

REPORT
of
COMMITTEE ON EXAMINATION

This is to certify that we the undersigned, as a Committee of the Graduate School, have given Morton Herman Zabel final oral examination for the degree of Master of Arts. We recommend that the degree of Master of Arts be conferred upon the candidate.

Minneapolis, Minnesota

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THE UNIVERSITY OF MINNESOTA

GRADUATE SCHOOL

Report
of
Committee on Thesis

The undersigned, acting as a Committee of the Graduate School, have read the accompanying thesis submitted by Morton Herman Zabel for the degree of Master of Arts. They approve it as a thesis meeting the requirements of the Graduate School of the University of Minnesota, and recommend that it be accepted in partial fulfillment of the requirements for the degree of Master of Arts.

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SMOLLETT AND DICKENS.

A Comparative Study.

A THESIS

SUBMITTED TO THE GRADUATE FACULTY

of the

UNIVERSITY OF MINNESOTA.

by

MORTON H. ZABEL.

In partial fulfillment of the requirements

for the degree of

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SMOLLETT AND DICKENS:

A Comparative Study.

CHAPTER I.

INTRODUCTION.

The fifty years which have elapsed since the death of Dickens have rendered his position in English Literature sufficiently remote for a balanced comparison of his novels with those of the Eighteenth Century. The works which he wrote during his thirty-five years of activity are now a part of the history of the novel which reached a climax during the Nineteenth Century. It is thus possible to regard Dickens, with his precursors, from the standpoint of posterity. The effect of time has been to shape and mould opinion and to standardize criticism regarding his writings. We are enabled to estimate his productions as belonging to a past age and to view him with the justice and discretion which distance affords. This convenience is best realized when we compare Dickens's works with those of the Eighteenth Century, particularly with those of Smollett.

The evidence proving Dickens's indebtedness to the Eighteenth Century novelists is based in part upon the events of his own life, especially those of his early childhood. His youthful associations are depicted in the pages of "David Copperfield" more vividly than in any of the many biographies. Chapters four and seven contain references to his early reading which go far to prove his life-long admiration for the fiction

of the previous century. The autobiographical nature of this novel (considered by the author and his critics alike as his masterpiece) has always been granted. Thus we may place confidence in the information which we find given therein. The boy Dickens, like his prototype David, had access to a small collection of books which had belonged to his father, but which had long been neglected in an unfrequented room in the house in Chatham where the family lived at this period in the boy's life.¹ From "that blessed little room, Roderick Random, Peregrine Pickle, Humphrey Clinker, Tom Jones, the Vicar of Wakefield, Gil Blas, and Robinson Crusoe came out, a glorious host, to keep me company", he says in recording the life of his hero, who is here his own self. "They kept alive my fancy, and my hope of something beyond that time and place".² Here we have a definite indication that these books awoke in Dickens his sensitive imagination and prompted it in the initial stages of its development. The comparative poverty of his father prohibited his access to any large collection of books, and what few he had were read and re-read until he was taken in spirit back to the world of these heroes, and he virtually lived in an Eighteenth Century atmosphere. With his keen and active mind, it may

1- John Dickens and his family lived here from 1817 until 1823 after a brief sojourn in London following their residence in Landport, Portsea, where Charles was born. The Chatham residences were No. 2, Ordnance Terrace and No. 18, St. Mary's Place. The famous collection of books was probably read here since the boy was too young for reading before the family came to Chatham. Forster says that the reading was done after the family moved to Somerset House, London. ("Life of Charles Dickens", Book I, Ch. I, pp. 4-5.) Also related by Kitton, F.G., "Charles Dickens", Chapter I, pp. 3-4.

2- "David Copperfield", Ch. IV, p. 46, Gadshill Edition.
(All page references will be to the Gadshill edition.)

readily be believed that the characters of Smollett, Fielding, Goldsmith, Cervantes, LeSage, and Defoe became his company. While his companions played he would sit apart, "reading", as he tells us, "as if for life. Every barn in the neighborhood, every stone in the church, and every foot of the churchyard had some association of its own, in my mind, connected with those books, and stood for some locality made famous in them. I have seen Tom Pipes go climbing the church-steeple; I have watched Strap, with his knap-sack on his back, stopping to rest himself upon the wicket-gate; and I know that Commodore Trunnion held that club with Mr. Pickle in the parlor of our little village ale-house".³ Such strong and vivid impressions were not soon to be forgotten. This company was to remain active in the author's memory. The book-love which he said was his constant comfort as a child was to remain for him a guide and a stimulus throughout his later life. The mind of the boy was particularly impressionable, a fact which he realized and stated in "David Copperfield".⁴ "A child of excellent abilities and with strong powers of observation, quick, eager, delicate, and soon hurt bodily and mentally" - thus he pictures David when sent to wash bottles in the murky warehouses of Murdstone and Grinby. This sincere statement was elicited by the author's recollection of a parallel period in his own life.⁵ Surrounded as he was with misery and poverty, Charles looked for diver-

3- "David Copperfield", Chapter IV, p.47.

4- "David Copperfield", Chapter XI, opening paragraph.

5- Dickens's service in a blacking warehouse, 1823-4. A similar sentiment was expressed in a letter to Forster in June, 1862, which the biographer quotes in "The Life of Charles Dickens", Book I, Chapter III, page 17.

sion and satisfaction, and he found it in these tales brought with the family to Somerset House, London, their next place of residence. It is difficult to overestimate the immense influence which these narratives had upon Dickens's whole life as a novelist. His mind and temperament, at all times active and alert, were made particularly so by the unfavorable conditions surrounding his boyhood. At such a time, these books came to influence and direct his attentions, to shape his ideas, and ultimately to affect his whole work as a novelist.

Later in the book we find David reviving memories of these heroes and their adventures by relating to Steerforth synopses of the tales as the two lay awake in their dormitory at Salem House.⁶ Again Smollett is mentioned more prominently than the other writers. In telling of the impressions created by his reading earlier in the novel (Chapter IV), the three instances quoted all center around figures taken out of Smollett's novels, i.e., Tom Pipes, Strap, and Commodore Trunnion. Here too, Peregrine Pickle is mentioned foremost. "We seem, to me, to have been months over Peregrine and months more over the other stories"⁷. In fact, the whole idea and plan of David's telling his friend of these adventures arose through his hazarding the opinion "that something or somebody - I forget now which - was like something or somebody in 'Peregrine Pickle'."⁸ These people were always uppermost in the boy's mind, and as is so often

6- Salem House has been identified as Wellington House Academy, attended by Dickens from 1824 to 1826.

7- "David Copperfield", Chapter VII, p. 78.

8- "David Copperfield", Chapter VII, p. 77.

the case with the imaginative person, Dickens placed himself in their positions and lived as a real Roderick or Humphrey might have lived. The appearance of these references to Smollett in "David Copperfield" bears a twofold significance: since the novel is so largely autobiographic it proves that Dickens really read these novels in his youth and derived from them an enduring pleasure, and it also shows (since the work was written in 1850-51) that thoughts of Smollett's work persisted and were kept in mind throughout life.

Later, when the tale "The Holly Tree" appeared in the Christmas number of "Household Words" in 1855, we find Smollett's novel again mentioned prominently. Charley, the self-supposed rejected lover, is compelled to stop, on his way to America, at the Holly-Tree Inn where he is imprisoned for a week by a heavy snow-storm. Among the books which isolation forces him to read is an old copy of "Peregrine Pickle", which proves as great a delight as ever, although he "knew every word of it already." Dickens himself probably found no better source of amusement and diversion than in these novels. He read them with zest and recommended them heartily to his friends, as we may see in his letters. In the letter to Mr. Frank Stone, A.R.A., written from Tavistock House on May 30, 1854, he says: "'Humphrey Clinker' is certainly Smollett's best. I am rather divided between 'Peregrine Pickle' and 'Roderick Random', both extraordinarily good in their way without tenderness; but you will have to read them both, and I send the first volume of 'Peregrine' as the richer of the two."⁹

9- "The Letters of Charles Dickens", edited by Mamie Dickens and Georgina Hogarth, 3 vols. Postscript, Vol. I, p. 416.

Again in 1857 in one of his contributions to "Household Words" ¹⁰ he portrayed a character Thomas, who "now just able to grope his way along, in a doubled-up condition, was no bad embodiment of Commodore Trunnion." These references clearly show that Dickens never forgot his early acquaintance with the novels of Smollett and that his association with them was kept up throughout his long career as a writer. When Dickens addressed the "immense assemblage" present at the opening of the Glasgow Athenaeum ¹¹ he said that "we never tire of the friendships we form in books", and he made this sentiment the text of his oration. No doubt his own friendships which he had found in the characters of Smollett were included in this reference.

Dickens's position in the history of English Literature is at once unique and logical. Of all the novelists of his century he was best suited by force of the circumstances of his life and by temperament to become the propagator of Eighteenth Century traditions. At the same time, he was born into the progressive national life of Victoria's reign, the inheritor of an established Romantic element in literature. Both tendencies are prominent in his writings. From the one standpoint we may regard him as an Eighteenth Century writer living in the Nineteenth; from the other he may be looked upon as the novelist of a new age who was not yet able to shake off the influence which the literature of a previous period exerted upon him.

10- "A Lazy Tour of two Idle Apprentices" appeared in the October number. Wilkie Collins's name appeared as co-author.

11- On December 28, 1847. The quotation and an account are given by Forster, Book VI, Chapter I, p. 231.

The circumstances of his life tended, in the first place, to make of Dickens a writer in whom the Eighteenth Century traditions survived. He "had for his field that vast obscurity of lower town life which till then had never been turned to literary uses." ¹² This was the life into which he was born. It had, more than any other class of British society, retained the properties which characterized it during the previous century, even though a general change had taken place. The court was new; high society had changed with the court or under the influence of the morals and manners accompanying Romanticism. Thackeray was to picture this phase of English life, a "world of fashion and wealth with but rare glances at the populace below". Sir Walter Scott had taken for his field his native country with its feudal enthusiasm, chivalry, and courtly romance. George Eliot was to confine herself mainly to the middle-class country life, introducing into her treatment a new note of psychology. Bulwer-Lytton combined the Romantic tendency with a native leaning toward the spectacular and panoramic, choosing for his backgrounds either an historical period or the contemporary aristocracy. Jane Austen wrote of the quiet provincial life, following Fanny Burney in the field established by Richardson and Goldsmith. These spheres of English life had all undergone a definite change. The lower classes had changed somewhat but not so much as to lose their Eighteenth Century characteristics. Industrial changes were only beginning to be made when Dickens began writing. ¹³ The Reform Bill of 1832 and

12- Gissing, George. "Charles Dickens", Chapter I, p. 12.

13- Dickens in relation to his times is best discussed by Gissing in his critical essay, "Charles Dickens", Ch. I.

the Poor Law Amendment Act of 1834 preceded the appearance of "The Pickwick Papers" by only a few years. The poor of England remained virtually unchanged, particularly so in the respects associated with Dickens's treatment of them. Defoe, Fielding, and Smollett had been the first to treat these classes realistically. Dickens inherited their realism and their subject matter at the same time. His material, like Defoe's, was to come from his own experiences and associations. Real humor, introduced by Fielding, was to find its best development in Dickens's work. Smollett, combining realism with humor, was to serve as the ideal example for the young author to follow. Dickens had the advantage over his predecessors in that his birth and early surroundings were directly related to the life he pictured. This relation will be treated when discussing the autobiographical nature of his novels.

In the second place, Dickens was suited temperamentally to follow in the foot-steps of Smollett. His environment had prepared him for appreciating the condition of the lower classes and he is never so successful as when depicting it. A native amiability and cheerfulness permitted him to face their misery with hope and confidence, and thus he becomes an optimist second only to Browning in his age. Love of mankind and a spirit of humanitarianism directed his attention to the destitute classes of society which Smollett had already regarded with an eye to their improvement.¹⁴ However, he was not above that ridicule and satire which we always associate with the literature of the previous century and which, in the Nineteenth, is

14- Smollett's humanitarianism is most prominent in "Sir Launcelot Greaves" and "Humphrey Clinker". See Ch. IV.

best seen in Thackeray. Dickens's power of satire is frequently neglected since it is overshadowed by his humanitarianism. It is also overlooked because his satire is most often connected with high society in whose portrayal he rarely succeeded. However, his satire is of the kind which we find in Smollett, and it is another reason for connecting the names of the two authors. We connect the names of Fielding and Thackeray for a similar reason.¹⁵ Both Smollett and his follower eliminated the fierceness and the venom which we find in Pope. Rarely were they actuated by personal injury in their attacks. When Dickens ridicules the poetess, Mrs. Leo Hunter in "Pickwick"¹⁶ he does it for the same good-natured reason which prompted Smollett in his portrait of the she-pedant, Narcissa's aunt, in "Roderick Random".¹⁷ Pope, with Gay and Dr. Arbuthnot, satirized Lady Winchelsea in a comedy,¹⁸ but actuated by personal envy, he represented her in an unjust and malicious portrait. Again, Dickens found the society of his own age filled with deficiencies and faults, and he did not hesitate to ridicule them, but he stopped short of harsh derision. Smollett did not escape the irony which always accompanied the satire of his age; tenderness (as Dickens observed) was not a part of his nature. Dickens had that quality and it marks the difference between his criticisms and those of his predecessor. Smollett, particularly in his later work, represents one of the first steps in the change which satire experienced when Romanticism affected it. Dickens marks the culmination of that change.

15- Child, Harold- "The Cambridge History", Vol. X; Ch. II, 49.

16- Chapter XV.

17- Chapter XXXIX.

18- "Three Hours after Marriage" (1717). Lady Winchelsea is represented as a she-pedant who is always accompanied

The positions of Smollett and Dickens in relation to the centuries in which they wrote are thus seen. Each treated the same class of society and when going beyond its boundaries he became inferior in style and treatment. Social reform was attempted by both writers. Smollett's motives were largely scientific, based upon his professional training. Dickens was always the humanitarian, basing his arguments upon love and benevolence. In each author we see his age reflected. Each lived in a period of change, Smollett when pseudo-classicism was drifting into Romanticism; Dickens when sweeping industrial, social, and religious movements were taking place. It was a part of their task to mirror these changes. Smollett showed them most in his style and treatment; Dickens in his attitude toward life. We must consider Smollett's humanitarianism secondary to his style, for he is a link in the chain connecting two great literary periods. When Dickens wrote, these changes had taken place, and so his attitude toward his times becomes more important.

A glance at the biographical similarities of the two authors is necessary since their lives are always closely connected with their writings. They also contain many points of comparison, and show that the two novelists had much the same periods of activity. ¹⁹ The biographers of Smollett both agree that in "Roderick Random" he has written a novel based upon the events of his own life. ²⁰ "David Copperfield" has also been regarded as

by a page who has a desk strapped to his back so that the Lady may write whenever inspired. Smollett's poetess resembles her closely.

19- A comparative chronology of the lives of the two authors is added in Appendix I. It shows parallel situations.

20- Smeaton, Oliphant, "Tobias Smollett", Ch.I, p.10; Ch.V, p.64. Hannay, David, "Smollett", Ch.I, p.16; Ch.IV, p.67.

autobiographical, and Forster bases his whole discussion of the work upon this fact.²¹ Dickens in his Preface has indicated that many of the passages have been lifted bodily from his own life.²² The autobiographical tendency has always been strong among the English novelists,²³ and Dickens and Smollett are two of the representatives of the movement.

There are also external features in the lives of the two men which would lead us to link their names. They were both born of a class of gentle-folk originally of high standing, but reduced, through the reverses of fortune, to comparative poverty. In each case, parental care and direction was lacking, and consequently the education each received was irregular and (in Dickens's case) fragmentary.²⁴ The highest point in Dickens's education was his period at Wellington House Academy. Smollett, however, received his degree in medicine from Marishal College, Aberdeen. Both authors served literary apprenticeships: Smollett wrote his poetic satires and a tragedy for the stage, which failed, as a preparation for his real work.²⁵ Dickens's service was more thorough and longer; he worked as a reporter on various London papers and

21-Forster, John, "Life of Charles Dickens", Book VI, Ch. VII.

22- Dickens, Preface to "David Copperfield", Paragraph 3.

23- Forster says that "to be acquainted with English literature is to know that into its famous prose fiction autobiography has entered largely in disguise, and that the characters most familiar to us had originals in actual life." ("Life of Charles Dickens, VI, VII, 274-75.) Smollett and Dickens are among the best illustrations of a class which includes Fielding ("Joseph Andrews" and "Tom Jones"), Thackeray ("Pendennis"), Scott, Austen, and Stevenson.

24- The evidence is given in "Roderick Random", Chapters I-IV; Kitton, F.G., "Charles Dickens", Ch. I, p. 14; Forster, J., "Life of Charles Dickens", Book I; Chapter II.

25- "The Tears of Scotland" was published with two satires on the manners and thought of the day, "Advice" and "Re-

he also acted as a court stenographer which brought him into close contact with the phases of London life which he was to depict later in his novels. ²⁶ Journalism played an important part in the lives of each of the authors. Smollett edited and translated the works of LeSage, Cervantes, and Voltaire, and he was the editor of "The Critical Review", "The British Magazine", and "The Briton" three prominent Eighteenth Century journals. ²⁷ The journalistic effect is not lost in his writings. Dickens was never separated from his newspaper and magazine work. He was connected with "The Daily News", "Bentley's Miscellany", "Household Words", "All the Year Round", and late in his life with "The Gadshill Gazette". ²⁸

- proof" in 1748. These poems met with little success and the tragedy, "The Regicide" (1749) failed completely. Because of its failure, Garrick the actor, and Lyttelton the manager became Smollett's enemies and were burlesqued by him in "Peregrine Pickle". He became reconciled with Garrick when the latter produced "The Reprisal" (1757).
- 26- Dickens was connected with "The Sun", "The Mirror of Parliament", and "The Morning Chronicle" from 1828 to 1835. He had previously been employed as a clerk in the office of a solicitor (Mr. Malloy) in Lincoln's Inn (1827) and then in the law offices of Ellis and Blackmore in Gray's Inn (May 1827 to November 1828). His association with the Inns of Court is reflected in "David Copperfield", Chapters XXIV to XXX; "Pickwick Papers", Chs. XVIII, XX, XXI and XXXIV; "Martin Chuzzlewit", Chs. XXXIV ff.; and particularly in "Bleak House" where much of the action centers around the chancery suit of Jarndyce vs. Jarndyce.
- 27- "Gil Blas" was translated in 1749, "Don Quixote" in 1755, and the works of Voltaire in 1761. "The Critical Review" was ~~advised~~ literary as was "The Monthly British Magazine" but "The Briton" was political supporting Bute's administration. The failure of the last journal led to the fatal illness resulting in Smollett's death.
- 28- "Bentley's Miscellany" (edited 1836 to 1839) was a new monthly devoted to fiction. Dickens's contract called for one serial story in addition to his editorial work and thus "Oliver Twist" appeared during 1839. While on "The Daily News" Staff Dickens had become acquainted with a company which included Forster, Douglas Jerrold, Mark Lemon, George Hogarth, and others. Smollett had similarly become acquainted with the writers of London during his early literary work. His association with Dr. Alex-

Throughout his work the association with journalism is evident, and it played a very important part in his success, both in bringing his novels before the public and in influencing his style and manner. Journalism is the most important feature in the lives of the authors which, as an external resemblance, serves to connect them. Both authors travelled and wrote of their travels, and a portion of the work of each bears this character.²⁹ They also bear a similar relation to the times in which they lived and wrote. Neither held political office and neither can be regarded as anything other than a great novelist. It was their duty to portray the life of their times and in this capacity they achieved their greatest distinction. Each lived through a century and saw its movements and changes. Their novels are import-

ander Carlyle, John Bair (tutor to the Duke of York and Prebendary of Westminster) and John Smith (tutor to the Laird of McLeod) is told in the Autobiography of Dr. Alexander Carlyle, Edinburgh, 1860, Chapters IV, VII, IX. "Household Words" and "All the Year Round" were both literary magazines which Dickens founded and edited. "The Gadshill Gazette" was founded in 1865 by Dickens's sons and was printed and circulated privately by them when home on vacations. Dickens was appointed editor. The Gazette is interesting chiefly for its biographical information.

- 29- Smollett's first travels were in the Carthagena expedition of Admiral Vernon, and they furnished the background for "Roderick Random", Chs. XXIV to XXXVII. His travels in France served as the basis for the French tour of Peregrine and Tom Pipes, Chs. XXXV to LXV. He revisited Scotland, his native country, twice, in 1756 and in 1769. His Scotch sentiments are reflected in his early poem, "The Tears of Scotland" (1746) and in "Peregrine Pickle", Chs. XXXVI and XLII. His residence at Bath prompted him to write his medical dissertation, "On the External Use of Water" (1752), and the background is utilized in "Humphrey Clinker" (Letters of April 24 to May 19). His most important document of travel is called "Travels through France and Italy" written in 1766 after his continental travels.

Dickens's early life at Rochester plays an important part in "The Pickwick Papers", Chs. II to IV, and his various visits at Bath form the scene for the same

ant as social documents and are especially significant since they deal with the lower classes, a treatment in which the authors were preceded only by Defoe. Their work in humanitarianism and social reform will be discussed later; it is sufficient to note here that because of it we can again link their names. A comparison of the lives of these two men is based in the main upon external and superficial resemblances, yet it is important to note the conditions under which their works were written in attempting to draw comparisons.

There has been a general agreement of the authorities that Smollett was the natural precursor of Dickens, not only in style and method but also in his attitude toward his times.³⁰ The biographers and critics of these two writers have readily acknowledged that a definite relationship exists between them. In

book, Chapters XXXV-XXXVII. These chapters are written in the same spirit and they picture the same class of society which Smollett portrayed in a corresponding section of "Humphrey Clinker". By far the most important of Dickens's travel narratives are those connected with his first trip to America in 1842. His unfavorable impressions are given free voice in the "American Notes" and in "Martin Chuzzlewit" (Chs. XV-XVII; XXI-XXIII; XXXIII-XXXIV.) His adverse criticism is of the genre of Smollett's satire of French manners in "Peregrine Pickle", Chs. XXXV-LI. Dickens's travels in France and Italy (1845-1846) are narrated in "Pictures from Italy" (1846). The common interest of the two authors in history is seen in Smollett in the opening chapters in "Count Fathom", in the political discussions in "The Adventures of an Atom" and in his two historical works, "A Complete History of England" (1757-65) and the modern part which he contributed to a Universal History (1759-60). Dickens showed his interest in history in "Barnaby Rudge" (1841), "The Tale of Two Cities" (1859), and in "A Child's History of England" (1851).

- 30- Representative authorities who have subscribed to this opinion are: (1) Child, Harold, "The Cambridge History", Vol. X; Ch. II, pp. 41, 49; (2) Chandler, F. W., "The Literature of Roguery" Vol. II, Ch. X, p. 411; (3) Cross, Wilbur, "The Development of the English Novel", Ch. I, p. 10; Ch. II, p. 67;

all of the cases, however, the writers have merely noted the connection, and have done no exhaustive work on the subject. Forster, chief among the biographers, refers at some length to Dickens's reading of Smollett's work. He makes one significant statement in his discussion when he says that "Smollett resembles Dickens in that he never wrote a story that was not in some degree the recollection of his own adventures."³¹ The fact that both authors had for their background their own experiences is important in studying their realism. Mr. Robert Langton in his "Childhood and Youth of Dickens" treats at length the novels read by the boy and he proceeds to draw several comparisons between characters.³² Mr. Ward in his short account makes several very emphatic statements regarding the relationship;³³ he believes in the connection and in Dickens's indebtedness, although he adds that in manner there is an adherence to the style of Henry Fielding.

Ch.V, pp. 179, 191, 209. (4) Crotch, W. Walter, "The Soul of Dickens", Ch. III, pp. 63-4, 67. (5) Forster, John, "The Life of Charles Dickens", Book II, Ch. I, p. 34; Book VI, Ch. VII, p. 275; Book VIII, Ch. I, p. 317; (6) Gissing, George, "Charles Dickens", Ch. II, pp. 17, 26-7, 29-30; Ch. VII, p. 190. (7) Gissing, George, Introduction to The Pickwick Papers, Rochester Edition, p. xii. (8) Horne, Charles, "The Technique of the Novel", Ch. III, p. 155; (9) Langton, Robert, "The Childhood and Youth of Dickens", Ch. VII, p. 61; Ch. XIV, p. 174, pp. 236-7. (10) Lang, Andrew, Introduction to the Pickwick Papers, Gadshill Edition, pp. vi, viii, ix. (11) More, Paul Elmer, "The Praise of Dickens" in The Shelburne Essays, Vol. V, p. 36. (12) Saintsbury, George, "The English Novel", Ch. III, p. 122; Ch. IV, p. 225; Ch. VI, p. 234. (13) Saintsbury, George, "The Cambridge History", Vol. XIII, Ch. X, pp. 305, 308, 309. (14) Saintsbury, George, "The History of English Literature: Nineteenth Century", Ch. III, p. 146. (15) Shore, W. Teignmouth, "Dickens", Ch. I, p. 11. (16) Ward, Wm Adolphus, "Dickens", Ch. I, p. 4; Ch. VII, p. 196-8, Ch. VII, pp. 207, 215.

31- "The Life of Charles Dickens", Bk. VI, Ch. VII, p. 275 ff.

32- Chapter XIV, p. 174; Chapter XIV, pp. 236-7.

33- "Dickens", Chapter VII, p. 196-7 ff.

This limitation is probably justified, although to a limited extent. Professor Saintsbury in his histories and critical works always emphasizes Dickens's relation to Smollett. His chapter in The Cambridge History is his most important contribution to Dickens literature; in it he attributes much of the influence exerted upon Dickens to Smollett.³⁴ His other critical works also contain references. Among the men who have done purely critical work on Dickens, Mr. Gissing is foremost among those emphasizing the connection. Both in his excellent critical essay and in his editorial work,³⁵ he states his belief in the existence of a very definite connection and influence. Mr. Andrew Lang has also studied this phase of Dickens and has established a relationship. Mr. Crotch in his three works on Dickens has several times noted the influence, although he speaks more broadly of the general effect of Eighteenth Century literature. Among the historians of the novel, Horne, Cross, Dunlop, Chandler, and again Saintsbury agree to the general verdict. It is interesting to note that Mr. Frederick G. Kitton in his important works on the life and writings of Dickens makes no allusion to the influence of either Fielding or Smollett; beyond a general reference to the character of the boy's reading he does not go. He is, however, the one important student who has neglected this phase of the author. The general agreement of authority is sufficient to make certain the close connection between these novelists.

34- "The Cambridge History of English Literature", Vol. XIII, Chapter X, pp. 305, 308, 309.

35- Mr. Gissing has edited the Rochester edition, Methuen, London, 1898. Mr. Lang has edited the Gadshill edition, Chapman and Hall and Scribner, London and New York, 1899 and 1900.

A comparative study of Smollett and Dickens does not necessarily lead us to the conclusion that the former was the only one of the Eighteenth Century novelists who had an influence on the later writer. That Dickens was familiar with the other novelists is stated in "David Copperfield", and it is also agreed upon by the various critics. Very rarely can one writer be said to have been the sole influence exerted upon another. A novelist is sure to explore the field of literature and find there many forces to inspire and guide him. A limitation of this influence is, however, justified. It is possible for an author to have a particular model for his work and to follow in the lines laid down by someone before him. Dickens had such a model in Smollett. In a similar manner, Richardson was followed by Fanny Burney and Jane Austen, Fielding by Thackeray, the Gothic writers (Walpole, Lewis, and Mrs. Radcliffe) by Lytton and Collins, Scott (in the epic treatment of locality) by Thomas Hardy. In comparing the two writers under discussion certain features in their works will show that a direct relationship exists and that they have many characteristics in common. While not all of these characteristics can be explained as being the result of a direct influence of the earlier writer upon the later, many can be interpreted as such because they exist in Dickens's novels just as they do in Smollett's. Identical devices, similar use made of material, parallel situations - these go to prove that something more than mere similarity exists, and that in several important respects Smollett exerted a direct influence upon his successor. Such influence will be emphasized in noting comparisons under the headings of technique, characterization, and reform.

CHAPTER II.

COMPARISONS: TECHNIQUE.

Dickens's first inheritance from his Eighteenth Century predecessors was that of technique. His earliest works were written in the style and manner of the novelists of the previous century, and thus he manifested at once the influence under which he was working. The early novels (of the period 1835 to 1850) will be studied in regard to this heritage of technique. A general study of the influence of the Eighteenth Century novelists upon Dickens would include a discussion of Fielding, Defoe, Sterne, and Goldsmith and the minor novelists whose manner was passed on, in the succeeding century, to Dickens. There is a general influence of this whole school of writers to be considered in a broad treatment of the subject. However, certain features will show that a limitation is justified. Dickens and Smollett show a direct indebtedness to a common source in their using "Don Quixote" and "Gil Blas" as the bases for their picaresque novels. Each modified these old forms in a manner to suit his own needs, and each subordinated this material in a similar manner. Again, each used the Gothic element as an adjunct to the picaresque in exciting interest, and they are, perhaps, the only two writers making such use of it. Many traits and characteristics are common to these two writers which, though found among the other novelists of the Eighteenth Century, are used in a peculiar manner which leads us to believe that a direct influence existed. It is not probable that there would be so many points of comparison between Dickens and Smollett if such an influence

had not been present. Such direct influence will be shown in the parallel passages which will be noted in making the comparisons.

Up to 1745, the time when Smollett was starting on his career as a novelist, the influence of continental literature was strong in England. The fiction of France and Spain was predominant then, just as the Italian novella had been the most potent influence in the Elizabethan age. Four writers of the continent were read throughout England during the first half of the Eighteenth Century: Hurtado de Mendoza whose "Lazarillo de Tormes" (1554) had served as the model for "Captain Singleton" and "Colonel Jack"; Scarron the author of the "Roman Comique" (1651); Cervantes; and LeSage. There were few writers of fiction in England who had not in some way felt the influence of these men, and Smollett's work indicates that he was well acquainted with them. Before him, Defoe may be said to have made best use of their material and atmosphere, while Fielding followed them more closely in style and manner. In the work of Smollett we have a mixture of these qualities with the result that he follows more naturally than his two predecessors in preserving continental traditions of form in English literature. Fielding had acknowledged his indebtedness to Scarron and Cervantes when he wrote his Quixotic novel, "Joseph Andrews" (1742) which professed to be a work "written in imitation of the manner of Cervantes."³⁶ Similarly Smollett confessed to the inspiration of LeSage whose

36- Scarron is referred to, together with mention of "Gil Blas" and the "Payson parvenu" in Book III, CH. I; "Don Quixote" is mentioned in Book II, Ch. XVI, and in Book III, Chs. I and IX.

"Gil Blas" he translated in 1749. In the Preface to "Roderick Random" he stated his indebtedness to "Monsieur LeSage who, in his Adventures of Gil Blas, has described the knavery and foibles of life with infinite humour and sagacity." He goes on to say "The following sheets I have modelled on his plan, taking the liberty, however, to differ with him in execution where I thought his particulars were uncommon, extravagant, or peculiar to the country in which the scene was laid." ³⁷ "Smollett's Preface", says Hamay, "is a sufficiently frank confession of faith. He set himself to write a Spanish type of picaresque novel and went nearer to the Spaniards than he himself was aware." ³⁸ Smeaton says in his biography that "Roderick Random" is "Gil Blas" anglicized. ³⁹ The influence has been clearly recognized. Cervantes, in spite of lack of acknowledgement, was also influential and examples of the Quixotic motif can be found in almost every novel of Smollett. The introduction of "Don Quixote" in England through the translation of Thomas Shelton in 1612-1620 had been followed by other translations, direct imitations, and works in which the influence was indirectly manifested. Smollett himself made a translation of it in 1755 showing that he was interested in the work. Becker, in his study of the Quixotic novel in England in the Seventeenth and Eighteenth centuries has listed all five of Smollett's novels in his list of imitations, and he proceeds to justify this statement in his essay. ⁴⁰ All of Smollett's novels

37- Preface to "Roderick Random", paragraph 4, (page vii in the Cochrane edition, London, 1831).

38- "Smollett", Chapter IV, page 61.

39- "Tobias Smollett", Chapter X, page 127.

40- Becker, G.- "Die Aufnahme des Don Quijote in die Englische Litteratur", (1605-1770), Palestra, Volume XIII, 1906. In his dissertation Becker lists the Quixotic imitations

can also be regarded as belonging to the large field of picaresque fiction which reached the climax of its development in the late Seventeenth and early Eighteenth centuries. ⁴¹ He was influenced in his reading and by the general demands of the age to write this class of literature, and his novels are all constructed according to the form which this class of fiction possessed. His use of picaresque and Quixotic technique served to transmit that norm to the Nineteenth Century novel of Dickens as will be seen later. This makes a comparison of the technique of the two writers of dominant importance. A last general point of technique which Smollett introduced into his novels and which survives in those of Dickens is the Gothic element. The Gothic romance was just beginning to develop in England when Smollett wrote his later novels, and in at least two of them we have it present. Fearing that the purely picaresque tale would soon have run its course in popularity, he saw that a new element had to be introduced into the novel in order to add a new kind of interest which would supplement the rogue motif in attracting attention. Up to this time, the Gothic narrative had been developed but imperfect-

of the period considered as follows: "The Knight of the Burning Pestle" by Beaumont and Fletcher, 1613; "Pleasant Notes on Don Quixote", by E. Gayton, 1654; "Don Zaira del Fogo" by Samuel Holland, 1656; "Hudibras" by Samuel Butler, 1663-78; "Comical History of Don Quixote", by Thomas d'Urfey, 1694; "Don Quixote in England", by Henry Fielding, 1733; "Martinus Scriblerus", by John Arbuthnot, 1741; "Joseph Andrews", by Fielding, 1742; "Roderick Random" by Tobias Smollett, 1748; "Tom Jones" by Fielding, 1749; "Amelia" by Fielding, 1751-2; "Peregrine Pickle" by Smollett, 1751-2; "Count Fathom" by Smollett, 1753; "The Female Quixote" by Charlotte Lennox, 1752; "Sir Launcelot Greaves", by Smollett, 1762; "Tristram Shandy" by Laurence Sterne, 1759-67; "Humphrey Clinker", 1771; "The Spiritual Quixote", by Richard Graves, 1773.

41- Chandler, F.W.-"The Literature of Roguery", Vol. II, Ch. VII, pages 309-320.

ly. Thomas Parnell's poem, "Night Piece on Death" (1722) was one of the early influences to bring the Gothic tendency before the British public, and it was not long before the spirit gained a footing in English literature. When Smollett made use of it for the first time in "Ferdinand Count Fathom" in 1753, he preceded Horace Walpole's "The Castle of Otranto" (generally considered the first real Gothic novel) by ten years. He brought in the terror motif only incidentally and he really did accomplish the purpose which he had in mind. Technique in the novels here considered will be discussed under the headings of plot development and style. The various phases of the technique will be distinguished as falling under these two branches.

The novels of Smollett and Dickens have not been distinguished for perfection of plot. It has been, with both authors, a consideration secondary to character portrayal and the development of incidents. Smollett fell back of Fielding in this respect. The latter had attained a comparative perfection in his plots, but when "Roderick Random" appeared a novel wholly devoid of genuine unity came upon the scene; of Smollett's six works of fiction, not one can be said to contain a real plot. He had failed as a dramatist because "he had not the power of compression nor the faculty of siezing upon one central idea and making all others subservient or subordinate thereto, so necessary a quality in the dramatist".⁴² The same tendency is present in his novels. Similarly, in Dickens's works, we have this lack of unity. His novels are

42- Smeaton, Oliphant, "Tobias Smollett", Chapter V, page 57.

Long, episodic, loosely-connected series of events, related to one another only through the interests of the characters who participate in them. Horne says that in only two of them do we have a story which rises above "the huge mass of characters and comments which confuse it": "Dombey and Son" and "A Tale of Two Cities".⁴³ This statement shows lack of consideration on the part of this critic since he does not refer to "Great Expectations" and "Hard Times", each of which is superior to "Dombey and Son" in plot structure. However, the statement shows what a comparatively minor part real plot plays in the works of this novelist.

One of the first things to account for this is the survival of picaresque plot traditions in both Smollett and Dickens. It is certain that in every one of their novels the rogue element appears in the characters. Here, however, the narrative qualities will be considered. Smollett's novels are all concerned with the travels of some central figure through the course of his life in which he meets with all manner of adventures, all kinds of people and comes into contact with a wide range of circumstance. We have used here the biographical method of plot development, a form which generally means that unity has been sacrificed for chronology. The purpose of the author becomes, not the climactic development of a series of events within certain conditions of time and place, but a lengthy account of the incidents in the life of some central character, without reference to a climax. Smollett used this biographical method in each of his novels. He always takes some person (usually a boy whose name serves as the title) and carries him from his youth to maturity, when his fate becomes

43- "The Technique of the Novel", Part II, Ch. II, p. 141.

resolved and he is left in very favorable circumstances. This is nominally the limit of the biographical form as applied to fiction and it is seldom that the author takes his hero beyond the age when his life ceases to be interesting. In the picaresque novel, old age and inactivity were synonymous, and the most famous tales of this kind end when the hero arrives at middle age. Such is the case in the novels of Smollett and also in those of Dickens. Roderick's history ends when he has found his father and has come into such a fortune as will render his further adventuring unnecessary. Peregrine Pickle's career comes to a close with his marriage, and we hear no more of Count Fathom after he has reformed and abandoned his licentious life. Sir Launcelot Greaves's life as a knight-errant ends when the difficulties preventing his marriage to Aurelia Darnel are overcome; when Humphrey Clinker's birthright has been established and no further barriers to a union between him and Winifred exist, his history closes. Dickens has converted this biographical skeleton to his own uses, and he makes use of it repeatedly, although not always in the manner of the picaresque. Oliver Twist comes into his fortune when yet very young and we hear no more of him. Martin Chuzzlewit and Nicholas Nickleby are only approaching middle age when their histories close. David Copperfield writes the closing chapters of his life when he has barely reached the age of forty, and he obviously resigns himself to an uneventful life; in *David Copperfield* all the great experiences have come during its early part. Such is also the case with Dick Swiveller whose career as a rake comes to an end when he weds the Marchioness, with Pip when he is disillusioned, with Mark Tapley and with Walter Gay. Dickens adheres singularly to this device of

shutting off the story as soon as the hero's life becomes commonplace. In the old picaresque novels and in Smollett the device is readily explainable. Reform and retirement from roguery or adventure means that the tale will be no longer interesting to the reader of picaresque literature. Dickens used the device simply as a means of bringing his novels to a close. Perfect tranquillity is assumed to exist after the close of the novel, and the final paragraphs of "David Copperfield" indicate the spirit in which we generally leave the characters - completely resigned to their fates. "The old life", so to speak, is the only one in which the author can interest us; in order that the reader may leave the novel wholly satisfied the life of the hero must become static and uninteresting.

The biographical novel of Smollett and Dickens is generally accompanied by a passive hero. In Smollett's work this is especially true in the cases of Roderick Random and Humphrey Clinker. In Dickens, we find such a hero in each of the novels, "Oliver Twist", "David Copperfield", "Nicholas Nickleby", and "Martin Chuzzlewit". The central figure in these novels is used for one definite purpose: to unite and combine the incidents and sub-plots, all of which are related only to him and which, in some cases, are related through him. Raleigh says that "such unity of design as the novels may claim is entirely due to this device of the principal personage."⁴⁴ Smollett uses the figure of Roderick as the medium whereby the scene is changed as the action is passed through a series of related events. Often, it is not the

44- Raleigh, Sir Walter - "The English Novel", Ch. VII, pages 185-186.

personal fate of Roderick which concerns us even though his figure is kept in the foreground. Throughout the chapters dealing with the voyage to Jamaica,⁴⁵ we see him only as a member of the ship's company about whom are grouped the other characters: Morgan, Thompson, Beau Jackson, and Don Rodrigo, all of whom are more interesting than the hero himself. In "Humphrey Clinker", the hero is introduced so late in the story and he remains so much in the background that the reader wonders why the novel has been named after him. He writes very few of the letters and he is mentioned only incidentally in those of the other characters. But in the end, when his real identity is established, we see in him the one force which has made the other members of the entourage related in their actions, and through him several important steps are taken toward a climax. He is passive, however, throughout. Dickens makes very prominent use of the passive hero in the novels mentioned above. Oliver Twist is simply the central hub around which the machinery of the plot turns. The real characters are the rogues and villains, and, of secondary importance, the gentle-folk to whom Oliver is finally restored. But for whole chapters, the hero fades into the background, and instead we are concerned with the characters involved in the action which centers around him. David Copperfield is passive for approximately one-half of his history. The two main currents of the plot are those concerning the Steerforth-Peggotty relations, and the romance of David himself subsidiary to which are the Wickfield-Heep and the Micawber episodes as well as the story of Dr. Strong. In all the action

45- "Roderick Random", Chapters XXIV-XXXVI and LXIV-LXVII.

centering at Yarmouth (the marriage of Peggotty and Barkis, the seduction of Emily, Mr. Peggotty's search, the revenge of Rosa Dartle, the death of Ham and Steerforth), the plot of Heep against Mr. Wickfield, the married life of Dr. and Mrs. Strong - in these parts David is passive, and we are concerned with him only because it is he who relates the events. In the history of Nicholas Nickleby, we find him serving the same purpose. The same could be said of old Chuzzlewit, of John Rokesmith in "Our Mutual Friend", and of Jarndyce in "Bleak House". Dickens here inherited, in common with Smollett, a picaresque device whereby the action is introduced through a central character who in time becomes secondary to the action which he has occasioned.

Plot humor also results in these novelists through their picaresque heritage. Ridiculous situations become a part of the plot, generally through the machinations of some rogue. Instead of having humor revolve around character or instead of having it serve incidentally, we have whole chapters devoted to a ludicrous performance designed for a double purpose: that of providing amusement and of furthering the plot. In "Roderick Random" we have the episode at the Inn devoted to the complications arising out of Strap's mistaking Mrs. Weazel's bedchamber for his own. This gives rise to a severe misunderstanding, resulting in a challenge to a duel, the affair between Captain Weazel and Roderick, and finally the meeting with Isaac Rapine, the usurer.⁴⁶ All of these events hasten Roderick and Strap on their way to London. An incident similar in its nature and in the purpose it serves is

46- "Roderick Random", Chapters XI-XII.

found in "The Pickwick Papers".⁴⁷ Mr. Pickwick, lost in the tortuous passages of the Great White Horse Inn, Ipswich, enters the bedroom of Miss Witherfield, goes to bed, and is soon discovered by the lady. He is dismissed and the next morning finds her to be the fiancée of Mr. Peter Magnus, his friend. The ensuing quarrel leads to a challenge and to the lady's reporting the affair to the mayor, George Nupkins, Esquire. Taken into custody, Mr. Pickwick discovers the mayor to be a friend of the imposter Jingle, and so the conviction of the Pickwickians is abandoned and the exposure of the masquerader is taken up. The whole incident is interesting chiefly for its humor, but it also serves to aid the travellers on the course of their journey. Examples of this kind are to be found throughout the novels of these authors. Count Fathom's amours with the wife and daughter of the jeweller,⁴⁸ Humphrey's artless exposure of his master while he is bathing,⁴⁹ Lishmahago's retaliation on Bramble,⁵⁰ Peregrine's affair with Mrs. Hornbeck which results in an elopement and which is finally revived in order to aid him on his journey,⁵¹ - these are further examples of the device as employed by Smollett. Dickens uses it again in "Pickwick" in the fat boy's detection of the love affair of Tupman and Rachel Wardle which leads to a series of misunderstandings and finally to a transfer of Rachel's affections to the designing Jingle, a chase, the introduction of Sam Weller, and finally to the blackmailing of Mr. Wardle and the disillusioning of Rachel.⁵²

47- Chapters XXII, XXIV, XXV.

48- "Count Fathom", Chs. XII-XVII inc.

49- "Humphrey Clinker", Letter of July 4; pp. 203-209.

50- Ibid., Letter of October 3; pp. 340-349; Cochrane edition

51- "Peregrine Pickle", Chapters XXXVII-XXXVIII and LIX-LXI.

52- "Pickwick Papers", Chapters VIII, IX, X.

It occurs again in "Martin Chuzzlewit" ⁵³ in the situation at Mrs. Todgers's boarding house; the amusing serenade gradually leads up to the courtship of Jonas and Charity, and finally his marriage with Mercy. In this case, Dickens has skillfully made a character serve as the raisonneur. Young Baily connects the episodes together from the reader's viewpoint, and rises from an insignificant to an important position. A distinction can be drawn between the two authors in their use of this device in spite of the similarity. When Smollett combines plot with humor he generally permits the humorous element to become more prominent, while Dickens, with greater artistry, never allows his ultimate end in the plot to disappear from view.

Smollett wrote one novel in direct imitation of "Don Quixote", and his four other novels may be considered as Quixotic in general plan. Dickens also wrote a novel in the manner of Cervantes, and at least three of his other works have the Quixotic motif interwoven in a broader plan. Dickens read "Don Quixote" as a boy (if we may again resort to the authority of David Copperfield's library), but it is very probable that he took many hints from his English predecessor in his use of the material.

Smollett's Quixotic novel, "Sir Launcelot Greaves", appeared in 1763 after he had published his first three novels, and when his place in English literary life had already been established. In this novel, he depicts an English nobleman who is taken with the idea of going out on a tour in the manner of the Don in order to protect the interests of virtuous humanity. Accosted

53- "Martin Chuzzlewit", Chapters X and XI.

by the cynical Ferret on his first appearance, he says: "I quarrel with none but the foes of virtue and decorum, against whom I have declared perpetual war, and them I will everywhere attack as the natural enemies of mankind." But at the same time he protests against mere fanatical imitation of Don Quixote. "He that from affectation imitates the extravagances of Don Quixote is an imposter equally wicked and contemptible....I am neither an affected imitator of Don Quixote nor, as I trust in Heaven, visited by that spirit of lunacy so admirably displayed in the fictitious character exhibited by the inimitable Cervantes." ⁵⁴

The purpose of Smollett's hero is wholly above reproach, since he hopes to attain great results through unimpeachable conduct indulging by the way in none of those humorous and ludicrous performances which render the journey of the Don so attractive. This program would be of very little interest to the average reader were it not for the fact that Sir Launcelot has with him an accompanist who is more than the equal of Sancho Panzo, Timothy Crabshaw the witless and constantly outwitted steward. It is he who furnishes the humor which his master is at all times without. On their two horses, Bronzomarte and Gilbert, the pair set out upon a journey which involves them in a series of imprisonments and experiences with the British law, and which finally becomes a quest to restore the heroine, Aurelia Darnel, to her lover. Smollett has further strengthened the effectiveness of his method by introducing another humorous figure, Captain Crowe, who is so charmed by Launcelot's scheme that he deter-

54- "Sir Launcelot Greaves", Chapter II, pages 15-16, in Henley edition.

mines to imitate him. His ludicrous procedure takes up a share of the narrative and throughout it is consistently humorous and interesting. ⁵⁵ Another feature enters into the novel in the antagonism of the Greaves and Darnel families; this causes the opposition with which Launcelot and Aurelia meet in their attempts to marriage. The plot has thus three main channels in which to flow: the purely Quixotic course of the travels which includes the satire on institutions and manners; the love affair which involves the overcoming of family hatred; and the sub-plot which ⁵⁶ concerns Crowe's imitation and also the actions of the servants. In this novel, then, Smollett took Cervantes for his model, producing what has been called "his feeblest novel", ⁵⁷ and yet achieving distinction in humor and in his criticism of social and political conditions.

To take up with this Dickens's nearest approach to the Quixotic novel, we find in "The Pickwick Papers" (1836) a direct descendant of Cervantes's work. "The author meant the book, from the first, for a picaresque tale in the manner of LeSage and Smollett", says Mr. Gissing, "and what he intended it to be, that he made it, and 'Pickwick' is one in a legitimate and historic genre of novels." ⁵⁸ Dickens starts his hero on his journey with no definite or altruistic purpose such as urged his predecessors when they decided to take up their travels. As president and representative of the Pickwick Club, a corresponding society, Mr. Pickwick with three of his colleagues is charged with

55- "Sir Launcelot Greaves", Chapters VI, VIII, and X.

56- This sub-plot serves much the same purpose in the novel as do the minor events centering about the servants in Shakespeare's "Twelfth Night". It affords a contrast.

57- Child, Harold, "The Cambridge History", Vol. X; Ch. II, p. 45.

58- Introduction to Pickwick, The Gadshill edition; p. vi.

the duty of travel and observation and subsequent report to the organization. The quartette (including Snodgrass, Tupman, and Winkle) go upon their journey, not with horses, but upon the stages which made this period famous in England as the coaching age.⁵⁹ From now on, the club drops out of sight and we never hear of it again, not even in the last chapter which recapitulates and summarizes the whole story. The hero "ceases to be a scientific butt, and becomes the sane, benevolent, and chivalrous Don Quixote of England with his Sancho Weller."⁶⁰ The Sancho of the story does not appear upon the scene until the tenth chapter and he is not engaged as a servant by Mr. Pickwick until the twelfth. Then he serves a double purpose: he becomes the accomplice and unconsciously he is the means whereby his master is involved in the breach-of-promise suit with Mrs. Bardell. This suit is the one unifying device in the whole narrative. The disappearance of the Club itself takes away whatever unity might be achieved by that device, and so the suit becomes important in holding the story together; it also maintains a certain amount of interest which would be lost if the incidents followed upon one another with no connecting device. The only parts of the story in which Mr. Pickwick announces his purpose as being beneficial to humanity as those chapters in which he pursues Alfred Jingle and his servant Job Trotter, a second Don and Sancho.⁶¹ Here he declares his aim as being to expose "an unscrupulous

59- Matz, J. B., "The Inns and Taverns of Pickwick", Ch. I.

60- Lang, Andrew, Introduction to Pickwick, The Gadshill edition, p. vii.

61- Chapters XIII-XVI, XXV.

adventurer, a dishonorable character, a man who preys upon society and makes easily deceived people his dupes." ⁶² Accusing Jingle he says, "I content myself with exposing you, which I consider a duty which I owe to society." ⁶³ These are the only places in which we hear of a duty to society being discharged. However, Mr. Pickwick is always the benevolent and charitable man who befriends those who are scorned and who comforts lovers who are disowned by their parents. In the case of both Crabshaw and Sam Weller we have a character who is a foil and a contrasting agent as well as a companion, to the character corresponding to the Don. Both these characters gradually become more interesting than their masters, as was the case with their original. Fielding in "Joseph Andrews" did the same thing with Parson Adams. In this way, another of the Quixotic traditions is preserved. Smollett has had his hero announce himself as being perfectly sane, but still we have him confined to a mad-house, and so we do not lose the Quixotic insanity. Mr. Pickwick is likewise normal, but in his dignity he is always duped, tricked, and made sport of, and the humor which he provokes always centers about his pomposity and reserve. This is particularly true in the episode of the girls' boarding-house and school into whose premises he has been lured by the designs of Jingle. ⁶⁴ It is almost certain that the people with whom the Pickwickians meet on their journey all consider them slightly mad. Yet insanity is never made a stock property of the characters themselves. Greater structural unity exists in Smollett's novel since there are

62- "The Pickwick Papers", Ch. XXV, p. 412. Gadshill edition

63- "The Pickwick Papers", Ch. XXV, p. 422. Gadshill edition

64- "The Pickwick Papers", Chapter XVI.

several threads to hold the main body of the story together. However it often becomes tedious and over-drawn since the author forgets his main argument and devotes whole pages to a satire on British politics and institutions. Dickens never does this. Even in the episodes in the Fleet⁶⁵ he does not dwell at length upon prison conditions. A certain amount of satire is introduced in the trial scenes,⁶⁶ but it is all related to the action. The didactic element never enters in in such a way that we forget the action or the characters concerned in it. For adherence to the general scheme and spirit of the story, Dickens is superior.

Each of the authors wrote the Quixotic element into several of his other stories. Roderick and Hugh Strap, Peregrine and Tom Pipes, Bramble and Humphrey Clinker all correspond in Smollett's novels to Cervantes's knight and his servant. In no case, however, do the actions of the pair predominate, and they cannot be called the central characters of the plot in the Quixotic sense. The heroes are for the most part passive and the Sanchos often disappear from the scene for whole periods at a time. Smollett however held closer to the Quixotic spirit in these novels than did Dickens in his other works. Smollett preserved the picaresque element which is generally associated with this kind of work, in its later development. His heroes are rogues who have their amours, adventures, and escapades at the cost of some other person's virtue or happiness. This is particularly the case in "Count Fathom", a novel which preserves only the travel motif of the hero, and in which humor and the

65- "The Pickwick Papers", Chapters XL, XLIII, XLV, XLVII, XLVIII
66- "The Pickwick Papers", Chapter XXXIV.

manservant have disappeared. The idea of the tour is always utilized in these tales, and the action never passes within the confines of a given locality. This is particularly true of "Humphrey Clinker"; here a whole family, with servants, journeys through England and Scotland, presumably in search for health for Matthew Bramble although this object is often lost and the whole novel is devoted to incidental interests and social criticisms. This novel bears a relation to "The Pickwick Papers" in that the Sancho is not introduced until late in the story.⁶⁷ Humphrey also seems to be a minor character, but like Sam he causes much of the humor and in the end his real importance is seen. As in Dickens's work, a group travels rather than only two people, and the purpose of the travels is often lost from view. The novel is also similar to "Pickwick" in the time scheme. Here the company starts out in the springtime, April 2, and their journey lasts until late in fall, November 20. In "Pickwick" the group start on their travels on May 13, 1827, and their first trip continues until late November.⁶⁸ This marks a break in the narrative and in most editions closes the first volume. They start out again in order to spend the holidays with the Wardles at Manor Farm, Dingley Dell; this section involves the trial and continues for approximately seven or eight months. The first part of the novel corresponds almost directly to the period of time covered by the Bramble retinue; the time from spring to fall naturally is the best for travel. Although in both works, we have a

67- "Humphrey Clinker", Letter of J. Melville, London, May 24; Page 89 in the Cochrane edition.
68- The first trip lasts from Chapter II to XXVII.

company on tour in place of the Quixotic master and man, each author has defined the pair well enough to make them examples of Cervantes's manner. This is especially true in "Pickwick", the outstanding Quixotic novel of the Nineteenth Century.

Dickens also used the motif in several of his other novels, although as stated above it becomes lost in the general scheme of the plot. In "Oliver Twist" we have it almost wholly subordinated although Fagin may serve as a villainous version of the Don with the Artful Dodger as a genuine Sancho. Nicholas Nickleby and Smike may be regarded as types, with a serious note of tragedy substituted for the humor. The travel idea is best carried out in "The Old Curiosity Shop" in the journey of Nell and old Trent, but for the characters we must turn to Sampson Brass and Dick Swiveller, the latter a near relative of Weller and Jack Dawkins and with them a descendant of Tom Pipes. In "Martin Chuzzlewit", we have a true example of Cervantes's pair in young Martin and Mark Tapley, who is the most interesting figure in the otherwise tedious American trip. Tapley is another example of Dickens's tendency to neglect his Dons and to portray with greater fidelity his Sanchos. In every case here noted, the servant or companion carries out most of the traditions, filling his place through his humor and wit. The masters are, with the exception of Mr. Pickwick, merely figures of the hero who usually become secondary in interest to the servant. This is also the case in "David Copperfield", where Tommy Traddles is the friend and companion of David. In those chapters in which he appears,⁶⁹ he stands out far

69- "David Copperfield". Chapters VII, XXVII, XXVIII, XXXVI, LIV, and LXI.

above his dignified and less amusing school-mate.

Dickens's use of the Quixotic motif in his novels resembles Smollett's: (1) in his subordination of the master to the servant; (2) in his use of the servant as a foil and contrasting figure as well as as a companion; (3) in his allowing the Quixotic device to become secondary to the general plot, except in "The Pickwick Papers" which with "Sir Launcelot Greaves" must be considered among the real imitations; (4) in permitting the servant to play a role of his own, allowing him to have a courtship, &c., as in Humphrey's affair with Winifred and Sam Weller's with Mary; (5) and finally in his use of the idea without reference to Cervantes's altruistic idea, but mainly as an aid to the general progress of the narrative.

A characteristic which the picaresque tale possessed was that of the inserted narrative. The trend of the hero's travels was often broken by inserting certain digressions from the main theme. These were most frequently in the form of stories told by the various characters with whom he met on his travels. In a more elaborate form they were complete personal histories of other people introduced into the narrative. Fielding made important use of this in "Joseph Andrews" by inserting the stories of Leonora and of Mr. Wilson; ⁷⁰ in "Tom Jones" he introduced the lengthy episode of the widow, and also the independent story of the Man of Malvern Hill. ⁷¹ Such a device as this is a forcible violation of the rules of structural unity, and as a consequence every novel which contains it is imperfect so far as structure is

70- Book II, Chs. II and IV; and Book III, Ch. III.
71- Book XV, Ch. II; and Book VIII, Chs. XI-XIV.

concerned. Smollett made use of this device several times in his novels. In "Roderick Random" we have the long and tedious "History of Miss Williams", the tale of a prostitute whom Roderick meets and who later becomes the maid of Narcissa and subsequently the wife of Strap.⁷² Her story comes in only as a means whereby the author may introduce certain unsavory conditions of English life into his novels. In "Peregrine Pickle", we have the same sort of narrative in the longer and far more tedious "Memoirs of a Lady of Quality"⁷³ which Smollett was induced to insert by the real lady in order to explain to the world her innocence of charges of infidelity laid against her by her husband.⁷⁴ This long narrative illustrates Smollett's weakness whenever he deserted action for sentimentality and emotional descriptions. The Memoirs is one of the weakest passages in his whole work, but Henley attributes the popular success of the novel to its introduction.⁷⁵ A third place in which Smollett brought in this form of narrative was in "Sir Launcelot Greaves" when Tom Clarke relates the history of Sir Launcelot's and his own families by way of introducing the hero.⁷⁶ This story is more closely related to the action than the others, and it cannot be called a complete digression since it concerns the principal character. Yet it detracts from the

72- "Roderick Random", Chapters XXII-XXIII.

73- "Peregrine Pickle", Chapter LXXXI.

74- The Lady of Quality, Horace Walpole's "living academy of love lore" was Frances Viscountess Vane, nee Hawes. She was "a past mistress in the art of pleasing"; her notion of explaining her marital difficulties to the world through the coming novelist, says Henley, was a touch of genius which has gone unhonored. Fielding in The Covent Garden Journal (Jan. 14, 1752) and Lady Anne Hamilton in "Epics of the Town"(i;21-22) insinuate a connection between her and Smollett. Lady Mary Wortley Montague was favorable in her attitude and in her letters we find her

unity, particularly so since it is introduced at a time of action and requires the reader to remain in suspense until the tale is told. These inserted narratives are all of a nature which fits in with the story itself, but in "Roderick Random" we have an episode which is taken out of Smollett's own life. It is the long story of Mr. Melopyn, the poet of the Marshalsea ⁷⁷ which he tells to the hero in the prison where they meet. The narrative is of interest for its biographical importance and also because it throws a light upon the literary conditions of the time. The inspiration was Smollett's early difficulty in disposing of the manuscript of his tragedy "The Regicide", although Fielding maintained that the idea was taken from the similar narrative of Mr. Wilson in "Joseph Andrews". ⁷⁸ This contention may be regarded as a clause in the enmity between the two novelists, and it is not probable that Smollett would go to any other source than his life for a theme in which he was so interested.

Dickens's most prominent use of the inserted narrative is in "The Pickwick Papers", where we have ten long stories introduced on various occasions, ⁷⁹ each of which is a complete dig-

favorable in her attitude toward a wronged member of her sex.

- 75- Introduction to "The Henley Edition" of Smollett's novels, Volume I, p. xxii.
 - 76- "Sir Launcelot Greaves", Chapter III.
 - 77- "Roderick Random", Chapters LXI-LXIII.
 - 78- "Joseph Andrews", Book III, Chapter III.
 - 79- Dickens's various uses of the inserted narrative will be enumerated here.
- A; "The Pickwick Papers". (1) "The Stroller's Tale", Ch. III. (2) Clergyman's Verses, VI. (3) "Story of the Convict on his Return", VI. (4) "The Madman's Story", XI. (5) "The Bagman's Story", XIV. (6) "The Parish Clerk", XVII. (7) "Old Man's Tale of the Queer Client", XXI. (8) "Story of the Goblins who stole a Sexton", XXVIII. (9) "Legend of Prince Bladud", XXXVI. (10) "The Story of the Bagman's Uncle", Chapter XLIX.

ression since it concerns no person in the novel itself. These are either tales told by the characters with whom the Pickwickians meet on their journey, or (in two cases) they are read from old documents which have come into the possession of some character. In addition to these digressions we have several long speeches which attain the proportions of a narrative but which are generally introduced in the course of a conversation. Such are old Weller's story of the religious meeting which his wife makes him attend,⁸⁰ and Sam's tale of the man who killed himself on principle.⁸¹ Dickens's form in "The Pickwick Papers" permits of a greater use of these digressions than does Smollett's; the latter's usual autobiographic design demands greater unity than the rambling account of the correspondents' travels. When Dickens used the autobiographic form, he did not resort to digressions. The more closely an author adheres to the Quixotic or the picaresque form, the freer use he may make of the inserted narrative, and since "The Pickwick Papers" is a truer Quixotic novel than either "Roderick Random" or "Peregrine Pickle", Dickens's liberties are more nearly justified. However, he did come nearer to violating the laws of unity in "Nicholas Nickleby"⁸² when the

B-In "Nicholas Nickleby", The story of the Five Sisters of York, and the Tale of the Baron von Groszwig, Ch. VI.

C- In "Barnaby Rudge", the story of the landlord, in Chapter I; the incident corresponds very closely to the one in "Sir Launcelot Greaves", Ch. I, as will be noted later.

80-"The Pickwick Papers", Ch. XXII, pp. 355-56; Gadshill ed.

81-"The Pickwick Papers", Ch. XLIV, pp. 251-53; Gadshill ed.

82-"Nicholas Nickleby", Chapter VI. The legendary nature of these two tales is characteristic of Dickens's inserted narratives. As such, their introduction is more pardonable than are Smollett's long comments and criticisms of political and social conditions, or his invectives against his literary and personal enemies.

two travellers in the coach which carries Nicholas to Dotheboys Hall regale the company with the Tales of the Five Sisters of York and of The Baron von Groszwig. Again in "Barnaby Rudge" we have the story told by the landlord in the opening chapter, and a similar one later in the book.⁸³ The only thing that saves these interpolations from becoming pure digressions is that they are included in the conversation of the narrators.

When Smollett introduces digressions, he ceases to be a story-teller and becomes a commentator and critic of the life of his time. Dickens never lost sight of the ultimate purpose of his novels. He keeps his digressions interesting, and writes them in the general spirit of the story, so that they bear a generic relation to his novels and to his other short stories.

Plot unity has already been discussed under the heading of the picaresque and Quixotic methods as made use of by these novelists. Another feature which tends to detract from a unified effect in their works is the excessive use of detail. "In both (Smollett and Dickens) we find the observation of superficial oddities of speech and manner carried to the finest point", says Harold Child, "In both we find those oddities and the episodes which display them more interesting than the main plot."⁸⁴ This tendency is more marked and more perfectly developed in Dickens who stands preëminent among the English novelists in his use of detail. He doubtless received his suggestion for this emphasis from Smollett who was the first writer in England to use minor description in such a way. Smollett's use of detail is distinguished from that of Richardson in that the latter analyzed while

83- "Barnaby Rudge", Chapter LIII, is said by some to have

Smollett described. Richardson spends chapters in recording a single event - the reading of a letter, a fit of weeping, the seduction of a lady by her false lover, - but instead of holding the reader's attention he loses it through repetition, tedious exposition, and a veritable dissection of mood where action is necessary. Smollett merely describes, keeping to the surface and seldom going below it. He tells, for instance, of Fathom's seduction of the milliner Eleanor, an episode which contains material for Richardsonian treatment.⁸⁵ Here, however, the novelist gradually builds up to a climax — by the skillful use of details. Still more artistic is Dickens's use of minor incident and description. He combines plot interest with the psychological which Smollett never used. A case in question is that chapter in "David Copperfield"⁸⁶ in which the boy hears his mother's coffin being made while he waits in Mr. Omer's Undertaking House. The detail work here - the taps of the hammer - is concerned with the plot, with the sentiment, and with the psychological character study at the same time. The effect upon the reader is very clear and at the same time he does not lose sight of the author's purpose in using such a device; the action proceeds naturally even though a very tragic event is being recorded. Dickens achieved a delicacy in some of his scenes which is never even approached in the work of Smollett, and it is generally by the use of details. This use is very much different from that of the earlier

- been modelled after "Peregrine Pickle", Ch. II, particularly in the landlord's story. This is probable since Dickens mentions the inn in "David Copperfield", Ch. IV.
- 84- "The Cambridge History", Vol. X, Ch. II, page 49.
- 85- "Count Fathom", Chapters XXX, XXXI.
- 86- "David Copperfield", Chapter IX.

writer, indicating the advance which the novelist's methods had experienced. However, each author used his details in a similar manner and to achieve a like effect.

Style in Smollett and Dickens is first concerned with verisimilitude and illusion of reality. Both authors are classed among the foremost realists in English Literature. Smollett followed Defoe and Fielding, bringing an absolute reproduction of life into his novels, and he applied this realism to plot as well as to characters. The life of rogues, criminals, and the lower classes had been utilized by Defoe who made his novels grimly and at times brutally true to life. Close personal association with the life he presented during his work on the criminal journals of *Mist* and *Applebee* had given him a first hand information of the types which he represented and he transferred this knowledge to his work without modifying it. The influence of his work on English literature was wide-spread because, by his vigorous and unalloyed methods, he virtually forced realism into the literature. His chief contribution to fiction consists in this realism, and in every one of his novels we have a coarse but faithful depiction of life. Fielding followed him with somewhat more refined methods and he treated principally of the middle classes. Smollett is the author who introduced realism as an effective agent in the story itself; he does not subordinate his action to the description of the life and setting in which he has located it. Dickens does likewise, but with a still greater degree of artistry. He never allows his realism to obtrude, and at the same time his reader never loses his sense of the actuality of the tale. Dickens has been called the "first of the realists", but this term cannot be applied

to him without reservations.⁸⁷ The Eighteenth Century realists must always be regarded as his predecessors and their work as his inspiration.⁸⁸ The main outlines of the realism of Smollett and Dickens are the same: (1) They both achieve it by an accumulation of detail and a minute description of apparent trifles. In doing this a sense of completeness is attained, and the picture is gradually built up before the mind of the reader with no part of it left out. Modern standards have endeavored to eliminate this minuteness and have emphasized the importance of suggestion; but in most of the modern novels the complete illusion of life which we find in these novelists has been missed. Smollett's details are frequently irrelevant, Dickens's much less so; the latter focused his attentions upon one particular phase of a subject and exhausted its possibilities, while Smollett frequently becomes diffuse when he tries to be intensive.

(2) A second device for realism is that of the stories being told either in the first person or from the direct standpoint of the hero.⁸⁹ This device is a powerful one in gaining the effect of realism, and in addition to it the novelists have preserved a mood natural to the narrator or to the hero represented. At all times there is an anticipation of future events which gives the sense of the narrative actually having been lived through.⁹⁰

(3) A third method is that the author creates an atmos-

87- Dickens is so called by W. Walter Crotch in "The Soul of Dickens", Chapter III.

88- Among Dickens's predecessors in realism who influenced him, Hogarth must be included; his work represents of his century in painting, the phases which Smollett treated, and later which Dickens represented. Dickens often expressed himself on his admiration of Hogarth, and it

phere of his own which is always identified with his work, and which assumes for the reader the reality of a true world. Smollett has gradually built up this atmosphere in his novels. It becomes evident first in "Peregrine Pickle" where he reproduces much of the background which he made familiar in his first novel. In "Humphrey Clinker" we find ourselves returned to this same environment, and the surroundings are recognizable at once. Here are to be noted the descriptive methods of these two authors. They are of the same kind, being based upon fidelity to detail and a regard for a characteristic atmosphere. The scenery in each novelist may be designated as "atmospheric" - wholly related to the particular mood which the writer wishes to create. Background serves a similar purpose, but it is not essentially similar in kind. Smollett was just beginning to learn how to use background for emotional purposes. Defoe's novels are filled with descriptions of scenery and locale, but it is all done scientifically, with no regard for the close relation which the setting bears to mood. In "Roderick Random", Smollett does this same thing. We have no natural description which conveys a color and warmth to the narrative. The whole Carthage expedition is described with only short and tabular notation of scenery. In "Sir Launcelot Greaves", we find a notable advancement. Here the first chapter contains a description of an Inn on a stormy night which corresponds closely to similar passages in the novels of Dickens, not⁹¹

has been referred to as stimulating him in his friendship for the Hogarth family, and his marriage to Catharine. Popular conception of Mrs. Gamp seems to be taken directly from one of Hogarth's canvases, to quote only one instance.

89- Smollett used the first person in "Roderick Random" and "Humphrey Clinker". Dickens (in his novels) used it in

to the similar introductory chapter in "Barnaby Rudge". Dickens's use of atmosphere is wholly emotional; that is, it is always concerned with and in sympathy with the mood of the characters. The storm in "David Copperfield"⁹² gains its terrific magnificence because it is placed against the troubled minds of the characters who are affected by it.

(4) A fourth method of attaining realism is that of locating scenes in actual places. Every one of the scenes in these novels is geographically identified; we are never carried into a mythical province or to an obsolete country little heard of. The authors carry us naturally from place to place with them. The towns are all familiar, and were probably used because of the writers' association with them. In this connection it is interesting to note parallel parts played by localities and institutions in the novels of both authors. The debtor's prisons (Bridewell, the Fleet, Newgate, King's Bench, and the Marshalsea) are introduced in "Roderick Random",⁹³ in "Peregrine Pickle",⁹⁴ in "Count Fathom",⁹⁵ and in "Sir Launcelot Greaves".⁹⁶ Dickens's use of these prisons is extensive, prominently in "The Pickwick Papers",⁹⁷

"David Copperfield", in "Master Humphrey's Clock" and in old Humphrey's introductory chapters to "The Old Curiosity Shop", in Esther Summerson's parts in "Bleak House" and in "Great Expectations".

- 90- Such references are found in "Roderick Random", Ch. XXIX, p. 195, Cochrane edition; and in "David Copperfield", Ch. III, page 41.
- 91- Dickens's most famous Inn scenes are: "The Pickwick Papers", at the Saracen's Head, Towchester, Ch. LII; "The Old Curiosity Shop", at "The Jolly Sandboys", Ch. XVIII, "Barnaby Rudge", at the Maypole Inn, Ch. I; "Great Expectations" at the Three Jolly Bargemen, Ch. X; and in "The Holly Tree", at the Inn of the same name.
- 92- "David Copperfield", Chapter LV.
- 93- "Roderick Random", Chapters XVII-XXII, XXIII, XLIX-LXI.
- 94- "Peregrine Pickle", Chapters XCVII-CIV.
- 95- "Count Fathom", Chapters XXXIX, XL-XLII.

in "Oliver Twist",⁹⁸ in "David Copperfield",⁹⁹ and in "Little Dorrit".¹⁰⁰ Peregrine's confinement corresponds to Mr. Pickwick's. Like Sam Weller, Pipes and Hatchway come to live near their master and help to make his imprisonment interesting both for him and for the reader. Dickens's father's association with the debtor's prisons connected the future novelist's life with them, just as Smollett's imprisonment had acquainted him with the life of these places. Stagecoaches also play an important part in the novels,¹⁰¹ as do the inns and taverns which were so prominent in England at this time.¹⁰² These various institutions are inseparably linked with the novels of Smollett and Dickens, and they serve to relate their works in respect to atmosphere.

In connection with realism there is present in the work of Smollett a singular quality of grossness and vulgarity which nearly all of the Eighteenth Century novelists saw fit to make a part of their works. There is not a novel of Smollett's in which this element does not enter. It is chiefly concerned with character humor, but it also functions in the development of plot. Two explanations may be offered for this: the prevailing fashion of the time of introducing this factor as a means to humor, realism, or general popular interest; or the explanation offered by Mr. Child who says "that Smollett's study of medicine had doubtless inured him to the contemplation of certain physical facts and that he revels in contemplating them."¹⁰³ In his Introduction to

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- 96- "Sir Launcelot Greaves", Chapters XI, XII, XIII.
97- "The Pickwick Papers", Chapters XL-XLVIII.
98- "Oliver Twist", Chapter LII.
99- "David Copperfield", Chapters XI, XII.
100- "Little Dorrit", Chapters VIII-XXXVI.
101- Comparison of stage-coach methods is seen by comparing "Roderick Random", Chs. X-XIII, with "Nicholas Nickleby".

"Roderick Random", Smollett attempts to excuse his vulgarity by saying that he used his obscene references and language because he "imagined that nothing could more effectually expose the absurdity of such miserable expletives than a natural and verbal representation of the language and discourse in which they occur."¹⁰⁴ In the Apologue he seeks, by means of a classic parable, to prove that this element is not necessarily objectionable.¹⁰⁵ Taine criticizes Eighteenth Century literature severely for the use of this vulgarity, and he derides Smollett for introducing it into his novels.¹⁰⁶ This tendency is nowhere shown in the work of Dickens. When he treats of the darker side of life or depicts fallen women, he does it with the dignity and compassion becoming the humanitarian, instead of as a vulgar humorist. Only one student has hinted that such a trait might have been present in Dickens's character. If it was (and its real presence has by no means been established) he never permitted it to enter into his novels.¹⁰⁷ Dickens advance over Smollett in this respect must really be attributed to the higher ethical and aesthetic standards of his age. The coarse vulgarity of the Eighteenth Century had disappeared, and there was no longer a demand for such elements in the fiction. Both authors wrote for their times and so introduced or eliminated this suggestive material according to popular demand.

- Chapter VI, or "David Copperfield", Chapter VI.
- 102- Discussed in Matz, J.B., "The Inns and Taverns of Pickwick", London, 1921.
- 103- "The Cambridge History", Vol. X; Ch. II, p. 41.
- 104- Introduction to "Roderick Random", p. viii, Cochrane ed.
- 105- Apologue to "Roderick Random", pp. ix-x. Cochrane ed.
- 106- "L'Histoire de la Litteratur Anglaise", Volume IV, page 323.
- 107- Orr, L., "Dickens as a Husband", The Bookman, Vol. XXXIV pp. 627-630, February 1912.

A final point of technique will be considered in the Gothic element in the works of the two novelists. As stated above, Smollett is a pioneer in this field, and he introduced the Gothic into his work ten years before Horace Walpole published "The Castle of Otranto" (1764) when he found that the purely picaresque material would prove inadequate in holding popular attention. Consequently he introduced it into "Count Fathom" where "the tremors of fear to which the rascally hero is subjected lend a spice of alarm to what might have been monotonous record of villainy."¹⁰⁸ In "Sir Launcelot Greaves", Smollett used it again in the episode of Captain Crowe's nocturnal vigil in the church,¹⁰⁹ but here the device is an accessory to humor. In these passages, Smollett often achieves a melodramatic effect not unlike Dickens', but it is not a legitimate melodrama nor is it concerned with the vital human problems of the characters. Of real Gothic terror, there is little in Dickens. What there is, is introduced in episodes and not in the body of the novel. Edith Birkhead in her study, "The Tale of Terror", mentions only the nurse's story in "The Uncommercial Traveller" (Chapter XV) in referring to Gothic passages in his novels. But we have it introduced several times in the other sketches and stories. It is present in "The Madman's Story" in "Pickwick",¹¹⁰ in several of the Reprinted Pieces such as "To be Read at Dusk" and "The Lamplighter's Story", as well as in the Two Ghost Stories, "The Trial for Murder" and "The Signal Man". In the novels themselves, we have little more than fragments of the Gothic, and it is generally to be interpreted as melodrama.

108- Birkhead, Edith- "The Tale of Terror", Ch. II, p. 23.
109- "Sir Launcelot Greaves", Chapter III.
110- "The Pickwick Papers", Chapter XI.

However, Chesney Wold in "Bleak House" is certainly a Gothic affair with its Ghost Walk and the spectral figure of Mr. Tulkinghorn walking on the tiles at night. The murder of Tigg by Jonas Chuzzlewit and the latter's being haunted by guilt;¹¹¹ the murder of Nancy and the death of Bill Sikes;¹¹² the suicide of Ralph Nickleby;¹¹³ - these all aim at deriving the effect of Gothic terrorism even though supernatural agents are not introduced. Dickens's love for this element was well known to his colleagues, and he uses it frequently out of pure love for and delight in the ghostly and supernatural element.¹¹⁴ By means of it he attained a new kind of suspense in the novel, and in suspense he advanced far ahead of what Smollett accomplished. At times their methods resemble one another,¹¹⁵ but for sustained anticipation, Dickens leads. Both authors may be classed as sensation novelists; they generally resort to murder, plunder, or bloodshed to gain an effect, and the sensational element enters largely into the work of each.¹¹⁶ Dickens, like Smollett, never used the Gothic simply

111- "Martin Chuzzlewit ", Chapters XLVII-LI.

112- "Oliver Twist", Chapters XLVII, XLIX-L.

113- "Nicholas Nickleby", Chapter LXII.

114- Dickens's love for the sensational may in part be due to his friendship with Wilkie Collins(1824-89). Forster discusses this in "The Life of Charles Dickens", Bk. VI, Ch. V, p. 261. This author wrote many melodramatic stories modelled upon the Gothic, such as "The Woman in White", "The Moonstone", "The Dead Secret", and "No Name". In one novel, "A Rogue's Life", he combined this element with the picaresque. His connection with Dickens is discussed in Phillips, W.C., "Dickens, Reade, and Collins", "Sensation novelists", Ch. III, pp. 109-124.

115- One such instance is the knocking at the door which is not explained until the chapter following. This occurs in "Sir Launcelot Greaves"(I-II) and in "The Pickwick Papers", (LIII-LIV). This device was particularly effective when the stories were published serially by chapters

116- The sensational quality is strongest in Smollett in "Count Fathom"; Dickens illustrates it notably in Carker's death in "Dombey and Son"(LV), in Krook's death in

as such in his novels. He combined it with the picaresque in order to lend that form a new element of interest. Neither novelist can be classed among the strictly Gothic writers, for they never wrote novels like "The Castle of Otranto", Lewis's "The Monk", or Mrs. Radcliffe's "The Mysteries of Udolpho". When they employed the terror motif, they did not eliminate the element of probability; they substituted for gloom and horror a note of humor (as in "Sir Launcelot Greaves" and "The Pickwick Papers"), or they based their conception upon real danger and fright (as in "Count Fathom" and "Master Humphrey's Clock". Such supernaturalities as Walpole and Mrs. Radcliffe were guilty of were never utilized. In the hands of these novelists, the Gothic became an instrument to whet the interest of the reader when the regular trend of the story might prove tedious or uninteresting.

Such are the principal comparisons to be drawn between Dickens and Smollett in reference to technique. That Dickens derived many features from his reading of Smollett is certain since his use of them is very similar and in some cases identical with that of his predecessor. Several points which would ordinarily be discussed under the Technique, have been reserved for discussion in the next chapter devoted to characterization.

"Bleak House" (XXXII), and in "Our Mutual Friend" in the Gaffer Hexam episodes (Bk. I; Chs. I, VII, XIII, XIV) and in the Riderhood-Headstone chapters (Book IV; Chs. I, VI, VII, XV. Dickens also showed this tendency in a way which bears no relation to Smollett: in his interest in the mystery story. He introduced this into all of his later works: "Bleak House", "Great Expectations", "Our Mutual Friend", and "Edwin Drood" and in several sketches. He is here one of the first figures in the field of detective fiction. (Chandler, F.W. - "The Literature of Roguery", Ch. XIII. p. 535 of Volume II).

CHAPTER III.

CHARACTERIZATION.

Smollett does not equal his contemporaries in his power of character portrayal. He does not portray such representative types as Fielding nor does he use that novelist's methods in depicting character in fine shades and with consistency. Because of the comparative brevity of his portraits, he does not approach Richardson's completeness. He does not attempt to introduce subtle psychological traits as did Sterne. He does, however, present a wider range and a more comprehensive scope of figures in his novels than did any of these other writers of his century and therein lies his similarity to Dickens. Dickens achieves most of his fame through his characters, and it is probably as an artist in portraiture that he will always be remembered. The two authors differ somewhat in this respect since Smollett, while he presented a dozen memorable people in his novels, cannot be said to have developed them to such an extent as to distinguish them. Lack of distinction in this field is probably due to the fact that Smollett lacked a standard in his portraiture. He does not adhere strictly to the picaresque formula in presenting leading actors who are consistent rogues. Neither does he come far enough into the field of the modern novel to have well-designed stock figures, equipped with definite properties and having a definite place in the story. Dickens marks the advance in this direction, both in his use of character as a definite element in the evolution of plot and in a natural and balanced use of properties. But in broad

outlines, both men have much in common in their methods of characterization. Each author used caricature, each specialized in types rather than in real people, and each allowed most of his humor to evolve from the character rather than from the plot. The comparisons will be drawn according to the use the novelists made of the picaresque methods, of satire and caricature, and in their presentation of women and children.

Picaresque characters abound in the novels of Smollett and Dickens. We have them presented in two main classes: those delightful and inimitable rogues who claim our affections and who gain our sympathies; and the genuine villains who are a part of the picaresque tradition only because they are the principal characters in the novels and as such are constantly before us. Chandler believes that Smollett in his use of the picaresque fell far short of his model, using it clumsily and making the worth of his novels consist less in their form and spirit than in their matter.¹¹⁷ The service of masters is put to very little use, and thus one of the most conventional of the picaresque devices is disposed of. Roderick Random and Peregrine Pickle are pure adventurers, lacking fixed characters and not playing the rogue consistently. Both heroes are pictured as having little physical courage in spite of the fact that this attribute is constantly given to them. They also have vivacity, a quick wit, and an abundance of learning. These qualities are made to atone for the lack of morality, and they (the heroes) are never condemned as rascals. In Count Fathom we have a different type - an anti-hero.

117- "The Literature of Roguery", Vol. II; Ch. VIII, p. 309.

Here the author has deliberately created a rascal to arouse the reader's disgust, and to serve as "a beacon for the benefit of the inexperienced and unwary." Taking his cue from Fielding's Jonathan Wild, Smollett has created a monster with brute instincts and fierce cruel passions, who stops at nothing in satisfying his emotional appetite. The sympathy and interest which the old picares inspired is completely unthought of, and the character becomes revolting and his actions disgusting. Sir Launcelot Greaves himself is wholly given up to a high-minded and altruistic purpose and his actions never partake of the rogue spirit of his accompanist, Crabshaw. In Smollett's final novel we have real use made of the service of masters, but Humphrey can hardly be called a picaresque hero since he never commits his mistakes and petty crimes voluntarily. Rather he plays the part of a witless and deluded servant around whom much of the humor centers but through whose ingenuity none of the amusement proceeds. In making of his central hero a picaresque and thus creating a purely picaresque figure, Smollett never succeeded.

In this way, Dickens strongly resembles him. Not one of the heroes of his novels is a true rogue. The later novelist's purpose was entirely different and he never intended that his works should become famous as picaresque narratives. But here, as in Smollett, we find a large number of real rogues among the secondary figures. The Quixotic motif becomes prominent and the pages swarm with persons who gain our complete sympathy through their charming and artless roguery. These are truly picaresque conceptions, and we love them for their crimes. In Smollett's work such characters are to be found in Strap and Banter in "Rod-

erick Random", in the whole personnel of the Garrison in "Peregrine Pickle", in Crabshaw and Crowe in "Sir Launcelot Greaves", and in Lieutenant Lishmahago in "Humphrey Clinker". Corresponding to these in Dickens, we have Sam Weller, Jingle, Job Trotter, and Bob Sawyer in "The Pickwick Papers"; Fagin's gang, particularly the Dodger, in "Oliver Twist"; Dick Swiveller in "The Old Curiosity Shop"; Mrs. Gamp and Mrs. Prig in "Martin Chuzzlewit"; and Wegg and Venus in "Our Mutual Friend". All of these characters are true descendants of the characters in LeSage and Cervantes, and they preserve the best of the old picaresque traditions. Contrasted with these we have the villains, brought upon the scene for purposes purely vicious and never intending to gain sympathy from the reader. These characters may be classed as rogues but still they cannot be included under the heading of real picaros, since they are stock properties of general fiction. Fathom comes close to such a type as this, and he is the one consistent villain which Smollett has portrayed; but even here the unity of purpose is broken and the criminal becomes Mr. Grieve, a law-abiding apothecary; as such we meet him again in "Humphrey Clinker", a device which Smollett used to show that his villain, once reformed, remained so. Smollett seldom introduced a sinister villain in his work outside of this novel. Prototypes of Bill Sikes, Jonas Chuzzlewit, Ralph Nickleby, Rogue Riderhood, and Uriah Heep are not to be found. Mr. Chandler has made complete categories of the picaresque figures in both Smollett and Dickens in his study; a review of his work leads us to believe that Dickens gave us a

118- "The Literature of Roguery", Vol. II. Smollett is discussed in Chapter VII, pp. 309-320, and Dickens in Chapter X, pp. 411-427.

richer and more varied collection of rogues than did his predecessor, even though the latter lived closer to the age of the picaresque romance. "Smollett had outgrown the picaresque form, although he could not forget picaresque episodes", says this critic,¹¹⁹ but where Smollett fails essentially is in giving us the rogue in relation to social conditions. As soon as Smollett resorts to these episodes the social background (which is otherwise present in his work) drops out of the picture. Dickens never permits this social element to disappear. His novels are filled with low life, and although he "fails to conform to the Spanish and French picaresque formula, his novels afford the broadest view of rogues in their social environment, and a portrait gallery unparalleled in the richness and variety of character types."¹²⁰ Smollett constantly duplicates his types. Pipes, Trunnion, and Peregrine correspond almost exactly to Strap, Bowling, and Roderick, both in their function in the novel and in their characteristics and properties. These characters pass through nearly the same course of action and only in details does a difference appear in the scheme. In "Roderick Random" a small trace of the service of masters still existed in Roderick's apprenticeship to the apothecary Potion,¹²¹ in his services to the surgeon Launcelot Crab,¹²² and finally in his stewardship to the poetess.¹²³ In "Peregrine Pickle" all this has disappeared, and the hero is only an adventurer exciting no sympathy, struggling against no odds, and very malicious and depraved in his morals. With these two rogue-heroes we are asked to sympathize, but in "Count Fathom" Smollett really

119- "The Literature of Roguery", Vol. II, Ch. VII, p. 320.

120- "The Literature of Roguery" Vol. II, Ch. X, p. 427.

121- "Roderick Random" Chs. V-VII.

122- Ibid., Chapter VII.

123- Ibid., Chs. XXXIX-XL

seems to have tried to show the heinousness of crime. His purpose in "Roderick Random" was to represent "modest merit struggling with every difficulty to which a friendless orphan is exposed from his own want of experience, as well as from the selfishness, envy, malice, and base indifference of mankind."¹²⁴ Such an argument is abandoned in "Count Fathom" and a complete stand is taken against the anti-hero. Dickens's greater versatility and power never necessitated his duplication of types. In his vast fange of portrayals we never find two characters serving the same purpose or possessing the same features. Sam Weller and Dick Swiveller come near to it, but by means of dialect, personal prejudices, appearance, and philosophy of life the two become distinct. Dickens's use of the passive hero enabled him at times to bring his rogue characters into prominence and at the same time keep them in a secondary position in regard to plot. This is true in "Oliver Twist" where Oliver and the Maylie family often disappear and Fagin and Sikes and the gang of crooks come into the foreground. Smollett also does this but not without overemphasizing the minor characters or sacrificing the moral position of the hero. A contrast of such picaresque types as Miss Williams and Nancy Sikes shows Dickens's superiority in psychological portrayal. The interpolation of the former's history in "Roderick Random" shows her to be a static and unchanging type. She remains throughout the novel the same woman she was when first introduced. No moral justification is given for her reform, and she accepts it merely as a blind excuse for giving up her former uncomfortable

124- Introduction to "Roderick Random", p. viii, The Cochran edition.

mode of life. In the case of Nancy, however, we have a gradual development: her first appearance shows us a complex nature in which environment and better instinct have each played a part. She is a thief and degenerate but still she has a hidden hope of reform and believes that some day she will revise her manner of living. She is used by the author for somewhat sensational purposes at the close of the story, but in her death we see the climax of an incident which occurred earlier in the novel.¹²⁵ Beside her, Miss Williams is colorless and uninteresting, and her marriage to Strap is decidedly anti-climactic. Smollett could never have placed such rogue figures as Heep or Montague Tigg into his novels for he could not have brought to them the subtle shades of character with which Dickens endowed them. His nearest approach to such picares is in the old swindler, Cadwallader Crabtree in "Peregrine Pickle" and in Sheerwit and Sir Gosling Scrag. These fakers play important parts in the novels, but they contribute very little to the plot and if they were omitted their absence would hardly be felt. Smollett's best and most consistent characters in which the Spanish picaresque spirit prevailed are Fathom's mother, Lishmahago, Oregon the Irish fortune-hunter in "Roderick Random", and the Garrison group in "Peregrine Pickle". In Dickens, we find fewer types of the traditional kind but we have more complete pictures drawn in Fagin, Jerry Cruncher, the porter-body snatcher in "A Tale of Two Cities", Mantilini, and in Fascination Fledgeby, the aristocratic usurer.

To sum up the picaresque character survivals in Smol-

125- This earlier incident, Nancy's rebellion when she sees Oliver tortured (Ch. IX) finds its resolution in her betrayal of the gang in order to aid him and finally in her death, (Ch. XLVII).

ett and Dickens: Smollett lived in the age of picaresque literature in England but he also wrote his novels when the modern novel was beginning to establish itself as a part of the literature. Therefore, he could not adhere strictly to the old picaresque formula and still achieve all of the unity and balance which the plot of the novel requires. In order to overcome this, he combined in his hero the qualities of the old picaro and of the legitimate central figure of the biographical novel. This ruined his characterization but attained the unity of effect. For real picaresque types he resorted to secondary figures and there he really succeeded in preserving the old picaresque spirit. Dickens wrote when the age of the picaresque romance was past and when rogue chronicles were only rarely written. He too resorted to secondary characters for his real types, and in portraying them he achieved a complexity, a consistent development, and a completeness which Smollett rarely attained. Only in "Pickwick" do we find these rogues, as a body, gaining our sympathy, and here the group corresponds to that in "Peregrine Pickle". Dickens inherited both the tradition of Smollett and the reformatory purpose of Bulwer and Godwin,¹²⁶ and thus he studied rogues as social phenomena and also as individuals, a combination upon which present day standards of characterization have come to insist.

Both Smollett and Dickens indulged in satiric portraiture in their novels. Characters based upon actual people may be looked upon as authentic, but when the character is burlesqued a

126- Chandler, F.W., "The Literature of Roguery", Volume II, Chapter X, page 411.

pure caricature generally results and the fine points of the portrayal are lost. Smollett's life was filled with more political intrigue and quarreling than Dickens's, and so we find more harsh satire wielded against individuals. The general difference between the two authors in this respect is that Smollett was too near the age of Dryden and Pope and the other great English satirists to eliminate personal vengeance from his satire. Throughout we find him drawing his caricatures with this end in view. Dickens was generally actuated by humanitarian principles in using his powers of satire, and he is thus enabled to draw his satiric portraits with a finer brush. He does not attack viciously or blindly, and he seldom allows personal prejudice to influence him. In consequence of this distinction, Smollett's satire is more blunt and far less subtle in delineation than is that of his successor. There are many characters in Smollett based upon actual persons, and it has been the duty of students to determine the originals. The apothecary Potion in "Roderick Random" is said to have been Gordon, Smollett's early employer who is satirized here but is praised in the later novel, "Humphrey Clinker". The detestable couple, Mr. Sheerwit and Mr. Marmozet are direct burlesques of David Garrick and Sir George Lyttelton whom Smollett hated because of their rejection of his tragedy, "The Regicide". Smollett also ridiculed Lyttelton in a Burlesque Ode (1753) of the manager's "Monody on the Death of my Wife", but here his satire is so harsh and crude that the general effect is disgusting. Lyttelton was also satirized in Sir Gosling Scrag in "Peregrine Pickle", and he was never forgiven by Smollett. Garrick was pardoned and became Smollett's

friend after he produced "The Reprisal"(1749). Strap has been variously identified, once as a Mr. Duncan Rivers, bailiff of Scotland in the Annual Register for 1771.¹²⁷ Dr. Mark Akinside who had caused Smollett some displeasure in connection with their medical authority is seen as the French physician in "Peregrine Pickle", but his friend the painter has not been identified. The Lady of Quality is, of course, Lady Vane who paid the author for the insertion of her explanatory history. The character of Narcissa is based upon the character of Smollett's wife, Anne Lascalles whom he always held in high regard but whom he unknowingly presented in a colorless and uninspired portrait which might be interpreted as a fine bit of satire. In all of these instances (excepting of course the last named), Smollett attacks the enemy with the bludgeon and adheres to the strong satiric methods of Pope and Dryden. It was not until his later novels that he learned, through the influence of the coming Romanticism, to eliminate the personal equation in his characterizations. Dickens, according to Mr. Alexander Philip, has based three hundred and sixty of his characters upon actual persons.¹²⁸ In the large majority of cases these portraits are merely transcriptions in which satire plays no part. However, in Mr. Fang, the atrocious and tyrannical magistrate in "Oliver Twist",¹²⁹ we have a satire upon the violent and unjust police magistrate of the time. The original was one Mr. Laing whom Dickens knew personally,¹³⁰ but when he satir-

127- The note of the death of Mr. Rivers is mentioned in The Annual Register for 1771, volume 1, p. 166; this is quoted by F.J. Furnivale in "Notes and Queries", vol. XIII p. 348, year 1889.

128- "A Dickens Dictionary", List of such characters, pp.405-8

129- Chapter XI.

130- Philip, A.J., "A Dickens Dictionary", page 122.

satirizes him he does it with reference only to the misery which such an official brings to an innocent victim; the novelist assumes the stand of a reformer. Two characters in "Bleak House" are pictures of literary men of Dickens's time. Harold Skimpole, the affectations hypocrite who is delineated with subtle skill, was based upon the character of Leigh Hunt, and Mr. Laurence Boythorn the bluff-appearing but tender-hearted friend of John Jarndyce, upon Walter Savage Landor. Both originals are said to have resented Dickens's caricatures of them, particularly Landor whose prototype is the more admirable of the two. The exact reasons for these satires has not been determined. Forster says that while a want of consideration was shown, the intention was not an unkind one. ¹³¹ Dickens's pages are filled with types which he has satirized mercilessly, but he always does it with some altruistic end in view. Such portraits are the nurses, Sairey Gamp and Betsy Prig, the usurers Chadband, Nickleby, and Fledgeby, the hypocrites Podsnap and Pecksniff, and the schoolmen, Squeers and Creakle. In all of these, Dickens derides certain phases of British life by means of severe satire, and they will be discussed further in the chapter devoted to Humanitarianism and Reform.

In several types of characters the two authors approach one another very closely in form of treatment. The most prominent among these are the seamen and mariners. Smollett has created four of these who rank very close to the front among their kind in English literature. They are Lieutenant Tom Bowling, Commodore

131- "The Life of Charles Dickens", Book VI, Ch. VII, p.276.

Trunnion, Captain Crowe, and Lieutenant Lishmahago. In these, he has created genuine types and has come nearer to perfection as an artist in character than in any other place. He stands beside Captain Marryat. Smeaton says, "Captain Marryat exhibits a greater knowledge of nautical affairs than Smollett but nothing in the younger novelist quite touches the racy humor of Commodore Trunnion and the others." ¹³² Smollett never shows the seaman in his work as Marryat does, but at the same time he does not overload his portrait with a large number of details of the service and thus become tiresome. There is always a lively interest when these sailors are upon the scene, and they keep up the action in many places. Bowling in "Roderick Random" is a typical fearless salt, with a high sense of honor (based upon physical courage) and a freedom and carelessness which generally accompanies the seaman. His part in the novel is not greatly important, but he does aid in unifying it by reappearing at intervals, and he lends a contrasting color to the scenes. The other mariners on the Carthage voyage are negligible with the exception of Morgan, the vindictive Welshman, in whom Smollett made his only successful use of dialogue as an aid to realism.

The company at the Garrison in "Peregrine Pickle" is one of the most famous character groups in all fiction. Here we have the retired captain, Hawser Trunnion, surrounded by his old mates, Hatchway and Pipes, living within a moated fortress in a ship-like manner, constantly protected from the snares of women.

132- "Tobias Smollett", Chapter X, page 133.

The Commodore's episode is by far the best in the novel, and after he dies the story loses the greater part of its interest. In its unity and consistency (not referring for the moment to the characterization itself) it resembles the Barkis episode in "David Copperfield". Smollett has not developed the character conspicuously, but he has used the aversion for women as the key-note of the portrait. After his marriage to Mrs. Grizzle, a real change is effected in the character of the old sea-dog. It is as a great and masterful man of the sea that the Commodore triumphs; in his aversion for women, he resembles Captain Jack Bunsby in "Dombey and Son", who likewise succumbed to the attacks of Mrs. MacStinger. The resemblance is almost complete, and influence seems certain. Captain Crowe in "Sir Launcelot Greaves" is used wholly for comic purposes but still he retains enough individuality to make him important. He combines the characteristics of the Commodore and of Lishmahago. In this latter character, Smollett has reached one of his masterpieces. Some critics believe that in this person the author has exhibited the climax of his powers in portraiture, but the importance of the Commodore cannot be neglected. The combination of hypocrisy, bravado, and cowardice in this man is introduced with a subtlety and accuracy which saves him from becoming a complete burlesque. He gains the reader's sympathy in spite of his frequent vulgarity and he bears a resemblance to Trunnion in his antipathy toward Tabitha, whom he marries in the end. This aversion to women is generally common to Smollett's seamen, and it also enters largely into Dickens's mariners. Mr. Peggotty, Sol Gills, Captain Cuttle, Bunsby, old Bill Barley have all kept their distance from women but not all of them have escap-

ed. Likewise, Dickens seldom shows the seaman at his work in his element, but he introduces him into the story when he has retired from active labor on the sea. In his depiction of mariners, Dickens is superior to Smollett: (1) in showing the complex sides of the seaman's character and not merely stressing the side available for comedy purposes; this is true in the case of Mr. Peggotty who becomes a tragic figure in the end; (2) in his use of dialect which lends a consistency and color to the portrait, but which, in spite of that, often becomes tiresome (as is the case in Captain Cuttle); (3) in contrasting the seaman to a background of social life, thus having him serve a sociological as well as a character value. It may be said here, that this latter distinction is an important one, and it marks one of the real differences between the characterizations of Smollett and Dickens.

Smollett, like Dickens, seemed to have an antipathy toward schoolmasters, a feeling probably born through personal experience. His heroes must be educated, must be able to read Latin and Greek, and to translate difficult passages in almost any language on sight, as Roderick does for the she-pedant. But the teachers of these prodigies are generally derided. The pedant and his usher in "Roderick Random" ¹³³ are severley censured, as is the boarding-school master in "Peregrine Pickle" ¹³⁴ under whom Peregrine Pickle "becomes remarkable for his genius and ambition" in spite of partiality. In "Count Fathom" ¹³⁵ we have a master who

133- "Roderick Random", Chapters II, III, IV.

134- "Peregrine Pickle", Chapters XII, XIII.

135- "Ferdinand Count Fathom", Chapters IV, V.

easily transfers the blame of Fathom's cheating to Renaldo and severely punishes him for it. In all of these cases, the schoolmasters are acting under the direction of some tyrannous agent - under Roderick's cruel grandfather, under Peregrine's mother, or under the advice of the treacherous Ferdinand. But in Dickens we have the pedagogical profession ridiculed and criticized with reference only to itself. Mr. Creakle and Wackford Squeers are monsters of tyranny and cruelty, extreme types of the unlettered masters of the day whom Dickens wished to see completely deposed. They are represented without discrimination as tyrants and because of their relation to the reader (the story being told from the standpoint of the hero) they inspire aversion and disgust. The whole novel, "Nicholas Nickleby", is a preachment against the wretched conditions of English private schools. When Dickens is not attacking with vengeance, he does it with pleasant and ridiculing satire; he "delighted in showing classical teachers as dreary humbugs", says Mr. Gissing, who attributes Dickens's aversion to his own lack of education. Mr. Feeder, B.A., and the Blimbers are pompous and affectatious pedants with no sense of their own humor; Miss Monflathers is a scholastic shrew; the Old Cheeseman in "The Schoolboy's Story" is a ludicrous burlesque; and even David's dear friend, Dr. Strong, "potters in an imbecile fashion over a Greek Dictionary which there is plainly not the slightest hope of ever completing." Only when Dickens grew sympathetic with the schools under the influence of his own sons' education did he portray a pleasing and admirable tutor in Mr. Crisparkle in "Edwin Drood", who is the only true gentleman among

his teachers and one of the reasons for regretting the incomplete state of the novel.

Smollett's women are generally characters of secondary importance, holding no significant place in the plot. In this respect he differed radically from Dickens who attained a perfection in some of his women characters and fills his pages with them. "Roderick Random" contains only three important women characters: Miss Williams, Narcissa, and the latter's aunt; "Peregrine Pickle" contains five: Emilia, Sophia Gauntlet, Mrs. Grizzle, Mrs. Pickle, and the Lady of Quality; "Sir Launcelot Greaves" contains only one feminine figure of any importance: the heroine Aurelia Darnel. This shows what a small part women play in his novels, and further goes to show that he stood in a closer relationship to the purely picaresque novel than did his successor of the next century. Dickens, with his fuller canvas and his more complete and authentic picture of English life, brought women to play a part equal to that of his men. He never neglected them, and he even makes a girl the central figure in several of his novels.¹³⁷ In this method he was, of course, going far beyond the boundaries which Smollett had laid down for his work. The latter came nearest to using women as an integral part of his scheme in his last novel; there we have several finely differentiated types in Tabitha Bramble, Winifred Jenkins, and Lydia Melford. Their number is again small, but the author is more nearly justified since there are only six men characters. Smeaton says that according to Saint Beuve's judgement of a novelist's power: according to his

137- Such central figures are Nell in "The Old Curiosity Shop", Esther Summerson in "Bleak House", and Little Dorrit.

ability in portraying women, Smollett would excite little sympathy or admiration.¹³⁸ He never attempted a wide range of types but confined himself to variations of the same theme. In Dickens, we have every kind of woman represented and well defined in her place in the novel. The similarities in the feminine characters of the two novelists lie in the heroines and in the pronounced eccentrics.

The heroines of Smollett are all "sweet dolls" without real character and lacking the depth necessary to give a genuine feeling of sincerity. His five novels each have such a figure: Narcissa in "Roderick Random", Emilia in "Peregrine Pickle", Monimia in "Count Fathom", Aurelia Darnel in "Sir Launcelot Greaves" and Lydia Melford in "Humphrey Clinker". These women are all equipped with a nobility and virtue of character which takes them out of the world of reality and transforms them into mere puppets. They appeal not to the honorable instincts of the heroes but to the emotional appetite, and, as women, they are completely without resistance to withstand the latter. Of the five, Monimia is the most virtuous of all, and in her portrayal Smollett succeeded somewhat since he allowed a dramatic and colorful history to serve as the background and to explain some of the qualities in her character. Moreover, she is used for a definite purpose: the moral salvation of the hero who has brought misery to many young women even more colorless than she. Narcissa and Lydia Melford are complete failures so far as real characters are concerned and they contribute no part to the realism of the novels in which they

138- "Tobias Smollett", Chapter X, page 134.

appear. Dickens presented several heroines of this kind. Such "visions of lowliness" appear in Rose Maylie in "Oliver Twist", Ada Clare in "Bleak House", and in Kate and Madeline Bray in "Nicholas Nickleby". These women serve a conventional place in the novels and act simply as a complement to the hero. They are virtuous, beautiful, high-minded, and an inspiration only to their lovers. Dickens's similarity to Smollett in this respect cannot be looked upon as an influence even though a marked likeness exists. The portrayal of such heroines had gradually come to be conventional when Dickens wrote, and he was following in a traditional form. He was not incapable of picturing really vivid types of young women as is seen in Dora Spenlow, Rosa Bud, Ruth Pinch, Dolly Varden, and Bella Wilfer. These have the attractiveness of real life as well as beauty and virtue. The cause of this failure in the two novelists is their attempted sentiment, a region which Smollett never invaded without failure and in which Dickens was always in danger. As soon as they abandoned humor, satire, or picturesqueness and tried to rely solely upon sentiment their failure is apparent. In each, this failure is most apparent in the unsuccessful heroines of convention.

There are among Smollett's women several of those well-balanced and natural types which Dickens was well able to portray. Such are Sophia Gauntlet, the friend and cousin of Emilia in "Peregrine Pickle", and Melinda, the rival in "Roderick Random". The author's success in these instances is probably due to the fact that he kept such characters in a secondary position and never stressed them. This enabled him to make them appear more normal. Had he tried to use them for sentimental purposes, it is probable

that he would have failed.

In the field of eccentrics, both authors found a greater success. Smollett did not often devote himself to this branch of satire and when he did he did not develop it exhaustively. In each of his novels, however, a certain kind of eccentricity is embodied in some woman. In "Roderick Random", we have the she-pedant, Narcissa's aunt, who presents a lively satire on the women poets of the day and who is particularly valuable in the novel since she presents a contrast to her uninteresting niece.¹³⁹ In "Peregrine Pickle", we have the nymph of the road whom Peregrine takes in his charge and attempts to convert into a fine lady.¹⁴⁰ The whole episode, hardly quotable and full of the vulgarity which mars many of Smollett's portraits, is full of life and rich in humor, and constitutes such a situation as Dickens liked to develop. Mrs. Grizzle, the officious housewife and later the spouse of Trunnion, and her adversary, Mrs. Pickle, are also well-defined characters and contribute much to the effect of verisimilitude in the novel. The former's courtship with the Commodore shows Smollett at his best in the development of an incidental plot. The reason for its superiority is that the characters concerned in it are well-defined. The situation, as has been noted, is very much the same between Captain Bunsby and Mrs. MacStinger in "Dombey and Son". Mrs. Pickle, the hypocrite and hypochondriac is the forerunner of Mrs. Nickleby who was, however, based upon the character of Dickens's own mother,¹⁴¹ and so a direct inf-

139- "Roderick Random", Chapters XXXIX-XLI.

140- "Peregrine Pickle", Chapter LXXXVII.

141- Forster, John, "The Life of Charles Dickens", Book VI, Chapter VII, page 276.

fluence cannot be said to exist. The jeweller's wife in "Count Fathom" ¹⁴² and Dolly in "Sir Launcelot Greaves" ¹⁴³ are other examples of this type in Smollett. In "Humphrey Clinker", we have Smollett's highest achievements in women characters. These are the spinster housekeeper, Tabitha Bramble who finally wins Lishmahago, and Winifred Jenkins, the illiterate maid-servant who eventually marries Humphrey. These two characters are even better than the men of the novel (possibly excepting Lishmahago) and they rank among Smollett's very best work. Tabitha's suit is very much like that of Mrs. Grizzle. She is the forerunner of Mrs. Bardell, Mrs. MacStinger, Mrs. Sparsit, and Bob Sawyer's landlady in "The Bickwick Papers". Winifred Jenkins is most amusing in her ignorance which leads her into a variety of difficulties and misunderstandings. In the letters she writes, Smollett shows himself a master in characterizing in the first person, and it is the only time that we find him going below the surface and introducing a note of psychology. His use of dialect and expression is far better here than in the case of Morgan in "Roderick Random". It is difficult to ascribe any direct influence of these portrayals upon Dickens even though we find parallels of them in his novels. Winifred is reflected in Guster in "Bleak House" and in The Marchioness in "The Old Curiosity Shop". Dickens's gallery of eccentrics is extensive; in it, as in his general portraiture, he based his portrayals upon people out of his own life rather than upon those from the other novelists. However, Smollett's examples

142- "Count Fathom", Chapters XII-XVII.

143- "Sir Launcelot Greaves", Chapters I, II, IV, V.

may have inspired him toward attempting caricature and satire in character, and thus have furnished the broad outline which he was to fill in with characters of his own.

Children form no part of Smollett's list of characters. He uses the autobiographical form and this requires that he devote a few of his pages to the childhood of the hero. This period is passed over quickly, and the children exist only as a preliminary necessity to the later development. Roderick, Peregrine, and Fathom are precocious, crafty, and extraordinary boys who are little more than Rogues like Lazarillo and Jack Wilton. They learn their Latin and Greek in an incredibly short time and then they go on to manhood. Of that pathos, sympathy, and tenderness which is seen in all of Dickens's children and which makes them appealing and realistic at the same time, Smollett had no part. Consequently he cannot be considered as a portrayer of childhood among the English novelists.

Character humor in these novelists has been discussed in referring to their use of satire and burlesque. While both are classed among the great humorists of English literature, they had no formulated or original theories of the comic. Smollett comes nearest to stating his standard in the Preface to "Roderick Random" when he announces very briefly his principles and then says that "the same method has been practised by other Spanish and French authors and by none more successfully than by Monsieur LeSage who in his Adventures of Gil Blas has described with infinite humor and sagacity the knavery and foibles of life." ¹⁴⁴ This

144- Introduction to "Roderick Random," paragraph 4, p. vii.

proves that he relied upon other authors for his methods, but he elaborated those methods until he had achieved a humor which is distinctly his own. This was also the case with Dickens. He has not left a statement of his ideals of humor, but it is certain that his reading of the great Eighteenth Century humorists who are mentioned in "David Copperfield" lead to his choosing a style of comedy which is similar to theirs. In each of the two authors here considered, we have a broad style of buffoonery rather than a finely-pointed wit and the subtlety which we find in Fielding and later in Thackeray.. Smollett says that the finest kind of satire is that which brings every incident home to life, and making commonplace things novel by representing them from an uncommon and amusing point of view.¹⁴⁵ Variety of reality with just and the converting of romance to the purpose of pointing out the follies of ordinary life are his two chief aims. To laugh at disgrace and to substitute mirth for compassion as being more profitable in the end are Smollett's objectives which he has in view in creating a ludicrous situation. They are virtually the same as Dickens's although the latter does not relegate pathos and compassion to a secondary position in his work. The two hold equal positions, and are treated with equal consideration by him. In this respect he differed completely from his predecessor who allowed the pathetic element to play a very minor part in his work, and was seldom concerned with arousing the reader's sympathies. When he did do this, he did it unconsciously, as, for instance, in the episode of the milliner's apprentice who is ruined by Fathom on her way to London.¹⁴⁶ Humor in the two authors falls almost

145- Introduction to "Roderick Random", paragraph 1, p. v.

146- "Count Fathom", Chapter XXX.

entirely under the headings of burlesque, farce, or exaggeration, and in these ways it finds its outlet in satire, ridicule, or in creating a ludicrous performance which evolves either from the individual character or from the incident in which he takes a part.

Dickens's nomenclature of his characters is largely like that of Smollett. The symbolic name was used by each, particularly in those portraits which were meant to be caricatures. Smollett used such names as Sheerwit, Ferret, Wagtail, Grizzle, and Bellower to denote types of people upon whom he wished to cast derision. Dickens used the names of Bumble, Slowboy, Boodle, Hawk, Smallweed, Brass, and Mould for the same purpose. Narcissa and Monimia were meant to designate the moral or bereaved condition of Smollett's heroines as Rosa Bud and Clemency (Newcome) were names indicating the kind of women we are to expect in Dickens's characters. This use of names to denote character, occupation (as in Strap and Veneering), appearance, or disposition was one favored as a means for visualizing character. In at least one case, Dickens named one of his heroes in the manner of Smollett and used the name for the title of the book. This was Nicholas Nickleby whose name has the same alliteration and jingle of Roderick Random and Peregrine Pickle.

CHAPTER IV.

HUMANITARIANISM AND REFORM.

The purpose novel was just beginning to be developed during the time that Smollett was writing his novels, and he himself was never strongly urged to write with the purpose of reform in view. Dickens, on the other hand, lived in the midst of a world of reform and change. His century was replete with sweeping industrial, social, scientific, and religious movements, and it presented endless opportunities for the novelist to enter into the spirit of reform and to become the advocate of some cause. The Eighteenth Century novel started with several works having a purpose: the tales of Defoe in which he endeavored to expose the immoralities of his time by blunt and very doubtful methods. In the works that followed during the next forty years, moral purpose was often obscured and in all cases relegated to a secondary position. However, after the century was half completed, the writers again turned toward the moral purpose as offering a special attractiveness to their novels. The novelists who assumed this moral preaching may be placed in two classes: those who really made their works living preachments against or in favor of some particular principle, and those who merely announced a purpose and then allowed the reader to interpret the novel as best suited his fancy. Smollett, in the greater part of his work, must be classed among the last named. In several of his novels, he asserted a moral purpose in the opening chapter and took his stand firmly on some ethical ground. Then, during the remainder of the book, this purpose was forgotten, and whatever reform the work was supposed

to instigate was lost from view. The practise of the Eighteenth Century writers to write such Introductions with the purpose of thus excusing the vulgarities in their work was common, and this author wrote his Introductions for no other purpose. Into two of his novels, however, a real reform element enters and so he does not lose his place among the purpose novelists of his century, although his position is by no means prominent.

Dickens is one of the great humanitarians in literature. In every one of his novels, some plea is entered in behalf of a suffering humanity, and some remedy is solicited for the ills of society. "From his duty as he conceived it, of teaching a moral lesson, Dickens never departs", says Mr. Gissing; "he has an un-failing sense of high importance of his work from this point of view."¹⁴⁷ Here this writer stands in a direct relation to his age, mirroring its changes and reflecting its spirit. He conceived himself as a reformer even in his earliest work, "The Sketches by Boz", several of which are direct preachments upon some particular theme.¹⁴⁸ As he developed in his writing, he continued to incorporate into his novels this motif of reform, and he did not omit it even in his great masterpiece of humor, "The Pickwick Papers", in which the English courts and lawyers come in for a share of the satire. "Oliver Twist" pleads for the poor and those suffering at the hands of such a tribunal as Mr. Fang's, "Nicholas Nickleby" is a huge satire on the corrupt condition of English private schools, "The Old Curiosity Shop" takes its stand against

147- "Charles Dickens", Chapter IV, page 101.

148- Such sketches are "The Ladies' Societies", "A Parliamentary Sketch", "The Prisoner's Van", and "The Drunkard's Death".

usury and gambling, "Martin Chuzzlewit" against the hypocrite and the swindler, "Dombey and Son" against personal pride, and "Bleak House" against the whole system of Chancery courts. Dickens generally deserts his stand as the preacher and becomes the pleader, introducing an intensely human and pathetic element into his stories which makes them far more effective than does the purely impersonal observation which Smollett uses. We have the ills of the world viewed only as they affect the individual whom we see suffering. This method is very effective in gaining sympathy and consequently the novels gain in their purpose of reform.

The reforms of Dickens and Smollett took various courses, some of which they held in common, others of which Dickens has in greater proportion, and which will be considered only for purposes of contrast.

EDUCATIONAL REFORM: Smollett was never greatly concerned with educational reform. He did not seem to care for an education himself since it was only through the continual persuasion of his wife that he was induced to return to Marishal College, Aberdeen, and take his degree in Medicine in 1750. This lack of ambition is strange since the men with whom he associated in the literary circles of London were of the universities; the three men who were his friends during his early career were all educated: Dr. Carlyle was a physician and Smith and Bair were tutors to the nobility. The novelist introduced educational reform only sparingly into his novels. He was not interested in sweeping changes in the educational methods as were the other novelists of his age: Henry Brooke in "The Fool of Quality" (1756-65), Mrs.

Inchbald in "The Simple Story" (1791) and "Nature and Art" (1796), Thomas Day in "Sanford and Merton" (1783-9), and Maria Edgeworth in "Belinda" (1800-1). Rousseau's great novel of educational reform, "Emile" which appeared in 1762 does not appear to have affected Smollett who either through indifference or lack of interest did not embody any of its principles in his novels. He was not actuated so much by a utilitarian purpose as he was by personal offense in his attacks on educational systems in his work. It was probably the remembrance of his own school days which prompted him in his invectives against the master in "Roderick Random",¹⁴⁹ in his criticism of the pedant in "Peregrine Pickle",¹⁵⁰ and in "the brief detail of Fathom's education"¹⁵¹ in which a tutor is represented as punishing the innocent for the crimes of the guilty. In all of these illustrations, the satire is personal, directed against certain individuals, and falling short of accomplishing a real effect by being wholly selfish and offensive in attitude. As a reformer in Education, Smollett gains no place. In Dickens however, we have a different situation. He was always interested in educational systems in spite of the fact that he himself lacked any complete education. Here again the personal element functioned, and whatever he wrote was from the standpoint of his own boyhood sufferings at the hands of the pedants. We have spoken of his antipathy for schoolmasters as is shown in such pictures as Squeers, Creakle, the Blimbers, and Miss Monflathers, and that it was not until his last novel that he pictured a real gen-

149- "Roderick Random", Chapters II, V, VI.
150- "Peregrine Pickle", Chapters XII, XVI.
151- "Count Fathom", Chapter V.

tleman in the position of a tutor. In all of Dickens's critical portraits "the sufferings of his own wronged and neglected upbringing still rankled in his mind and he was haunted by the ghosts of other children who cried to him aloud for aid and for redress, saying that they had known indifference, lack of training, want of care and education, and had been baulked thereby, even of a chance of a strong and happy manhood." ¹⁵² This is always his motive. Unselfishness and altruism, two features always uppermost in Dickens's reforms, characterize his attitude here. Childhood being concerned in the case of education, he was particularly interested. He did not advocate new methods and systems such as Rousseau's; he would have been incapable of such through his own lack of education. He was able, however, to see the deficiencies in the English schools and these he derided and criticized with a fixed determination. "Nicholas Nickleby" stands out as his greatest preachment for educational reform. In those chapters dealing with Dotheboys Hall, the Yorkshire boarding-school, and its illiterate master, Wackford Squeers, ¹⁵³ we have a really effective exposure of corrupt practices; this element is always dominant in the book, particularly as embodied in the tragic figure of Smike. "David Copperfield" has its equivalent of this establishment in Salem House with the tyrants Creakle and Tungay, ¹⁵⁴ and further kinds of schools are seen in Dr. Strong's place ¹⁵⁵ with the imbecile doctor a gentle satire on the slipshod methods of the old grammarians. In "Dombey and Son", we have satirized the boarding and nursing place of the shrew, Mrs. Pip-

152- Crotch, W. Walter, "Charles Dickens" Ch. IV, pp. 65-6.
153- "Dombey and Son", Chs. IV, VII-IX, XII-XIII, XV.
154- "David Copperfield", Chs. VI-VIII.

chin,¹⁵⁶ and the "intellectual forcing-house" of the Blimbers at Brighton, with Mr. Feeder, B.A., as a fine satire on the young intellectuals. Miss Monflathers's select establishment creates merriment as well as pathos in "The Old Curiosity Shop",¹⁵⁷ and the Old Cheeseman in "The Schoolboy's Story" is the exaggerated embodiment of the illiterates which were tolerated on the platforms of some English schools. Such are Dickens's criticisms of education. In all of them, he eliminates, for the most part, the personal element of revenge upon which Smollett based his satires; thus we have him a genuine reformer of the corruptions existing in the schools.

HOUSING AND SANITARY REFORMS: Smollett with his medical training and viewpoint would naturally turn to reforming the unsanitary conditions for which the England of his century was famous. We find him taking a lively interest in this kind of reform although he does not do it with the effectiveness which a use of pathos or sentiment would achieve. His criticisms of these conditions are found chiefly in "Humphrey Clinker" in the letters which Matthew Bramble writes to his friend, Dr. Lewis, from the various towns through which the entourage travels. The information which we find given therein is of chief interest to the student of Eighteenth Century social conditions; the reader is taken from town to town and gets a detailed description of the different cities. Descriptions are given of Bath, London, Scarborough, Newcastle-on-Tyne, Edinburgh, Carlisle, and the country between

155- "David Copperfield", Chapters XVI, XVII.

156- "Dombey and Son", Chapters VII, XI.

157- "The Old Curiosity Shop", Chapter XXXI.

these points. In this kind of reform, Smollett eliminates the personal element completely. In his descriptions he is wholly categorical and scientific; he describes the streets and houses, the cess-pools and sewage systems, the shops and bazaars, with minute and sometimes mathematical accuracy. Measurements are given, the dimensions and capacities of certain houses are stated, the architectural properties of halls and cathedrals are described, but never do we have pictured the people who suffer as a consequence of unfavorable conditions. We see none of the misery and agony which are always most effective in bringing about a reform. In Bramble's descriptions of the long hall and the pump room at Bath ¹⁵⁸ we have arguments against the prevailing unsanitary conditions turned into opportunities for low comedy, and the purpose is lost. We have only a few traces of this reform in "Sir Launcelot Greaves" in the brief notice of unsanitary prison conditions ¹⁵⁹ and there is also a suggestion of this in "Peregrine Pickle" in the episode of Peregrine's confinement in the Fleet. ¹⁶⁰ Dickens used his usual devices in pleading for this reform. The despondence which such conditions caused was alleviated by his sense of humor and optimism. He uses repeatedly the argumentum ad populum, basing his contentions on effects which are calculated to arouse the reader's sympathy and compassion. Such passages are found in "Bleak House" in the episode of Neckett's children, ¹⁶¹ in "Little Dorrit" in the story of Amy's childhood, ¹⁶² and in "The Chimes"

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- 158- "Humphrey Clinker", Letters of April 23, 25, and May 5.
159- "Sir Launcelot Greaves", Chapters XIX, XXI.
160- "Peregrine Pickle", Chapters XCIX, CI.
161- "Bleak House", Chapters XV, XVIII.
162- "Little Dorrit", Chapters III, V-IX, XII-XVI, XVIII-XXV.

when the laborer breaks in upon the New Year's Day banquet at Bowley Hall and utters his passionate protest. Dickens also made statements on his sanitary reforms before the members of the Metropolitan Sanitary Association and he wrote articles on the subject, one notable one in the December, 1850, number of the magazine, "Household Words" in which the Spirit beholds in a vision the curse which shall descend upon those who permit such conditions to exist.¹⁶³ Dickens also forcibly, though indirectly, expressed himself on the subject of sanitation when he created those two examples of the day nurse of the early Nineteenth Century in England: Mrs. Gamp and Mrs. Prig. In these two portraits something of the Eighteenth Century survives and we have the two derided in a humorous but effective fashion, represented as they are to arouse disgust that such things should still be tolerated. It is not only by means of pathos that Dickens excites our interest in a reform. Sometimes he does it by means of humor of which this is one of his best examples.

THE POOR: Allied with this theme are the attitudes which these novelists held toward the poor. Smollett very seldom was concerned with the poorer classes. In spite of the fact that his father died impoverished and that his mother was destitute, the boy was never in want, being looked after and provided for by his grandfather who was satirized in "Roderick Random". The lower classes play no active part in his novels; they serve as a background in "Roderick Random" and in "Count Fathom" to a limited extent. The characters are often impoverished but they are the

163- Crotch, W. Walter, "Charles Dickens: Social Reformer", Chapter VI.

dregs of society, criminals and outcasts, such as Miss Williams,¹⁶⁴ Fathom's mother, and the prisoners in "Sir Launcelot Greaves", who excite aversion and disgust rather than compassion. Smollett's attitude here was one of indifference. He was not unacquainted with this class of society, yet while he wrote he was far enough removed from it to be able to neglect it. Unlike Defoe, he did not regard the poor and destitute as his audience. The financial returns of his books were always kept in view as one of his objects in writing. With Dickens, the championship of the poor was a consuming passion. He had been born of them and had experienced all the misery and discomfort which accompanied their condition. He had emerged from the obscurity of poverty and felt it his place to act in behalf of his fellow-sufferers. In every one of his novels, whenever he introduces the poor it is with a plea for their betterment. His feeling here was intense and he is never so sincere as in these passages. We have this feeling expressed in "Oliver Twist" when, upon the boy's lying down, he says, "What a noble illustration of the tender laws of England! They let the paupers go to sleep!"¹⁶⁵ Such sentiments as this are frequent throughout the novels. We have it virtually repeated in the episode of Betty Higden in "Our Mutual Friend",¹⁶⁶ in the account of Coavinses's children in "Bleak House";¹⁶⁷ and in the pathetic events in the journey of Nell and old Trent. The episode of Betty Higden in "Our Mut-

164- Chapters XIX-XXI.

165- Chapter II, page 13.

166- Book I, Ch. XVI; Book II, Chs. IX,X,XIV; Book III, Ch. VIII.

167- Chapters XV, XXIII, LXVII.

ual Friend" represents Dickens's attitude toward the poor law reform when he makes the following plea in behalf of the poor: "A brilliant success, Lords and Gentlemen and Honorable Boards, to have brought it to this in the minds of the best of the poor; (referring to a denunciation of old Betty); Under submission might it be worth thinking of at any odd time?"¹⁶⁸ Such statements show that Dickens was actively interested in the Poor Law reform, and that he voiced the people in his novels. Smollett was on the whole indifferent and seldom turned his attentions in this direction. Dickens was sincerely and wholly interested in what was to him a vital question.

PRISON AND ASYLUM REFORM: The reform of prison and asylum methods excited Smollett to action in "Sir Launcelot Greaves" at a time when these departments of state were undergoing a change and when he, in his position of a physician, saw fit to express his opinions on the subject. In this novel, we have the hero confined to prison in his pursuit of Aurelia and later he is cast with her into an insane asylum. The conditions of these asylums was notoriously bad in his day and in these passages the author argues for reform.¹⁶⁹ The tortures and misery to which the insane were subjected is brought out effectively, and the author really accomplishes his purpose. The indifference of the law and of the wardens to the pleas of the confined and the unsanitary conditions of the mad-houses are described with graphic truth, making of the whole a convincing picture. In his depict-

168- "Our Mutual Friend", Vol. I, Bk. I, Ch. XVI, p. 247.

169- "Sir Launcelot Greaves", Chapters XIX, XX, XXI.

ion of prison conditions, Smollett is not so successful. We have these passages in "Roderick Random", "Peregrine Pickle", and in "Sir Launcelot Greaves" as has been mentioned.¹⁷⁰ In each case, some other object obtrudes and the reform purpose becomes secondary or completely obscured. This is particularly true in "Roderick Random" when Mr. Melopyn, the poet of the Marshalsea, tells his long story of the rejection of his manuscript. Smollett has taken the opportunity of regaling the public with an account of his own literary difficulties. In the prison scenes in "Count Fathom" we have the whole situation turned into one of humor. The strange duel between Minikin and Macleaver is good as humor, but the reform purpose which is suggested is lost. Dickens, while he always availed himself of the opportunity of making a situation humorous, did not allow this element to spoil his humanitarianism. He introduced the various prisons into many of his novels, and when he described them he did it graphically, alert to every opportunity which would tend to call attention to the deplorable conditions of the places where his own father had been confined. Such passages are found principally in "Little Dorrit", where the father of the Marshalsea shares the distinction with Mr. Micawber of having been based upon the character of the elder Dickens. We have similar passages given in "The Pickwick Papers", and in "David Copperfield". Humor, a valuable asset in such descriptions, is kept in reserve only when the author wishes to bring his purpose of reform into the foreground. Both qualities are kept in their proper proportion. It is for this reason that Dickens's reforms were effective while Smollett generally failed in purpose.

170- Passages referred to in this discussion are listed in the discussion of prisons above, Chapter II, p. 46.

GAMBLING AND USURY: Smollett was not often concerned with such individual vices as gambling and usury. His field of satire and reform was too limited to paint with anything but a large brush and in bold sweeping strokes, without emphasis on the finer points which go to make a picture effective. He presents such men as Cadwalader Crabtree, the quack and fortune-teller, Rifle, the highwayman, and Isaac Rapine, the usurer, only as transitory figures and with no definite aim in their portraiture. In all of his satiric portraits, he was actuated by personal malice and revenge rather than by ridicule as a means toward some reformatory end. Therefore his satires cannot be taken in the broad sense which makes them important as representative figures of some vice or crime. In Dickens, we have gambling and usury always denounced. The former is particularly denounced in "The Old Curiosity Shop" where the pathetic and helpless figure of old Trent, filled with a passion for the gaming table, becomes an indictment of all those who would take this practice too far. Usury is represented in such contemptible figures as Uriah Heep, Grandfather Smallweed, Fascination Fledgeby, Ralph Nickleby, and Arthur Grime, and thus portrayed it becomes a heinous crime. Dickens did not stop short of exaggeration if he thought it would achieve an effect, and he used it in such pictures as these with success. Again we find him using the objective method in gaining his end. He does not dwell so much upon the gambler, the usurer, or the criminal, as he does upon those who suffer through their crimes. Little Nell trying to dissuade her grandfather, Mr. Wickfield ruined by the trickery of Heep, the hypocrite Laemmle at last justified in thrashing Fledgeby for his deceit

Mr. George worsted because of his honesty by Smallweed, the helplessness of Kate Nickleby: these are the means whereby Dickens would gain his ends, and which do it far more effectively than long indictments of the criminals. Pathos and compassion were Dickens's two stock devices by means of which he attained his reformatory purposes.

PATRIOTISM: Smollett and Dickens can be compared very little as regards their patriotism. The former very rarely occupied himself by singing the praises of England, and the nearest he approaches any convincing sentiments on loyalty are contained in his early poem, "The Tears of Scotland", and in the passages in "Peregrine Pickle" in which he shows a sympathy for the exiles from his native country.¹⁷¹ Patriotic statements are equally rare in the novels of Dickens. He makes them the theme in "The Tale of Two Cities", and in "Martin Chuzzlewit" he has Martin make the same patriotic and ecstatic speeches on his return to England as he himself made when he returned from America in 1842.¹⁷² This is a negative sort of patriotism, but it is sincere and the most genuine which we find in all of Dickens's work.

Dickens lived when the purpose novel had become a matter of course and so he introduced this motif often and with variety into his works. In Smollett the comparative lack of this element may be explained by the fact that the novel was still in a state of foundation and the idea of purpose was only gradually

171- "Peregrine Pickle", Chapter XXXVI.

172- A striking similarity is seen in "Martin Chuzzlewit", Ch. XXXIV, and Forster's account, Bk. III, Ch. VII, 125.

being introduced. With greater art, due to the more developed state of his form and also to his greater genius, Dickens used artful and effective devices in making his reforms more than mere preachments on a subject. Smollett becomes tedious because he did not know how to use these devices; his passages of reform become long tirades and categories of a scientific nature. Dickens never allowed his works to become dominantly purpose novels, and thus lose their greater distinction as stories and pictures of life. He does, however, use the purpose motif more effectively than any other writer of his century by combining it with the natural course of the narrative in which the reader is dominantly interested.

CONCLUSION.

The purpose of this essay has been to show that a definite connection exists between Smollett and Dickens. A relationship has long been recognized, and authorities have generally agreed that the earlier novelist was one of the forces which shaped and influenced the mind of his follower in the Nineteenth Century. In spite of the fact that such an agreement has existed, no exhaustive treatment of the subject has been attempted; the critics, as has been shown, have not gone beyond a recognition of the influence. In the treatment of the subject, some care had to be exercised in differentiating between those phases of the connection which Dickens held in common with the general field of Eighteenth Century novelists, and those features in which he resembles Smollett alone. It is safe to say that every one of the novelists of the century preceding his, were read by Dickens and played some part in the influence which shaped his career. It is due to the greater number of similarities which exist between Smollett's work and his that their names can be linked with convenience and their novels and methods compared somewhat elaborately.

Evidence supporting the thesis that such a relation exists has been found in the novels of Dickens, particularly in "David Copperfield", whose autobiographical nature has rendered its information authoritative from the author's standpoint. Here we have a very definite statement, and granting the novelist's identity in his hero, we have almost conclusive proof that not

only a connection but also an influence exists. During the course of the essay, points of evidence, which seem to indicate that a direct influence exists, have been emphasized; in all other cases, comparisons have been selected not so much for their intrinsic value but as illustrations of some general likeness or similarity. Style and technique were discussed in a chapter which involved the common usage of the old picaresque and Quixotic formulae, the biographical and historical methods, the qualities of realism and verisimilitude, and the introduction of the Gothic element. In every case, some parallel situations or devices seemed to indicate that a connection exists; for in their combination of certain methods, devices, or properties, and in their distinctive use of particular kinds of material, the two novelists stood apart from all the others. In their methods of characterization - the picaresque figures, the caricatures and burlesques, the women and children, the eccentrics - further similarities were found, and in some instances, the most definite evidence of all was found to exist in these various characters. A third division was devoted to the work of Smollett and Dickens in humanitarianism and reform: Smollett as representing one of the first of the novelists to introduce this element into his writings, and Dickens as being one of the greatest humanitarians in the history of literature. In all of these fields, Dickens was found to stand superior to his predecessor; and naturally, for when he wrote his form was far advanced beyond its primitive and half-developed condition in the previous century, and also because he stands higher in the scale of great writers than does

Smollett, who does not stand foremost even among the writers of his own century.

Dickens presents a peculiar phenomenon in his historical position as a novelist. He lived in the Nineteenth Century and was truly a part of its change, and development, and progress. At the same time, his work bears many resemblances to the fiction of the previous century, and in style and treatment and spirit he might well be judged a contemporary with Fielding, Smollett, Goldsmith, and Sterne. He is, virtually, an Eighteenth Century novelist living in the Nineteenth, possessing features and characteristics which are associated with both of these literary periods. A broader study of this relation would include discussions of his relation to the novelists named above as well to the minor writers with whose work he may have been familiar. But it is generally possible to find one writer with whom another has been especially familiar and whose work bears a more direct resemblance to his than any other. Such a writer was Smollett in his relation to Dickens, and this study has endeavored to show that such a definite connection exists in their work.

A P P E N D I X I.

Comparative Chronologies of the Lives of Dickens and Smollett.

SMOLLETT.	Age.	DICKENS.
March, 1721. (baptized Mar. 19) at Lennox, Dumbartonshire. Education: 1) Went to day school at Dumbartonshire under John Love, until the age of eighteen. (No dates avail- able.)	Birth. 12 12-14 14-15 15 15-16. 16-23 17-18 18 19 19-23	February 7, 1812. at Landport, Portsea. Education: 1) Day school in Gibraltar Place, Newroad, under Wm Giles. until 1824. 2) Wellington House Academy, Hampstead Road. 1824-26. 3) To the school of Jonathan Dawson, 19 Compton St., Brunswick Square. 1826-27. Clerk at Malloy's (Solicitor), New Square, Lincoln's Inn. 1827. then with Ellis and Blackmore, (attorneys), Gray's Inn. 1827-8. Then abandoned law. Newspaper reporter, 1828-35. for "The Sun", "Mirror of Parli- ament", "Morning Chronicle".
Sent to Glasgow University.	23	With Hogarth's Monthly Maga- zine, 1835.
Completed studies, 1738-39. Apprenticed to John Gordon, Glasgow, until 1739. To London.	23-24 24-25 24	"Sketches by Boz", 1835-36. "The Pickwick Papers", 1836-37. Married Catherine Hogarth, April 2, 1836.
Voyage to Jamaica in the naval expedition of Admiral Vernon. November 1740 to 1744. Returned to London.	24-27 25 26 26-27 27 28 28	Editor of Bentley's Miscellany, August 22, 1836 to 1839. "Oliver Twist", 1838. "Nicholas Nickleby", 1838-9. "Master Humphrey's Clock", 1840 "The Old Curiosity Shop", 1840.
Led an obscure literary life in London, until 1746-7.	29 29-30 30	"Barnaby Rudge", 1841. Toured Scotland, 1841-2. First trip to America, Jan. to June, 1842. "American Notes", October 18, '42
"The Tears of Scotland", 1746. "Advice", a satire. 1746. Married Anne (Nancy) Lascales, 1747. "Reproof", a satire. 1727-8. "Roderick Random", 1748. "The Regecide", a tragedy. 1749. Translation of "Gil Blas", 1749.	31	"A Christmas Carol", 1843.
Received his M.D. from Marishal College, Aberdeen, 1750 Moved to Bath, "Peregrine Pickle", 1751.		
"Essay on the External Use of Water", 1752. Left Bath for London.		

SMOLLETT.	Age.	DICKENS.
"Ferdinand Count Fathom", 1753	32 32-3	"Martin Chuzzlewit", 1844. Travels in France and Italy, 1844-5.
Translation of Don Quixote, 1755	33	"The Chimes", 1844. Editor of "The Daily News", December 1845.
Visit to Scotland, 1756.	34 34-5	"Pictures from Italy", 1846. "Dombey and Son", 1846-7.
Editor of the "Critical Review" 1756-	35	
Editor of the "Compendium of authentic and entertaining Voyages", 1756.		
"The Reprisal", a comedy. 1757.	36	
"Complete History of England", 1757-8.	36-7 37-8 38	"David Copperfield", 1849-50. Editor of "Household Words", March 1850-
"Modern Part of a Universal History", 1759-66.	38-5	
Editor of "The British Magazine" 1760-7.	" " 39-46 39	"A Child's History of England", 1851.
Translation of Voltaire, 1761.	40 40-1	"Bleak House", 1852-3.
Editor of "The Briton", 1762-3	41-2 41	
"Sir Launcelot Greaves", 1762	42 42-4	"Bard Times", 1854.
Continuation of "The Complete History", 1763-5.		
"Present State of all Nations", 1764.	43 43-4	"Little Dorrit", 1855-6. Travelled in France, 1856.
Continental travels.	44	
Travels in France and Italy, 1766.	45 47	"A Tale of Two Cities", 1859. Editor of "All the Year Round" April 30, 1859-
"The History and Adventures of an Atom", 1769.	48	"The Uncommercial Traveller" 1860
Visit to Scotland.	48-9	"Great Expectations", 1860-1. "Our Mutual Friend", 1865. (53)
Forced by ill health to go to Leghorn, Italy.	48 50	"The Gadshill Gazette", 1865. 2nd visit to America, 1867-8 (53)
"Humphrey Clinker", pub. 1771	50	
Died at Leghorn, October 21, '71	58 58	"Edwin Drood" started, Mch. 1870 Died at Gadshill Place, Rochester, June 9, 1870.

APPENDIX II.

DICTIONARY OF CHARACTERS REFERRED TO IN THE TEXT.

(Various characters have been referred to frequently in the essay and it has not always been possible to identify them in the text. The following catalogue will aid the reader in referring to such characters in the novels.)

Amy; (see Dorrit, little Amy).

Artful Dodger; (see Dawkins, Jack).

Bailey; Young, page and boots at Mrs. Todgers's boarding-house; later a coach-boy. "Martin Chuzzlewit".

Bardell; Mrs. Martha, - Mr. Pickwick's landlady and plaintiff in the suit of Bardell vs. Pickwick. "The Pickwick Papers".

Barkis, Mr. - The carrier on the Blunderstone-Yarmouth road and later husband of Peggotty, David's old nurse. "David Copperfield".

Barley, Old Bill - An old retired skipper. "Great Expectations".

Bellow, Mr. - A man of the town. "Roderick Random".

Blas, Gil - The hero of LeSage's picaresque romance of that name.

Blimbers, The - (Dr., Mrs., Miss Cornelia) - Pedants who conduct the "intellectual forcing-house" at Brighton which little Paul attends. "Dombey and SON".

Boodle, Mr. - One of the Dedlock connections. "Bleak House".

Bowling, Lieutenant Tom - A sailor, uncle of Roderick. "Roderick Random".

Boythorn, Mr. Laurence - The friend of John Jarndyce and neighbor of Lord Dedlock. "Bleak House".

Bramble, Matthew - The head of the family which travels in order to seek health for him. Writer of the letters to Dr. Lewis and mouthpiece of Smollett. "Humphrey Clinker".

Bramble, Tabitha - Spinster sister of Matthew and a shrew. Later she weds Lishmahago. "Humphrey Clinker".

Brass, Sampson - The scheming lawyer of Bevis Marks; with his sister Sally he is in league with Quilp. "The Old Curiosity Shop".

Bronzomarte - The mount of Sir Launcelot. "Sir Launcelot Greaves".

Bud, Rosa - Pupil at Mrs. Twinkleton's. "Edwin Drood".

Bunsby, Capt. Jack - The eccentric captain of the "Cautious Clara" a friend of Cuttle and Gills; later captured and married to Mrs. Macstinger, whom he has feared. "Dombey and Son".

Bumble, Mr. - The parish beadle. "Oliver Twist".

Cheeseman, the Old - A Latin fellow and later master. "The School-boy's Story".

Chuzzlewit, Jonas - cousin of Martin and murderer of Tigg. "Martin Chuzzlewit".

Chuzzlewit, Martin - Grandson of old Martin, pupil of Pecksniff, and the nominal hero of the novel. "Martin Chuzzlewit".

Clare, Ada - Ward in Chancery of John Jarndyce. "Bleak House".

Clinker, Humphrey - Servant and later identified as the son of

- Matthew Bramble. Weds Winifred Jenkins. "Humphrey Clinker".
Coavinses - (See Neckett).
Crab, Launcelot - Surgeon to whom Roderick is apprenticed. "Roderick Random".
Crabshaw, Timothy - Servant and companion to Sir Launcelot. "Sir Launcelot Greaves".
Crabtree, Cadwallader - A quack and fortune-teller. "Peregrine Pickle".
Creakle, Mr. - Master of Salem House. "David Copperfield".
Crisparkle, Rev. Septimus - Minor canon of Cloisterham, tutor of Neville Landless. "Edwin Drood".
Crowe, Captain - Old mariner who imitates Sir Launcelot Greaves.
Cuttle, Captain - Late pilot, friend of Sol Gills. "Dombey & Son".
Crusoe, Robinson - Hero of Defoe's tale read by David Copperfield.
Cruncher, old Jerry - Bank messenger by day and Resurrectionist at night. "A Tale of Two Cities".
- Darnel, Aurelia - Beloved of Sir Launcelot Greaves.
Dartle, Rosa - Companion to Mrs. Steerforth, and lover of James. "David Copperfield".
Dolly - Kitchen maid, sweetheart of Tom Clarke. "Sir Launcelot Greaves".
Don Rodrigo - The father of Roderick Random living in So. America.
Dorrit, Little Amy - Heroine of the novel. Born in the prison where
Dorrit, William - her father, a debtor of the Marshalsea, is confined for twenty-five years. "Little Dorrit".
Dawkins, Jack - Young pickpocket. "Oliver Twist".
Emilia - The beloved of Peregrine Pickle. Surname: Gauntlet.
Emily - Niece of Mr. Peggotty, seduced by Steerforth. "D. Copperfield".
Eleanor - The little milliner, seduced by Count Fathom.
- Fagin - A Jew; leader of the gang of crooks. "Oliver Twist".
Fat Boy (Joe) - Servant to Mr. Wardle. "The Pickwick Papers".
Fathom, Ferdinand - Libertine and rake; anti-hero of his history.
Fathom's mother. - A prostitute of the battle-fields. "C. F. "
Feeder, Mr., B.A. - Instructor at the Blimber's School. "Dombey".
Ferret - Cynical traveller and critic of Sir Launcelot's actions.
Fledgeby, "Fascination" - A young usurer. "Our Mutual Friend".
- Gamp, Mrs. Sairey - A day-nurse. "Martin Chuzzlewit".
Gauntlet, Sophia - Cousin and companion of Emilia. "P. Pickle".
Gay, Walter - Sol Gills's nephew; later husband of Florence. "Dombey and Son".
George, Mr. - Later identified as George Rouncewell. Ex-trooper and shooting-gallery owner. "Bleak House".
Grieve, Mr. - The assumed name of Count Fathom, under which he appears in "Humphrey Clinker".
Gilbert - The mount of Crabshaw. "Sir Launcelot Greaves".
Gride, Arthur - A miserly old money-lender, "Nicholas Nickleby".
Grizzle, Mrs. - Aunt of Peregrine Pickle, later wife of Trunnion.
Groszwig, Baron von - Hero of a tale told by the traveller in the coach, (Ch. VI) "Nicholas Wickleby".
Guster - Servant to the Snagsbys; subject to fits. "Bleak House".
- Ham - Nephew to Mr. Peggotty; deserted lover of Emily. "D.C."

- Hatchway, Captain - Old mate of Trunnion with whom he lives in the Garrison; later he weds T.'s widow. "Peregrine Pickle".
- Hawk, Sir Mulberry - Guest and client of Ralph Nickleby; a hardened old libertine who dies in prison. "Nicholas Nickleby".
- Headstone, Bradley - Schoolmaster of Charley Hexam; in love with Lizzie. "Our Mutual Friend".
- Heep, Uriah - Hypocrite, usurer, and blackmailer. "David Copperfield".
- Higden, Betty - An old pauper who keeps a minding school and a mangle; she dies through her poverty. "Our Mutual Friend".
- Hornbech, Mrs. - Wife of an Englishman travelling in France. She has a clandestine amour with Peregrine. "P.P."
- Hunter, Mrs. Leo - A poetess of the Den, Eastonswill; her masterpiece is "Ode on an Expiring Frog". "The Pickwick Papers".
- Jones, Tom - The hero of Fielding's novel read by David Copperfield.
- Jarndyce, John - One of the parties in the Chancery suit. Guardian of Richard Carstone, Ada Clare, and Esther Summerson; the master of "Bleak House".
- Jenkins, Winifred - Maid of Tabitha Bramble; beloved of "Humphrey Clinker".
- Jingle, Alfred - An eccentric strolling player and imposter. "The Pickwick Papers".
- Leonora - Character in Fielding's "Joseph Andrews".
- Lewis, Dr. - Friend of Matthew Bramble to whom he addresses his letters.
- MacStinger, Mrs - Cuttle's landlady; later wife of Bunsby. "Dombey".
- Magnus, Peter - Fiance of Miss Witherfield and travelling companion with Mr. Pickwick to Ipswich. "The Pickwick Papers".
- Mantilini - Man of fashion; the extravagant husband of the modiste; "Nicholas Nickleby".
- Marchioness, the - Sally Brass's servant; later wife of Dick Swiveller. "The Old Curiosity Shop".
- Marmozet, Mr. - London theatrical manager. "Roderick Random".
- Maylie, Rose - Ward of Mrs. Maylie; later identified as the half-sister of "Oliver Twist".
- Melford, Lydia - Niece of Bramble. "Humphrey Clinker".
- Melinda - the malicious rival of the long room. "Roderick Random".
- Melopyn, Mr. - The poet of the Marshalsea. "Roderick Random".
- Micawber, Mr. - Agent for Murdstone and Grinby. "David Copperfield".
- Monflathers, Miss - Head of the ladies' boarding house. "O.C.S."
- Monimia - Daughter of Don Diego. Beloved of "Count Fathom".
- Morgan - the Welsh ship's steward. "Roderick Random".
- Murdstone and Grinby - Warehouse establishment where David Copperfield is sent to wash bottles.
- Mould, Mr. - Undertaker in "Martin Chuzzlewit".
- Narcissa - Beloved of Roderick Random.
- Neckett - A sheriff's officer, called Coavinses by Skimpole. His orphaned children are befriended by Jarndyce. "Bleak House".
- Newcome, Clemency - Servant to Dr. Jeddler. "Battle of Life". (D)
- Nickleby, Kate - Sister of Nicholas Nickleby.
- Nickleby, Mrs. - Mother of Nicholas Nickleby.
- Nickleby, Nicholas - Hero of the novel, "Nicholas Nickleby".
- Nickleby, Ralph. His uncle; a cruel money-lender.
- Nupkins, George - Principal Magistrate of Ipswich. "The Pickwick Papers".

- Omer, Mr. - Draper, haberdasher, and undertaker. "David Copperfield".
- Oregan, Rourk - An Irish Fortune-hunter. "Roderick Random".
- Pecksniff, Seth - An architect. One of the great hypocrites in literature. "Martin Chuzzlewit".
- Pecksniff, Charity - his elder daughter, deserted at the altar by Augustus Moddle.
- Pecksniff, Mercy - his younger daughter. Married to Jonas Chuzzlewit.
- Peggotty, Mr. - A Yarmouth boatman. Uncle of Emily and Ham and brother of David's old nurse. "David Copperfield".
- Pickle, Peregrine - The hero of his history. A young rake who reforms in his marriage to Emilia. "Peregrine Pickle".
- Pickle, Mrs. - His mother who despises him. A hypocrite.
- Pinch, Ruth - A governess. Sister of Tom Pinch and later wife of John Westlock. "Martin Chuzzlewit".
- Pip - Nickname of Philip Pirrip, an orphan. The central figure in "Great Expectations".
- Pipchin, Mrs. - Keeper of the infantine boarding-house where Paul Dombey is sent for his health. An ill-favored, ill-conditioned old lady. "Dombey and Son".
- Podsnap, Mr. - A gentleman "in the Marine Insurance way". He holds himself up as the voice of society, and is represented as the founder of a cult: Podsnapery. "Our Mutual Friend".
- Potion, Mr. - The treacherous apothecary to whom Roderick is apprenticed by his uncle, Bowling. "Roderick Random".
- Prig, Mts. Betsey - A nurse from Bartholomew's; a companion character to Mrs. Gamp. "Martin Chuzzlewit".
- Random, Roderick - an orphan; the hero of his history, "Roderick Random".
- Rapine, Isaac - The usurer whom Roderick and Strap meet after the night at the Inn with the Weazels. "Roderick Random".
- Riderhood, Rogue - A waterside man; a villain; the blackmailer of Bradley Headstone with whom he dies in the lock at Plashwater Wier. "Our Mutual Friend".
- Rifle - The highwayman who lodges next to Roderick and Strap and in whose capture they assist. "Roderick Random".
- Rokesmith, John - The assumed name of John Harmon, the heir to the fortune acquired by Boffin; later the husband of Bella Wilfer. "Our Mutual Friend".
- Sheerwit, Earl - A scheming friend of Mr. Marmozet, who tricks Mr. Melopyn in the sale of his tragedy. "Roderick Random".
- She-pedant - A poetess; aunt of Narcissa. "Roderick Random".
- Sikes, Bill - A burglar; member of Fagin's gang. "Oliver Twist".
- Sikes, Nancy - His mistress; she is killed through her attempts to save Oliver. "Oliver Twist".
- Scrag, Sir Gosling - An old dandy who introduces Peregrine to the literary circles of London. "Peregrine Pickle".
- Slowboy, Miss Tilly - Mrs. Peerybingle's nursery maid. "The Cricket on the Hearth".
- Sparsit, Mrs. - The caustic housekeeper of Mr. Bounderby. "Hard Times".
- Spenlow, Dora - David's first wife. His "child-wife" who withered like a blossom in its bloom upon a tree. "David Copperfield".

- Skimpole, Harold - A friend of John Jarndyce upon whom he sponges; a musical man and an artist too. He is affectatious and cunningly hypocritical. "Bleak House".
- Squeers, Wackford - the tyrannical master of Dotheboys Hall. "Nicholas Nickleby".
- Steerforth, James - David's old school-mate of Salem House. Later the seducer of Emily. "David Copperfield".
- Strap, Hugh - A barber; Roderick's companion. "Roderick Random".
- Strong, Dr. - David's master at the Canterbury school. "D.C."
- Swiveller, Dick - A friend of Fred Trent. A happy-go-lucky, who later becomes the secretary of Brass and finally the husband of The Marchioness, "The Old Curiosity Shop".
- Tapley, Mark - Hostler at The Blue Dragon at Salisbury. Martin's companion on the voyage to America; later the husband of Mrs. Lupin, the landlady. "Martin Chuzzlewit".
- Thompson - Roderick's friend; a young marine. "Roderick Random".
- Traddles, Tommy - David's old schoolfellow; later a reporter and secretary. "David Copperfield".
- Trent, Nell - The pathetic heroine of "The Old Curiosity Shop" who takes her grandfather away from London when his creditors threaten him, and travels with him through the country. Exposure and exertion result in her death.
- Trent, old - Her grandfather; an old gambler. "The Old Curiosity Shop".
- Trotter, Job - The servant and companion of Jingle. "Pickwick Papers"
- Trunnion, Commodore Hawser - An old sea-captain; retired, he lives isolated in the Garrison with his old mates, an enemy of women; he finally marries Mrs. Grizzle. "Peregrine Pickle".
- Twist, Oliver - The hero of the novel "Oliver Twist". A workhouse orphan.
- Vane, Lady - The original Lady of Quality. "Peregrine Pickle".
- Varden, Dolly - The charming, pretty daughter of the old locksmith, Gabriel Varden. "Barnaby Rudge".
- Veneering, Hamilton - Commission agent of Chicksey and Stubbles; becomes wealthy and eventually a bankrupt. "Our Mutual Friend".
- Venus - A preserver of animals and birds; confederate of Wegg and finally his enemy; later the husband of Pleasant Riderhood. "Our Mutual Friend".
- Wagtail, Mr. - A London beau. "Roderick Random".
- Weazel, Captain and Mrs. - Guests at the Inn with Roderick and Strap.
- Wardle, Mr. - Host at Manor Farm, Dingley Dell. "Pickwick Papers".
- Wardle, Rachel - His daughter; "The Pickwick Papers".
- Wegg, Silas - ballad-monger and blackmailer of Boffin. "Our Mutual Friend".
- Wickfield, Mr. - A canterbury lawyer. "David Copperfield".
- Wilfer, Bella - Ward of Boffin and later wife of Rokesmith. "Our Mutual Friend".
- Williams, Miss - A London courtesan and prostitute. "Rod. Random".
- Witherfield, Miss - Fiancée of Peter Magnus. "Pickwick Papers".
- York, Five Sisters of - Figures in a tale told by the coach passenger on the way to Dotheboys Hall. "Nicholas Nickleby". VI.

APPENDIX III.

B I B L I O G R A P H Y.

(Only the works referred to or consulted in the preparation of the thesis are listed below. All items relate in some way to the topic; references of a general nature have been included under the heading of Histories of Literature. In the text, all page references are to the Gads-hill edition for Dickens, and to the Cochrane and Pickersgill or Henley editions for Smollett.)

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