, given directly. Nor are they usually marked by any peculiarities. The usual pattern in dialogues involving Roderick is for his speech to be both reported and relatively colourless, while the more interesting, direct speech of others is projected against this neutral background.

The exceptions to this pattern come at some moments of high emotion. When moved to great astonishment, indignation, or admiration, Roderick sometimes breaks into what can be termed 'heroic' language. For example, when he is reunited with the long-lost Thomson, he cries "Is it possible, can you be my friend Thomson? No certainly, alas! he was drowned! and I am now under the deception of a dream!" (36:275, 203-4).

His indignant answer to the false charges of Lavement and Gawky is a piece of highly stylized rhetoric:

I began in this manner: "Sir, appearances, I own, condemn me; but you are imposed upon as much as I am abused - I have fallen a sacrifice to the rancour of that scoundrel (pointing to Gawky) who has found means to convey your goods hither, that the detection of them might blast my reputation, and accomplish my destruction."
(21:154, 117)

It continues in this manner at some length. Similarly, a letter to Narcissa, "following the first dictates of my passion," is only slightly more extreme than his usual outpourings in person:

Dear Madam,

Were it possible for the powers of utterance to reveal the soft emotions of my soul; the fond anxiety, the glowing hopes, the chilling fears that rule my breast by turns; I should need no other witness than this paper, to evince the purity and ardour of that flame your charms have kindled in my heart. But, alas! expression wrongs my love! I am inspired with conceptions that no language can convey! Your beauty fills me with wonder! your understanding with ravishment, and your goodness with adoration! I am transported with desire, distracted with doubts, and tortured with impatience! Suffer me then, lovely arbitress of my fate, to approach you in person, to breathe in soft murmurs my passion to your ear, to offer the sacrifice of a heart overflowing with the most genuine and disinterested love; to gaze with extasy on the divine object of my wishes, to hear the music of her enchanting tongue! and to rejoice in her smiles of approbation, which will banish the most intolerable suspense from the bosom of

Your enraptured
R _____ R _____

(57:198-99, 346)

There is no reason to suppose that such passages,
 laughable as they may seem to a twentieth-century reader,⁶
 are meant to be taken other than seriously. Smollett
 was evidently obeying what he conceived to be the necessary
 conventions for the language of a hero. Notice, in this
 connection, my observations on the language of Narcissa,
 in the last chapter. Notice, too, the parallel of
Ferdinand Count Fathom, where the sincerely romantic
 language used by Renaldo to Monimia is almost identical
 with the mocking seduction language of Fathom to
 Wilhelmina; only the context makes the mock-heroic into
 genuine heroic.⁷

Occasionally, such language is reinforced by the use
 of "thou" and other such archaic forms. When forgiven
 by Narcissa for his unwarranted jealousy, Roderick ex-
 claims,

O! thou art all goodness and perfection!
 I am undone by my want of merit! I am
 unworthy to possess thy charms, which
 heaven hath destined for the arms of
 some more favoured being. (58:209, 352)

But this practice is highly inconsistent. There seems
 to be no good reason why the above passage should feature
 "thou," when, in a similar scene a few pages earlier,
 Roderick "grew mad with admiration" in terms only of
 "you:"

Why are you so exquisitely fair? - Why are you so enchantingly good? - Why has nature dignified you with charms so much above the standard of woman; and, wretch that I am, how dares my unworthiness aspire to the enjoyment of such perfection! (56:191-92, 341) ⁸

Similarly, he uses "thee" in their final reunion (67:303, 418), but not in the equally stirring reunion in the garden (65:276-77, 399-400), which comes between his prison-spell and his eighteen-month sea voyage. Moreover, other characters, including Bowling, Rifle, and Jack Rattle, sometimes use these forms with seeming indiscrimination. There was, apparently, no contemporary consensus on the matter as far as literature was concerned. A letter in the Gentleman's Magazine for 1750 (XX, p. 274) shows evidence of a widespread instability in literature with regard to the second-person pronoun:

I am so displeas'd with an impropriety of expression, which some of our best writers have unwarily fallen into; that 'tis high time to caution them against it. I mean the quick transition from thou and thee, to ye, and you; and back again: which wound even an ungrammatical ear.

In any case, the real use of thee and thou was by the time of Roderick Random a decided affectation in speech, and in all but the most formal writing. ⁹ It is, therefore, out of place in the language of any fully realistic hero.

Conclusion

Reasons for the presentation of idiolects in a novel can be suggested readily enough. There is the pleasure for the reader of recognizing salient practices that he has spotted already, like Strap's Latin tags. In one example, a similar pleasure comes with the speaker's first sentence: "The devil and his dam blow me from the top of Mounchdenny, if I go to him before there is something in my pelly" (25:199, 149). We have been told already a sufficient amount about this unseen and un-introduced speaker to make recognition possible. The repetition involved in idiolect can be, in itself, funny, as it is with Wagtail's "Sir," for example. Moreover, an idiolect such as that of the Covent Garden justice can be a useful device in furthering the turns of the plot. The humiliation that Roderick suffers from the justice's bluster and jests becomes one of his learning experiences in the malicious world of London. When it is over, "I found myself as much lightened as if a mountain had been lifted off my breast" (17:125, 97). Finally, and most obviously, to speak an idiolect is to be true to life.

This is not a technique that Smollett used either extensively or very well. Many times, both in this

chapter and the last, we have noted the beginnings of idiolects whose fulfillment is, in some way, unrealized. A significant portion of our observations concerning this topic have been on a negative note.¹⁰ The very brevity of this chapter, as opposed to the preceding one, gives some indication (if these categories have any validity) of the relative unimportance in Roderick Random of the creation of individuals in speech. It is hardly surprising that this should be so. As has been often remarked, Smollett is not much concerned with the inner workings of his characters;¹¹ idiolect has too much to do with psychology to be a suitable vehicle for him. In addition, Smollett's general adherence to the picaresque form in Roderick Random means that relatively few characters are carried over from one episode to another. There is not often, therefore, the space that a developed idiolect requires. We must often content ourselves with no more than a phrase or two.

When we look at regional dialect, occupational dialect, and idiolect together, we can see that Smollett's effectiveness with the spoken word is considerable. There are many uses to which speech oddities of the kind we have been examining are put. One is intensification. In almost all cases, speech mannerisms heighten aspects of characterization that the narrative brings out in

other ways. This is obvious in the case of idiolect. But, in addition, we may observe that to take away the sailors' salty lingo or the soldiers' threats would be to destroy the better part of the character that they share collectively. Something similar can be said even for speakers of regional dialect. The Sussex peasants are simple and barbarous, not only through their treatment of Roderick, but also (in the view of Smollett's intended readership) through their uncouth language. Morgan longs for his native Wales, and his very consonants express that. Concordance is exaggerated not only through his huge wig (14:90, 73), and over-reactions, but also through his exaggerated pronunciations. The dialect in each case is the finishing touch.

Sometimes Smollett makes use of the comic language of a character "to mitigate the disgust that the qualities he displays might arouse, or to soften the harsh impression that the people he describes and the events he records might leave" (Tuvia Bloch, "Smollett's Quest for Form," p. 110). Bloch would wish to apply this quotation to Humphry Clinker alone, particularly to the character of Tabitha, whose uncharitable disposition is filtered through the comedy of her own letters, and through those of Matthew and Jerry. However, though

Humphry Clinker is certainly a more genial novel than Roderick Random, the observation is partly applicable to the earlier work. Smollett does not use here the softening device of intermediary letters between character and reader, but when a character displays himself in his own voice, the effect is often of gentle irony rather than of something more severe. Clarinda's letter makes her scheming seem less pernicious, Oregon's accent lessens the fears about his duelling abilities, and Strap's digressions and other features change him from a potentially obnoxious lout to a warm friend.

In "Smollett as a Caricaturist," George Kahrl argues that all the language oddities of Smollett's characters - not simply occupational dialect (see chapter eight) - fit with their physical oddities as part of the author's general tendency towards caricature. Kahrl points out the contemporary popularity of caricature in the graphic arts of England, and maintains that, in Roderick Random particularly, Smollett attempted to appeal to this fashion. To do so, he had to find "equivalencies in language" (p. 183) to the pictorial mode. He found them, apparently, in intensified action, in overly emotional, or eccentric, or impossibly beautiful characters, and - primarily - in speech of the kind that

we have been concerned with. Kahrl instances particularly (though very briefly) the speech of such characters as Crab, the Latin-quoting innkeeper, Weazel, and Lavement. He quotes with admiration the opening speeches of both Bowling and Morgan; the former, for example, has "a garrulity heightened beyond the command of any 'natural' or 'realistic' seaman, but highly stylized in the sense that caricature is an artifact" (p. 184). Finally, he looks to Strap, and quotes part of the same monologue passage that I use in chapter five, as the culmination of his evidence that a "kindly and humorous caricature" is possible (p. 189).

Kahrl's account of speech mannerisms is, on the whole, convincing. As these pages show, however, I do not think it is the whole account. It is most happily applied to the anti-realistic device of occupational dialect, rather than to the other two forms, whose tendency is towards realism. In addition, Kahrl makes a distinction between 'caricature' (which is supposed to be sympathetic) and 'satire' (which is not), a distinction that is not always clear, either from his examples or from his statement that Smollett tries to make caricature "the medium of satire rather than its object" (p. 182). Indeed, one might wish to go further than Kahrl and suggest that, in some cases where Bloch's

point does not apply, genuine satire does constitute an underlying motive behind the linguistic quirks. Robert Spector presents evidence in his Tobias George Smollett (New York: Twayne Publishers, 1968) that Smollett shared his century's concern with 'purity' of language. Spector notes (p. 119) such matters as Smollett's Scottish sensitivity to the difference in accents, his attacks in the Critical Review on grammatical and lexical mistakes, and his propaganda battle with Wilkes, which sometimes descended to the level of linguistic nit-picking; in the last regard, Spector presents more evidence in his "Eighteenth-Century Political Controversy and Linguistics," Notes and Queries, NS II (1955), 387-89. In this light, some dialects and idiolects in Roderick Random can be seen as forms of attack on abuses of language standards. Spector points to the language of Justice Gobble in Launcelot Greaves and asks,

What kind of intelligent performance of the law may be expected from a man who, even if he were well-disposed, much less a scoundrel, regards justice in the mutilated, bombastic language of Gobble? (p. 120)

I believe that Smollett requires readers of Roderick Random to ask, in a similar vein, what kind of spiritual help may be expected from clergymen who abuse the language of religion in the manner of the ship's parson or the grandfather's chaplain? What must a tenant suffer

under a squire with language as barbarous as Topehall's? What must we all suffer from the profusion of "unmeaning oaths" ("Preface")?

However, we must not let either this argument, or the rather dry analysis in some of the preceding pages, obscure what is probably the most important aspect of Smollett's dialects and idiolects. They are good fun. The sophisticated urbanites who formed the bulk of his contemporary readership would undoubtedly recognize, and laugh at, usages not their own. Even if hit personally, they could often take refuge behind the fact of Smollett's undeniable exaggeration. Finally, such dialogue creates, in great richness, situations of comic contrast. We have examined in particular the effective opposition in the death-bed scene, between the speech of Bowling and that of the attendant priest. We have noted in passing such ludicrous juxtapositions as Bowling and the young squire, the soldier and the lawyer. There are many more, and all of them are sharpened by the alternations in style of the spoken words. Perhaps it would be well to end this chapter, and this subject in the thesis, by returning to regional dialect and noting that, there too, contrast is often the guiding theme. Morgan's Welsh (as well as his idiolect) jars against Whiffle's affected

urbanisms in the confrontation between them:

"Zauns! who art thou?" - "I am surgeon's first mate on board of this ship,...and I most vehemently desire and beseech you, with all submission, to be pleased to condescend and vouchsafe to enquire into my character, and my pehaviour, and my deserts, which, under Got, I hope, will entitle me to the vacancy of surgeon."..."Heaven preserve me! I am suffocated! - Fellow, fellow, away with thee." (34:266, 197)

The farmers' rustic tones stand out against Roderick's ironic narration:

"...an you be a moordered man, speak, that you may have a christom burial." - As I was not in a condition to satisfy him in this particular.... (38:9, 213)

And Joey's earthy and unabashed northernisms cut across Captain and Mrs. Weazels' false protestations:

"Damn the fellow! why did he ride away, before I had time to ask him how his lord and lady do? - Don't you remember Tom, my dear?" addressing himself to his wife. - "Yes, (replied she) I think I do remember something of the fellow, - but you know I seldom converse with people of his station." - "Hoy day! (cried Joey) do yaw knaw the young mon, captain?" (12:80, 65)

Chapter Ten

PROVERBS AND CATCH-PHRASES

Abbreviations - Introduction - Initial Examples - Obsolete Sayings and the Dictionary Evidence - Uncertain Examples - Sayings and Sources - Sayings and Characterization - Playing with Sayings - Conclusion: The Status of Proverbs in Smollett's Time

I could moreover mention many other sayings.

- Smollett, Roderick Random (1748), 16:108, 85

Abbreviations

The following list supplements, for this chapter, the list of abbreviations given at the beginning of the thesis:

- | | |
|--------------------------|---|
| Apperson | G.L. Apperson, <u>English Proverbs and Proverbial Phrases</u> (J.M. Dent and Sons, 1929) |
| B.E. | <u>A New Dictionary of the Terms Ancient and Modern of the Canting Crew</u> , by "B.E. (Gent.)" (W.Hawes, P. Gilbourne, and W. Davis, 1699) |
| Bailey | Nathan Bailey, <u>Divers Proverbs</u> (1721; rpt. New Haven: Yale University Press, 1917) |
| Brewer | <u>Brewer's Dictionary of Phrase and Fable</u> (8th rev. ed.; Cassell & Company, 1963) |
| Codrington | Robert Codrington, <u>A Collection of Many Select, and Excellent Proverbs</u> (William Lee, 1672) |
| Farmer and Henley (rev.) | <u>Slang and Its Analogues</u> , revised edition [A - Byte] (Printed for Subscribers Only, 1903-09) |
| Fuller | Thomas Fuller, <u>Gnomologia: Adagies and Proverbs</u> (B. Barker, and A. Bettesworth and C. Hitch, 1732) |
| Grose | Francis Grose, <u>A Classical Dictionary of the Vulgar Tongue</u> , 3rd ed., 1796; ed. Eric Partridge (Scholartis Press, 1931) |
| Howell | James Howell, <u>Proverbs, or, Old Sayed Sawes & Adages</u> (J.G., 1659) |

- Hyamson Albert M. Hyamson, A Dictionary of English Phrases (George Routledge & Sons, 1922)
- Kelly James Kelly, A Complete Collection of Scottish Proverbs (William and John Innys and John Osborn, 1721)
- Mapletoft John Mapletoft, Select Proverbs (Philip Monckton, 1707)
- Ramsay Allan Ramsay, A Collection of Scots Proverbs (Edinburgh: Allan Ramsay, 1737)
- Ray John Ray, A Compleat Collection of English Proverbs (3rd ed. unless otherwise stated; Olive Payne, 1737)
- Stevenson Stevenson's Book of Proverbs, Maxims and Familiar Phrases (Routledge and Kegan Paul, 1949)
- Swift Jonathan Swift, A Complete Collection of Genteel and Ingenious Conversation, According to the Most Polite Mode and Method Now Used at Court, and in the Best Companies of England, 1738; edited by Eric Partridge as Swift's Polite Conversation (Andre Deutsch, 1963)
- Taylor Archer Taylor, The Proverb (Cambridge, Mass.: Harvard University Press, 1931)

Introduction

The preceding chapters in Part II of this thesis have some claim to be considered as exhaustive. This final chapter could not possibly be thought so. It is, rather, an excursion into an area that is less well-defined, as well as less obvious. Its presence suggests that, long as this thesis is, there are many matters it could yet explore; such is the nature of language study. We have already seen, from time to time, references to Smollett's use of the oral tradition of proverbs and catch-phrases. This chapter considers the subject as a whole. The first three of the following sections contain illustrations of the species identified, and the traps uncovered, in the hunt for representative specimens. The last four sections concern the functions of such items, and the information gained by such a survey, both about Smollett's sources, and about the state of the English language in the mid-eighteenth century.

The term proverb is notoriously difficult to define. The difficulty is acknowledged in the prefaces of such present-day authorities as Tilley, Taylor, and ODEP. In the face of their experience, a definition here must be regarded as a rough indication only. The following, from the introduction to Kelly's collection of 1721, is

as serviceable as any:

Short, dogmatical, concise Sentences, accommodated to the Principal Concerns of Life; commonly used, and commonly known: And, for the most Part, conceived in figurative Expressions, where one Thing is said, and another Thing understood and applied.

One amendment must be that proverbs are not always sentences; notice in Roderick Random, for example, "time out of mind" (5:22, 24 and 43:49, 241; ODEP, Stevenson, and NED 'time' sb.29, 1407 → 1887). Nor is the "figurative" element always very strong; the sentence, "I made a virtue of necessity" (61:233, 369), would probably be accepted as proverbial by most people, as it is by Ray 166, Tilley V7, and ODEP. But as Kelly says, the typical proverb (like "turn over a new leaf" [11:66, 56]) says one thing and means another. The selection procedures in collections like Tilley and ODEP are a useful guide. But even they are far from consistent. There seems no logical reason why 'Repentance comes too late' is in ODEP, while "there's no repentance in the grave!" (60:227, 365) is not.

The term catch-phrase is not easy to define either. Simply put, it is a phrase that has been caught up and repeated. Like proverbs, catch-phrases are short, formulaic, and popular. But they are less likely to have lived as long as proverbs, or to express weighty

subject matters, or to be complete sentences. Two examples, chosen for their distance away from the typical proverb, are "bred and born" (45:77, 260; also 34:266, 197) and "a very pretty gentleman" (1:3, 10; 46:88, 269; 48:114, 287; the latter example in the eighteenth century seems to have been applied particularly to young men who had done a European tour). There is no strict definition of catch-phrase in NED. It is listed under 'catch' (attrib.3.b): "that catches or is meant to catch the eye, ear, fancy, etc."

'As might be anticipated, the categories of catch-phrase and proverb slide into each other. What, for example, is "to put a good face on the matter" (50:134, 301)? Ray 189 and Stevenson acknowledge it as a proverb, but ODEP does not. What is "laid by the heels" (45:78, 261), at a time when stocks are still in use? The difficulty is also illustrated by the modern listings of "thrown to the dogs," used figuratively by Strap (11:63, 54). ODEP cites 'to go to the dogs' but not to throw to the dogs as a proverb, whereas NED, under "Phrases and Proverbs" about dogs (sb.14), reads "To the dogs: to destruction or ruin; as in to go, send, throw to the dogs." The practice in this chapter is to escape, where necessary, from distinguishing closely

between proverb and catch-phrase. The two together are termed 'sayings,' or 'received language,' and both are often discussed at the same time.

Something can be said about what the chapter does not deal with. It does not deal with direct, acknowledged quotations, such as the innkeeper's Latin tags (Chapter x), or with imagery, like "visage as yellow as an orange" (4:19, 22). Moreover, it cleaves to a sort of middle ground between the utterly commonplace, like "God in heaven forbid!" (51:145, 309), and the few homilies, such as

I have found, by experience, that though small favours may be acknowledged, and slight injuries attoned, there is no wretch so ungrateful as he, whom you have most generously obliged; and no enemy so implacable, as those who have done you the greatest wrong. (6:28, 29).

For what is covered, "specialized knowledge and linguistic fantasy are equally necessary" (Hilda Hulme, Explorations in Shakespeare's Language [Longmans, Green, & Co., 1962], p. 40). I would add to these specifications that of an over-literal mind. To illustrate: when we hear of a parson, "whose business it was to practise as well as to preach charity" (38:10, 214), few of us miss the implied proverb. But with "Society in distress generally promotes good understanding among people" (40:227, 364), the business becomes somewhat

less certain. It could be argued that this is a Smollett variation on the theme of misery loves company (1st ct. 1815, Stevenson) or perhaps 'Company in Distress/Make the Sorrow less' (Fuller 6283). Still more obscure is "his visage sensible [sic] increased in longitude from that day" (49:124, 294). Taken literally, the statement is absurd; does it, therefore, play off the expression to pull (or draw) a long face? (See NED 'long' adj.l.c: 'A long face' 1st ct. 1786.) Completely unverifiable - but still suspect - is something like "While I thus posted, in a thoughtless manner, towards poverty" (50: 129, 297).² And these examples, unlike many others, at least involve idiom that is still current. But proverb and catch-phrase hunting is enjoyable in the very act. The enjoyment is, hopefully, one excuse for the length of what follows. As B.J. and H.W. Whiting say in the "Introduction" to their Proverbs, Sentences, and Proverbial Phrases (Cambridge, Mass.: Harvard University Press, 1968), "Once one begins to collect such figures of speech, it is difficult either to stop or to discriminate too closely" (p. xvi). I have cited any given example only once, with some minor exceptions, although many deserve reference in more than one of the following sections.

Initial Examples

I will begin with some rather ordinary examples, and proceed to the less ordinary. When Strap promises "to look twice before he leaped" (47:102, 278), or when Jackson resolves to have "two strings to his bow" (17:116, 91), or when Strutwell advises that "Rome was not built in a day" (51:140, 305), we are on well-trod ground. These proverbs, familiar today, were equally familiar in Smollett's time. All are recorded in the eighteenth-century collections of Ramsay and Ray. It often seems that the oldest expressions have the greatest strength in continuing; ODEP dates these three respectively from 1350, 1477, and 1545. Less old, but still well established is "the tables were turned," which Roderick uses to describe the end of the Melinda episode (68:311, 424; ODEP, 1st ct. 1612.) This is a metaphor from the notion of players reversing a board, so as to reverse their relative positions (NED 'table' sb.4.c). For a final example of a present-day proverb, we might note the blustering soldier's affront to Roderick, "I looked as if I could not say Boh to a Goose" (54:166, 323; ODEP, 1st ct. 1572).³ What seems to be meant by this expression, oddly enough, is not that the referent is too timid even to frighten geese, for geese do not

easily frighten. Rather, he is too simple even to speak out in self-defence. Hence Farmer and Henley (rev.) record the variant, 'To cry bo to a bull.' Grose includes "Looking like a simpleton, or as if one could not say boh! to a goose" as a gloss for 'looking as if one could not help it.' And the larger context in Roderick Random supports this 'simpleton' interpretation:

[I] was so much absorbt in contemplation, that I neither heard the reference nor the question ...; affronted at my supposed contempt, the soldier...swore, I was either dumb or deaf, if not both, and that I looked as if I could not say Boh to a Goose.

As a conversational gambit, the expression does seem to invite an obvious rejoinder, and Roderick's reply - "I fixed my eyes upon him, and pronounced with emphasis, the interjection Boh!" - is probably as old as the proverb itself. In Joe Miller's Jests, 1739, No. 45, Ben Jonson is said to use it, proving by this 'wit' that, despite his tattered appearance, he is indeed the famous author. Swift records the following:

Why; Dick Lubber, said to her t'other Day;
Madam, you can't cry Bo to a Goose: Yes,
but I can said she; and I'gad cry'd Bo full
in his Face. We all thought we should break
our Hearts with laughing. (p. 109)

In turning the soldier's words back on himself, albeit with a threadbare jest, Roderick has done the sort of

thing excelled in by Miss Snapper. From this moment, then, she begins to favour his suit, with consequences that have been seen in chapter four.

For an initial example of a present-day catch-phrase, we may look to Strap's monologue (chapter five): "you may hold up your head with the best of them" (18:130, 101; NED 'hold' v.B.30, b, 1st ct. 1533). Some other catch-phrases in Roderick Random are equally well-known but less acknowledged. 'Kiss my arse' is recorded by Farmer and Henley (rev.) from 1632; hence, Crab describes the business of his rival, Potion, as "kissing the a-se of every body" (7:35, 34). Potion is further maligned by Crab's friends: "one might see with half an eye, that the rascal has no honesty in him, by his going so regularly to church." Hostile observers have been seeing with half an eye since at least 1579 (NED 'eye' sb.1.3.b).

On at least one occasion, the dictionaries tell us, a now familiar proverb has its first record in Roderick Random itself. Roderick's silence leaves the inquisitive Medlar "upon the tenter-hooks of impatient uncertainty" (45:82, 264; first citation in NED, ODEP, Stevenson). But it is unlikely that Smollett invented this expression. If he did, it cannot have seemed very startling at the time, as the following NED citations (abbreviated) demonstrate:

- 'tenter' sb.1.1. "A wooden framework on which cloth is stretched [for drying]." (13.. → 1849)
- " 3.fig.b. "To be on (the) tenter(s...; to be in a state of anxious suspense. Now rare or Obs., superseded by on tenter-hooks." (1633 → 1806)
- 'tenter-hook' 1. "One of the hooks...by which the edges of the cloth are firmly held." (1480 → 1889)
- " 2.fig. "...something that causes suffering or painful suspense." (1532 → 1823)
- " 2.b. "...to put, set, strain, stretch on the tenter-hooks: to strain... beyond the proper....Now rare." (1583 → 1841)
- " 2.c. "To be on (the)tenter-hooks" (1748, Smollett → 1897)

I have found two examples of familiar proverbs, however, for which the dictionaries do not acknowledge Roderick Random's primacy. 'We shall see what we shall see' is dated by ODEP from 1852 and by Stevenson from 1895.⁴ In Roderick Random, Morgan is given the line, "you shall peradventure, behold what you shall see" (25:202, 152), which surely testifies to an earlier existence for this proverb. Smollett seems to be, in fact, relying on his readers' knowledge of it, in order that he may alter the wording to fit Morgan. The ultimate origin may be Luke v.24: "many...have desired to see those things which you see, and have not seen them." My

second example is certainly from the Bible: "Ye shall bring down my gray hairs with sorrow to the grave" (Genesis xliv.29). The only proverb dictionary to acknowledge this as a saying (a very familiar one to me, having been levelled, in parental sorrow or jest, at my own head often enough) is Stevenson. The first date he gives, after the Bible, is 1850. But Smollett has Miss Williams reflect that her disgrace would "bring the grey hairs of an indulgent parent with sorrow to the grave" (22:165, 125). Her father seems to acquiesce in his fate, acknowledging shortly thereafter in his newspaper advertisement that he is "already weighed down almost to the grave with age and sorrow" (22:172, 130).

Dictionaries are never perfect, as we shall observe again in the next section. Lexicographers can easily misdate a well-known usage, or even leave it out altogether. When Strap, told that a brother footman is decoying him into a bad marriage, boasts, "Odd, if I find his intention is to betray me, we shall see which of us is the better man" (47:102, 278), he is using a pugnacious catch-phrase that is still heard in connection with physical contests. (May the better man win is the formula in professional boxing.) No dictionary that I know of acknowledges better man as the special collocation

it seems certainly to be. Similarly, we will search the standard proverb-books in vain for the well-established saying in "the captain and his lady were at logger-heads" (11:71, 60). The expression is, however, recorded in Farmer and Henley, Hyamson, and NED ('loggerhead' 8) as a catch-phrase. I would have called it a definite proverb. There is also another form of it, to go to loggerheads, that implies actual blows rather than differences of opinion.⁵ This information allows greater force to Smollett's narration at another point, when Roderick says he is so angry at his own stupidity that he is "ready to go to logger-heads with myself" (52: 149, 311).⁶

Obsolete Sayings and the Dictionary Evidence

I turn now to less current examples. To begin with, many proverbs found in Roderick Random are currently falling out of favour, though they are still known in some dialects and idiolects. Among these we might list the following, along with the last citation given in ODEP:⁷ "a fair exchange was no robbery" (41:36, 231; 1819); "Sir, Sir, I have often heard it said, She's a villainous bird that befouls her own nest" (45:77, 260; 1926);

"to chew the cud of her resentment" (54:171, 327; 1749 [but Stevenson: 1880]). All of these are found in Ray's collection (respectively, 103, 79, 327). Similarly, many of us would no longer say, exactly, "Did not you observe me ⁸tip you the wink, to leave off in time?" (14:96, 77). Farmer and Henley gloss to tip the wink as "to wink (as a sign of caution, understanding, etc.)," 1692 → 1901. "Your settlement, I do believe, is all a sham, and yourself no better than you should be," writes Topeshall to Roderick's father (68:307, 421). The expression no better than one should be (i.e. 'of doubtful moral character;' Stevenson, last ct. 1943) is, in my experience, still used, although self-consciously. But in a recent B.B.C. radio production, the studio audience appeared to find it totally strange. It is usually said of women. For an eighteenth-century example involving women in general, see the "Dedication" to James Miller's Harlequin-Horace (Lawton Gilliver, 1731):

You deem, we conjecture, one Moiety of 'em to be very civil Gentlewomen, and no better than they Should be; The other to be ill-natur'd Prudes, because they are forc'd to be really better than they Would be, and consequently that to hit the Tastes of the Whole, there must be an equal Quantity of Smut, and Scandal.

Other sayings are now completely obsolete in the spoken language, but still give little trouble to the

modern reader. Some of these simply reflect shifts in our dominant way of life: "take care, the pitcher goes often to the well, but is broke at last" (64:270, 395; ODEP, 1340 → 1883); "Strap with a hideous groan observed, that we had brought our pigs to a fine market" (15:97, 78; ODEP, 1600 → 1890); "I would have trusted him with untold gold" (14:93, 75; ODEP 1558 → 1670, but Apperson → 1870). A cognate proverb or catch-phrase has replaced others, like "I am more elder, and therefore more petter" (25:201, 151; the redundancy, of course, belongs to Morgán, not the saying). In other cases, the phrase is the same but the context of its usage has changed. Bowling promises Strap he will "make a man of him" (64:265, 392). But Strap is not a boy, and Bowling is, in fact, promising to make his fortune (see NED 'man' sb.7). Finally, the phrase may be quite unfamiliar to most of us, but Smollett's context makes its meaning plain. We know very well how the wench Strap speaks of in the following passage must have regarded the bashful barber:

Ecod! I say nothing; but yesterday morning as I was shaving a gentleman at his own house, there was a young lady in the room - a fine buxom wench, i'faith! and she threw so many sheep's eyes at a certain person, whom I shall not name, that my heart went knock, knock, knock, like a fulling mill...."
(16:114, 90)

Farmer and Henley give citations for 'to cast (or make) sheep's eyes' from 1500 to 1892, and Partridge's edition of Swift (p. 71) is careful to tell us that a sheep has a large, soft, eye.⁹ Now we say simply Ma, he's makin' eyes at me. In another context, Banter recommends "a halter" for Roderick because, "S'death! if I had been such a gull to two such scoundrels as Strutwell and Straddle, I would without any more ado tuck myself up" (51:146, 309; see also 30:232, 173). To tuck up 'to hang,' began as a cant phrase (1st ct., B.E. 1699), but shortly rose high enough to be used in Pamela, 1740, and by Horace Walpole, 1755 (see NED 'tuck' v.1.11.a, Farmer and Henley, Partridge). Perhaps a similar history is true of to go snacks, as used in the scene where Roderick is told of the method of obtaining a naval warrant: "a present to the S-t-y, with whom some of the C----- [Commissioners] went snacks" (18:126, 98). Partridge labels this catch-phrase as cant since it too is in B.E., but, certainly, it is respectably colloquial in most of the NED citations ('snack' sb.2.3.c, 1693 ➔ 1862). Students of the eighteenth century are familiar with this phrase from Pope's Epistle to Dr. Arbuthnot:

All my demurrs but double his attacks,
 At last he whispers "Do, and we go snacks."
 (11. 65-66)

Another saying familiar to us, perhaps, as readers, but no longer as hearers, is used by Roderick in his astonished congratulations to Strap on the latter's proposed marriage: "thou hast got the heels of me at last" (47:100, 277). (Roderick has been trying desperately to get married himself.) NED citations under 'heels' (sb.1.3.c) show this to be chiefly a Restoration and eighteenth-century expression. It is found, for example, in Villiers and in Defoe. Probably it is related to the older and more established to show a fair (clean) pair of heels 'to run away' (see Tilley P3, 1st. ct. 1546, and Apperson, last ct. 1899).¹⁰ It is interesting that Strap introduces the subject of marriage merely by saying, "I have some thoughts of altering my condition" (47:100, 277). Roderick knows at once what is meant: "What! (cried I, astonished) a matrimonial scheme?" We may readily deduce what to alter one's condition meant in eighteenth century parlance (see NED 'condition' sb.9.d, 1712 → 1818). Another catch-phrase used in similar circumstances, but not recorded in any dictionary to my knowledge, is to hope to be happy. Roderick can ask Jackson, in the middle of their talk of the latter's honeymoon, "how soon he hop'd to be happy" (16:111, 88). I have seen this expression, or

something like it, in many eighteenth-century texts, e.g. Pope to Martha Blount, 6 - 9 August, 1718: "it was but till the next week that they were to wait to be happy."¹¹ The word happy is generally associated with new marriages - without any necessary reference to reality. Sheridan points up the cliché in The School for Scandal I.ii: "'Tis now six months since Lady Teazle made me the happiest of men - and I have been the most miserable dog ever since!"¹²

Occasionally, Smollett is the last user of an obsolete saying to be recorded. This is the case with both "an ass in a lion's skin" (54:167, 324; ODEP, Stevenson), which comes from the Aesop fable, and "in cuerpo" (10:59, 51; NED), a Spanish catch-phrase transported into English, meaning 'in undress.' The proverb, "some folks are wise, and some are otherwise" (6:29, 29; last ct., Stevenson, Apperson), finishes off the little gem of free indirect discourse from Roderick's sententious landlady, quoted in chapter five. Given its context, it could be that this proverb is meant to be taken ironically; that is, the "wise," who have "learning," are not really as wise as sensible, common folk. There is some support for this interpretation in Swift's use of the proverb in Polite Conversation, p. 68:

Neverout

Yet, Madam, I have heard some
People take him for a wise Man.

Lady Smart

Ay, some are Wise, and some are
otherwise.

But a 1682 reference in Tilley S612 seems to argue for the literal side: "Scholars are like other Men, some are wise, and some are otherwise." The expression is listed in the older proverb collections such as Ray's and Howell's, but without context.

In addition, there are times when Roderick Random post-dates the entries for obsolete phrases in modern collections. One minor example occurs when Medlar reacts to the outrageous lies of Banter with, "your tongue is no slander" (43:113, 286). As a smart riposte, this too finds a place in Polite Conversation, 1738, which is the last citation for ODEP, Stevenson, and Tilley T389. And sometimes Roderick Random slightly pre-dates a recorded, but now archaic, usage, that is, one that has had only a brief life, between Smollett's time and ours. This is the case with two catch-phrases involving Captain Oakhum. The first is a shipboard phrase. It is reported that Oakhum has maliciously caused Bowling "to be run on the ship's books, whereby he lost all his pay, and if he should be taken, would be tried as a deserter" (24:193-94, 145-46). NED tells

us that to run in this sense (v.44.d) means "To describe, put down (a person), as having deserted," and gives a dispatch from Nelson, 1797, as the first citation.¹³

(Hence, Bowling speaks of "having the R taken off me" [41:39, 234].) In the second example, the captain obstinately insists that Roderick and Morgan are in a treasonable conspiracy against him: "Ay, ay, I see they are both in a story" (30:239, 178). To be all in one story or to be in the same story 'to agree in the account of a matter (usually implying collusion),' is first recorded, by NED ('story' sb.1.6) and Stevenson, from Henry Brooke, The Fool of Quality, 1760. The phrase is¹⁴ subsequently used by Sheridan and Dickens.

Strap's getting up "in order to go backward" (11:69, 58) is the only example I have of Roderick Random as the first citation for a saying in modern dictionaries, when I happen to know of an earlier example. Both NED and Farmer and Henley (rev.) record 'to go backward,' and give as their second citation, after Smollett, John Sparrow's translation of M. Le Dran's Observations in Surgery, dated 1771. But there were earlier editions of this work. The second edition of 1740 contains two examples of to go backward (James Hodges, pp. 191, 193). The first edition, of which I have no record, must have

been between 1740 and 1731 (the date of the French original). The phrase is not a literal translation of the French, which uses être à la selle (II, 2, 7, respectively, of Henry-François Le Dran, Observations de Chirurgie [Paris: Charles Osmont, 1731]). As a surgeon, Smollett could easily have read Sparrow and so picked up the catch-phrase from him, or it could be a commonplace of the time. To go and backward(s) are commonly associated with moving the bowels.¹⁵ See, for example, Ray 61: "He pisses backwards. i.e. does the other thing." Smollett's context, "got up, in order to go backward," provides a quietly comic touch from the similar verbs with contrasting adverbials.

The obsolete sayings discussed above give little difficulty in interpretation. But, of course, this is not always so. It is not obvious to the average, modern reader why, for example, Miss Snapper and her mother¹⁶ "must have dined with Duke Humphrey" (55:175, 330). As Ray explains it, this means "to fast, to go without one's dinner" (186; ODEP, 1590 → 1843). Occasionally such an explanation is important for our understanding of the text. In the following passage from the Lavement episode, it might be assumed that the proverb "the grey mare was the better horse" means that the mother rivals her daughter:

In particular, she [Lavement's daughter] harboured the most perfect hatred for his countrymen, in which disposition she resembled her mother, who was an English woman; and by these hints they dropp'd, I learned the grey mare was the better horse - that she was a matron of a high spirit, which was often manifested at the expense of her dependants; that she loved diversions, and looked upon miss as her rival in all parties. (14:134, 103-4)

In fact, as we learn from Ray, the proverb means "The woman is master, or as we say wears the breeches" (202; ODEP, 1546 → 1847, but Apperson → 1926). That Mrs. Lavement rules her husband is certainly made clear in later incidents. In his History of England, 1849, Macaulay supposes that the proverb originated "in the preference generally given to the grey mares of Flanders over the finest coach horses of England" (Apperson). Another example along the same line comes, again, from the shipboard trial. Roderick is accused of possessing a book of ciphers. He protests that it is merely a diary, written in Greek:

"A very likely story! (cried Mackshane:) what occasion was there for using Greek characters, if you were not afraid of discovering what you had wrote? - But what d'ye talk of Greek characters? - D'ye think I am so ignorant of the Greek language, as not to distinguish its letters from these, which are no more Greek than Chinese? No, no, I will not give up my knowledge of the Greek for you, nor none that ever came from your country." So saying, with an unparalleled effrontery, he repeated some gibberish, which by the sound seemed to be

Irish, and made it pass for Greek with the captain, who, looking at me with a contemptuous sneer, exclaimed, "Ah ha! have you caught a Tartar?" (30:238, 177)

Captain Oakhum is addressing not the ingenious Mackshane, but Roderick himself. He is asking in effect, 'Has your pretended knowledge of Greek proved your whole testimony false?' To catch a tartar is "to get hold of one who can neither be controlled nor got quit of; to tackle one who unexpectedly proves to be too formidable" (NED sb.2.4, 1663 → 1897). Doubtless this proverb is related to the 'ferocious' reputation of tartars (NED sb.2.3).¹⁷

The expression appears to have been attributed chiefly to military men and thieves (see ct. ODEP, Tilley, NED). It is interesting that this proverb, sometimes with bear instead of tartar, was once widely used in various languages in an expanded, dialogue format: "I have caught a bear. - Bring it here. - It won't come. - Then come yourself. - It won't let me go." (Taylor, 156).

A final example for this section occurs in Smollett's reflections on the Carthage expedition, as quoted in chapter two: "I might with truth assert, if I durst use such a vulgar idiom, that the nation did hang an a-se at its disappointment on this occasion" (33:255, 189). The meaning of his "vulgar idiom" is not initially clear.

Tilley A384, NED ('hang' v.4.c), Farmer and Henley, and Partridge all explain the expression in the same way, perhaps all following Grose: "To hang back; to hesitate" (also used with groin and leg). And, indeed, in another context in Roderick Random, this meaning fits very well. Tom Bowling hears that his sailors fear combat and so,

...understanding this backwardness, ordered the crew abaft, and spoke to them thus. "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."
(65:280, 402)

But, in the former context, such a meaning does not fit without a certain amount of forcing. ODEP comes to our rescue with a secondary meaning - "to grumble" - which does very well. But the situation becomes interesting when it is seen that, of all the examples given by ODEP (and NED, and Tilley) for the proverb (1546 → 1883), only the first two, in the sixteenth century, can mean (as I read them in the original contexts) 'to grumble.' These are Heywood's Dialogue of Proverbs, 1546,

Namely suche an olde wytche, suche a mackabroyne,
As euermore lyke a hog hangeth the groyne,
On her husband. (II.vi.3-5)¹⁰

and Holinshed's Chronicles, 1577 - 87,

At this answer the duke hoong the groine, as conceiuing that our side should enuie his glorie, or not to be so forward in aduancing his honour as he would have it. (J. Johnson et al., 1808; III, 163)

As soon, in fact, as the standard format changes from groin to arse, the meaning seems to change, and it remains so through the following:

John Harington, A New Discourse of a Stale Subject, Called The Metamorphosis of Ajax (Richard Field, 1596, p. 48.

John Marston, The Scourge of Villanie (I.R., 1599), 'Ad Rithmum,' 23-26.

John Webster, The Devils Law Case (John Grismond, 1623), V.4, 11.19-21.

Philip Massenger, The Guardian (1633; rpt. Humphrey Moseley, 1655), p. 84.

Samuel Butler, Hudibras (Richard Marries, 1663), Part I, p. 17.

Aphra Behn, The Second Part of the Rover (Jacob Tonson, 1681), p. 34.

William Carr, The Dialect of Craven 2nd ed. (Wm. Crofts, 1828), 'Hing.'

Robert Louis Stevenson, Treasure Island (Cassell & Co., 1883), p. 40, used with "leg" for arse.

The odd man out is Smollett, reviving a sense not used for almost 200 years, and never used again. An alternative explanation is that to hang an arse might have no exact equivalent in the standard language; it might mean something like both 'hang back' and 'grumble.' This meaning would fit all of the above contexts satisfactorily with the exception of the first two, Heywood and Holinshed, after whom the meaning may have shifted

with the shift in wording. Such a meaning fits the first Smollett context by virtue of the fact that he is making "hang an arse" into a joke. A second look at the fuller quotation shows that, although the predominant meaning is still 'grumble,' he could be trying to conjure up a picture of an arse literally held back, in mid-air:

So that between the pride of one, and insolence of another, the enterprize miscarried, according to the proverb, "Between two stools the back-side 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 a-se 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-stook or a close-stook; but, only to signify, by this simile, the mistake the people committed in trusting to the union of two instruments that were never joined. (33:255, 189)

Uncertain Examples

Up to this point in the argument, there has not been much doubt, whatever one's personal usage or whatever the dictionaries say, that what we have examined are indeed genuine sayings. But there are times when we cannot be so certain. Thus, after Jackson and Roderick are arrested, they are "escorted to the

house of a certain justice not many miles distant from Covent Garden" (17:124, 96). What this description means, of course, is that the unnamed (because satirized) justice - Fielding - is right in Covent Garden, close to the scenes of debauchery. In the form of not a thousand [or some number of] miles from [some place], this ironic phrase is heard today. Two examples will suffice: one from the B.B.C. "Today" programme, May 15, 1972, "a certain department store not a thousand miles from Knightsbridge" (Harrods?); one from The New Statesman, May 12, 1972, "he became persona non grata with a weekly not 1,000 miles from Broadcasting House" (The Listener?). The evidence for a 'saying' seems good but I have not found other such examples from the eighteenth century.

Earlier in Roderick's acquaintance with the profligate Jackson, the latter suggests that, to raise money, they pawn Roderick's shirts. In reply, Roderick swears that "I would not pawn one of them to save him from the gallows" (16:113, 89). The narration continues, "At this expression he laughed aloud." That not to save one from the gallows is indeed an 'expression' or catch-phrase¹⁶ evident from its use here, as well as in the scene where Bowling kills the two dogs. He is accosted thus by their abusive master: "I would not

have parted with them to save your whole generation from the gallows, you ruffian, you" (3:13, 17). If this is a catch-phrase, its connections might be traced to other phrases involving not and a strong comparison, like not for all the tea in China. We might also recall I'll see you hanged first (NED v.B.3.c). In addition, proverbial wisdom seems to hold that saving someone from the gallows is never worth it. In Humphry Clinker, p. 160, Matthew Bramble recalls that "the proverb says, Save a thief from the gallows, and he'll cut your throat" (in Codrington, 847, Bailey, 25; ODEP, Tilley T109, and Apperson list the usual form as "Save a thief from the gallows and he will hate [never love] you" [13.. → 1820]).

Shortly after they arrive in London, Strap, as a barber, promises to find Roderick a presentable city wig. "There's ne'er a barber in London (and that's a bold word) can palm a rotten caul, or penny-weight of dead hair upon me" (14:91, 74; italics mine). It is not clear that any word is particularly "bold;" rather "word" refers to the whole phrase. In The Beaux Stratagem I.i, Boniface says of Lady Bountiful, "In short, she has cured more People in and about Litchfield within ten Years, than the Doctors have kill'd in

twenty; and that's a bold Word." Today we might say, and that's saying something, or, and that's a fact.

From our two references, the phrase and that's a bold word might have been particularly applied to professional malpractice. But I have seen it nowhere else.

To play a good stick, said of a fiddler, is listed in NED ('stick' sb.1.14.a), and is used in Roderick Random by the exciseman who describes the ingratiating talents of Parson Shuffle: "You hear he plays a good stick, and is really diverting in company" (9:55, 48). Here our lack of certainty regarding the popular currency of the expression springs from the dictionary evidence itself. For NED gives only two citations for this exact sense, the first from Roderick Random, and the second from T. Donaldson's Poems, 1809, in quotation marks. It is possible, then, that the second user is merely quoting from Smollett, and no such saying existed in 1748. 19

The preceding sayings do carry some uncertainty, but I would "hold you a button," in Strap's phrase, that they existed (44:67, 253; see NED 'hold' v.B.13: "to wager," 1460 → 1768; ODEP 'not worth a button,' 1320 → 1860.) The existence of my next set of examples, four supposed catch-phrases, is probable, but not worth

a bet. In Joseph Andrews IV, xiv, Parson Adams is astonished to find himself in bed with Fanny:

'How came she into my Room?' cry'd Adams.
'How came you into hers?' cry'd Joseph, in an Astonishment. 'I know nothing of the matter,' answered Adams, 'but that she is a Vestal for me. As I am a Christian, I know not whether she is a Man or Woman.'

Strap, surprised in similar circumstances with Mrs. Weazel, uses a similar phrase: "She's a virgin for me" (11:69, 58). The comedy of the situation in Roderick Random springs particularly from the fact that Mrs. Weazel is far from being a virgin for many people. The line is enhanced if Strap is using a popular catch-phrase of protesting innocence. Secondly, "as I am a Christian" is used not only by Adams above, but also by Morgan in Roderick Random (25:200, 150). It too might be a catch-phrase, if a very ordinary one (see chapter nine). My third example in this set of probabilities is, "I would be his pack-horse no longer" (49:124, 294). Roderick says this of Strap on one of those occasions where he is affecting a passion to forestall reproach. B.E. lists "A common Packhorse, a Hackney or common Drudge, one made a Slave of," and NED (b) gives references to this figurative sense of 'packhorse' from Richard III to The Good-natured Man, 1768. It is Goldsmith's use -

"I'll be pack-horse to none of them" (II.i) - that suggests the existence of a more extended expression, a saying used for a refusal to take responsibility for another. Finally, we might note Topehall's boast as he is about to drink his quart of port: "I'll see it out, an't were a mile to the bottom" (56:195, 344). It is Swift's Polite Conversation that suggests the existence of a catch-phrase here: "Here's your Lordship's Health; I'd drink it up, if it were a Mile to the Bottom" (p. 146).

If the examples in the last paragraph are only probable, the following must be labelled mere 'possibilities.' I have little evidence for them beyond a strong suspicion. Two possible proverbs involve Strap's opinion of London. Roderick's debauch makes his servant "repeat with great energy, an observation which was often in his mouth, namely, 'that surely London is the devil's drawing room'" (18:129, 100). After the cardsharping incident, he further concludes that "surely the devil had set up his throne in London" (15:99, 79). These expressions certainly sound proverbial, but among the many recorded proverbs about the devil and about London,
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 they do not appear. Equally proverbial in appearance is Bowling's promise to the young and friendless Roderick,

"while I have a shilling, thou shan't want a tester" (3:16, 19). Since tester is slang for 'sixpence' (cf. NED 'tester' 3, 'teston' 2), the generous tar is offering to halve his fortune. Evidence is similarly lacking for some seeming catch-phrases. My examples are again two from Strap and one from Bowling. They are underlined in the following quotations:

You have heard, I suppose, as how a countryman of ours, a journeyman baker, ran away with a great lady of this town, and now keeps his coach. (16:114, 90)

I had no sooner pronounced these words, than he began to caper about the room, and snap his fingers, crying in a transport, "The day's our own! - the day's our own!" I gave him to understand that his triumph was a little premature.... (47:106, 281)²¹

So there's no legacy, friend, ha! - here's an old succubus; - but somebody's soul houl's for it, d--n me! (4:19, 22)

The last example is here because Bowling seems to be referring not so much to the dead grandfather (i.e. "somebody's") as to the situation in general ("it"). We now say things like here's a pretty pickle. However, succubus alone is a fixed term of abuse, as we noted in another context, in "Proper and Improper Names." The same phrase is used in Farquhar's The Constant Couple IV.ii (Bernard Lintott, 1711): "Here is an old Succubus, Madam, that has stole two Silver Spoons." Here,

"Succubus" has a distinct referrent. But the quotation as a whole could be a play on a known catch-phrase.

Our uncertainty must be further increased in cases where a proverb, now obscure, seems to be alluded to, rather than used directly. In the following list, I give, in each case, (a) the Smollett quotation in context, with the allusion in question underlined, and (b) the proverb(s) to which I think Smollett might be referring, along with the relevant dictionary reference(s):

- (a) But empty praise (you know, my dear friend) will not supply the cravings of nature.
- I found myself in danger of starving in the midst of all my fame. (62:247, 379; Melopoyne as song-writer.)
- (b) 'Praise without profit puts little in the pot.' (ODEP, 1666 → 1732; also Ramsay xxviii.18, 1737.)
'Praise is not pudding.' (ODEP, 1728 → 1885; 1st ct. Dunciad I.53-4: "truth with gold she weighs/And solid pudding against empty praise." [Significantly for Melopoyne, this weighing is done by "Poetic Justice."])
- (a) Waunds, captain, whay woan't yau sooffer the poor waggoneer to meake a penny? (11:64, 55)
- (b) 'To turn the penny (an honest penny).' (Tilley P211, 1525 → c.1700 [B.E.]. Later there is 'to make a pretty penny' (Stevenson, 1768 → 1885).
- (a) The passengers in the waggon might be damned - their betters must be served before them, - they supposed it would be no hardship on such travellers to dine upon bread and cheese for one day. (12:76, 63)

- (b) 'Be not too bold with your biggers, or
betters.' (ODEP, 1500 → 1659 [Howell].)
- (a) Seek not to appropriate to thyself that
which equally belongs to five hundred
different people....consider that one
feature makes not a face, and that tho'
thou art, perhaps, distinguished by a
bottle nose, twenty of thy neighbours
may be in the same predicament. (viii,
8; end of "Apologue.")
- (b) 'He that has a mickle Nose, thinks every
Body is speaking of it.' (Kelly H14;
ODEP ['great'] cites Kelly, and Scott,
1826.)
- (a) Morgan...while he bathed the doctor's face
with an embrocation, ventured to ask him,
Whether he thought there were more fools
or madmen on board? But he would have
been wiser in containing this sally....(28:
220 164)
- (b) 'Fools and madmen commonly tell truths'
(Stevenson, 1621 → 1791.)

Sayings and Sources

Thus far, my analysis of the proverbs and catch-phrases in Roderick Random has been chiefly a survey of their types, and an illustration of the difficulties involved in identifying them. I turn now to some of the uses to which such a survey might be put. I wish to consider, first of all, what information proverbs and catch-phrases give us concerning certain external influences upon Smollett's writings.

The influence of the plays of Ben Jonson upon

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Smollett has been well documented. Such a conception as characterization by dominant humours is thought to have passed, either directly or indirectly, from the dramatist to the novelist. But some critics speak of a major influence on language as well. ²³ Such a study as the present chapter does not lend support to this view. It is true that there are some proverbs and catch-phrases in Roderick Random that happen also to be used, in somewhat altered form, by Jonson. Among these we might list one that has been considered already, to cast a sheep's eye (cf. Bartholomew Fair V.iii), and one to be considered shortly, Bray a fool in a mortar and he will never be wise (cf. The Alchemist II.iii). But such examples are few. And since those instanced here are found in many places (including Polite Conversation and the Bible), the chances of direct influence by Jonson, or by Jonson alone, are minimal.

The case for Jonson is stronger where a proverb has been used by both authors in a similar context. For example, Roderick is proud of his plan for humbling the tyrannical schoolmaster, but his uncle regards it as too bold: "Ah! God help thee, more sail than ballast, Rory" (5:23, 25). ²⁴ ODEP records the proverb 'Make not your sail too big for the ballast,' and gives

several citations (sometimes with the variation of 'boat' for 'ballast') from 1565 to 1771. One of these is Jonson's Every Man In his Humour, 1609. There too, an uncle advises his nephew on the foolishness of undertaking a project that is beyond him:

I'd ha' you sober, and contain yourself;
Not, that your sail be bigger than your boat:
But moderate your expenses now, at first. (I.i.)

Another example involves Morgan's constant assertion of his importance:

I have, in my time, (look you) been a man of some weight and substance, and consideration, and have kept house and home, and paid scot and lot and the king's taxes; ay, and maintained a family to boot. (25:200-1, 150)

To pay scot and lot was, for a time, a proverb, meaning 'to pay thoroughly' (Stevenson, c.1400 → 1860). The proverb sprang from scot and lot as different forms of taxation. ²⁵ Morgan seems to be using the expression here in almost its literal sense. It is so used in Every Man In His Humour III.vii, by Cob, asserting his residency to Justice Clement: "I have paid scot and lot there, any time this eighteen years." These examples are interesting, but they are the only two of their kind in Roderick Random that I have found. In any case, the first of them is more relevant to Bowling's nautical character, while the second is found in, among

other places, Shakespeare's I Henry IV (V.iv.). We have seen already that Smollett echoes the Henry plays very often.

There are plausible reasons, one might suggest, why Jonson should have little influence on the proverb language of Smollett. Unlike Shakespeare, whose case I will discuss directly, Jonson has never been a highly 'quoted' author. And, as the "Introduction" to the first edition of ODEP points out (p.xvii), Jonson was ahead of his time in his attitude to proverbs. Unlike other Elizabethan authors, he did not regard them as ornaments to style. If used at all, they were to make low characters look ridiculous. Thus, in Every Man In His Humour, Downright has "not so much as a good phrase in his belly, but all old iron, and rusty proverbs!" (I.iv). M.P. Tilley contends that Jonson's A Tale of a Tub develops the explicit thesis that "ancient proverbs may illuminate a cooper's or a constable's wit," but not that of higher characters (Elizabethan Proverb Lore in Lyly's "Euphues" and in Pettie's "Petite Pallace" [New York: Macmillan Company, 1926], pp. 1-2). Finally, J.H. Wolf points out that Jonson was not often performed by London theatres during Smollett's time there ("Humour and Satire in Smollett" pp. 182, 189ff.). If this is

so, then the sort of oral reinforcement given by the constant production of Shakespeare was lacking for Jonson. Wolf also notes (p. 154) that, in strong contrast to the case with Shakespeare, there is not a single, direct allusion to Jonson's plays in all of Smollett's novels.

Before leaving Jonson, however, we should observe two phrases by which the fact of the playwright's existence, at least, seems to be acknowledged in Roderick Random. Both are minor, and neither refer to the plays. When Roderick cries, "O rare Strap!" (47:100, 277), we may reasonably assume that this is meant to recall the famous inscription on the tomb in Westminster Abbey: "O rare Ben Jonson." Oddly enough, the inscription never seems to have caught on generally as a (transferable) saying.²⁶ The second phrase concerns Strap's accomplishments in scholarship: "I...understand some Latin, and have a smattering of Greek" (13:130, 101). Smollett surely refers here to Jonson's well-known line, "And though thou hadst small Latine, and lesse Greek." It may be significant, however, that even these minor examples involve Shakespeare. There is the dubious legend that "Rare Ben" was a Shakespearian coinage (Hyamson);²⁷ the verse line occurs in the poem pre-faced to the first folio, "To the memory of my beloved,

the author Mr. William Shakespeare: and what he hath left us."

The influence of Shakespeare on Roderick Random is obvious in the number of references to, and borrowings from, his plays. This sort of influence has been demonstrated earlier in this thesis and elsewhere. ²⁸ Less obvious is the Shakespearean influence incidentally, that is, the echo of his language in quiet ways through the novel. Shakespearian infiltration extends even to the most ordinary phrasing, to material that is not proverbial or 'received' in any other way. The novelist draws on his predecessor (as Kahrl puts it in a different context) "not mechanically but as one who has the original ringing in his ears" ("The Influence of Shakespeare on Smollett," in Essays in Dramatic Literature [Princeton: Princeton University Press, 1935], p. 408). The following two examples show (a) a Roderick Random quotation, and (b) the Shakespeare passage that Smollett may be, consciously or otherwise, drawing upon:

- (a) they behaved like their own country mastiffs, which shut their eyes, run into the jaws of a bear, and have their heads crushed for their valour (33:253, 188).
- (b) Rambures That island of England breeds very valiant creatures; their mastiffs are of unmatchable courage. Orleans Foolish curs! that run winking into the mouth of a Russian bear and have their heads crushed like rotten apples. (Henry V III.vii)

- (a) Are all our mad pranks and protestations come to this? (67:291, 410)
- (b) (i) Where be your gibes now? your gambols? your songs? your flashes of merriment?...to this favour she must come. (Hamlet V.i.)
- (ii) That it should come to this! (Hamlet I.ii)

Such Shakespearian phrasing can be seen casually throughout Smollett's writings. A typical example occurs in his address "To the Public" in his Continuation of the Complete History of England (Richard Baldwin, 1762):

"we enjoy the blessings of security and repose, as if we were hedged around by some Divinity" (cf. Hamlet IV.v: "There's such divinity doth hedge a king"). There are also the many direct quotations, such as "Have we not Hiren here?" (Letters, p. 17; II Henry IV II.iv; also quoted in Roderick Random [46:98, 276]).

An examination of the idiom of proverb and catch-phrases in Roderick Random easily supports this general point. Of some 144 sayings identified in this chapter (including uncertain ones), at least 46 are stated, or alluded to, in Shakespeare's plays. The number of shared items is simply too high for mere coincidence. Nor can I, or anyone, possibly claim to have found them all.

The following examples will show the range of ways in which Smollett shares Shakespeare's idiom. The shared

item can be a common expression at the lower end of the catch-phrase scale, like "Do you give me the lie?" (17:124, 97; cf. The Tempest III.ii: "give me the lie another time"). Or it can be a phrase with a restricted context of usage such as "measuring his sword with mine" (43:55, 245; cf. As You Like It V.iv: "and so we measured swords, and parted "²⁹). Most often, it is a fully-fledged proverb like Truth will come to light (cf. 16:115, 90, and The Merchant of Venice II.ii). The speech of an adopted character, like Morgan, naturally abounds in proverbs from the prototype. His "as pretty... as one would desire to see on a summer's day" (27:213, 159) must come, like so much else about him, from Fluellen (Henry V, III.vi and IV.viii).³⁰ But, even in Morgan's speech, there are Shakespearian echoes from elsewhere. "The devil and his dam" (25:199, 149), for example, is found in many contexts,³¹ but not in Henry V. And there are many examples throughout Roderick Random of sayings to be found in a multitude of Shakespearian contexts. One instance is in the narration of the Carthagena expedition: "as good as their word" (29:228, 170; cf. II Henry IV V.v, Henry V IV.viii, The Merry Wives of Windsor III.iv, and Twelfth-Night III.iv). Often, of course, the wording is in some degree altered.

Rattlin's "death was a debt which every man owed, and must pay" (32:248, 184) probably owes something to such sentiments in Shakespeare as "we owe God a death" (II Henry IV III.ii) and "[He] has paid a soldier's debt" (Macbeth V.vii). Certainly Morgan's "we all owe heaven a teath" (25:203, 152) is very close to the first quotation. Occasionally, an expression is used by Smollett in much the same context of situation as Shakespeare's. Strap, thinking Roderick is going to leave him, blubbers "go thy ways, poor Narcissa, and go thy ways somebody else" (66:291, 410). The scene surely recalls Rosalind's with Orlando, when she reproaches him with, "Ay, go your ways, go your ways; I knew what you would prove: my friends told me as much, and I thought no less" (As You Like It IV.i). In other, less parallel situations, Morgan too says, "Go your ways, your rapsCALLION" (25:199, 150), and "Go your ways, your ragamuffin" (25:203, 152). Finally, there is at least one place where knowledge of the Shakespearian precedent creates a slight change in one's interpretation of the Smollett text. The envious Shuffle compares his position to that of his rich vicar, and then takes refuge in the words, "I scorn to boast of my own qualifications, but - comparisons are odious" (9:54, 47). Doubt must be cast on the

validity of his "qualifications" by the prating Dogbury's use of "comparisons are odorous" in Much Ado About Nothing III.v.

After Shakespeare, the most important influence on proverb idiom in Roderick Random is clearly the Bible. Often this source is acknowledged directly, as when Morgan obscurely threatens Mackshane:

Ay, ay, 'tis no matter - Got knows the heart
- there is a time for all things, as the wise
man saith, there is a time for throwing away
stones, and a time to gather them up again.
(31:243, 180)

Here we are referred to Solomon, and to the famous passage from Ecclesiastes iii, that begins, "To everything there is a season" (see ODEP ct. 1382 [Wyclif] → 1832). Roderick himself uses the proverb without gloss (47:106, 281). In the latter instance, we are obviously meant to know the origin, without being told. There are many other such instances. One is the lawyer's sympathetic response to the soldier's account of his lack of promotion after the Battle of Dettingen: "the labourer is always worthy of his hire" (53:163, 321). This frequently quoted utterance can be found in Luke x.7, and I Timothy v.18 (see also ODEP, 1508 → 1880). On other occasions, the Bible appears to be flavouring Smollett's language more subtly, perhaps even without the author's

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deliberate intention. The Ecclesiastes example above is preceded by "Got knows the heart," which is an expression found in many forms throughout the scriptures (e.g. Luke xvi.15, Acts i.24, and xv.8). There is also the passing comment during the second voyage, that because of a fever on the slave ship, "poor Strap had well nigh given up the ghost" (65:281, 403; cf. Job xiv. 10, or Luke xxxiii.46).

The last example refers to the character who is, above all, influenced in language by the Bible. But, as a user of proverbs, Strap must remind us also of his prototype, Sancho Panza. Much of the comedy in the dialogues between the principals of Don Quixote comes from Sancho's abuse of proverbs, which the knight corrects, only to fall into the same error himself. In the "Preface" to Roderick Random, Smollett acknowledges Cervantes' pre-eminence as a satirist. Even before his first novel was written, Smollett had begun the translation of Don Quixote (Knapp, p. 44).³³ And in a letter of June 7, 1748, he speaks of the four English translations already extant, and of "the Spanish Language, which I have studied some time" (Letters, p. 8). From all these facts, it is tempting to suggest that, even if Smollett's knowledge of Spanish was not extensive,

Sancho Panza must have had great influence on the language of Hugh Strap. In the area of 'received' language however, this does not seem to be the case. As far as I can determine, very few of Sancho's many sayings are shared by Strap, or, indeed, by any character in Roderick Random.³⁴ It would seem, rather, that Smollett was influenced by Cervantes with regard to the idea of using proverbs for him, as well as in his general characterization. Even so, Strap never misuses proverbs or has dialogues with Roderick about them.

Sayings and Characterization

With the last point, we have turned to the use of sayings in characterization. As intimated, Strap relies very heavily on the wisdom of Solomon, especially in his admonitions to Roderick: "What signify riches (my dear friend!) do not they make unto themselves wings, as the wise man saith" (16:108,85). Riches make wings in Proverbs xxiii.5. Earlier, Strap remembers with chagrin that "Solomon says, Bray a fool in a mortar, and he will never be wise" (15:97,78; from Proverbs xxvii.22). To bray is to beat small or crush to powder (NED v.2.1.a.b). For Strap and Roderick at this point, London truly is a mortar in which they are being pounded -

but made none the wiser:

...we have not been in London eight and forty hours, and I believe we have met with eight and forty thousand misfortunes. - We have been jeered, reproached, buffeted, pissed upon and at last stript of our money: and I suppose by and by we shall be stript of our skins. (15:97, 78)

As before, the Bible also influences Strap's idiom less directly. When he says, "nothing is more vain than vanity" (16:115, 90), and vainly waxes his forehead, we recall Ecclesiastes again: "vanity of vanities; all is vanity" (i.2). In his admonition against riches, partly quoted above (16:108, 85), he also exclaims, "What signifies all the riches and honours of this life, if one enjoys not content?" We remember the warning of Christ, "For what is a man profited, if he shall gain the whole world, and lose his own soul?" (Matthew xvi. 26).

In every way, Strap is the most proverb-oriented character of the novel. It is notable already how often my examples have been taken from his speeches. For Strap, to speak is to utter sayings. He is capable both of drawing on the most common of them ("a bird in the hand is worth two in the bush" [55:181, 334; ODEP, 1st ct. 1450]; "fools and their money are soon parted" [11:63, 54; ODEP, 1st ct. 1573]), and of

imposing a proverbial format on quite a lengthy utterance:

"Better be a poor honest barber with a good conscience, and time to repent of my sins upon my death bed, than be cut off (God bless us) by a musket shot, as it were in the very flower of one's age, in the pursuit of riches and fame." (16:108, 85.)

Smollett's purpose is clear. Strap's fecundity in proverbs and catch-phrases identifies him, and makes him funny, and occasionally (as we have seen) gives him a very pertinent comment on the action.

Another character very fond of proverbs and catch-phrases is also one who vies with Strap in popularity, Tom Bowling. There is, first of all, an interesting difficulty in illustrating this aspect of his language (and that of his fellow sailors). The difficulty is that it is not often obvious what, in the sailors' speech, is a genuine saying in established usage, and what is mere Smollettian sea-lingo. The following passage from Bowling's indirect discourse is full of fine maxims but only two are established proverbs:

Imagining my sorrow was the effect of my own misfortunes, he comforted me, with observing, that life was a voyage in which we must expect to meet with all weathers; sometimes it was calm, sometimes rough; that a fair gale often succeeded a storm; that the wind did not always sit one way, and that despair signified nothing; but resolution and skill were better than a stout vessel: for why? because they require no carpenter, and grow stronger the more labour they undergo. (41:37, 232-3)

The first proverb is "a fair gale often succeeded a storm" (cf. ODEP, 'After a storm comes a calm [or vice versa]' c.1200 → 1655, but Tilley S908 → 1732). Even this one is given a further nautical twist by Smollett; presumably a sailor prefers a good "gale" to the usual alternative of the proverb, "a calm" or "fair weather," which is the wording in Tilley S908, ODEP, Stevenson, and Kelly B63). The second proverb, which directly follows the first, is usually stated as The wind keeps not always in one quarter (ODEP, 1579 → 1732 [Fuller 4831]).

My next example of nautical speech shows, this time, two catch-phrases:

None of your jaw, you swab - none of your jaw
 (replied my uncle) else I shall trim your
 lac'd jacket for you. - I shall rub you down
 with an oaken towel, my boy - I shall. (8:13, 17)

To trim one's jacket is still used, in my experience,
 for 'to thrash.'³⁵ "Trim" sounds somewhat nautical;
 "oaken towel" might seem completely so. But, in fact,
oaken towel was common slang for ~~l~~'cudgel' from at least
 the time of Joe Miller's Jests, 1739 (1st ct. in NED
 'towel' sb.3.), and Partridge claims that it is American
 tramp slang still.³⁶ Smollett is the first user I have
 found for the whole phrase, to rub down with an oaken
towel, but it is to be found shortly thereafter in other,

non-nautical contexts. Grose cites it, and Farmer and Henley give examples up to 1859. "Rub down" freshens the towel expression, I would say, by turning it again towards the literal.

When Bowling says to Roderick that unless he looks after Narcissa, "you deserve to go to sea in a cockle-shell" (68:308, 421), he utters what appears to be a complete invention. But it is allied with an already established metaphor. "Cockleshell" was used by Shaftesbury in 1711 as a nonce word for 'shallowness' or 'unsteadiness' (NED sb.4). In the nineteenth century, it became the actual term for 'a small frail boat or vessel,' but it had already been associated with vessels as early as 1631: "The ark...doth so excell / That ship, as that ship doth a cockle-shell" (NED sb.3). To go to sea has been a common phrase since at least 1275 (NED sb.16).

The situation with the sailors is further complicated by the fact that they occasionally tag their expressions with "as the saying is." Bowling does this, for example, in his awkward social encounter with Narcissa: "No offence, I hope, niece; you must not mind what I say, being (as the saying is) a plain sea-faring man" (68:308, 421). There is no evidence that "a plain seafaring man" is a saying, as we have been using the

word. It is simply an obvious utterance for a character partaking of the standing tradition of blunt, sailor honesty.³⁷ Similarly, Manly in The Plain Dealer introduces himself as, "I, that am an unmannerly sea-fellow" (I.i). Indeed, "as the saying is" might itself be considered a saying. It has had widespread currency (e.g. Swift, p. 109). The first instance that I have found of it in these precise words is in The Beaux Stratagem, 1707. Smollett might have been influenced once again by this popular play, since Farquhar's inn-keeper, Boniface, uses the expression repeatedly, and never for a genuine saying (e.g. "Does your Master stay long in Town, as the Saying is?" [I.i]). And surely this Boniface is responsible for the repeated use of "as the saying is," as well as of other expressions, by Smollett's "loquacious publican" in Peregrine Pickle,³⁸ Chapter ii.

The proverbial utterances by Smollett's sailors are wiser than those of Strap, less frequent, and less amusing. It is not often that they descend to the mere cliché. As in other aspects of speech, it is the particularly colourful use of ships and the sea in their sayings that helps to stamp their collective personality upon our minds. The Smollettian tar is nine parts sailor

to one part man. As a creature of the water, he is allowed to ease his predicament on dry land by recourse to the type of observation that we have examined. Further points on Smollett's use of proverbs to enhance his sailors' personality are made in chapter eight.

Before we leave the sailors, however, there is one usage of Rattlin's that bears separate examination. It occurs in answer to Roderick's asking about Captain Oakhum:

Now the report goes, as how he's a lord's, or baron knight's brother, whereby (d'ye see me) he carries a strait arm, and keeps aloof from his officers, thof, may hap, they may be as good men in the main as he. (24:192-3, 145)

The expression, "he carries a strait arm," is not especially nautical. From its appearance here, it bids fair to be a proverb or catch-phrase of some sort. But I have not found it recorded. Nor can I find any NED meaning of 'strait' (or "straight") that exactly fits this context. The expression must have a similar meaning both to strait-level and this specialized definition in EDD: "Grave, serious, dignified, solemn, haughty" ('straight' 56; but the source-date is 1877). Partridge has an entry that reads, "Make a straight arm. To offer a bribe: nautical: late C. [century] 19-20." But his only source is F.C. Bowen Sea Slang (Sampson Low & Co., 1929), and Bowen simply cites the phrase, without evidence.

In any case, this is not the appropriate meaning here; just possibly, it is a later corruption. Smollett's use must be left as one of our uncertainties.

Other characters and types are also illustrated occasionally by sayings about them or from them. We have been many examples in the preceding chapters (e.g. Miss and Mrs. Snapper, Boniface, Straddle, Topehall). The toast, for example, that is used by Topehall in his debauches is entirely appropriate to such occasions. But to the best in Christendom (56:194, 343) is, in fact, a euphemism for to the best cunt in Christendom. Grose calls it "a health formerly much in vogue."³⁹ Almost 100 years earlier the Earl of Rochester began his "Satire on the King, for which he was banished the court, and turned mountebank" with the lines,

In the Isle of Great Britain, long since famous known
For breeding the best cunt in Christendom.⁴⁰

Rochester could be alluding to a toast in existence even then. I do not know when the word cunt was left off,⁴¹ and the toast became more respectable.

Such characterization need not be so obscure. For example, in her passage of indirect discourse, Mrs. Potion uses a common proverb that must appeal to many landladies: "charity begins at home"⁴² (6:29, 29). The faceless Jack Rattle is identified as a blusterer by his variation

on What wind blew you hither? (ODEP, 1374 → 1824):

"what the devil brought thee [Jenny] hither?" (12:77, 63).

In his fright over Rifle, Sawney Waddle rashly promises to heaven, "never to defraud a customer for the future of the value of a pin's point" (8:47, 42), and thereby establishes his practice as a typical pedlar (cf. the catch-phrases not worth a pin, pin's point 'of slight value' [NED sb.1.3.b, c]). Banter's habitual cynicism is documented by such phrases as "The wealthiest fool should carry her [Melinda] at last" (47:103, 279). I can find no recorded saying with precisely this wording, but there are many proverbs linking fools, wealth, and marriage (e.g. Men get wealth and women keep it [ODEP, 1st ct. 1642]).

Finally, there is the example of Concordance, who, with his characteristic exaggeration and indelicacy, states that proof of Roderick's innocence "would make his bowels vibrate with joy" (21:157, 119). Here, I suggest, Smollett has taken a relatively recent word (see NED [v.4] for vibrate in this sense), plus a low word, bowels, and pushed them into a popular catch-phrase, to jump for joy (cf. NED 'jump' v.1.c; earlier leap for joy: cf. Luke vi.123). The whole makes an utterance that is very appropriate for his idiolect.

Playing with Sayings

I have not yet said much about Smollett's subtlety or play in the medium of sayings. Certainly, he does not achieve the brilliant compressions or subtle allusions of Shakespeare. Nevertheless, he does occasionally appear to relish, and use, sayings for their own sake. The Miss Snapper proverb of chapter four, "Your bolt is soon shot" (53:161, 320), is one instance of a blending of two into one; another is Boniface's "a straw thrown into either scale would make the ballance kick the beam" (9:56, 48; see chapter eight, note 22). Yet another is Bowling's catch-phrase in "I would serve the best man so that ever stept between stem and stern" (6:30, 30; italics mine), which conflates 'from stem to stern' (NED 'stem' sb.2.2.b, 1st ct. 1697) with a catch-formula (commendatory noun phrase + that [or as] + "ever" + clause). One example of this formula is Strap's mother, "as industrious a woman as ever broke bread" (18:130, 101).⁴³ Smollett's inevitable nautical twist is provided by Rattlin: "a brave fellow as ever crackt basket" (24:191, 144).

Occasionally, Smollett uses such phrases to make puns. When Banter dryly recommends that Roderick hang himself, he does it as follows:

"So, your business is done, you think?" - "As good as done, I believe," (said I.) - "I'll tell you (replied he) what will do it still more effectually - A halter." (51:145-5, 309)

The phrase To do one's business once meant, in addition to the sense we are still familiar with, 'to ruin or kill' (NED 'business' 13.d, et. 1667, 1694). Roderick employs one sense, but Banter imposes the other. Roderick himself implies both meanings in his deflation of Strap's marriage hopes: "a few weeks, I believe, will do the business" (47:101, 278).⁴⁴ An amusing instance of punning occurs in the scene where Strap hears that Roderick has lost money to Melinda. Fearing Roderick's disposition, he tries to hide his chagrin: "With this view he endeavoured to laugh, but in spite of his teeth, broke out into a whimper" (47:107, 282). Here "teeth" refers both literally to Strap's forced laugh, and figuratively to the proverb in spite of one's teeth (beard, head, heart, nose) 'in opposition to one's settled purpose or resolution' (Brewer; Apperson, 1387 → 1924). This saying is related, by its suggestion of defiance, to the more familiar one used by Morgan when he is "defying Captain Oakhum to his teeth" (27:214, 160; NED, 1542 → 1724). When Miss Williams says, of an independent-minded fellow-prostitute, that she "left me to trade upon her own bottom" (23:185, 140), it would seem that a triple pun is intended.

The collocation of "trade" and "bottom" suggests shipping, and "bottom" can stand for the entire ship (NED sb.7, 1st ct. 1522), as in the nautical proverb Venture not all in one bottom (NED, 1513 → 1732; see Love for Love III.iv). Nor can the sexual connotation of "bottom" be ignored, even if dictionaries give 1794 as the first date for this sense (NED sb.1.b, Farmer and Henley, Partridge). Thirdly, there is the proverb every tub must stand on its own bottom, meaning 'to act for oneself, be independent' (Farmer and Henley (rev.), cf. ODEP 'tub,' 1564 → 1866). Hence, the affirmation of the medical examiner who despises authority, "I stand upon my own bottom" (17:118, 92).

The last example leads us to the most usual type of play by Smollett on his material. I refer to his using proverbs and catch-phrases indirectly and by allusion, sometimes giving us only a splinter from an expression that is to be understood in its entirety. The testy Medlar comments on the expense of travel: "one must pay sauce for what he has on the road, as well in other countries as in this" (45:181, 264). Undoubtedly, we are meant to recall that cheating innkeepers proverbially give more sauce than pig (ODEP 'more,' 1624 → 1738), and that they charge too much for it anyway, so one must pay sauce worth (Tilley S101, 1624, 1666).⁴⁵ The grandfather's chaplain takes care, as we have seen, to attach

himself to the heir rather than to his employer, or, as the narration puts it, "to ingratiate himself with the rising sun" (2:10, 15). Tilley tells us that 'The rising, not the setting, sun is worshiped by most men' (S979, 1553 → 1732; ODEP, last ct. 1754), and Ray explains, "They that are young and rising have more followers, than they that are old and decaying" (151). Strap's prospective bride has promised, he tells Roderick, that "she would take me out of a stinking clout" (47:101, 277). But Strap is foolishly forgetting the rest of the proverb: 'Money is welcome though it come in a dirty clout' (ODEP, 1629 → 1723; Tilley C350 gives also 'So we get the chink we will bear with the stink,' 1596 → 1732). In the Strap monologue of chapter five, he reproves Roderick for 'damning' him: "you are grown as crabbed as old Periwinkle the drunken tinker" (18:131, 101). More than one catch-phrase is probably behind old Periwinkle. NED says of 'tinker' (sb.1.a):

The low repute in which these, esp. the itinerant sort, were held in former times is shown by the expressions to swear like a tinker, a tinker's curse or damn, as drunk or as quarrelsome as a tinker, etc., and the use of 'tinker' as synonymous with 'vagrant,' 'gipsy.'

Sometimes the splinter is as big as half a proverb, and it is the missing half that is particularly relevant

to the situation. Shuffle says, in his diatribe against undeserved wealth, "You see how the world wags, gentlemen" (9:54, 47). The full proverb is, in one version, 'I wot well how the world wags, he is most lov'd that hath most bags' (Ray 172; cf. ODEP, 1621 → 1887).⁴⁶ Elsewhere, Roderick tells us that despite his distaste for Miss Snapper, he "seized occasion by the fore-lock, and endeavoured to insinuate myself into her affection" (54: 171, 327). The full proverb reminds us indirectly of Miss Snapper's ugliness: Take occasion by the forelock, for she is bald behind (ODEP, 1539 → 1909).

On some occasions, Smollett leaves the proverb entirely up to the reader: "[The Gascon] advised me to correct the rebellious principles I had imbibed among the English, who, for their insolence to their kings, were notorious all over the world, even to a Proverb." (43:55, 245). In this instance, actually, the proverb was provided until the fourth edition, with its general excision of French phrases:

Le roy d'Angleterre,
Est le roy de l'Enfer.

Tilley K95, Apperson, and Stevenson give, as the English version of this saying, 'The King of England is the king of devils,' citing a number of users around the time of the civil war (1st ct. c.1645). But, seen in the originals,

all of these users refer to it as an old saying. The trail leads eventually to Fleury de Bellingen, L'Etymologie ou Explication des Proverbes François (La Haye: Adrian Vlago, 1656), who calls this proverb "l'apophtegme de l'Empereur Maximilian" (p. 13; most likely Maximilian I [1459 → 1519] of the Holy Roman Empire.) Smollett has cited only one of the four parts of this saying, when he has cited it at all. As Nathaniel Ward, one of the first English users on record, puts it in The Simple Cobler of Aggawam in America, 1647:

There is a quadrebularly saying, which passes current in the Western world, That the Emperour is King of Kings, the Spaniard, King of Men, the French, King of Asses, the King of England, King of Devills. (New York: Scholars' Facsimiles & Reprints, 1937; p. 48)

Perhaps Smollett's readers would be aware of this fuller statement also, and of the fact that it was hardly more complimentary to the French than to the English. John Taylor in The Generall Complaint of the most oppressed, distressed Commons of England (c.1645) explains "That the French king is a King of Asses, because of the insupportable heavy burthens, Taxes, and slavery which they undergoe and tamely beare" (in Works, 4th coll.; Spenser Society, 1877), p. 4. Indeed, the Frenchman who employs the proverb in Roderick Random has already shown himself

in his dispute with Roderick to be a sort of beast of burden, ready to obey the king's commands "of what nature soever, without scruple or repining" (43: 55, 245). The little French rhyme however appears to be Smollett's own; the other French versions that I have seen use diabes, not Enfer.

There are, of course, still other ways of making allusion to sayings unstated in full. Sometimes, a sort of delicacy is achieved. For example, to mortify the Gascon after he eventually defeats him, Roderick "thrust his sword up to the hilt in something (it was not a tansy) that lay smoaking on the plain" (44:60, 248). The "something" is easily conjectured when we remember that a tansy is a plant with a strong smell that is pleasant. But "something (it was not a tansy)" seems to contain an additional significance. Notice both this exchange in Swift (106),

<u>Miss</u>	Look, Lady <u>Answerall</u> , is it not well mended?
<u>Lady Answerall</u>	Ay, this is something like a Tanzy.

and the following line in Sterne's Tristram Shandy, II, v: "I would...make fortifications for you something like a tansy." In fact, NED records 'like a tansy' as a catch-phrase meaning "properly, fittingly, perfectly" ('tansy' 4, 1611 → 1759). The something on the plain was, therefore,

not a tansy in two different ways. Another allusion, delicate in a different way, occurs in Strap's reproach to Roderick when, after long absence, they meet in France:

O Lord!...my dearest friend...Why did you consent to my leaving you? - But I know the reason - you thought you had got more creditable friends, and grew ashamed of my acquaintance. - Ah! Lord help us! though I was a little short-sighted, I was not altogether blind; - And though I did not complain, I was not the less sensible of your unkindness, which was indeed the only thing that induced me to ramble abroad...(44:63, 250-51; italics mine)

Strap struggles to express, without offending his friend, his unrequited love. In the italicized phrase, we see the old and still common proverb Love is blind (ODEP, 1st ed. 1386). Kelly records a related expression whose wording is closer, 'I am not so blind as I am blear-eyed,' and glosses it as "I may think it proper to hold my Tongue, but yet I can very well observe how things go" (199). Other allusions of various kinds are suggested in the section, "Uncertain Examples."

Finally, there are those cases where Smollett seems to have put his own format on a proverb current in many other variations. It is not necessary to detail all the variations. In the following list, I give (a) the Smollett version, and (b) another version, from a relatively contemporary dictionary:

- (a) "an ounce of prudence is worth a pound of gold" (15:97, 78).
- (b) 'A Ounce of Mother's Wit is worth a Pound of Clergy.' (Kelly A37)
- (a) "a lucky thought may come into a fool's head sometimes" (44:67, 253).
- (b) 'A fool may put somewhat in a wise body's head.' (Ray 108)
- (a) "if fortune frowned to-day, she might perhaps smile to-morrow" (49:124, 294).
- (b) 'When fortune smiles embrace her.' (Fuller 5553)
- (a) "there was no faith in woman" (47:106, 281).
- (b) 'No trust in mortal man.' (Clarke, Phraseologia Puerilis, 341 [1671: ref. Tilley])⁴⁷
- (a) "She must learn to speak less, and think more" (54:172, 327).
- (b) 'Speak little, hear much, and thou shalt not err.' (Codrington 880)
- (a) "there was no remedy like patience" (43:150, 242).
- (b) 'Patience is a plaister for all sores.' (Ray 145)⁴⁸

Conclusion: The Status of Proverbs in Smollett's Time

If Smollett's proverb play falls short of Shakespeare's, perhaps this is, in part, because he could not rely to the same extent on audience knowledge. The Elizabethan age was, as the "Introduction" to the first edition of ODEP documents, "soaked in proverbs" (p. xiv). But by the Restoration there was a reaction against them. The reaction intensified in the eighteenth century, with

the result that "an astonishing number have perished" (Tilley, p. viii). Tilley's remark provides a partial justification for the present chapter. It is instructive to document the state of proverb awareness at a given period.

Nevertheless, as a result of such documentation, I would like to argue for a view of proverb history in the eighteenth century slightly modified from the orthodox one. (I restrict myself to proverbs, since catch-phrases, apart from being less easy to pin down, seem by their nature to be equally prevalent in any age.) In the orthodox view, as expressed by Tilley, Taylor, ~~and~~ ^{the} ODEP compilers, and others of the proverb collectors of our time, we are meant to stress such pieces of evidence as Swift's damning proverbs altogether in Polite Conversation, and Lord Chesterfield's advice to his son:

There is, likewise, an awkwardness of expression and words, most carefully to be avoided; such as false English, bad pronunciation, old sayings, and common proverbs; which are so many proofs of having kept bad and low company. For example: if, instead of saying that tastes are different, and that every man has his own peculiar one, you should let off a proverb, and say, That what is one man's meat is another man's poison; or else Every one as they like, as the good man said when he kissed his cow; everybody would be persuaded that you had never kept company with anybody above footmen and housemaids. (July 25, 1741)⁴⁹

At the end of the century, in Sense and Sensibility, Chapter ix, Jane Austen supposedly passed final judgement in Marianne's words:

"That is an expression, Sir John," said Marianne, warmly, "which I particularly dislike. I abhor every common-place phrase by which wit is intended; and 'setting one's cap at a man,' or 'making a conquest,' are the most odious of all. Their tendency is gross and illiberal; and if their construction could ever be deemed clever, time has long ago destroyed all its ingenuity."

But were these opinions entirely representative? And is it true that 'polite' writers despised proverbs, and that 'polite company' made a conscious effort to exclude them from conversation, "though in plays and novels they abound, particularly when low life is depicted" (ODEP, 3rd ed., p.ix)? We are told that the large number of proverb-collectors between 1660 and 1800, some of whom have been referred to in this chapter, acted for historical reasons, with a view to zealous preservation of a dying form. But the proverb-collectors themselves give a slightly different impression. Ray says in his first edition (1670) that he has mined the familiar discourse of himself and his friends. He claims that most of the proverbs are so well-known that they need no explanation. In the "Preface" to his second edition he tells us that he has added hundreds more, they come from reading, from friends' information, from

memory, and, most importantly, from their being dropped in conversation. Kelly's "Introduction" (1721) claims that proverb humour is very popular with the Scots, "especially among the better Sort of the Commonalty, none of whom will discourse you any considerable time, but he will confirm every Assertion and Observation with a Scottish Proverb" (sig. A3v., first italics mine). He claims to have written 1,200 entries from memory, without effort. In Mapletoft, 1707, there is considerable stress on the moral value of proverbs. A proverb for Mapletoft is a "seasonable Hint" which should be "lived up to," and which may "prevent...some Ill or Folly" ("Preface"). And as late as Ramsay's "Dedication" in 1737, there is the recommendation to memorize this encapsulated wisdom of one's forefathers. It is true that Nathan Bailey (1721), in contrast, says that "a Proverb...should never be served as the Goose but only as the Sauce" (p.vi). But we notice, in this "Word to the Discerning Reader," that it may still be served.

If the orthodox view is taken as wholly correct, then the reliance that Smollett does place on audience knowledge becomes remarkable. Roderick Random is full of low, proverb-using characters, but it was read and understood by people of higher standing. We have seen

how sometimes only a word or two of a proverb is given, or half of it, when the other half is meant. We have seen that sometimes the understanding of an 'obscure' proverb's meaning is crucial to the interpretation of the text. We have seen that a common proverb can be expressed in other words, or suggested indirectly. A man of impeccable family and considerable pride, Smollett seems to refer to his use of proverbs without embarrassment or condescension. Often the dialogue examples I have cited are accompanied by such comments as "according to the old proverb" (53:161, 320), "I have often heard it said" (45:177, 260), "this expression" (16:113, 89), "that observation" (50:131, 286), and so on. None of these chosen instances are in the speech of low characters. Even when earnestly exposing the Carthage shambles, in narration, Smollett can tell us, we recall, that "the enterprize miscarried, according to the proverb, 'Between two stools the backside falls to the ground'" (33:255, 189). Elsewhere in narration, he has Morgan "remembering the old proverb, 'Spare to speak, and spare to speed'" (34:266, 197), and Roderick, both "much pleased and edified with the maxims of this sea philosopher" (32:248, 184), and obeying "a maxim among most people of condition" (38:14, 217). One counter-example to all these

might seem to occur when Strap says to Roderick

I could moreover mention many other sayings in contempt of riches, both from the bible and other good books; but as I know you are not very fond of those things....(16:108, 85)

But Roderick's dislike is probably meant as a reflection not so much of his upper-class attitudes as of his reluctance to face the truth of Strap's enjoinders.

Another interesting reference to an unstated proverb occurs in the scene where the inexperienced Roderick upsets the chamberpot in the sick-berth, and diffuses the smell all over the deck. He leaves in disgrace, "my friend comforting me for what had happened, with a homely proverb, which I do not chuse to repeat." (26: 206, 154). Smollett's audience must have known the proverb; we can only guess at it: shitten luck is good luck.⁵⁰

It is by no means only low or comic characters in Roderick Random who use proverbs, though it is chiefly them. It is Thompson who comforts Roderick in the last example, and, in other places, we see proverbs used by such people of discernment as Mrs. Sagely, Melopoyne, Miss Williams, Banter, and Roderick himself. Of the proverbs that I have identified, and of which I am reasonably certain, the approximate percentage, in narration as opposed to dialogue, is twenty per cent. The number is not high but it suggests, at least, that

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 proverbs were not entirely ruled out for 'polite' writers. Moreover, Smollett freely uses and refers to proverbs elsewhere in his writings. There is for example, this reference in his famous libel against Admiral Knowles:

If Vice Admiral K-----s had recollected a certain unsavoury proverb, perhaps, he would have saved himself the trouble of stirring up the remembrance of a dirty expedition, which has stunk so abominably in the nostrils of the nation. (Knapp, p. 213)

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 Could the proverb be The more you stir a turd, the worse it stinks? (See Tilley T602, 1546 → 1672, but ODEP 1710).

There is the defence of The Critical Review in the issue for April, 1756, commonly attributed to Smollett: "he ought to have remembered the proverb, which saith, a man should never throw stones, who has got a glass-window in his head" (p. 288).⁵³ There are also his letters, from

which a few examples are: "according to the Spanish Proverb" (Letters, p. 61); "sequestered in this Corner like an Owl in an Ivy Bush" (p. 106); "with regard to me she has as yet seen nothing but the wrong side of the Tapestry" (p. 131); "his learned spouse, who, I am told, is not all masculine above low water mark" (p. 133).

But in its broader outline, what I have called 'the orthodox view' of proverb decline in the eighteenth century must remain unchallenged. It is certainly true that, in this age, hundreds of proverbs perished.

Perhaps the most reasonable conclusion is that the use of proverbs did persist in the eighteenth century, as part of almost everyone's verbal equipment, even if many canons of literary taste and of polite usage no longer held them up for "the genius, wit, and spirit of a nation" (Bacon; ref. Stevenson). From Smollett's personal usage, and from his employment of proverbs in Roderick Random, I would guess that his own attitude would be expressed by the following quotation from Fuller:

Adagies and Proverbs are to be accounted only as Sauce to relish Meat with, but not as substantial Dishes to make a Meal on; and therefore are never good, but upon proper Subjects and Occasions, where they may serve to give a lively Force and pleasant Turn, to what is said; but to apply them wrong, or crack them off too thick, like Sancha [sic] in Don Quixote, is abominably foppish, ridiculous, and nauseous. (Sig. A5r.)

CONCLUSION

Why then, Sir, what think you of Roderick Random?¹
- Remarks...By an Oxford Scholar (1748)

In these final pages, I wish to return to a topic mentioned in the "Introduction," and of particular importance in the early chapters. The topic is that of Smollett's 'vigour.' As I have said, there are a great many critics who admire, without further comment, this aspect of the novelist's language. 'Vigour' is simply the most common term; others (that I take to be roughly equatable) include 'gusto,' 'verve,' 'energy,' 'force,' 'robustness,' 'dash,' 'pungency,' 'vivacity,' 'spirit' and 'strength.'

Now this is an impressionistic matter. If the reader does not feel that Smollett writes vigorously, there is nothing that I, or anyone, can say to make him feel otherwise. But when so many critical impressions seem to converge, we have the best evidence we are ever likely to get that something behind the impressions really exists, 'out there' in the language, and that it can be isolated and described. The relatively few critics who have focused specifically on Smollett's language have, on the whole, not attempted such a description. Others have spoken of "how difficult it is to isolate the qualities which give it [Smollett's "robust style"] such undeniable vigour" (James L. Clifford, "Introduction" to Peregrine Pickle, p. xxviii).

As indicated in my "Introduction," however, one critic has addressed himself specifically to this question. This is Philip Stevick, whose "Stylistic Energy in the Early Smollett" attempts to account for "that stylistic energy which everyone recognizes but no one describes" (p. 712). Stevick's examples are chiefly from Peregrine Pickle, and his article is rather short. What I intend to do here is simply to amplify and supplement his account by listing in summary form those sources of vigour in Roderick Random that have been variously touched upon in the preceding pages.

Stevick focuses chiefly on hyperbole. He finds this quality, above all, in the fact that the 'norms' against which the action in Smollett takes place are so uncompromisingly high-pitched. Thus, time is often expressed in words like "immediately," amount in words like "infinitely," and appearance in phrases like "by far the handsomest and best accomplished." Effects are grotesquely disproportionate to causes, and diction and figures of speech heighten the general effect still more. I agree with Stevick regarding the importance of this feature. I would add that it is also found in the superabundance of occupational dialect, in the pronounced caricature of such dialect (along with that of the

descriptions and proper names), and in the rhetorical excesses of language connected with Roderick's heroic expressions of indignation and love. These latter may not be successful in moving us to sympathize with him, but that Smollett has given them almost everything conceivable (such as rhetorical questions, parallelism, formal diction, direct appeals to his audience) cannot be denied. Stevick speaks of "rhetorical excess" also, and instances the variety in the narration's alternative epithets, and in the dialogue's abusive names. He mentions in this connection that Smollett's dialogue in general is often highly charged with expressions of denunciation, shock, contempt, and so on. As might be anticipated, I would argue that much more could be said about Smollett's variety, especially in dialogue. This point encompasses such matters as: the tremendous range of speech mannerisms in dialects, both occupational and regional, and in the few idiolects; the colourful volume of proverbs and catch-phrases; and the calculated shifts in grammar, theme, and mood, which, I claim sustain interest over potentially static passages. Much of the fascination in Smollett could be accounted for by his linguistic contrasts, by the way in which he plays off a sailor against landmen, a blusterer against a wit,

the peerless heroine against an ugly rival, the language of action against that of emotion, the clothes of a foppish captain against those of a smelly surgeon's mate. As for "highly charged" dialogue, one recalls the sheer volume of blasphemy, profanity, and obscenity, the piling up of invective, the relatively high number of rapid-fire contests, and the use of monologues and set pieces as displays of wit, allusion, and exuberant digression. As 'vigour' has something to do with 'life,' so the life-like, realistic quality of much of Smollett's direct discourse, where it is not overshadowed by hyperbole, makes its contribution as well. Here I am thinking of such devices as colloquialism, grammatical incompleteness, and the variation of short and long sentences. Taking narration and dialogue together, I would include here also the flavour of authenticity created by Smollett's accurate regional dialects and by his shipboard language. Nor can we ignore his vivid details of life in the eighteenth-century navy, or his unsqueamish depiction of brutality and physical pain.²

In connection with rhetorical excess, Stevick speaks of Smollett's "stylistic high spirits" (p. 717). This phrase leads me to observe how often the novelist seems to enjoy playing with language and its possibilities.

The point is given a section of its own, "Playing with Sayings," in the last chapter. In addition, we might list the striking appropriateness of much of his nautical dialect; the occasional transference of this and other dialects to unexpected speakers or to the narration; the various devices of punning, innuendo, twists of meaning, and so on in the dialogue contests; and the sheer fun of such things as ingenious proper names, of naughty proverbs left unsaid, of Lavement's 'Frenglish,' and of the experiments in free indirect discourse.³

'Stevick is somewhat weaker when it comes to describing more technical aspects of Smollett's language, though he does mention the device of "the almost redundant pair" (p. 716), that is, pairings like "terror and anxiety," and "rawness and inexperience" (see chapter two, note 25). Some technical points have been summarized already. It is worth listing separately what I have called the linguistic correlates of speed and smoothness in both Smollett's narration and his dialogue: cohesion, parallel structures, rhythmic phrasing, graphic verbs, relatively simple noun phrases in places of fast action, and the packing of much information into a relatively high number of participial phrases and non-restrictive postmodifiers. To this list, we might add the less

formal observation that, with 'bridge passages' cut to the minimum, Smollett moves quickly from one incident to another, allowing little time for even his most important climaxes.⁴ This factor detracts from climactic intensity, but not, I would say, from the impression of vigour. Smollett also fails to use the effect that can be achieved by the careful build-up to a crucial scene. But, taken on their own, most of his scenes (as we have noted with regard to every one of the major samples in Part I) are well constructed, with a skilful eye to their dramatic impact. I would argue that these are some of the things that Clifford, like other critics, must react to when he speaks of the "robust style which carries the reader along" ("Introduction" to Peregrine Pickle, p. xxviii).

This much, then, in support of the impression of Smollett's vigour, can be concluded from the present study of the language in Roderick Random. Obviously, much of what is said here must apply to the other novels as well.⁵ But whether these features are found in the same proportions in Smollett's other novels, and whether the impression of vigour, especially in Humphry Clinker, depends on additional qualities that must be isolated and precisely described, and whether Smollett's other

writings share these qualities or suggest more, must await the comprehensive study of Smollett's language that has yet to be written, and that I hope, one day, to write.

N O T E S

Notes to the Introduction

1. See, for example, Randolph Quirk, "Charles Dickens and Appropriate Language" (Inaugural Lecture of the Professor of English Language: University of Durham, 1959), and Roy Pascal, "Tense and Novel," Modern Language Review, LVII (1962), 1-11.
2. Two examples, widely different in kind, are Ian Watt, "The First Paragraph of The Ambassadors: An Explication," Essays in Criticism, X (1960), 250-74, and Karl Kroeber, "Perils of Quantification: The Exemplary Case of Jane Austen's Emma," in Statistics and Style, ed. Lubomír Doležel and Richard W. Bailey (New York: American Elsevier Publishing Company, 1969), pp. 197-213.
3. Ullmann's own Style in the French Novel (1957; rpt. Oxford: Basil Blackwell, 1964), which is quite explicitly a 'survey' work, occasionally commits this sin.
4. This tendency is hinted at in many studies, both in the novel and in other literary forms. See, for example, Angus McIntosh, "As You Like It: A Grammatical Clue to Character," Review of English Literature, IV (1963), 68-81, and Norman Page, "Dickens and Speech: A Study in Fictional Techniques" (Unpublished Ph.D. thesis, University of Leeds, 1968).
5. A prime example among Smollett critics is Charles Knapp, "The Classical Element in Smollett, Roderick Random," The Classical Weekly, XXIII (1929), 9-11, 17-19.
6. R.A. Sayce makes unjustified generalizations occasionally in his Style in French Prose (Oxford: Clarendon Press, 1953); see, for example, his chapter on "Period Style." Nevertheless, Sayce is very conscious of the means for correcting such a tendency (e.g. p. 3). I have found his excellent book something of a methodological inspiration in sampling.
7. Apart from those already mentioned in these notes, I would like to single out Investigating English Style, by David Crystal and Derek Davy (Longmans, Green and

Co., 1969). This book does not deal with literary examples, but, in my opinion, it is eminently adaptable. Indeed, the authors anticipate such a move: "We feel that the application of stylistic techniques to the study of literature is perhaps the most important reason for carrying on this business at all" (p. 80).

8. For example, Curtis W. Hayes, "A Study in Prose Styles: Edward Gibbon and Ernest Hemingway," Texas Studies in Language and Literature, VII (1966), 371-86; Ruquaiya Hasan, "A Linguistic Study of Contrasting Features in the Style of Two Contemporary Prose Writers" (Unpublished Ph.D. thesis: University of Edinburgh, 1964); G. Udney Yule, The Statistical Study of Literary Vocabulary (Cambridge: Cambridge University Press, 1944).
9. In "Modern Stylistics," Lingua, I (1948), 411, C.F.P. Stutterheim argues that even the choice of method must produce subjectivity, since there are conflicting opinions on what constitutes the most fruitful approach. Leech comes to a similar conclusion in his Linguistic Guide to English Poetry, pp. 59-60, regarding how one judges the artistic significance of poetical deviations in language.
10. This term, not necessarily a familiar one to the reader, is explained in the introduction to chapter nine.
11. This topic has been suggested to me by Hilda Hulme.
12. References to time can sometimes be seen as marking a boundary between incident and bridge. For instance, references which arrest the passage of time, such as "one day" (e.g. 6:29, 29; 7:40, 37; 64:264, 391) or "at length" (4:18, 21; 50:133, 301; 67:297, 414) usually initiate incidents. Indefinite time phrases, such as "in a short time" (7:38, 36), "afterwards" (6:33, 32), and "in the space of three years" (6:26, 27) tend to mark the beginning of bridge passages. Note that two or more passages of either kind can be found side by side.
13. In a tabulation of sixteen of the sixty-nine Chapters in Roderick Random, it was found that the incidents took up 77% of the whole, calculated as a proportion

of the total number of lines. In a section clearly weighted towards incident (the journey to London), this figure rose to 93%. In the last six chapters of the novel, where the summary narration that characterizes bridges would seem to be favoured by the necessity to tie up all the threads, the average for incidents is still 70%.

14. See, however, "Men of Medicine" in chapter nine, and the catch-phrase "to go backward" in chapter ten (under "Obsolete Sayings and the Dictionary Evidence").
15. This book is based, in turn, upon Bruce's unpublished M.A. thesis for the University of London, 1959, "Smollett and the Animal OEconomy."
16. To name only a few: Roman Jakobson, "Linguistics and Poetics," in Essays on the Language of Literature, ed. Seymour Chatman and Samuel R. Levin (Boston: Houghton Mifflin Co., 1967), pp. 296-322; Harold Whitehall and Archibald A. Hill, "A Report on the Language-Literature Seminar," in Readings in Applied English Linguistics, ed. Harold B. Allen (New York: Appleton-Century-Crofts, 1958), pp. 394-97; Sumner Ives, "Grammatical Analysis and Literary Criticism," Georgetown University Monograph Series, XIII (1962), 99-107; William O. Hendricks "Linguistics and the Structural Analysis of Literary Texts" (Unpublished Ph.D. thesis: University of Illinois, 1965).
17. T.K. Pratt, "Linguistics, Criticism, and Smollett's Roderick Random," University of Toronto Quarterly, XLII (1972), 26-39. Some of the arguments and references in this article are used in the accompanying pages.
18. On this point, see Roger Fowler, "Linguistics, Stylistics; Criticism?", Lingua, XVI (1966), 153-65.
19. On the matter of imprecision, Enkvist cites (p. 10) the authority of John Middleton Murry, The Problem of Style (1922; rpt. Oxford University Press, 1961). See also: Crystal and Davy, Investigating English Style, p. v; Richard Ohmann, "Generative Grammars and the Concept of Literary Style," Word, XX (1964), 423-39; Karl D. Uitti, Linguistics and Literary Theory (Englewood Cliffs, New Jersey: Prentice-Hall, 1969).

20. Ullmann also sees this broad division, in both Style in the French Novel ("Introduction: Language and Style") and Language and Style ("New Bearings in Stylistics," pp. 99-131).
21. The following parody of Smollett's idiosyncracies was submitted by me to the "Weekend Competition," No. 2175 of the New Statesman. It won no prizes:
"The mysterious stranger was no sooner stripped of his fantastical disguise than the whole assembly was amazed to behold in him none other than the execrable Arabian whose malevolent arts had so terrified the amiable Calumnia, nor was it difficult to perceive the no small shame and confusion of that adorable creature when she saw that she had been egregiously imposed upon. Thunderstruck with this intelligence, honest Tom Tackle (for that was the sailor's name) stood for some time immoveable, till, at length, being too much interested to entertain this revelation with indifference, he addressed himself to the unhappy Levantine in this words: 'Odds whales! If so be as how you have boarded us under false colours, look'ee, mayhap my Lord Faddle here shall clap you in irons, as the saying is.' This elegant reprimand so incensed the frantic son of Mahomet that he could not be refrained from skipping about the room like one distracted, in an extasy of rage and resentment, and performing a thousand extravagances with his visage contracted into a most hideous grin, upon which the entire company broke out into an immoderate fit of laughter."
22. This contention is supported by P.K. Saka's sanely argued "A Linguistic Approach to Style" Style, II (1968), 7-31.
23. This well-known point of view is trenchantly defended by Susan Sontag's "On Style," in her 'Against Interpretation' and Other Essays (1965; rpt. New York: Dell Publishing Co., 1967), pp. 15-36.
24. Stevick's article is a pioneering one, however. It is taken up in detail in my "Conclusion."

25. Other interesting, special studies, not otherwise mentioned, that comment on style or language, include: J.M. Purcell, "A Note on Smollett's Language," Modern Language Notes, XLVII (1932), 93-94; Donald Greene, "Smollett the Historian: A Reappraisal," in the Essays Presented to Lewis M. Knapp, pp. 25-56; Rufus Putney, "Smollett and Lady Vane's Memoirs," Philological Quarterly, XXV (1946), 120-26; and Paul-Gabriel Boucé, "Archibald Campbell on Smollett's Style," Studies in Scottish Literature, IX (1972), 211-17.
26. It is attributed to Twain wrongly, according to Stevenson's Book of Proverbs, Maxims and Familiar Phrases (Routledge & Kegan Paul, 1949); the proper source, apparently, is an editorial by Charles Dudley Warner in the Courant of Hartford, Connecticut, c. 1890.
27. From The Lives of the Poets and reprinted in Selections from Samuel Johnson 1709-1784, ed. R.W. Chapman (Oxford University Press, 1969), p. 381.

Notes to Chapter One

1. John Moore, "The Life of T. Smollett, M.D.," The Works of Tobias Smollett, M.D. (B. Law et al., 1797), I, clx, speaking of the Complete History of England. Robert Anderson quotes this line with approval in his The Life of Tobias Smollett, M.D. with Critical Observations on his Works (Edinburgh: Mundell, Doig, and Stevenson, 1806 [one edition among many, variously revised]), p. 131, and subsequent critics, applying it to all of Smollett's works, have played variations upon it ever since.
2. In Samuel Foote's A Trip to Calais (T. Cadell, 1778) appears this speech: "Crew? I don't understand what your ladyship means by the crew; tho' we are servants, we may be as good Christians as other people, I hope" (Act II, pp. 54-55).
3. In the first edition the text actually read "When I received the use," while both the first and second editions had "of my understanding" (italics mine).
4. A reading aloud of the passage in its earlier form seems to confirm this impression.
5. No. 456 in H.J.C. Grierson and G. Bullough, ed., The Oxford Book of Seventeenth Century Verse (Oxford: Clarendon Press, 1934).
6. This statement assumes that it is possible to conjoin two different types of category. For the purposes of stylistics, I believe it is. This is an example of the "modified" linguistics advocated in my article, "Linguistics, Criticism, and Smollett's Roderick Random," University of Toronto Quarterly, XLII (1972), 26-39.
7. But see R. Hasan, Grammatical Cohesion in Spoken and Written English, Programme in Linguistics and English Teaching, No. 7 (Communication Research Centre, University College London, and Longmans Green, 1968), M.A.K. Halliday, "The Linguistic Study of Literary Texts," Proceedings of the Ninth International Congress of Linguists, ed. Horace G. Lunt

(The Hague: Mouton & Co., 1964), pp. 302-7, and Halliday, "Descriptive Linguistics in Literary Studies," English Studies Today, Third Series, ed. G.I. Duthie (1964; rpt. in Angus McIntosh and M.A.K. Halliday, Patterns of Language [Longmans, Green and Co., 1966], pp. 56-69).

8. Following Randolph Quirk et al., A Grammar of Contemporary English (Longman Group, 1972), the "but" in "but an hour" is considered an adjunct rather than part of the noun phrase. It is interesting that this table parallels in its results that of Quirk et al. reporting on a sample of some 17,000 noun phrases in different styles of text in the Survey of English Usage. The authors conclude: "Even so coarse-grained a comparison makes clear how sensitive the noun phrase is as an index of style and how responsive it can be to the basic purpose and subject matter of any discourse" (pp. 933-34).
9. This example could also be considered a manner adjunct.
10. See Philip Stevick, "Stylistic Energy in the Early Smollett," Studies in Philology, LXIV (1967), 715, and Joseph Harry Wolf, "A Study of Humour and Satire in the Novels of Tobias Smollett" (Unpublished Ph.D. thesis: University of London, 1970), pp. 276-80. There are many examples of Smollett's using such postmodifiers for the satire "as it were, occasionally," that he speaks of in his "Preface" (p. iii), or for shock value. Consider the ending of the novel's opening sentence:

"I was born in the northern part of this united kingdom, in the house of my grandfather, a gentleman of considerable fortune and influence, who had on many occasions signalized himself in behalf of his country; and was remarkable for his abilities in the law, which he exercised with great success, in the station of a judge, particularly against beggars, for whom he had a singular aversion."

 Sometimes subordinate clauses serve the same purpose: "The clerk, though he was bred under an attorney, could not refrain from blushing" (30:235, 175).

11. In Great Writers, ed. Eric S. Robertson (Walter Scott, 1887).
12. Bergen Evans, ed., Premier World Classics (Greenwich, Conn.: Fawcett Publications, 1962), p. viii.
13. This spelling is not recorded by NED, though virtually every other possibility is.
14. Smollett's ambition to excel in drama, and his disappointment over the failure of his tragedy, The Regicide, were not yet quenched (see Knapp, Chs. iii and iv). This circumstance suggests that we should not take this passage, or others like it in Roderick Random, as meant satirically.
15. For another example, two of the navy tyrants, Oakhum and Mackshane, are carefully disposed of 200 pages after their last personal appearance, one dead, the other imprisoned, and both, we are told, dishonoured (67:294, 411-12). This point, as well as the general point about the importance of revenge, is also made by Albrecht Benno Strauss in Chapter iii of his unpublished Ph.D. thesis, "Design in the Novels of Tobias Smollett" (Harvard University, 1955). In "Satire in the Early Novels of Smollett," Journal of English and Germanic Philology, LIX (1960), 381-402, Ronald Paulson speculates that the stress on revenge comes from Smollett's allegiance to the formal verse satire of Juvenal and Horace, and of their English imitators, including the author himself. Paulson points out that, whereas in verse satire the narrator is always detached, in the novel form his railing must be materialized into some concrete piece of revenge - which is one reason why Roderick is often seen as a rather nasty hero.
16. George Kahrl rightly points out in his Tobias Smollett: Traveler-Novelist (Chicago: University of Chicago Press, 1945), p. 28, that it is racial antipathies on the Thunder that precipitate much of the action. He speculates that the idea of collecting various nationalities together on the ship may have been suggested to Smollett by the similar collection in Henry V (p. 23). See my chapter on regional dialect.

17. This is the ordinary eighteenth-century spelling. No other usages that I can find distinguish breeches or shirt from clothes.
18. Ian Watt, in his The Rise of the Novel (Penguin Books in association with Chatto and Windus, 1963), pp. 65, 99, argues that the "book-keeping conscience" of Robinson Crusoe and the shame of poverty in Moll Flanders are symptomatic of general post-Renaissance values.
19. Literally: "Both high birth and virtue, if not with wealth, are of little worth," from Horace, Satires, II, 5, 8. James Davis notes in the forthcoming Iowa edition that Smollett was probably most familiar with Thomas Creech's translation, The Works of Horace in Latin and English, since it is mentioned in Chapter i of Peregrine Pickle. Creech renders this line as
and what is Virtue worth
Without a good Estate to set it forth?
 .5th ed. (Jacob Tonson, 1718), II, 471.
20. NED. It should be mentioned that pistole was sometimes applied to the Scottish twelve-pound piece of William III, worth one English pound. But this value is not applicable here because of its date (1701), and because Smollett, though a Scotsman, was well acquainted with the Spanish-dominated West Indies, where Roderick obtains his money.
21. Smollett, as second mate to the surgeon of a third-rate ship, made about two pounds per month (Knapp, p. 35). If we consider Roderick's time on board to be the same as his author's, fourteen months, then as third mate, he must make something less than £28, which at 40% discount would be something less than £16.
 It is interesting that the discount figure suggests, as do many other things, Smollett's accuracy in his details of navy life. Thomas Macaulay's The History of England from the Accession of James II (Longman, Brown, Green, and Longmans, 1849), speaking of the navy about fifty years before, notes that "The sailors were paid with so little punctuality that they were glad to find some usurer who would purchase their tickets at forty per cent discount" (I,300).

22. A representative sample: William Mudford, "Critical Observations on Roderick Random," in The British Novelists, ed. William Mudford (W. Clarke et al., 1810), II, i-ii; Sir Walter Scott, "A Memoir of the Life of the Author," The Novels of Tobias Smollett, M.D. (Hurst, Robinson, and Co., 1821), p. vii; W.L. Cross, The Development of the English Novel (New York: The Macmillan Co., 1899), p. 64; Harold Child, "Fielding and Smollett," The Cambridge History of English Literature, vol. X (1913; rpt. Cambridge: Cambridge University Press, 1952), p. 37; H.W. Hodges, "Introduction" to his edition of Roderick Random, Everyman's Library (1927; rpt. J.M. Dent & Sons, 1967), p. xiii; Knapp, p. 312; Ronald Paulson, "Satire in the Early Novels of Smollett," pp. 383-84. Three notable exceptions are: M.A. Goldberg, Smollett and the Scottish School, Studies in Eighteenth-Century Thought (Albuquerque: University of New Mexico Press, 1959), Ch. ii; Robert Donald Spector, Tobias George Smollett (New York: Twayne Publishers, 1968), p. 58; Strauss, "Design in the Novels of Tobias Smollett." See also Rufus Putney, "The Plan of Peregrine Pickle," PMLA, LX (1945), 1051-65, whose refutation of the common charge that Peregrine Pickle is formless gives indirect support to my point.
23. I am indebted to Hilda Hulme for the suggestion. The word (with the notion) melancholy is used here in its modern sense, which, according to NED, is also the sense in which Smollett would have understood it. For an extended discussion of the earlier senses of the word, and symptoms of the disease, see Lawrence Babb, The Elizabethan Malady: A Study of Melancholia in English Literature from 1580 to 1642 (East Lansing, Mich.: Michigan State College Press, 1951), especially Chapter ii.
24. Some are used in violent action of other kinds: Roderick's marksmanship against his grandfather's chaplain "struck out four of his fore-teeth" (2:10, 16).
25. It is not suggested that these constructions will not be found elsewhere in eighteenth-century prose. But the chance of their being found all at once, and in profusion, must be regarded as slight.
26. E.g. Alan Dugald McKillop, The Early Masters of English Fiction (Lawrence, Kansas: University of Kansas Press,

1956), pp. 154-55; Joseph Harry Wolf, "Humour and Satire in Smollett," p. 319; John Butt, "Smollett's Achievement as a Novelist," in Tobias Smollett: Bicentennial Essays Presented to Lewis M. Knapp, ed. G.S. Rousseau and P.G. Boucé (New York: Oxford University Press, 1971), pp. 12-13; and John Chalker of University College London in a public lecture on grotesquery, 1968.

27. He even goes so far as to find similarities in the names Crampley - Bulkeley and Tomlins - Cummins. But this is an unlikely supposition, since Bulkeley is the gunner who opposes the captain, and Smollett must have known the captain's name.

Notes to Chapter Two

1. Fielding's Journal of a Voyage to Lisbon, not a novel, gives at a near date (1755) a graphic picture of passenger life on board a peace-time trader.
2. Various commentators (e.g. Robinson, The British Tar, p. 311) have observed that Marryat, eminent among nineteenth-century sea novelists, owes much specifically to Smollett.
3. I paraphrase Halliday, "The Linguistic Study of Literary Texts," pp. 302-303.
4. In the "Textual Introduction" to his "Critical Edition," p. 50, Davis claims that the (closely similar) phrase to get up becomes inevitably in the fourth edition "in whatever tense or person... some form of torise," possibly the work of a printing-house editor. But this is not always so; see 14:91, 74, and 47:100, 277, where to get up survives.
5. William Smith and Theophilus D. Hall, A Copious and Critical English-Latin Dictionary (John Murray, 1898), 'wind.'
6. See W.A. and C.G. Wheeler, Familiar Allusions: A Handbook of Miscellaneous Information (Chatto and Windus, 1882). Lewis Knapp is mistaken when he speaks of "the position of the Thunder in the novel in relation to the Lizard, another ship," in his "The Naval Scenes in Roderick Random," PMLA, XLIX (1934), 597. He is thinking of the sloop Lizard that Roderick joins in Chapter xxxv. The captain in Fielding's Journal of a Voyage to Lisbon (A. Millar, 1755) similarly takes his bearing from "the Lizard point" in terms of "leagues," p. 219.
7. The well-known top-s'l seems to be a pronunciation, rather than a spelling variant.
8. In the opinion of Nathan Comfort Starr, "Smollett's Sailors," The American Neptune, XXXII (1972), because Smollett sailed as a landsman, a mere surgeon's mate, "we do not expect to find him using the kind of professional knowledge that came into

the novel with Marryat and his followers" (pp. 84-85), and indeed, his shipboard material "lacks the professional accuracy of later novelists" (p. 86). This may well be true, but later in the same article, Starr comes very close to contradicting himself:

"For a landsman Smollett had a very sharp ear - and eye - while serving on Chichester. He seems to have absorbed a great deal of information about nautical details. The lingo of his sailors abounds in the use of terms, of references to elements of the ship and its rigging which bespeak an almost professional interestIt would not be an ordinary landsman, for example, who would refer, as in Peregrine Pickle, to setting in the lee brace and hauling upon the wind (Ch. 2), or to a man who has 'sheered off and left him in the stays' (Ch. 7)." (p. 99)

9. See Harold Williams' notes to Gulliver's Travels (First Edition Club, 1926), p. 469.
10. Cabbin (or cabin) could also mean the hanging cabin or hammock used by sailors (NED 5.b; 1598 → 1769 [Falconer]). Smollett, however, always uses "cabbin" in the sense I take it here; see the beginnings of Chapters xxviii, xxxv, and xxxvii respectively.
11. For examples of possible compositor's errors, see the "Textual Introduction" to Davis' "Critical Edition," pp. 54, 65.
12. The Poetical Works of John Wilmot, Earl of Rochester, ed. Quilter Johns (The Haworth Press, 1933), p. 113.
13. Cf. Julius Caesar V.i.67. Was swelled, as opposed to was swollen was not obsolete in Smollett's time, only somewhat less usual.
14. There is one other revision: "mast" (32) originally read "masts." If not a mere printing change, this is probably a revision in favour of the specificity mentioned later in the chapter.
15. Again the terms are correct. Falconer describes driving as "the state of being carried at random

along the surface of the water, as impelled by a storm or impetuous current: it is generally expressed of a ship when, accidentally, broke loose from her anchors or moorings." Smyth says under bare poles (see 'under') means "the condition of a ship under no canvas, or when the wind is too violent to allow of any sail being set on her."

16. Smollett wrote a third, brief account in his Complete History of England (James Rivington & James Fletcher, 1758), IV, 600, 607-10. But the army-navy controversy continues even in the present century. Contrast Martz, p. 428, with Hodges' introduction to Roderick Random, p. xii.

It has not, to my knowledge, been pointed out elsewhere that further circumstantial evidence of Smollett's authorship of the "Account" is provided by the fact that its inclusion in the Compendium interrupts both chronology and subject matter in that volume; yet Smollett was not a casual editor, and surely would not have allowed such an interruption except by his own material.

17. See footnote 14.

18. Yet it is evident, as acknowledged below, that from the beginning Roderick knows most of the correct terms. One term, almost the last of them, that escapes the author of this thesis occurs in the following excerpt at the end of the second sea episode:

"It is impossible to express the joy I felt at sight of English ground!...The sailors profited by our satisfaction; the shoe that was nailed to the mast being quite filled with our liberality."
(67:296, 413)

The united efforts of James Davis and myself, including the placing of an enquiry in The Mariner's Mirror, LVIII (1972), 225 - the journal of 'The Society for Nautical Research' - have failed to yield any precise information on this custom. Partridge records as a nineteenth-century catchphrase the shoe is on the mast, meaning 'If you like to be liberal, now's your time.' His source is J. Redding Ware, Passing English (1909), and Ware says "Originally typical of homeward-bound and pay-off. In the 18th century, when near the end of a long voyage, the sailors nailed a shoe to

the mast, the toes downward, that passengers might delicately bestow a parting gift." But we might have surmised this from Smollett's text alone, and Ware gives no further information or source.

19. A Journal Kept on Board of his Maj's Ship Chichester from October 1st: 1740 to February the 5'th: 1740/1 (P.R.O. Adm. 51/4147). The existence of this journal was first pointed out by Knapp in "The Naval Scenes in Roderick Random." Watkins records many other events pertinent to the story as Smollett told it.
20. This is a modern translation, quoted by Watson, p. 48.
21. Another comparison that could prove extremely interesting, but is beyond the bounds of this thesis, might involve a modern master of the sea novel, such as Conrad. I.P. Pulc, in Style, IV (1970), pp. 49-57, writes very perceptively on "Two Portrayals of a Storm: Some Notes on Conrad's Descriptive Style in The Nigger of the 'Narcissus' and 'Typhoon.'" She argues that the language of the former is far superior to that of the latter; much of the positive evidence she evinces resembles that regarding Smollett in these two narration chapters.
22. In Radical Doctor Smollett, Chapter xii, Donald Bruce quotes this line and some others from the Carthagena expedition in making a similar point, that, like Swift, Smollett usefully employs the pretended conviction that black is white. Bruce comments that "this device calls for a degree of phlegm and self-control which one does not suppose Smollett normally to have been endowed with. That he can use it with great effect, even when his most serious convictions are concerned, proves that he is more complex an artist than most critics have suggested" (p. 189).
23. Martz and I do share the view that literary style is a way of thinking, inseparable from matter. See Later Career, p. 55.
24. See particularly the work of H.S. Buck, A Study in Smollett, Chiefly "Peregrine Pickle" (New Haven: Yale University Press, 1925), and, for Ferdinand

Count Fathom, Wolf, "Humour and Satire in Smollett."

25. For another example, one of Smollett's supposedly new practices in the editing of his Compendium is the ordered balancing of single words in pairs; e.g. soldiers advance "with equal intrepidity and expedition" (Later Career, p. 58). The presence of this particular structure in Roderick Random is overwhelming.

Notes to Chapter Three

1. Exceptions are Martz, as noted at the end of chapter two, and J.H. Wolf, "Humour and Satire in Smollett," pp. 332-34, who, like Martz, briefly contrasts the description of Mrs. Grizzle (Peregrine Pickle, pp. 2-3) with that of Tabitha Bramble (Humphry Clinker, p. 60). That I would qualify Wolf's condemnation of the latter, as being "dry" and without "sparkle" or "irony," is obvious from the following pages.
2. C.W. and P. Cunnington's Handbook of English Costume in the Eighteenth Century (Faber and Faber, 1964) says of the period 1750 to 1800 that the riding-suit "was also worn in England as an ordinary day- or travelling-dress" (pp. 304-5).
3. Advertisements frequently described them as such. See Cunnington's Costume in the Eighteenth Century, p. 132, and J.P. Malcolm, Anecdotes of the Manners and Customs of London During the Eighteenth Century (Longman et al., 1808), p. 429, both with reference to notices in the Spectator in 1711. It is interesting that when Miss Williams, in the guise of a rich heiress, is trying to attract admirers, she wears "a blue riding habit trimmed with silver" (23:184, 139).
4. Cunnington's upper-class riding-habits are usually of finer fabrics such as silk (see Costume in the Eighteenth Century, p. 135). Only later in the century did woollen dresses make their way into fashionable wardrobes (Costume in the Eighteenth Century, p. 308). With regard to the trim, we might note Cunnington's quotation (p. 308) of a lady's letter in 1750: "I think trimmed habits [i.e. riding-habits] look rather tawdry."
5. Cunnington, Costume in the Eighteenth Century, pp. 164, 366.
6. The Spectator item from Cunnington referred to above mentions "a little beaver hat edged with silver." Cunnington's illustrations and text include many riding-hats (see Costume in the Eighteenth Century, pp. 137, 164, 366). A hat was laced when trimmed with metallic braid (Costume in the Eighteenth Century, p. 39).

7. Quoted in Malcolm, Manners and Customs, p. 436.
8. Cunnington, Costume in the Eighteenth Century, p. 106, and Talbot Hughes, "Costume," in Johnson's England, ed. A.S. Turberville (Oxford: Clarendon Press, 1933), I, 397. The term suit, according to both Cunnington (Costume in the Eighteenth Century, p. 39) and NED (sb.19.c), was only just coming to be applied to women's wear. But the Spectator, as early as Thursday, May 31, 1711 (No. 79), for one example, advertises "a Compleat Riding Suit for a Lady."
9. Night-caps were sometimes used out of bed as informal, inside wear, instead of a wig. See James Robinson Planché, A Cyclopaedia of Costume (Chatto & Windus, 1876), I, 82. Artisans sometimes wore night-caps outside (Cunnington, Costume in the Eighteenth Century, p. 88). But to wear one with a hat as well must be regarded as unusual at this time. The "broad brimmed" hat was not very fashionable; see François Boucher, A History of Costume in the West (Thames and Hudson, 1967), p. 322. "Slouched," however, does not imply decrepitude. It was common usage for the appearance of wide hats (NED ppl.a.1; also 'slouch hat'). For information on the outer garments, see Boucher, Costume in the West, pp. 311, 322, and Cunnington, Costume in the Eighteenth Century, pp. 76, 78. Jackets were not in general use except among sportsmen and labourers (Cunnington, Costume in the Eighteenth Century, p. 265).
10. "Of (dark) clothes: Showing signs of age or use; shabby, worn, or faded" (NED a.1.8.b, 1709 → 1892). In Boswell's famous first visit to Johnson's chambers, he describes the great man's suit as "rusty;" see Boswell's Life of Johnson, ed. G.B. Hill, rev. L.F. Powell (Oxford: Clarendon Press, 1934), I, 394.
11. For example, by Albrecht B. Strauss, who cites others, in his "On Smollett's Language: A Paragraph in Ferdinand Count Fathom," Style in Prose Fiction, ed. Harold C. Martin, English Institute Essays, 1958 (New York: Columbia University Press, 1959), p. 38.
12. John Barth, "Afterword" to Roderick Random, Signet Classics (New York: The New American Library of World Literature, 1964), pp. 469-70.

13. The first is a suggestion by James Davis, the second by Hilda Hulme. There is no evidence that weazen in any of its variant spellings ever ended in 'l', but the 'windpipe' form could be spelled both weazon and weezle (NED). Francis Grose, A Classical Dictionary of the Vulgar Tongue defines Weasel-Faced as "Thin, meagre-faced" and Weasel-gutted as "thin-bodied;" 3rd ed. 1796, ed. Eric Partridge (Scholarartis Press, 1931).
14. A Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful (R. and J. Dodsley, 1757), IV, xiv, 140. In Davis "Notes," Smollett's phrase is seen as a reference primarily to Descartes. But Locke is the more likely candidate, considering his great vogue between 1725 and 1765. For an extended treatment of this vogue, see Kenneth MacLean, John Locke and English Literature of the Eighteenth Century (New Haven: Yale University Press, 1936).
15. An Essay Concerning Human Understanding, ed. John W. Yolton, Everyman's Library (J.M. Dent & Sons, 1961), I, 145.
16. From the negative "without" I infer that, for Smollett, the positive is possible ("extension with substance"), and that therefore he is accepting Locke's, and not Berkeley's position. He may, in fact, be mocking Berkeley's denial of substance here. Davis argues in his "Notes" that the joke is derived principally from Descartes.
17. Plutarchi Moralia, eds. W. Nachstädt, W. Sievcking, J.B. Tichener (Lipsiae: B.G. Teubneri, 1935), II, 191.
18. The Stanford Dictionary of Anglicized Words and Phrases, ed. C.A.M. Fennell (Cambridge: Cambridge University Press, 1892) gives 1633 and 1711 (Spec-tator) for its usage before Smollett, and several dates after. Robert Burton uses it even earlier in The Anatomy of Melancholy (1621), ed. Holbrook Jackson, Everyman's Library (1932; rpt. J. M. Dent & Sons, 1972), I, 32; he misquotes it slightly and attributes it to Seneca.
19. It was stylish as a wig. See James Laver, Costume (Cassell & Co., 1963), pp. 69-70; Planché, Cyclo-paedia of Costume, I, 393; Hughes, "Costume," p.

392. The military adopted this wig about 1745, according to John Luard, A History of the Dress of the British Soldier (William Clowes and Sons, 1852), p. 95, so Weazel is, in a sense, well abreast of fashion.
20. Hughes, "Costume," p. 392, says such queues or pigtails could hang almost to the waist; it is even further to the "rump." Perhaps there is additional ridicule in the use of this slightly vulgar word.
21. "Natural hair dressed to resemble a wig might be worn for economy" (Cunnington, Costume in the Eighteenth Century, p. 89). But wigs were definitely the correct outside wear at this time, according to this reference and those in note 19.
22. Unheard of because removal of the wig necessitated some other covering, unless the wearer possessed a full head of hair; see Hughes, "Costume," p. 392.
23. Quoted by Cunnington, Costume in the Eighteenth Century, p. 85. Theodore Komisarjevsky explains in The Costume of the Theatre (Geoffrey Bles, 1931) that "in Shakespeare's time and until the end of the eighteenth century actors usually played any parts other than those they wanted to emphasize as foreign or Greek or Roman in the English dress of the time in which the plays were produced or in the dresses of a just bygone age" (p. 74). The tricorne hat was the outstanding male headgear in eighteenth-century England, as the various costume sources above demonstrate (passim). According to Luard (Dress of the British Soldier, p. 97) "the cock of the hat was very much thought of during this [George II's] reign, not only by the military, but by civilians." As for Pistol, Davis points out in his "Notes" that the character was strongly identified at this time with the actor, Theophilus Cibber, and Cibber was not unlike this portrait of Weazel. (Pistol's hat shows, incidentally, the danger of careless editions; Hutchinson & Co., 1904, make it "Rifle's" hat.)
24. Cunnington, Costume in the Eighteenth Century, pp. 17, 56-58. Prior to 1730, the frock, characterized by a flat turned-down collar, was a working-class garment only.

25. It is true that, at this time, officers' uniforms were quite unstandardized and followed individual taste, like civilian dress. See Cecil C.P. Lawson, A History of the Uniforms of the British Army, II (Peter Davies, 1941), 8-9; and James Laver, British Military Uniforms (Penguin Books, 1948), p. 11. However the Hussar waist-coat was definitely a calvary outfit, borrowed from Hungary (Laver, British Military Uniforms, p. 13).
26. See Lawson, Uniforms of the British Army, pp. 9, 11, 96-98. We cannot fault Weazel for having the three parts of his suit (coat, waist-coat, and breeches) of different materials; this was common enough (Cunnington, Costume in the Eighteenth Century, p. 71).
27. Boucher, Costume in the West, p. 322; Cunnington, Costume in the Eighteenth Century, p. 66; Hughes "Costume," pp. 389-90. According to Cunnington (p. 211), only in the 1750's was there a period when breeches above the knee were fashionable.
28. Cunnington and Hughes, as in the previous note. Weazel's stockings would have been too long even in the early part of the century, when they went as high as half-way up the thigh (Planché, Cyclopaedia of Costume, I, 486). "Worsted" was an acceptable material for stockings; see Cunnington, Costume in the Eighteenth Century, p. 82.
29. Heel-making was a separate trade and wood was a common material, according to James Laver and Iris Brooke, English Costume of the Eighteenth Century (A. & C. Black, 1931), p. 26. Planché (Cyclopaedia of Costume, I, 461) reports high heels as a male fashion in 1720, and Hughes ("Costume," pp. 390, 399) says they continued as such until mid-century.
30. Although swords began to disappear from informal dress after 1730, they were conspicuous until 1780, when they were banished except with full dress (Hughes, "Costume," p. 392).
31. Luard, Dress of the British Soldier, speaks of four feet as a great length for a sword.
32. Trencher 'a tray for serving meat' (NED 1.2). Hence to lick the trencher 'to toady' (4.b), and trencher-man 'a parasite' (3). A curler is one who curls hair (NED 1, first ct. this passage), hence a valet.

33. "Abigail" means a waiting-woman or lady's-maid (NED, 1666 → 1864), from a character in Beaumont and Fletcher's The Scornful Lady. "Sneaker" must refer to Mrs. Weazel's hypocrisy, and "ten pound" to the fact that she has sold herself cheaply as a "quality coupler" to Lord Frizzle. In Middleton's The Phoenix (1607) IV.iii, the phrase "hundred-pound gentleman" implies, similarly, a cheapening (The Works of Thomas Middleton, ed. Alexander Dyce [Edward Lumley, 1840], I, 393).
34. Fielding's Covent-Garden Journal for January 14, 1752, calls creature "A Quality Expression of low Contempt, properly confined only to the Mouths of Ladies who are Right Honourable" (ed. G.E. Jensen; New Haven: Yale University Press, 1915), p. 155. The same issue says of Captain "Any Stick of Wood with a Head to it, and a Piece of black Ribband upon that Head" (p. 155).
35. Until 1755 this line read "had I then known as much of the world as I do now." The alteration removes the unwelcome intrusion of the present tense, but the original demonstrates that Smollett was concerned to show a change in his hero's worldly knowledge, which is my point in this section.
36. In Smollett and the Scottish School, Ch. ii, M.A. Goldberg also sees a theme of education. In his formulation, however, Roderick learns not so much about knavery as about how to govern his ever-present passions. Certainly the warmth and lack of control in Roderick's passions, on the side either of indignation or of sentiment, are important elements in his character (as in his author's). But, in my opinion, Goldberg pushes his case too far when he argues that, for the last six chapters of the book, Roderick is finally ruled by reason. In terms of passion "turbulent and unruly" (67:303, 418), Roderick's first and last meetings with Narcissa are precisely the same. It is not, in fact, until the very last paragraph (69:316, 427) that he can say "The impetuous transports of my passion are now settled and mellowed." And it is perhaps because the mellowness of this last paragraph is totally unprepared for that some readers, such as Hilda Hulme, feel it to be ironic.

37. Smollett's seemingly excessive reaction to homosexuality may be related to his experience in the navy, where the practice was punishable by death. See Michael Lewis, A Social History of the Navy 1793-1815 (George Allen & Unwin, 1960), p. 282 n. A captain was court-martialed for sodomy during the Carthage expedition, according to Jean Bélanger, "Note sur Roderick Random et L'Expédition de Carthagène," Etudes Anglaises, III (1939), 250. Perhaps Whiffle was drawn from this captain. Whiffle and Strutwell in Roderick Random have claim to be the first homosexual characters in English fiction, as Bruce points out in Radical Doctor Smollett, p. 29.
38. Davis, "Notes," points out that Bowling's dress is suitably incongruous, with both practical and ornate pieces.
39. It can be seen from this list, incidentally, how these topics lead naturally one into another, which seems additional evidence for regarding the whole passage as a unified set piece.
40. For another statement of these, see my article "Linguistics, Criticism, and Smollett's Roderick Random," pp. 31-32. I have borrowed from the phrasing of this article here and there in the present chapter.
41. The last two points, like some others following, do not, strictly speaking, concern sentence structure, but it is convenient to deal with them here.
42. One might note the faulty pronoun reference - a recurring feature in Smollett - in "slouched over it," where "it" appears to refer to "chin," and not to "night-cap," its only sensible antecedent. Also, "jacket" might appear to be a member of the list "night-cap...hat...cloak," since there is no "and" before "cloak," but in fact "and...jacket" belongs with "coat and waistcoat."
43. NED cites this line as the first record for straight (a.2.e) applied to hair not curly or waved. I am indebted to Hilda Hulme for the suggestion that part of what makes this simile effective is the similarity between hairs covered with grease and wicks covered with wax to form candles.

44. This Renaissance tradition was known, but not continued, by the Augustans. See Rosemary Freeman, English Emblem Books (Chatto & Windus, 1948), Chs. i and viii.

Notes to Chapter Four

1. The original title of Swift's work is A Complete Collection of Genteel and Ingenious Conversation, According to the Most Polite Mode and Method Now Used at Court, and in the Best Companies of England.
2. The word but used after a negative to introduce an inevitable accompanying circumstance was common enough in 1748. The construction is now usually rendered by without plus gerund (can't talk to a woman without her thinking), but the former usage survives in such expressions as It never rains but it pours (NED 'but' conj. 14).
3. Cf. Sir Philip Sidney: "Thus, great with child to speak, and helpless in my throes" ("Sonnets of Astrophel" i.12; E.K. Chambers, ed., The Oxford Book of Sixteenth Century Verse [Oxford: Clarendon Press, 1932], p. 163.)
4. "Yesterday I had to shoot my dog."
"Was he mad?"
"Well, he wasn't very pleased."
5. Charles Knapp, "The Classical Element in Smollett, Roderick Random," The Classical Weekly, XXIII (1929), 9-11, 17-19.
6. For a contemporary example, see the Gentleman's Magazine, February, 1747, p. 106: "The queen is pray'd for in the churches, being several months gone with child."
7. Her name may even be intended to suggest the obsolete word wit-snapper 'one who makes witty or sarcastic remarks' (NED 'wit' sb.14.e). See The Merchant of Venice III.v.45, "what a wit-snapper are you!", said of the quibbling Launcelot.
8. Both NED ('bolt' sb.1.1.a) and ODEP ('fool'), as it happens, quote this Smollett line as a last example for this proverb.
9. According to Hilda Hulme, Explorations in Shakespeare's Language (Longmans, Green & Co., 1962), p. 54, bolt had also a sexual connotation for Shakespeare. Such a connotation would fit very readily with the aggressive sexual imagery used in this passage.

10. For further discussion of Shakespearian influence on such quips, see the appropriate section of chapter ten, "Proverbs and Catch-phrases."
11. For a useful discussion of these elements in Smollett, see J.H. Wolf, "Humour and Satire in Smollett." Both Wolf and I would disagree with McKillop's undeveloped comment, "[Smollett] is not notably successful with silly talk on the level of the comedy of manners, as in the following speech by Captain Weazel's wife, a vein of gabble which he passed on to Dickens" (The Early Masters of English Fiction, p. 156).
12. The following example has fifteen vollies, and is among the quickest in Swift:

"Lord Sparkish. Pray Miss, will you please to favour us with a Song?

Miss Notable. Indeed my Lord I can't; I have got a great Cold.

Colonel Atwit. Oh Miss, they say all good Singers have Colds.

Lord Sparkish. Pray Madam, does not Miss sing very well?

Lady Answerall. She sings, as one may say; my Lord.

Miss Notable. I hear Mr. Neverout has a very good Voice.

Colonel Atwit. Yes, Tom sings well; but his Luck's naught.

Mr. Neverout. Faith, Colonel, there you hit yourself a devilish Box of the Ear.

Colonel Atwit. Miss, will you take a Pinch of Snuff?

Miss Notable. No, Colonel, you must know, I never take Snuff but when I'm angry.

Lady Answerall. Yes, yes, she can take Snuff, but she has never a Box to put it in.

Miss Notable. Pray Colonel let me see that Box?

Colonel Atwit. Madam, there's never a C. upon it.

Miss Notable. May be there is Colonel.

Colonel Atwit. Ay, but May-bees don't fly now Miss." (p. 64)

13. The term 'sentence,' as used here, begs a lot of questions in formal linguistics that I am ignoring.
14. In the soldier's monologue later, this kind of repetition serves a different purpose - that of imitating the way garrulous people report their own former conversations: "'D-n my blood,' says he, 'where did you find my standard?' says he - 'D-n my blood,' said I - 'where,' said I, 'did you lose it?' said I - 'That's nothing to you,' says he," and so on (53:162-63, 321).
15. Short pieces of fast dialogue are sometimes far from parody. Cf. Macbeth II.ii: "When?/Now./As I descended?/Ay."
16. Sheridan's Plays, ed. Lewis Gibbs, Everyman's Library (1906; rpt. J.M. Dent & Sons, 1956), p. 341.
17. (1) Roderick's previous statement that "the coach was full" (53:160, 320); (2) The expressions of place: "opposite to me," "at my left hand," "on the left hand of the victorious wit;" (3) The argument in the next sequence between soldier and lawyer, which cannot take place across the prude since her existence has not yet been mentioned.
18. But the collocation of flaying and carbonadoing ('broiling') is a natural one. There may even be a sort of popular catch-phrase involved. Knapp quotes a letter from Smollett's friend, William Hunter, which includes, "That part of the letter that relates to yourself, I hope, will be flea'd and broil'd alive; for it is damn'd impudent" (p. 203).
19. 'The Idler' and 'The Adventurer,' ed. W.J. Bate, John M. Bullitt, L.F. Powell, The Yale Edition of the Works of Samuel Johnson, Vol. II (New Haven: Yale University Press, 1963), p. 408.

Notes to Chapter Five

1. See Anderson, Life of Smollett, p. 135.
2. Cited in Farmer and Henley. Joe Miller's Jests (1745) has Charles II saying "Gad's fish" in No. 424, and Sterne's Tristram Shandy (III, xii) confirms it as one of the "oaths monarchical" (Oxford: Basil Blackwell, 1926), I, 204.
3. The repetition in "Dead! (says my uncle, looking at the body)" is an example of an extremely pervasive, naturalistic device in Smollett's dialogue, that of a character picking up one word from another's speech, and using it to build his next line upon. See, for example, "Infamous! (cried he)" (13:87, 71); "Alive! (cried the other)" (34:262, 194); "Ghost! (said he)" (45:74, 258); and many more.
4. This expression, now archaic, was still in use at this time (NED 'out' int. 2.b), but my own impression is that it was somewhat foppish or womanish. Cf. Pamela: "the Censures and many Out-upon-you's of the attentive Ladies" The Shakespeare Head Edition (Oxford: Basil Blackwell, 1929), III, 188.
5. It is possible, though unlikely, that Smollett is using here the catch-phrase for all the world 'all things considered; exactly.'
6. We should not ignore the 'swindler' sense of shark, then as now. In "Tarpaulin Arabick in the Days of Pepys," Essays Critical and Historical Dedicated to Lily B. Campbell (Los Angeles: University of California Press, 1950), p. 122, William Matthews records shark in this sense as sailor slang of the late seventeenth century, but NED (both sb. and v.) shows it to be in general use even earlier.
7. I have been particularly aided by Hilda Hulme in this conjecture.
8. Fight dog, fight bear; As cross as a bear with a sore head; Like a bear to a honey-pot; He who shares honey with the bear has the least part of it

(ODEP). Another proverb, To sell the bear's skin before one has caught the bear, is the probable origin of the stock-jobber meaning of this word, which was already established by Smollett's time. A bear is one who speculates for a fall, just as the parson does regarding the grandfather's money.

9. It might be thought that the man who ingratiates himself with the heir (and is his tutor) is not the same man as "the parson," since the latter term is not used until our passage, and the former individual is also "parish clerk" (2:10, 15), usually a lay office at this time (NED 'clerk' sb.2.b). However, the tutor/clerk is the one whose teeth Roderick puts out (2:10, 16), and the grandfather later speaks of the "barbarous piece of mischief...on the jaws of his chaplain" (3:15, 19, italics mine), who is surely the same man as his "ghostly director," also called "the parson of the parish" (4:19, 22). In Chapters xxxii and xxxiv, Smollett uses the words "parson" and "chaplain" interchangeably.
10. See Quirk et al., A Grammar of Contemporary English: "It is notable that in spoken English, where immediate ease of syntactic composition and comprehension is at a premium, coordinate structures are often preferred to equivalent structures of subordination" (p. 795). Because of its subordinate clauses, Bowling's utterance appears to be 'written' English as much as it is 'spoken.' For the distinction between coordination and subordination in clauses, see their Chapter xi.
11. It is useful to remember that the practise of reading aloud in the family circle was still very widespread at this time. See Q.D. Leavis, Fiction and the Reading Public (1932; rpt. Chatto & Windus, 1965), pp. 108, 111, 113, 132, 218, 223-24, and 226. Knapp (p. 95) quotes a relevant letter of 1750: "I have read (or rather heard read)...Roderick Random."
12. This analysis implies a certain continuity in intonational patterns between 1748 and the present. Doubtless some change has occurred, but there is very little evidence on either side. "What evidence there is points to continuity for a thousand years in the principal patterns" (Barbara

M.H. Strang, A History of English [Methuen & Co., 1970], p. 58). Some supportive evidence close to the period in question is given by John Walker's A Rhetorical Grammar, or Course of Lessons in Elocution (G. Robinson and T. Cadell, 1785), pp. 60-134.

13. A plosive consonant is one such as /p/, /b/, /t/, /d/, /k/, or /g/, caused by "a complete closure at some point in the vocal tract, behind which the air pressure builds up and can be released explosively" (A.C. Gimson, An Introduction to the Pronunciation of English [Edward Arnold, 1962], p. 30).
14. The technique sometimes goes under other names, most commonly erlebte Rede. For a fuller account than is possible here, see: Michael Gregory, "Old Bailey Speech in A Tale of Two Cities," Review of English Literature, VI, No. 2 (1965), 42-45; Charles Jones, "Varieties of Speech Presentation in Conrad's The Secret Agent," Lingua, XX (1968), 162-76; Randolph Quirk, "Some Observations on the Language of Dickens," Review of English Literature, II, No. 3 (1961), 19-28; John Spencer, "A Note on the 'Steady Monologuy of the Interiors'," Review of English Literature, VI, No. 2 (1965), 32-41. This technique is commonly associated with the novel, but its roots go deep, perhaps to Chaucer.
15. Neither I nor Davis ("Notes," pp. 46-47) have found the precise wording of either of Strap's Latin tags in any Latin source, though there are close analogues. Elsewhere, his Latin is usually perfectly accurate.
16. In The Language of Dickens (Andre Deutsch, 1970), pp. 162-64, G.L. Brook notes that both Dickens and Austen recognized the comedy of "undisciplined loquacity." Most of the features of this device in their novels, as analyzed by Brook, had already been used by Smollett, both in this Strap monologue and elsewhere: long sentences; many clauses containing details or qualifications; self-corrections; forgetfulness of both important and unimportant matters; lack of discrimination between the pertinent facts and the irrelevant facts; random recollections of the past; refrains; new trains of thought begun by almost any word.

17. Notice, for example, this action with regard to Strap, which is a direct consequence of the "good office" Strap does Roderick in the monologue:

"...now, that I had contracted other friendships which appeared more creditable, [I] was even ashamed to see a journeyman barber enquiring after me with the familiarity of a companion. - I therefore, on pretence of consulting his welfare, insisted upon his accepting the proposal." (20:148, 113)

18. "A Memoir of the Life of the Author," pp. xxxvii - xxxviii. In Smollett and the Scottish School, pp. 31-32, M.A. Goldberg argues that Roderick's treatment of Strap is relatively generous, considering the importance of birth and rank in Scotland at this time.
19. There is, however, a monologue by Jackson that is very like Strap's, that occurs when he shows Roderick his letter from Clarinda (16:109-110, 86-87). Tom Clarke in Launcelot Greaves is also very digressive, though his language, in totality, is very different from Strap's. On one occasion, pausing at a crucial juncture in his story to consider the ancestry of Greaves's horse, he provokes a reaction similar to Roderick's: "Damn your father, and his horse, and his colt into the bargain!" (p. 39).
20. Two of Strap's monologues are less successful however, because, in my opinion, they are not given in his true voice. His reaction to rediscovering Roderick in France (44:63, 250-51) is what I have called a 'set piece,' unnatural and rhetorical. Later in the same chapter, his plan for their use of his legacy is given, with few exceptions, in the voice of the narrator (44:67-68, 253-54).

Notes to Chapter Six

1. Places mentioned in Roderick Random are usually well-known (e.g. "Tottenham-Court" [27:212, 159]). The only invented names are those of ships (e.g. "Thunder" [6:29, 30] and "Lizard" [35:272, 201]), and shops (e.g. "Union Flag" [42:45, 238] and "the highlander, where I found...the shop-keeper was my countryman" [13:87, 70]).

Sometimes no place-name is given (e.g. "a town not many miles distant, famous for its colleges" [5:21, 23]). Martz rightly notes that the phenomenon of unnamed places applies particularly to the Chapters set in Scotland, and he contrasts this practice with that in Humphry Clinker (Later Career, pp. 12-13). Once again, however, this is an unfair example of the vague 'early' versus the precise 'later' style. In Roderick Random, as the "Preface" shows, the young Smollett is somewhat embarrassed about his homeland; in Humphry Clinker he glories in it. David Herbert's "Life of Tobias George Smollett," pp. 22-23, notes that the first place mentioned by name in Roderick Random is Newcastle (the usual first stopping-point in England for southbound Scotsmen). The seven previous Scottish Chapters pass without any Scottish locality being mentioned.

2. "I have not spoke to a Nobleman for some years; and those I once had the Honour of knowing were either such as had little Interest of their own, or very little Consideration for me" (Letters, p. 42; 1755).
3. Davis says that a gobble is a bird force-fed to produce a delicate dish ("Notes;" no source given), and that diddle must mean a time-waster. NED (v.3.1) attributes the latter word in this sense to the nineteenth century.
4. See, however, my remarks on Medlar's character in chapter nine, under the heading "Others."
5. Lord Terrier could also be very wealthy. The word can mean a rent-roll, or register of landed property (NED 1).

6. The date given for this meaning is 1877, and the source is a Yorkshire dialect glossary (see also EDD). But this source is probably antedated by the Smollett example. Other, earlier meanings of larum, noun and verb, associated with 'alarm,' do not seem appropriate.
7. In Critical Essays of the Eighteenth Century 1700-1725, ed. W.H. Durham (New Haven: Yale University Press, 1915), p. 371. I am indebted to James Davis for this suggestion.
8. See Buck, A Study in Smollett, pp. 81-86.
9. I am grateful to James Davis for pointing out that this must be what the lady meant.
10. There is an allusion to the typicality of Mackshane as an Irish name in Act IV of Farquhar's The Beaux-Stratagem, 1707 (Bernard Lintott, 1711), p. 51.
11. See, for example, J.P. Hughes, Is Thy Name Wart? (Phoenix House, 1965), p. 23. Another "Cadwallader" is the Welsh "misanthrope" in Peregrine Pickle (see his story, Chapter lxxvii). Significantly, the original Cadwallader is famed for his opposition to the Saxons. The name means 'battle-leader' (Withycombe).
12. Smollett concludes a letter to his friend, Alexander Reid, with this term (Letters, p. 118). In the mouths of non-Scots, however, the word is derisive (e.g. 13:85, 69). One of the many anonymous attacks on Smollett during his journalistic career calls him "Sawney Mac Smallhead" (Knapp, p. 225).
13. Ben Block appears in person, as it were, in Smollett's The Reprisal.
14. For one example among many (and one that uses some of the same names as Smollett), see Garrick's Miss in Her Teens II.1 (J. and R. Tonson and S. Draper, 1747). The foppish "Fribble" lists the names of his "Club:" "There's Phil Whiffle, Jacky Wagtail, my Lord Trip, Billy Dimple, Sir Dilbery Diddle, and your humble --" (p. 21).
15. The name implies a "booby" according to Grose, but Hodge does not have that character here.

16. The midwifery sense of sage is not appropriate to her; she is simply "this venerable person" (38:13, 216).
17. I discount Hyamson's supposition that the source could be the Pope, Boniface, who granted indulgences to all who drank his health.
18. See "Night the Third" of The Complaint: or, Night-Thoughts on Life, Death, and Immortality (A New Edition, Corrected by the Author; J. and F. Rivington et. al., 1773).
19. See F.W. Bateson's note to this line in the Twickenham Edition, p. 36.
20. It is probable, as Knapp says in "The Naval Scenes in Roderick Random," that this name was suggested by that of the real surgeon on the Chichester, John Atkinson (p. 598).
21. See, for example, George Kahrl, Tobias Smollett: Traveler-Novelist, pp. 22-23, and Jean Bélanger, "Note sur Roderick Random et L'Expédition de Carthagène," Etudes Anglaises, III (1939), 250-51.
22. For all of these, see Buck, A Study in Smollett, pp. 55-56, and following.
23. There is also Melibeian, said of verse that is 'pastoral' (Hyamson, Wheeler), and Melopoëia 'the art of composing melodies' (NED), both of which are vaguely appropriate to Melopoy'n's other literary activities.
24. I assume that "Elizabeth Cary" (23:175, 132n.a.), for whom Miss Williams is mistaken by the bailiff, is also of this category. Neither James Davis nor I have been able to find any information about this person.
25. I do not count "Mr. -- of Gray's-Inn" (22:171, 130):
26. But see "Proverbs and Catch-Phrases," under "Uncertainties."
27. A guinea-pig was a midshipman in the East Indian service, and thence an inefficient seaman. NED (2) gives Roderick Random as its second citation, the

first being in 1747. For Farmer and Henley, it is "a general term of reproach." Perhaps none of your guinea-pigs was a catch-phrase, since Commodore Truncheon also uses it (Peregrine Pickle, p. 9).

28. Hilda Hulme points out, however, that final n/m confusion in unstressed syllables is a common phenomenon in the history of the language.
29. One strand of evidence is that "Tobet's Dog" was a coffee-house in St. Paul's Churchyard; see J. Paul de Castro, "Principal London Coffee-Houses, Taverns, and Inns in the Eighteenth Century," Notes and Queries, 12th Series, VII (Sept. 4, 1920), 186.
30. This incident is also found in The Jests of Beau Nash (W. Birstow, 1763), pp. 67-68. There it is somewhat embellished, but the lady's reply is precisely the same. I do not know whether Smollett could claim to be the inventor of the line (which he calls "so unexpected and just"), or whether he is drawing on a known story. It is useful to remember that he detested the word Toby as a nickname for himself (see Knapp, p. 12).
31. The terms squire and fox-hunter were probably almost synonymous for eighteenth-century readers; see The Spectator, No. 34. A contemporary definition of bear is provided by Fielding's Covent-Garden Journal, No. 4, for January 14, 1752: "A Country Gentleman; or, indeed, any Animal upon two Legs that doth not make a handsome Bow" (p. 155).
32. See Brewer's Dictionary of Phrase and Fable (8th ed. rev.; Cassell, 1963).
33. Just possibly, Smollett feared an identification, as was unjustly made in any case, with his own, very respected schoolmaster (see Knapp, p. 100).
34. He is, of course, based on a real person, Dr. Mark Akenside.
35. The word slyboots 'a sly person' is first recorded in B.E. (NED). As a jocular proper name, it appears as early as The Spectator, No. 43. In a letter from Italy near the end of his life, Smollett refers to "old Slyboots," then a nom deplume appearing in the London Chronicle (Letters, p. 138).

36. Ed. Samuel Holt Monk (Oxford University Press, 1970), pp. 41, 45 respectively.
37. 1st ed., 1721-2; rpt. *The World's Classics* (Oxford University Press, 1961), p. 177.
38. Watt explains that Defoe's practice springs not only from "his severely functional view of personal relationships," but also from (1) the actual need for anonymity in much of the underworld that he describes; (2) the feigned reticence that was traditional in his formal models ("secret histories, memoirs, and criminal biographies"); (3) the fact that, for members of the lower classes in his time, "a full name was not yet an essential attribute; they rarely used surnames and sometimes did not even have one;" (4) the fact that "personal names derive their sanction from the ceremonies of religion and law, ceremonies from which Defoe's characters, like the classes to which they belonged, are habitual abstainers" (pp. 323-24).
39. Watt recognizes that "in each succeeding novel Fielding decreased the proportion of characters whose names alone were enough to show that they were seen entirely from a comic or satiric point of view" (p. 335). Nevertheless, "the main contrast between the use of personal names by Richardson and Fielding remains unchanged....his [Fielding's] interest as a novelist lies in those aspects of character which are representative of all mankind" (p. 338).
40. It is unquestionable that Dickens learned much from Smollett in this, as in other, matters. For a concise account of the influence of Smollett on Dickens, see Robert Giddings, The Tradition of Smollett (Methuen & Co., 1967), pp. 163-171.
41. The name is not original with Smollett however; see note 14.
42. Smollett has a similar character in The Reprisal, "O'clabber."

Notes to Chapter Seven

1. I follow the later system of calling all non-consonantal sounds 'vowels,' and then sub-classifying them into 'monophthongs' and 'diphthongs,' rather than the earlier one of distinguishing 'vowels' from 'diphthongs.'
2. My adaptation of Gimson involves the omission of length marks.
3. In Helge Kökeritz, "English Pronunciation as Described in Shorthand Systems of the 17th and 18th Centuries," Studia Neophilologica, VII (1934-1935), p. 92. Kökeritz reproduces the appendix to Tiffin's A New Help and Improvement of the Art of Swift Writing (1751), and I use this as a source. Hereafter, Tiffin, Swift Writing.
4. The speech of isolated areas, such as those where Smollett's speakers originate, probably changes less quickly than that of the centres of population. See W.W. Skeat, English Dialects from the Eighth Century to the Present Day (Cambridge: Cambridge University Press, 1912).
5. Hilda Hulme's "Dialect in Tudor Drama" (Unpublished M.A. thesis: University of London, 1937) has been a very valuable methodological guide. I have not gone, as she has, to churchwardens' accounts, wills, and so on, for semi-phonetic spellings by uneducated or hurried people, because such unconscious renderings of dialect are overshadowed in my period by the number of conscious forms available. It is also doubtful whether such unconscious forms are useful to the same extent for 1748 as for the Tudor period, since spelling was becoming much more regular for everyone.
6. For example, in the second edition of 1748, he changed Lavement's "rendrer" to "rendez;" in the third edition (1750) he strengthened Joey's dialect by changing "captain" to "coptain;" in 1755, he had Lavement say "shild" instead of "child," and he changed a Sussex "him" to dialectal "en" (noted from Davis, "Critical Edition"). In "Smollett's

Revisions of Roderick Random," pp. 299-300, Davis and Brack observe that successive editions improved Bowling's occupational dialect and Clarinda's misspelled letter. It should be noted that the Everyman's edition, which serves in my page references, is sometimes inaccurate in its dialect spellings.

7. John Selkirk, "Bob Cranky's 'Size Sunday,'" in John Bell, ed., Rhymes of Northern Bards (Newcastle: M. Angus & Son, 1812), p. 26.
8. Gary N. Underwood also makes this point in his "Linguistic Realism in Roderick Random," Journal of English and Germanic Philology, LXIX (1970), 33. A possible exception, with regard to 'dialect,' not 'accent,' is noted in chapter six, under "Improper Names."
9. The Northumberland Garland is reprinted in Joseph Ritson, ed., Northern Garlands (Robert Triphook, 1810). See "The Sickness, Death, and Burial, of Eckys Mare," by Bernard Rumney, "a country fiddler,... about 100 years old at the time of his death" (p. 48).
10. In Folke Bergström, "John Kirkby (1746) on English Pronunciation," Studia Neophilologica, XXVII (1955), 65-104. Bergström's article reproduces Kirkby's first chapter, and it is this that I use as my source; here, p. 72. Hereafter, Kirkby, New English Grammar.
11. In "Rookhope-Ryde," originally composed in 1569, and taken down from oral delivery by Ritson. This collection is also reprinted in Northern Garlands.
12. See Brook, The Language of Dickens, p. 123.
13. The Works of Alfred Lord Tennyson, Poet Laureate (Macmillan and Co., 1926), pp. 228-32.
14. But the second edition of Walker's A Critical Pronouncing Dictionary and Expositor of the English Language (G.G. and J. Robinson, T. Cadell, and W. Davies, 1797) prescriptively says, "when the o ends a syllable, immediately before or after the accent, as in po-lite, im-po-tent, &c. there is an elegance in giving it the open sound nearly as long as in po-lar and po-tent, &c." (p. 18).

15. See Heslop, Northumberland Words, pp. xxi-xxv. The vowel modification tends toward a more open, not a more closed sound, however.
16. See Walker's remarks in A Critical Pronouncing Dictionary (1st ed., 1791), p. 50. In the dictionary entry for murder, Walker gives both vowels as, in my interpretation, /ʌ/.
17. This is part of a quotation that Underwood wrongly ascribes to Walker's Rhetorical Grammar ("Linguistic Realism in Roderick Random," p. 35). His source is Hans Kurath and Raven McDavid, The Pronunciation of English in the Atlantic States (Ann Arbor: The University of Michigan Press, 1961), p. 156, but they are perfectly clear on where it comes from.
18. Noted by Underwood, "Linguistic Realism in Roderick Random," p. 35.
19. See W.A. Boggs, "A Win Jenkins' Lexicon," Bulletin of the New York Public Library, LXVIII (1964), 323-30. I use Boggs elsewhere, but he cannot be trusted always; cf. Arthur Sherbo, "Win Jenkins' Language," Papers on Language and Literature, V (1969), 199-204.
20. One piece of evidence on this side, however, is Tennyson's "Northern Farmer:" "break," "raate," "aale," and so on (Works, pp. 228-29).
21. The Northumberland Garland, pp. 48-51, Rhymes of Northern Bards, p. 27, The Local Historian's Table Book, p. 78, "Northern Farmer," pp. 228-29; see also Hulme's "Dialect in Tudor Drama," pp. 92-94, Orton's South Durham Dialect, p. 3.
22. It is possible that Joseph Andrews, an influence elsewhere in Roderick Random, is an influence here. When Joseph is beaten and left for dead in a ditch (I, xii), a stage-coach comes by; the postillion says that "he was certain there was a dead Man lying in the Ditch, for he heard him groan" (Oxford University Press, 1971), p. 46. Like Roderick, Joseph has been knocked to the ground" with the Butt-end of a Pistol," which "totally deprived him of his Senses" (pp. 45-46). For another parallel from this scene, see "Occupational Dialect" under "Men of Law."

23. "Fricative. - Two organs approximate to such an extent that the air-stream passes through them with friction" (Gimson, An Introduction to the Pronunciation of English, p. 31).
24. Underwood makes a similar point, but he has the wrong spelling for "leaad's" ("Linguistic Realism in Roderick Random," p. 37). I have found no examples like "leaad's" elsewhere.
25. Also noted by Underwood, "Linguistic Realism in Roderick Random," p. 37.
26. Tim Cladpole [Richard Lower], "Tom Cladpole's Jurney to Lunnen," the fifth thousand (Hailsham: Printed for the Author [1831]).
27. Underwood ("Linguistic Realism in Roderick Random," pp. 37-38) accounts for them in a fairly logical manner. At the top of page 38, he writes "Vergette" where he means "Lavement."
28. See chapter five, note 13.
29. The 'probability' of his borrowing is high because of Smollett's extensive use of Shakespeare elsewhere (see chapter ten), but it is not a certainty, since, by the mid-eighteenth century, this Welsh dialect was a well-established convention. See, for example, "A Dialogue between Morgan, Sawney, and Teague, on the 19th of October, 1714 the Eve of his Majesty's Coronation," in A Collection of Old Ballads, ed. Ambrose Philips (2nd ed.; J. Roberts, D. Leach, and J. Battley, 1727), II, 224-27. The Irishman's dialect in this piece of doggerel is equally conventional.
30. Reprinted by F.J. Furnivall and Alexander J. Ellis in An Early English Hymn to the Virgin, English Dialect Society Miscellanies, No. 3 (Trübner & Co., 1880), pp. 25-36.
31. It is recognized, of course, that the 'voiced-voiceless' contrast is, in initial positions, more crucially a contrast of non-aspiration versus aspiration, and, in final positions, of longer syllables versus shorter. But the contrasts still hold. There is a cluster of features we call /p/ against a cluster

we call /b/, and Smollett is indicating that the Welsh conflate them to /p/.

32. My source is a long and generous letter from Dr. Thomas, February 8, 1971. She is less happy (in the sense that there is no simple explanation) about the devoicing of the plosives and /v/, since Welsh gives ample signs as to which is which in this area. But she agrees that Englishmen do seem to hear voiced plosives and fricatives uttered by Welshmen as voiceless, and she ascribes this tentatively to the fact that the Welsh articulate with greater energy than the English. Moreover, voiced plosives and fricatives in Welsh do have very little actual 'voicing,' and favour the other contrasts instead (see note 31).
33. Dr. Thomas notes that Welsh medial plosives which follow a stressed syllable are held much longer than is normal in English; consequently, the release of voiced plosives tends to be voiceless (since the vocal cords have by then stopped vibrating). Hence /b/ or /g/ can easily sound like /p/ or /k/ in medial positions. The reverse effect of Oakhum to "Oagum" is, therefore, particularly unexpected. For consonants in initial and final positions in the syllable, the rules are different. Boggs notes that initial /k/ in Welsh can mutate to /g/ ("A Win Jenkins' Lexicon," p. 325). Sir Hugh Evans does it in final positions (The Merry Wives of Windsor, III. 1.108-10).
34. Boggs, "A Win Jenkins' Lexicon," p. 324: "The substitution of f for hw is not characteristic of Welsh speech, but this exchange is found in certain areas of Scotland."
35. See Boggs, "A Win Jenkins' Lexicon," p. 327.
36. Vanbrugh's own model, Sir Novelty Fashion in Cibber's Love's Last Shift, has only a touch of dialect, in "Ged" for God and "Demm" for Damn. As for Whiffle's personality, Smollett had additional sources to draw on, including, as has been often noted, Captain Mizen in Shadwell's The Fair Quaker of Deal, or, The Humours of the Navy (James Knapton, Bernard Lintott, and Egbert Sanger, 1710). Mizen himself has the foppish pronunciation of Lard for Lord. See also chapter three, note 37.

37. In the light of Vanbrugh's The Relapse, Underwood is clearly mistaken when he says that all of Concordance's unusual vowels "result from fronting his normal Scottish vowels" ("Linguistic Realism in Roderick Random," p. 35).
38. In Humphry Clinker, Jery mentions meeting at Smollett's house another such Scotchman who "gives lectures on the pronunciation of the English language, which he is now publishing by subscription" (p. 127).

Notes to Chapter Eight

1. A tangential linguistic clue here is the word "honest," which the narration appends to different sailors frequently (e.g. 35:272, 201; 36:275, 203; 64:267, 393), and which sailors use of each other and themselves (e.g. 24:192, 145; 41:41, 235; 65:280, 402). Smollett uses "honest" in a similar context in one of his letters (Letters, p. 57).
2. In "Smollett's Revisions of Roderick Random," pp. 299-300, Davis and Brack demonstrate that, in the second edition, the author added colour to Bowling's dialect.
3. The frequency of "whereby" in this passage - which is too long to quote conveniently - might seem an idiolectal touch. But Bowling often uses this construction also (e.g. 6:30, 30).
4. Possibly Smollett reasoned that, in the first instance, dialect would undercut his serious contentions, and that, in the second, he needed to get through some dry but necessary matter quickly.
5. Sir Walter Scott speaks of Smollett "distinguishing the individual features of each honest tar, while each possesses a full proportion of professional manners and habits of thinking" ("A Memoir of the Life of the Author," p. xli). Scott's examples make it clear that he is thinking of the whole range of Smollett's novels.
6. These include some in magazine pieces presumed by Smollett. See the typical seamen in, for example, The Briton, No. 38, for February 13, 1763, and in The British Magazine, for March, 1763.
7. For the present, we may deal with the "best bower" in Rattlin's quotation, which, along with the small-bower, is an anchor carried in the bows. There may be a proverb involved here, because Byron uses the phrase metaphorically of misers' gold ("Theirs is the best bower anchor, the chain cable/Which holds fast other pleasures great and small;" Don Juan xii.3), and Captain Crowe reflects that "patience is a good stream-anchor, and will hold, as the saying is"

(Launcelot Greaves, p. 112). The only proverb book to record this saying, to my knowledge, is Stevenson's Book of Proverbs, Maxims and Familiar Phrases (Routledge and Kegan Paul, 1949), who cites only the Roderick Random instance.

8. Between wind and water is a nautical catch-phrase, used also by Ben Legend and, in its literal sense, by the narrative of Roderick Random (32:249, 185).
9. An anonymous article in Blackwood's Edinburgh Magazine, CLXIV (1898), gives support to Thompson: "We can be satisfied to know that the Navy contained men who said and did the things which we hear and see, somewhat enlarged and made unduly prominent, but not merely falsified, in 'The Fair Quaker'" (p. 235).
10. Quoted in Major R.E. Scouller, The Armies of Queen Anne (Oxford: Clarendon Press, 1966), p. 253. Subsequent quotations: pp. 254, 266 n.; see also pp. 253, 265, 267. Blackader admits that he is exceptionally sensitive to swearing, p. 269.
11. Partridge erroneously cites 1772 as the first date for this oath; he supposes it to be originally nautical, but Roderick Random, at any rate, gives no support for this idea. NED (v.21.b) records "sinke 'em" in 1630 and "sinke me" in 1642, and, in 1704, "Fools...think All Wit and Valour is to damn and sink" (v.21.c).
12. I have found no recorded sense of the word whiz that is appropriate to this or any other context (see chapter four) in the soldier's usage. (The expression jee whiz is not recorded until the late nineteenth century [Partridge].) Perhaps it is a sort of 'wheeze,' or perhaps, in imitating the sound of a projectile, it is a particularly military interjection. Another possibility is that the word is deliberately meaningless. In Thomas Shadwell's The Virtuoso (1676), Sir Samuel Hearty uses "whip" in combination with other words (e.g. "whip slapdash," "whip-stitch") only because he is "one that by the help of humorous, nonsensical bywords takes himself to be a wit" (Regents Restoration Drama Series [Edward Arnold, 1966], pp. 20, 37, 8 respectively). Our soldier also attempts wit. Curiously, the word "whiz" is found in Roderick Random only after the first edition, and always following "damme."

13. It is true, however, that Smollett seemed to conceive "an aversion to swearing by God" (Davis and Brack, p. 305), though he was not bothered by other forms. Where spelled out, the soldier's word is sometimes "Gad." In Peregrine Pickle, swearers eschew the expression altogether. There is apparently no significance in the fact that dashes sometimes replace letters in the oaths. The first edition has both forms. Many remain unchanged in the revised editions, while others switch confusingly from one to the other. Davis and Brack say that "it is safe to assume that the alternate spellings are the result of compositors' preference" (p. 304).
14. The character and the language are, of course, descended from Cibber's Love's Last Shift (1696) via Vanbrugh's The Relapse (1696). See chapter seven, note 36.
15. It is probable that, in 1748, the word still was nautical slang. According to NED, under 'palaver' (sb.), "Palavra appears to have been used by Portuguese traders on the coast of Africa for a talk or colloquy with the natives (quot. 1735), to have been there picked up by English sailors (quot. 1771), and to have passed from nautical slang into colloquial use." This quotation from Smollett is the first, given under the contemptuous application of the word: "idle talk" ('palaver' sb.2).
16. There was a certain amount of truth to the stereotype, according to Donald Greene, The Age of Exuberance: Backgrounds to Eighteenth-Century English Literature (New York: Random House, 1970), pp. 37-39. For another example, in the "Introduction" to the second edition of Pamela, Richardson confesses that at least one reader has taken exception to his naming his squire "Mr. B.," and has pressed him to make a change, in order to "avoid the Idea apt to be join'd with the word 'Squire;'" the same idea occurred to Fielding - Booby (Ian Watt, "The Naming of Characters in Defoe, Richardson, and Fielding," p. 329).
17. The squire's proverbial phrase, "for love or money," has been in use in England since at least 971 (NED: 'love' sb.7.c).

18. I have found no evidence that this expression is other than a private fabrication. However, God's nigs, by God's diggers, and niggers (not meaning 'negroes') were all in use as oaths in the seventeenth century (Partridge; NED 'God' 14.b).
19. The two proverbial phrases have the present-day variants of hand in glove and rule the roost. Such changes are not uncommon (all chapter ten).
20. The monologue (16:109-10, 86-87) by which he introduces Clayrender's letter, too long to quote conveniently here, is a fine piece of naturalistic, spontaneous speech. Notice the use of incomplete sentences, repetitions, short bursts of speech, interjections, profanity, slang, and asides.
21. However, Slyboot, the painter, talks about his occupation, and Ranter, the actor, gets out of a tight spot by quoting Shakespeare (46:98, 275-76). See the introduction to this chapter.
22. In this example, Smollett is combining two pieces of proverbial lore. "As used in phrases straw is generally typical of that which is worthless" (Brewer's Dictionary of Phrase and Fable, 8th rev. ed. [Cassell & Company, 1963]). To kick the beam describes the situation of one scale being so greatly outweighed that it flies up and strikes the transverse bar (ODEP 1667 → 1748). This combination allows Smollett to say both that the parson and exciseman are two of kind, and that they are equally light.
23. In his Lectures on the English Comic Writers, Hazlitt is perhaps over-strong in his praise of Bathazar: "The picture of the little profligate French friar, who was Roderick's travelling companion, and of whom he always kept to the windward, is one of Smollett's most masterly sketches" (pp. 116-17). We have noted in chapter three that his physical description is somewhat formulaic. Nevertheless he is memorable in the incongruity of his profession and behaviour, and his speech plays a small contributing part. The "little" is Hazlitt's own conjecture.
24. Notice the parallel wording in "Then he launched out into the praise of good cheese" (26:207, 155), and the priest's second sermon: "Then he launched out into the praises of a monastic life" (42:45, 238).

25. Cockatrice has been used in various English translations of the Bible, including the King James Version (e.g. Isaiah lix.5); Jezebel, from I Kings xvi.31 and elsewhere, is used allusively for wicked women (NED). Possibly Isaac's application to Jenny, of the common phrase "a devil incarnate" is also significant for his religion, since the word incarnate is often associated with Christ.
26. "Critical Edition," I, 82. The latter change is interpreted differently by Davis and Brack: "Smollett abandons his concept of a Jewish usurer's dialect in favor of a more concise, and doubtless accurate, mode" (Smollett's Revisions of Roderick Random, p. 300).
27. In his article, "On Smollett's Language," Strauss points out that, as a generic figure, Isaac is replaced by the much more appealing example of Joshua, the benevolent Jew of Ferdinand Count Fathom (p. 36).
28. J.H. Wolf, "Humour and Satire in Smollett," points out (p. 183) that Jonson uses "in tail" as a legal-obscene pun in The Alchemist. However, despite the general influence of Jonson on Smollett, this need not be taken as a specific instance of borrowing. The joke was probably a popular one; see Joe Miller's Jests (1745), No. 246. Tom Clarke uses it also, in Launcelot Greaves, Chapter 1.
29. See NED. Satisfy of is lawyers' cant for 'furnish with sufficient proof' (v.7). Security can imply here a legal bond, forfeitable in the event of non-fulfillment of a promise (in this case, the promise of a safe journey (8). To enter upon, in law, means 'to assume possession of' (v.9.a), and is here conflated with the usual sense of enter. Finally premises is, in itself, a lawyer-like word, but could be extended to the special legal meaning of 'the beginning of a deed' (sb.3).
30. I am indebted for this suggestion to James B. Davis. Another parallel between this Joseph Andrews scene and Roderick Random is suggested in "Regional Dialect," n.22.

With Tom Clarke of Launcelot Greaves, Smollett breaks away from this humours tradition to present a more individualized portrait. Tom's "pleasure in laying down the law" (Chapter 1) is presented chiefly by his confused digressions. He seldom uses occupational dialect as it is defined here.

31. David Crystal and Derek Davy point out this aspect of legal language (which includes, as here, the coordination of near-synonyms) in their Investigating English Style, Chapter viii (Longmans, Green and Co., 1969).
32. Creature, if qualified, was a term of endearment, as well as of reproach (NED 3.b).
33. Noted by Tuvia Bloch in "Smollett's Quest for Form," pp. 111, 113.
34. I have not been able to find this exact saying recorded elsewhere, though it is close to several. By "so fast," she does not mean talking so quickly (as in nineteen to the dozen), or so ceaselessly (as in Your tongue runs upon wheels); she can only mean so boldly (as in Your tongue runs before your wit). The last example, however, is not entirely satisfactory as a source for Smollett's line, since the young lady's tongue has just proved her "wit," in one sense at least. See Tilley T 412.
35. In a similar vein, Ian Watt argues that the pious moralizing of Moll Flanders is not to be interpreted ironically (The Rise of the Novel, pp. 123-135); he surmises that "the course of history has brought about in us powerful and often unconscious predispositions to regard certain matters ironically which Defoe and his age treated quite seriously" (p. 132).
36. These examples are adapted from Brook's English Dialects, Chapter vii. In his chapter, entitled "Class and Occupational Dialects," Brook gives several useful examples of present-day occupational dialects. However, he does not make in these the crucial distinction between dialect and 'register' that he makes in his later Varieties of English.

Notes to Chapter Nine

1. R.H. Robins, General Linguistics: An Introductory Survey (Longmans, Green and Co., 1964), p. 51. The term is not yet in common use, and has found its way into only a few dictionaries (e.g. Webster's Third New International Dictionary). However, as Robins indicates, it is perfectly standard in linguistics. See also Barbara Strang, Modern English Structure (2nd ed.; Edward Arnold, 1968), p. 19: "The form of language used by each individual speaker is called an idiolect."
2. NED (adv.1.d), and Partridge. But Smollett's use here is the first citation given, so it is possible that the phrase is his own invention, and has no meaning other than that afforded by the play on words.
3. Another incompetent and blustering justice appears at greater length in Launcelot Greaves (Chapters xi and xii). Here the idiolect is, in my view, an even stronger support. Bad grammar, malapropisms, mistakes in legal terminology, and Cockney vulgarisms make Justice Gobble one of Smollett's best brief sketches.
4. There is also one instance of a medical term used incongruously. Wagtail speaks of Bragwell's hypothetical duelling opponent as "the patient" (46:92, 271).
5. I must add the qualification that, as I have argued in other chapters, the speech of the narrator is not itself exactly "calm," judged by the standards of narration.
6. The twentieth-century reader may not find much to choose, in fact, between this letter and the deliberately comic billet delivered by Pipes in Peregrine Pickle, p. 105. (Mudford makes the same point as early as 1810, in his "Critical Observations on Roderick Random," p. iv.)

We might note here that Roderick's father uses 'heroic' language at the moment of their mutual discovery: "O bounteous Heaven!...my son! my son! have I found thee again? do I hold thee in my embrace, after having lost and despaired of seeing thee so

long?" (66:286, 406). His speech becomes gradually more normal as the scene proceeds.

7. This point is made by T.O. Treadwell in "The Two Worlds of Ferdinand Count Fathom," pp. 149-150. The two worlds are the romantic one of Renaldo and the satiric one of Fathom. Treadwell notes that even the same word, "knight-errant," can be applied seriously in one, and ironically in the other (p. 148).
8. In his astute "Critical Observations on Roderick Random," Mudford sums up well the language of this and similar scenes: "This is not the language of passion, but of gallantry: they are not the expressions of love but of affectation" (p. iv).
9. See Robert F. Ilson, "Forms of Address in Shakespeare with Special Reference to the Use of thou and you" (Unpublished Ph.D. thesis: University of London, 1971). Ilson's first chapter traces the use of his two pronouns into the eighteenth century, and shows that, by Smollett's time, thou was almost extinct, except in certain special contexts.
10. It is clear that I would not agree with George Kahrl, however, when he speaks of "a succession of faceless, stereotyped characters with such names as Gawky, Syntax, Potion, Rifle, Shuffle, later Oakum, Crampley, and Mackshane; not individualized in appearance, in dialogue or action" ("Smollett as a Caricaturist," p. 183).
11. See especially Albrecht Strauss, "On Smollett's Language: A Paragraph in Ferdinand Count Fathom," p. 37. Strauss also stresses the predominance of "professional idiom."

Notes to Chapter Ten

1. I am particularly grateful for Hulme's third chapter, "Proverb and Proverb-Idiom," which provided the original impetus for the present chapter.
2. Suggestions could be made; e.g. 'Gray hairs come posting on' (NED 'post' v.1.2.b.fig, 1632). For many other 'possibilities,' I have no suggestions at all (e.g. "There's no such thing as money to be got - I believe 'tis all vanished under-ground" [6:31, 31]).
3. This example is not in my speech, but I have heard it recently on the B.B.C. from speakers of standard British English.
4. NED does not record the expression, although it does have see in this sense of "to find, come to know in the course of events" (v.B.10.b, 1390)
5. NED, 1st ct. 1680. The first citation for the formulation of the proverb, as used today and by Smollett, is given as 1531. There is also the rarer to come to loggerheads. The origin of the expression is obscure.
6. This line may have originated in Hotspur's "O, I could divide myself, and go to buffets" (I Henry IV, II.iii, 32).
7. It is recognized, however, that ODEP is less authoritative with its modern citations than with its older ones.
8. Other Roderick Random references for tip the wink: 12:73, 60; 13:85, 69; 29:226, 168; 34:263, 194; 45:72, 257.
9. In Joe Miller's Jests, 1739, No. 179, the expression seems to mean a look of disaffection. But I suspect there is a play up on "sheep - mutton." A diner in an Ordinary insists upon cutting his own meat; he devours a whole shoulder of mutton for 8d. When he comes again, "the Cook casting a Sheep's Eye at him, desired him to agree for his Victuals," and to have no more Ordinaries. (Why? says the other, I paid you an ordinary price.) According to a colleague, to make sheep's eyes is still heard.

10. But the dictionaries are at variance. The proverb dictionaries and Brewer list many other expressions involving heels, e.g. down at heels and cool one's heels, but they overlook to get the heels of. Farmer and Henley have it, but cite only Smollett. Partridge dismisses it as non-slang (I agree). EDD quotes only a Scottish reference of 1897. There is no other evidence to suggest a Scottish origin, nor is it in The Scottish National Dictionary (Edinburgh: The Scottish National Dictionary Association, 1960), "containing all the Scottish words known to be in use or to have been in use since c.1700" (title page). More likely, the proverb lasted longer in Scotland than elsewhere. The EDD gloss for it, "to trip up," is also questionable.
11. The Correspondance of Alexander Pope, ed. George Sherburn (Oxford: Clarendon Press, 1956), I, 480.
12. Roderick, on the consummation of his marriage, says "But let me not profane the chaste mysteries of Hymen. - I was the happiest of men!" (68:310, 423).
13. But notice NED 'run' ppl.a.2: "That has deserted," 1702 → 1867.
14. This example is an unfortunate omission from ODEP.
15. NED does not give in this sense the simple 'to go;' see, however, 'to go to stool' ('stool' sb.5.b, 1602 → 1871).
16. Hilda Hulme rightly classifies this example as "semi-arbitrary" (Shakespeare's Language, p. 42).
17. Relying on the same legend, Roderick later tells Topeshall that he is "now qualified to drink with the Cham of Tartary" (56:195, 344). This example does not appear to be a saying of any sort.
18. Rudolph Habenicht, ed., University of California Publications English Studies, No. 25 (Berkeley and Los Angeles: University of California Press, 1963) p. 156.

19. NED gives two later citations that have a generalized sense of 'to play one's part well.' There is one about shooting, 'to fire a good stick.' Partridge borrows from NED. The phrase is not found in Farmer and Henley, ODEP, Stevenson, or Tilley.
20. The closest might be Middleton's "London's the dining-room of Christendom," and Shelley's "Hell is a city much like London" (Stevenson).
21. Cf. NED 'day' sb.10: "Day of battle or contest...esp. in phrases to carry, get, win, lose the day," 1st ct. 1557.
22. See Lee Monroe Ellison, "Elizabethan Drama and the Works of Smollett," PMLA, XLIV (1929), 842-62.
23. See, for example, J.H. Wolf, "Humour and Satire in Smollett," p. 156.
24. The Everyman's edition mistakenly reads "more slip than ballast."
25. But there is disagreement among Stevenson, Brewer, and NED, regarding what, exactly, scot and lot refer to. Stevenson seems to think taxation was not involved at all.
26. Not entered in Stevenson, Tilley, ODEP, Apperson, NED.
27. Aubrey, who records how the inscription was cut, does not say this, however.
28. See George M. Kahrl, "The Influence of Shakespeare on Smollett," in Essays in Dramatic Literature (Princeton: Princeton University Press, 1935), pp. 399-420; Robert B. Heilman, "Falstaff and Smollett's Micklewhimmen," Review of English Studies, XXII (1946), 226-28; Ellison "Elizabethan Drama and the Works of Smollett."
29. Brewer explains to measure swords as "To try whether or not one is strong enough or sufficiently equally matched to contend against another. The phrase is from duelling, in which the seconds measure the swords to see that both are of one length."

30. See also A Midsummer-Night's Dream I.ii. Morgan has a second instance of this proverb in the first edition (I, 233).
31. As in Titus Andronicus IV.ii, I Henry VI I.v, The Comedy of Errors IV.iii, The Taming of the Shrew III.ii, The Merry Wives of Windsor IV.v, Othello IV.i (references from ODEP).
32. It might be relevant to observe that Smollett's religious upbringing was fairly rigorous (Knapp, Ch. 1).
33. This statement deliberately begs some questions. Whether Smollett "had begun" to translate Cervantes directly, or to use Jarvis' translation of 1742, or to employ others on either of these tasks, is somewhat uncertain. Carmine Rocco Linsalata, in Smollett's Hoax: Don Quixote in English argues that Smollett's translation was nothing less than a deliberate fraud. In a review of this book (Journal of English and Germanic Philology, LVII [1958], 553-55), Lewis M. Knapp argues the other side. The evidence appears to support Knapp, but there is doubt about how much Smollett contributed to the translation which appeared under his name.
34. A partial check of this assertion is afforded by U.R. Burke's Sancho Panza's Proverbs and Others Which Occur in Don Quixote (B.M. Pickering, 1872). There remains, of course, the question of which English translation is used. Mine is Walter Starkie's (Macmillan & Co., 1957; New American Library, 1964).
35. ODEP gives citations for 'To baste (curry, dust etc.) one's jacket (coat)' from 1553 to only 1687. NED lists 'trim' (v.10) alone, meaning 'to thrash' (1518 → 1882), acknowledging the colloquial phrase to trim one's jacket. But the only example of the phrase in the citations is from this place in Smollett. Ben Legend, the sailor of Love for Love, says redundantly "thrash my jacket" (III.3).
36. Notice also NED 'towel' v.2, "to beat, cudgel, thrash," 1705 → 1903. With regard to the next point, notice 'rub' v.1.8.a: 'rub down:' "To clean (a horse) from dust and sweat by rubbing," 1st ct. 1673; 8.b. 'rub

down:' "To make smooth, to reduce, grind down, etc., by rubbing," 1st ct. 1794.

37. Watson's The Sailor in English Fiction and Drama 1550 - 1800 gives a good survey of this sailor type. The tradition seems now to be carried on by cowboys. The closest saying to Bowling's example that I have located is "a plain honest man, without welt or garde" (Robert Greene, c.1590; ct. Stevenson).
38. Bowling gives once a slight variation on as the saying is: "I should have remembered the old saying, Every hog his own apple (41:38, 233). The saying may, indeed, be old, but for ODEP, Apperson, Stevenson, and NED, he is the first and only recorded user of it.
39. Partridge, in dating it 1750-80 is obviously relying on Grose alone. Another Smollett example is Humphry Clinker p. 227, a toast, Melford says, "which I don't pretend to explain."
40. The Poetical Works of John Wilmot Earl of Rochester. ed. Quilter Johns (Haworth Press, 1933), p. 103. I have filled in the space between "best" and "in" in this particular edition.
41. I do know, however, that in the second edition of The Wooden World Dissected, 1708, Edward Ward says of a sailor, "he commemorates the Best in Christendom, (meaning his Wife to be sure) in mortifying, gripe-gut Beer" (p. 103).
42. ODEP, 1st ct. c.1380. Recognized by such older collections as Howell 11, Ray 86, Ramsay viii.13, Fuller 1085.
43. Used in Shakespeare with "honest:" e.g. The Merry Wives of Windsor, I.iv, "an honest maid as ever broke bread;" Much Ado About Nothing, III.v, "An honest soul...as ever broke bread."
44. The expression is used elsewhere in Roderick Random, unambiguously, in one meaning or the other; see, on the one hand, 15:101, 81; 16:113, 89; 51:138, 304; 51:140, 306; and, on the other hand, 7:38, 36; 58:210, 353. In one case (7:41, 38) the word "effectually" was added in the 1755 edition, I suspect, to eliminate

the ambiguity. A related expression is "do for you" (7:36, 34; 16:111, 87), where, conversely, the favourable sense, used by Smollett, of 'act on behalf of' is now obsolete, and what survives is the sense of 'ruin,' as in the expression done for (NED 'do' v.B.38.b, 1st ct. 1752).

45. Hilda Hulme discusses this expression in Shakespeare's Language, pp. 45-46, and also in her review of Tilley in Modern Language Review XLVII (1952), 384-90. She pre-dates the dictionaries and I post-date them.
46. But often the expression how the world wags is simply used for 'how affairs are going' (cf. NED, 1st ct. 1538). An older form is Let the world wag (slide, shog), ODEP, 1425 → 1877.
47. But Thomas Heywood's A Challenge for Beautie (James Becket; 1636) has the lines "...I doe, and there withall dare sweare/That there's no faith in woman," sig. G2r.
48. Ray also lists 'No remedy but patience, (207, italics mine), which, I take it, means something different.
49. Lord Chesterfield's Letters to his Son, Everyman's Library (J.M. Dent & Sons, 1957), p. 10. See also September 27, 1749 (pp. 122-23).
50. ODEP 'shitten,' 1639 → 1894; last ct. English Dialect Society: "Said by one who treads accidentally into excrement, or is befouled by mischance. This ...probably owes its existence to an ancient term for ordure - gold or gold dust...'The name of gold finder or gold farmer [was] given as late as the seventeenth century to the cleaners of privies.'"
 51. This figure may be compared to those obtainable from Archer Taylor's "Proverbial Materials in Tobias Smollett, The Adventures of Sir Launcelot Greaves," Southern Folklore Quarterly, XXI (1957) 85-92. Of his list of 102 proverbs, 13 are non-dialogue. I have not referred to this article hitherto in this chapter. Taylor has simply ticked off as many proverbs in Launcelot Greaves as possible (but not all, e.g. to have one's face made of a fiddle, p. 88),

and then listed which modern dictionaries also cite them, regardless of dating, usages, priorities, sources, and debts to Launcelot Greaves itself. Mr. Taylor has done worthier work in The Proverb.

52. Notice, in connection with this general point, the date of ODEP's last citation. This saying is not found in NED, Farmer and Henley, or Partridge.
53. Attributed to Smollett by Knapp, p. 177, among others, and not in much doubt. This passage also includes "at loggerheads."

Notes to the Conclusion

1. Martin C. Battestin reproduces part of The Parallel; or, Pilkington and Phillips Compared. Being Remarks upon the Memoirs of those two celebrated Writers. By an Oxford Scholar, in his "On the Contemporary Reputations of Pamela, Joseph Andrews, and Roderick Random: Remarks by an 'Oxford Scholar,' 1748," Notes and Queries, NS XV (1968), 450-52.
2. As Ernest Baker says in his History of the English Novel (H.F. & G. Witherby, 1930), in a perceptive analysis of Roderick Random, "Pungency, and a knack for just the right amount of telling detail, characterize the incidents that rapidly succeed each other in Roderick Random" (IV, 207).
3. Stevick mentions one of these from Peregrine Pickle, by which, he says, "the breathless immediacy of conversation is reproduced in indirect discourse" (p. 716).
4. At the end of his article, p. 719, Stevick dismisses "variety of incidents" as a factor in Smollett's energy, in favour of the other points he has made earlier. He is right, I believe, to place his emphasis where he does, but there is no reason to exclude altogether this more conventional assumption about Smollett's novels.
5. Stevick does not give his reasons for confining himself to "the early Smollett," that is, to the first three novels.

A P P E N D I C E S

Appendix I

Sample Passages from Roderick Random

—As soon as I set foot on *terra firma*, my indignation, which had boiled so long within me, broke out against Crampley, whom I immediately challenged to single combat, presenting my pistols, that he might take his choice: He took one without hesitation, and before I could cock the other, fired in my face, throwing the pistol after the shot.—I felt myself stunned, and imagining the bullet had entered my brain, discharged mine as quick as possible, that I might not die unrevenged; then flying upon my antagonist, knocked out several of his fore-teeth with the butt-end of the piece, and would certainly have made an end of him with that instrument, had he not disengaged himself, and seized his cutlafs, which he had given to his servant, when he received the pistol. Seeing him armed in this manner, I drew my hanger,
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and having flung my pistol at his head, closed with him in a transport of fury, and thrust my weapon into his mouth, which it enlarged on one side to his ear.—Whether the smart of this wound disconcerted him, or the unevenness of the ground made him reel, I know not: but he staggered some paces back: I followed close, and with one stroke cut the tendons of the back of his hand, upon which his cutlafs dropt, and he remained defenceless.—I know not with what cruelty my rage might have inspired me, if I had not, at that instant, been felled to the ground by a blow on the back part of my head, which deprived me of all sensation.—In this deplorable situation, exposed to the rage of an incensed barbarian, and the rapine of an inhuman crew, I remained for some time; and whether any disputes arose among them during the state of my annihilation, I cannot pretend to determine; but, in one particular they seemed to have been unanimous, and acted with equal dexterity and dispatch; for, when I recovered the use of understanding, I found myself alone in a desolate place, stripped of my cloaths, money, watch, buckles, and every thing but my shoes, stockings, breeches and shirt.—What a discovery must this have been to me, who but an hour before was worth sixty guineas in cash! I cursed the hour of my birth, the parents that gave me being, the sea that did not swallow me up, the poignard of the enemy, which could not find the way to my heart, the villainy of those who had left me in that miserable condition; and, in the extasy of despair, resolved to lie still were I was and perish.

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fifty leagues to the westward of the Lizard : But this state of inaction did not last long ; for, next night our main-top-sail was split by the wind, which in the morning increased to a hurricane.—I was awakened by a most horrible din, occasioned by the play of the gun-carriages upon the decks above, the cracking of cabbins, the howling of the wind through the shrouds, the confused noise of the ship's crew, the pipes of the boatswain and his mates, the trumpets of the lieutenants, and the clanking of the chain-pumps.—Morgan, who had never been at sea before, turned out in a great hurry, crying, " Got have mercy and compassion upon us ! I believe we have got upon the confines of Lucifer and the d—ned !"—while poor Thomson lay quaking in his hammock, putting up petitions to heaven for our safety.—I rose and joined the Welchman, with whom (after having fortified ourselves with brandy) I went above ; but if my sense of hearing was startled before, how must my sight have been appalled in beholding the effects of the storm ! The sea was swelled into billows mountain-high, on the top of which our ship sometimes hung as if it was about to be precipitated to the abyss below ! Sometimes we sunk between two waves that rose on each side higher than our topmast head, and threatened by dashing together, to overwhelm us in a moment ! Of all our fleet, consisting of a hundred and fifty sail, scarce twelve appeared, and these driving under their bare poles, at the mercy of the tempest. At length the mast of one of them gave way, and tumbled over-board with a hideous crash ! Nor was the prospect in our own ship much more agreeable ; a number of officers and sailors ran backward and forward with distraction in their looks, hollowing to one another, and undetermined what they should attend to first. Some clung to the yards, endeavouring to unbend the sails that were split into a thousand pieces flapping in the wind ; others tried to

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furl those which were yet whole, while the masts, at every pitch, bent and quivered like twigs, as if they would have shivered into innumerable splinters !—While I considered this scene with equal terror and astonishment, one of the main-braces broke, by the shock whereof two sailors were flung from the yard's arm into the sea, where they perished, and poor Jack Rattlin thrown down upon the deck, at the expence of a broken leg. Morgan and I ran immediately to his assistance, and found a splinter of the shin-bone thrust, by the violence of the fall, through the skin : As this was a case of too great consequence to be treated without the authority of the doctor, I went down to his cabin to inform him of the accident, as well as to bring up dressings, which we always kept ready prepared.—I entered his apartment without any

they entered.—The first who appeared was a brisk airy girl, about twenty years old, with a silver laced hat on her head, instead of a cap, a blue stuff riding-suit trimmed with silver, very much tarnished, and a whip in her hand.—After her, came limping, an old man with a worsted night-cap, buttoned under his chin, and a broad brimmed hat slouched over it, an old rusty blue cloak tied about his neck, under which appeared a brown furtout, that covered a thread-bare coat and waist-coat, and, as we afterwards discerned,

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ed, a dirty flannel jacket.---His eyes were hollow, bleared and gummy; his face was shrivelled into a thousand wrinkles, his gums were destitute of teeth, his nose sharp and drooping, his chin peaked and prominent, so that, when he mumped or spoke, they approached one another like a pair of nut-crackers; he supported himself on an ivory-headed cane, and his whole figure was a just emblem of winter, famine, and avarice.---But how was I surprized, when I beheld the formidable captain in the shape of a little thin creature, about the age of forty, with a long withered visage, very much resembling that of a baboon, through the upper part of which, two little grey eyes peeped: He wore his own hair in a queue that reached to his rump, which immoderate length, I suppose, was the occasion of a baldness that appeared on the crown of his head, when he deigned to take off his hat, which was very much of the size and cock of Pistol's.---Having laid aside his great coat, I could not help admiring the extraordinary make of this man of war: He was about five feet and three inches high, sixteen inches of which went to his face and long scraggy neck; his thighs were about six inches in length, his legs resembling spindles or drum-sticks, two feet and an half, and his body, which put me in mind of extension without substance, engrossed the remainder;---so that on the whole he appeared like a spider or grasshopper erect, ---and was almost a *vix & preterea nihil*.---His dress consisted of a frock of what is called bear-skin, the skirts of which were about half a foot long, an Hussar waist-coat, scarlet breeches reaching half-way down his thigh, worsted stockings rolled up almost to his groin, and shoes with wooden heels at least two inches high; he carried a sword very near as long as himself in one hand, and with the other conducted his lady, who seemed to be a woman of his own age, and still retained some remains of an agreeable

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able person; but so ridiculously affected, that had I not been a novice in the world, I might have easily perceived in her, the deplorable vanity and second-hand airs of a lady's woman.—We were all assem-

As we embarked before day, I had not the pleasure for some time of seeing Miss Snapper (that was the name of my mistress) nor even of perceiving the number and sex of my fellow-travellers, although I guessed that the coach was full, by the difficulty I found in seating myself;—The first five minutes passed

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passed in a general silence, when all of a sudden, the coach heeling to one side, a boisterous voice pronounced, "To the right and left, cover your flanks, damme! whiz." I easily discovered by the tone and matter of this exclamation, that it was uttered by a son of Mars; neither was it hard to conceive the profession of another person who sat opposite to me, and observed, that we ought to have been well satisfied of the security, before we entered upon the premises.—These two sallies had not the desired effect: We continued a good while as mute as before, till at length, the gentleman of the sword, impatient of longer silence, made a second effort, by swearing, he had got into a meeting of quakers.—"I believe so too, (said a shrill female voice, at my left hand) for the spirit of folly begins to move."—"Out with it, then madam," (replied the soldier.)—"You seem to have no occasion for a midwife," (cried the lady.)—"D—n my blood! (exclaimed the other) a man can't talk to a woman, but she immediately thinks of a midwife."—"True, Sir, (said she) I long to be delivered."—"What! of a mouse, madam?" (said he.)—"No, Sir, (said she) of a fool."—"Are you far gone with fool?" (said he.)—"Little more than two miles," (said she.)—"By Gad, you're a wit, madam!" (cried the officer.)—"I wish I could with any justice return the compliment," (said the lady.)—"Zounds I have done," (said he.)—"Your bolt is soon shot, according to the old proverb," (said she.)—The warrior's powder was quite spent; the lawyer advised him to drop the prosecution, and a grave matron, who sat on the left hand of the victorious wit, told her, she must not let her tongue run so fast among strangers. This reprimand, softened with the appellation of *chill*, convinced me that the satirical lady was no other than Miss Snapper, and I resolved to regulate my conduct accordingly. / The champion finding himself

When we entered his chamber, which was crowded with his relations, we advanced to the bed-side, where we found him in his last agonies, supported by two of his granddaughters, who sat on each side of him, sobbing most piteously, and wiping away the froth and slaver as it gathered on his lips, which they frequently kissed with a shew of great anguish and affection.—My uncle approached him with these words, “What! he’s not a-weigh.—How fare ye—how fare ye, old
“gentle-

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“gentleman?—Lord have mercy upon your poor
“sinful soul.”—Upon which, the dying man turned his languid eyes towards us, and Mr. Bowling went on—“Here’s poor Rory come to see you before you die, and receive your blessing.—What man! don’t despair,—you have been a great sinner, ’tis true,—what then? There’s a righteous judge above,—an’t there?—He minds me no more than a porpuss.—Yes, yes, he’s a going,—the land-crabs will have him, I see that; his anchor’s a-peak, i’faith.”—This homely consolation scandalized the company so much, and especially the parson, who probably thought his province invaded, that we were obliged to retire into another room, where in a few minutes, we were convinced of my grandfather’s disease, by a dismal yell uttered by the young ladies in his apartment; whither we immediately hastened, and found his heir, who had retired a little before into a closet, under pretence of giving vent to his sorrow, asking, with a countenance beslobbered with tears, if his grandpapa was certainly dead?—“Dead! (says my uncle, looking at the body) ay, ay, I’ll warrant him as dead as a herring.—Odd’s fish! now my dream is out for all the world.—I thought I stood upon the fore-castle, and saw a parcel of carrion crows soul of a dead shark that floated alongside, and the devil perching on our spirit-sail yard, in the likeness of a blue bear—who, d’ye see, jumped over-board upon the carcase, and carried it to the bottom in his claws.”—“Out upon thee, reprobate (cries the parson) out upon thee, blasphemous wretch!—Dost thou think his honour’s soul is in the possession of satan?”—The clamour immediately arose, and my poor uncle, being shouldered from one corner of the room to the other, was obliged to lug out in his own defence, and swear he would turn out for no man, till such time as he knew who had a title to send him a-drift.—

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“None of your tricks upon travellers, said he;
“mayhap old Buff has left my kinsman here, his heir;—If he has, it will be the better for his miserable soul.—Odds bob! I’d desire no better news.—I’d soon make him a clear ship I warrant you.”
To avoid any further disturbance, one of my grandfather’s executors, who was present, assured Mr. Bowling, that his nephew should have all manner of justice; that a day should be appointed, after the funeral, for examining the papers of the deceased, in presence of all his relations; till which time every desk and cabinet in the house should remain close sealed; and that he was very welcome to be witness to this ceremony, which was immediately performed to his satisfaction.—In the mean time, orders were given

Appendix II

Glossary of Grammatical Terms

The following definitions use as their base A Grammar of Contemporary English, by Randolph Quirk et al. (Longman Group, 1972).

- Adjective** Must be distinguished from determiner ("my," "the," "this," "some," etc.), predeterminer ("all," "double," etc.), ordinal ("first," "next," etc.), cardinal ("one," "two," etc.), and quantifier ("several," "few," etc.), all of which are closed classes with relatively few members (ignoring, for argument, the potential infinity of numbers). Typical adjectives are those items which occur freely in attributive position ("an old man") and predicative position ("the man is old").
- Adjunct** A kind of adverbial, that is, a component of clause structure other than the components of subject, verb, object, and complement; usually optional and moveable, but integrated into the clause structure to an extent that the other adverbials, disjunct (e.g. "Frankly, I'm bored") and conjunct (e.g. "Therefore, I'm bored") are not. Adjunct is a large class with many subclasses and types of exponent, e.g. time adjunct ("immediately," "then," etc.), place adjunct ("in a desolate place," "some paces back," etc.), manner adjunct ("in a transport of fury," etc.).
- Adverbial** See adjunct.
- Auxiliary (verb)** See verb phrase.

- Complement Used in two senses: (a) prepositional complement: item following the preposition in a prepositional phrase (q.v.); (b) component of clause structure resembling the object (of the verb) but related only to intensive verbs (e.g. "be," "seem"), and therefore represented not only by noun phrases (e.g. "The first who appeared was a brisk airy girl") and nominalized clauses (e.g. "Home is where the heart is"), but also by adjective phrases ("His eyes were hollow, bleared and gummy").
- Conjunct See adjunct.
- Disjunct See adjunct.
- Head The central component (usually a noun) in a noun phrase (q.v.), around which other components cluster, and which dictates congruence with the rest of the clause outside the noun phrase (e.g. "the poignard of the enemy").
- Main verb See verb phrase.
- Modifier Item other than the head in a noun phrase (q.v.). Premodifiers (adjectives, nouns, etc., as in "a blue stuff riding-suit") precede the head; postmodifiers (prepositional phrases, clauses, etc., as in "a blue stuff riding-suit trimmed with silver") follow the head.
- Nominalization The process whereby a clause is made capable of functioning in the same positions as a noun phrase, e.g. as complement to a preposition ("my reasons for making the chief personage of this work a North-Briton").
- Non-restrictive See restrictive.

- Noun phrase The item which, typically, functions as subject or object or complement in a clause, and consists of a noun (or pronoun) with possible premodification (e.g. definite article, adjective) and possible postmodification (e.g. prepositional phrase, relative clause).
Examples: "this deplorable situation," "the but-end of the piece," "myself," "despair." Not to be confused with nominal, the product of nominalization (q.v.).
- Phrase Used informally for any sequence of words that, because of their grammatical or semantic links, as well as their contiguity, can be discussed as a unit.
- Postmodifier See modifier.
- Premodifier See modifier.
- Prepositional
Phrase Phrase consisting of a preposition and its following complement, which is typically either a noun phrase (as in "with one stroke") or a nominalized clause (as in "by representing familiar scenes").
- Restrictive/
Non-restrictive Used of modifiers in noun phrases. Restrictive modifiers are those which are essential for physically identifying the referent of the head (e.g. "the pretty girl in the corner"); non-restrictive modifiers give additional information not essential for identifying the referent (e.g. "my beautiful wife, who is a journalist").
- Verb phrase Phrase consisting of one or more verbs grammatically linked, one of which is the main verb (i.e. the most important in semantic content, and capable of 'standing alone,' as in "might have inspired"). Other verbs are auxiliary verbs, having no independent existence but only helping to make up the verb phrase ("might have inspired").

Appendix III

Phoneme Symbols

Vowels

/i/	be <u>a</u> d
/ɪ/	b <u>i</u> d
/e/	be <u>e</u> d
/æ/	b <u>a</u> d
/ɑ/	b <u>a</u> rd
/ɒ/	h <u>o</u> d
/ɔ/	b <u>o</u> ard
/ʊ/	h <u>oo</u> d
/u/	b <u>oo</u> ed
/ʌ/	b <u>u</u> d
/ɜ/	b <u>ir</u> d
/ə/	ac <u>cept</u> , s <u>it</u> ter (unstressed)
/eɪ/	b <u>a</u> y
/aɪ/	b <u>u</u> y
/ɔɪ/	b <u>o</u> y
/əʊ/	b <u>ea</u> u
/aʊ/	b <u>ou</u> gh
/ɪə/	b <u>ee</u> r
/ɛə/	b <u>a</u> re
/ʌə/	b <u>oo</u> r

Consonants

/θ/	th <u>ir</u> ti <u>e</u> th
/ð/	th <u>e</u>
/ʃ/	sh <u>ee</u> p <u>i</u> sh
/z/	tr <u>ea</u> s <u>u</u> re
/tʃ/	ch <u>ur</u> ch
/dʒ/	j <u>u</u> d <u>g</u> e
/ŋ/	f <u>ing</u> er <u>ing</u>
/j/	y <u>o</u>
/w/	w <u>h</u> ich (cf. w <u>it</u> ch:/w/)

- Notes: 1. Other consonant symbols, such as /p/, /b/, /f/, and /v/, have the usual values represented by English spelling.
2. Certain dialect sounds are approximated by invented diphthongs (e.g. /ɔɒ/).

Appendix IV

Supplementary Evidence for the New English Dictionary

<u>Page</u>	<u>Word or Phrase</u>	<u>'NED' Evidence</u>	<u>Supplementary Evidence</u>
115	concert	sb.2.b:"Any combination of voices or sounds;" 1st ct. 1758	ct. 1756
310	numps	last ct. 1730	ct. 1748 (RR)
484	to see what we shall see	not in 'see' v.	catch-phrase; variation,1748(RR)
485	the better man	not in 'better' adj.	catch-phrase; ct. 1748(RR)
490	to be happy	not in 'happy'	catch-phrase,'to be married;' ct.1718,1748(RR)
492	run	v.44.d:"To describe,put down(a person),as having deserted;" 1st ct.1797	ct.1748(RR)
493	to be in the same story	'story' sb.1.6; 1st ct.1760	ct.1748(RR)
493	to go backward	'backward'adv.1.c:"to retire for a necessary purpose (<u>hence</u> said of the action);" 1st ct. 1748	ct.1740
496	to hang an arse	'hang'v.4c;no appropriate sense;also 1st ct.1577	RR33:255,189; also 1st ct.1546

<u>Page</u>	<u>Word or Phrase</u>	<u>'NED' Evidence</u>	<u>Supplementary Evidence</u>
524	strait arm	no appropriate sense	RR24:193,145
526	vibrate	v.4: "to quiver, shake, or tremble;" 1st ct.1756	ct.1748(RR)
527,606	as ever broke bread	not in 'bread' sb.1.c: <u>"To break bread"</u>	catch-phrase in Shakespeare and Smollett
528	to do one's business	business 13.d: "to 'do for', ruin or kill him;" last ct. 1694	ct.1748(RR)
565	the shoe is on the mast	not in 'shoe'2: "Phrases and figurative uses"	catch-phrase; literal use,1748(RR)
569	suit	sb.19.c: "of women's attire;" 1st ct.1761	ct.1711
595	whiz	no appropriate sense	RR53:162,321
597	to kick the beam	'beam'sb.1.6.b; 1st ct.1712	ct.1667
-	necessary occasion	not in 'occasion' sb.1.6.b.pl: "Necessities of nature"	catch-phrase (RR9:54,47 and 23:179,135)

<u>Page</u>	<u>Word or Phrase</u>	<u>'NED' Evidence</u>	<u>Supplementary Evidence</u>
-	egg-flip	ct.1871 (but see 'egg-nog' 1st ct.1825 and 'flip', 1st ct.1695)	ct.1748 (<u>RR</u> 14:94,75)
-	to peg	v.9: "To make one's way with vigour or haste;" 1st ct. 1808	<u>RR</u> 27:215,160

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