

2C

SMOLLETT

5049536
Roderick
Random



EVERYMAN'S LIBRARY

790

1561
6017

~~5045186~~

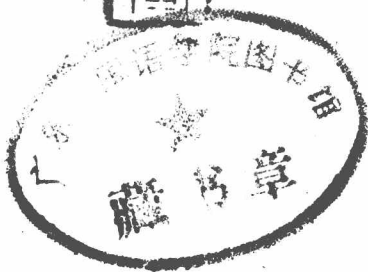
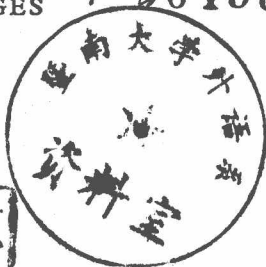
~~3 20258~~

TOBIAS SMOLLETT

RODERICK RANDOM

INTRODUCTION BY
H. W. HODGES

F5049546



LONDON J. M. DENT & SONS LTD
NEW YORK E. P. DUTTON & CO INC

All rights reserved
Made in Great Britain
at the
Aldine Press • Letchworth • Herts
for
J. M. DENT & SONS LTD
Aldine House • Bedford Street • London
First published in this edition 1927
Last reprinted 1960

BL-SM 810480

-SM

7561
232

224f

EVERYMAN'S LIBRARY

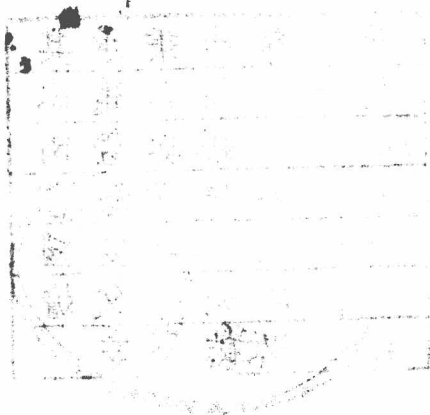
790

FICTION

李	崧	醫	生	秉	承	其
先	父	南	川	翁	遺	志
捐	贈	書	籍	與	暨	南
大	學	外	語	系	圖	書
室		紀	念	其	愛	國
祖	學	的	先	祖	父	塘
軒	公	以	誌	不	忘	

Everyman, I will go with thee, and be thy guide,
In thy most need to go by thy side

TOBIAS GEORGE SMOLLETT, born in 1721 in Dumbartonshire and educated at Glasgow. Went to London in 1739 and in 1741 sailed as surgeon's mate on one of the vessels of the Cartagena Expedition. On his return he settled in London and devoted himself to literature. Died in 1771.



INTRODUCTION

THE origin of the English Novel, in its modern significance and form, is to be found in the eighteenth century. Between 1740, the year in which Richardson's *Pamela* appeared, and 1771, when Smollett produced his last novel, *Humphry Clinker*, English prose fiction was fairly established. A great quartette¹ of writers was at work to whom succeeding novelists owe a deep debt.

Revival of interest in the inventors of the eighteenth-century Novel should not derive merely from a pious and perfunctory sense of obligation. The modern writer has much to learn or re-learn by careful study in the school of Fielding and Smollett, the masters who number Thackeray and Dickens among their many illustrious disciples. It is by virtue of their intrinsic qualities, and not merely as originators of a new form of art, that Richardson, Fielding, Smollett and Sterne—each for his own essential quality—are worthy to be read to-day. More than that, they are invaluable as vivid painters of the adventurous travel, the wayside scenes, the familiar types, the social and domestic life of the eighteenth century, those scenes and sides of life which are ignored or only indirectly glanced at by the historian, the essayist, the philosopher and the writer of memoirs.

Out of the huge bulk of literary achievement in that century the work of the great novelists can least easily be spared.²

Tobias George Smollett, the author of *Roderick Random*, was born in 1721. Though much younger than Richardson (born 1689) and Fielding (born 1707), he was their contemporary in the field of literature. It is worth while to consider the story of his life in some detail, since the material for all his most important works is drawn from his own experience of events and places. To call *Roderick Random* an autobiography would be exaggeration, and yet the adventurous career

¹ Richardson, Fielding, Smollett and Sterne.

² The Romantic Revival, coinciding with the outbreak and course of the French Revolution, is of the nineteenth century in spirit.

of the "hero"—above all, the scenes from naval life—could have been set down by no other pen than that of Smollett.

Smollett was a Scotsman and came of a family of considerable local distinction in Dumbartonshire. His grandfather, Sir James Smollett, had been active in helping to secure the union of England and Scotland in 1707. His youngest son, Archibald, the father of the novelist, had no profession, and was dependent on Sir James, who bestowed upon him a farm near his own seat of Bonhill. There Archibald Smollett died two years after the birth of his son Tobias. Sir James saw to it that his grandchild's education was not neglected. After a good grounding at Dumbarton Grammar School the boy was sent in 1736 to attend a short course at Glasgow University as a preliminary to qualifying for the medical profession. In that same year he was apprenticed to a Dr. John Gordon. Here in Glasgow at this early age his taste for writing first appeared in the form of a tragedy called *The Regicide*. In 1739, fired by literary ambition, he resolved to seek his fortune in London with little else but his play and some letters of introduction in his pocket. In like manner, two years previously, had Samuel Johnson, with his pupil Garrick, his play *Irene* and twopence-halfpenny in his pocket, set out for London.

Like Johnson, Smollett found no help in patrons. Neither George Lyttelton nor David Garrick was willing to promote his play, which was sorry stuff and quite unactable. This lack of appreciation provoked the author to savage attacks on his so-called patrons, which afford the first of many examples shown throughout his life of his aptness in the gentle art of making enemies.

Impatient at this first failure, he next sought for employment as a medical man. Through the kindness of a fellow Scot, Sir Andrew Mitchell, he obtained a post as surgeon's mate on board a battleship in the squadron of Sir Chaloner Ogle, then about to sail as a reinforcement to Vernon's fleet in the West Indies. The War of Jenkyns's Ear—the outcome of long-standing trade jealousies with Spain—had broken out in 1739, and Ogle sailed in 1740, arriving in time to take part in the ill-fated and mismanaged expedition against Cartagena in 1741. In this wise Smollett found the opportunity to create the most original of his characters, and to paint for the benefit of posterity a series of pictures of contemporary naval life which in vigour and sharpness of drawing have never been

excelled. He was breaking new ground and he gained immediate and lasting success. When, smarting under failure and sorely stricken with fever, Vernon's fleet returned to Jamaica, Smollett soon retired from the Service. In the island he met Nancy Lascelles, the daughter of an English planter, whom he appears to have married shortly after his return to England. In 1744 we find him in residence at a house in Downing Street, seeking practice as a surgeon. But his interest now clearly lay in literature. In 1745 he produced a poem entitled *The Tears of Scotland*, and in 1746-7 he published two short satires of no great distinction. The year 1748 marks the turning-point of his literary career, for it saw the production of his first and best-known novel, *Roderick Random*. Its immediate success made Smollett a man of mark in literary London. Yet he still seemed determined to have two strings to his bow, for in 1750 he obtained the degree of M.D. at Aberdeen. In that same year, however, he went to Paris in search of material for his new novel, *Peregrine Pickle*, which appeared in 1751. True to his resentful nature, he took occasion in both his first novels to vent his spite upon Lyttelton, Garrick, Rich and Cibber—upon all, in fact, whom he considered to have been neglectful of his early merits. It was not for nothing that the thistle was his national emblem.

He next repaired to Bath, where he not unnaturally failed to win practice or popularity as a doctor, since he was at pains to prove in a published pamphlet the inefficacy of the Bath waters.

From this time onward he may be considered as a professional man of letters. He settled in Chelsea, where he was visited by Doctor Samuel Johnson, whom he calls "the great Cham of literature," and by Goldsmith, Garrick and Sterne. That he never came within the charmed circle of the great Doctor's coterie is not surprising, for he had no disposition to bow down and worship at any man's shrine but his own. An argument between Johnson and Smollett might well have produced a piquant situation: it would doubtless have been sharp, and probably stormy.

On Sundays he was wont to keep open house for a small army of eccentric hack-writers, whom he employed in his "literary factory." A third novel, *Count Fathom*, appeared in 1753, and then for a period of ten years he laboured unceasingly, to the ruin of his health, on what would now be called journalistic and hack-writing. Besides translations of

Don Quixote and *Gil Blas*, he edited the *Critical Review*, and found time to achieve what must surely constitute a record in rapid book-making—the issue of a History of England “from the descent of Julius Cæsar to the Treaty of Aix-la-Chapelle, 1748”—within a period of some eighteen months. If without merit as a history, the work was lucid and readable.

In 1757 a farcical play called *The Reprisal, or The Tars of Old England*, was staged successfully by Garrick. It served to patch up the old quarrel, for Smollett showed that he could be grateful as well as revengeful, by eulogising the great actor in the *Critical Review*.

In 1759 a bitter attack on the conduct of Admiral Knowles during the combined assault on Rochefort in 1757 involved Smollett in a libel action which ended with his sentence to three months' confinement in the King's Bench prison. This habitation enforced must have served him as a much needed and tolerably comfortable rest-cure, where he was able to complete his plans at leisure for the publication of a sixpenny monthly magazine, and where, characteristically, he collected much material for a new novel, *Sir Launcelot Greaves*. The first instalments of this book appeared serially in the new magazine, a method of production hitherto unknown.

Till 1763 he continued to produce an astonishing amount of hack-work at high pressure. The death in that year of his only child, a daughter to whom he was devoted, combined with overwork and financial worry, brought on a complete nervous breakdown.

In hopes of recovery he went abroad, residing in France and Italy for two years. On his return to London in 1765 he produced his *Travels through France and Italy*, a work which well deserves a re-edition for its shrewd and lively descriptions, its appreciation of the Riviera, till then but little visited, and above all for its evidence of the author's tastes and character. A careful reading of the book will lead us at least to challenge the truth of Sterne's famous portrait of “Smelfungus”¹ in the *Sentimental Journey*.

The improvement in Smollett's health was only temporary, and in 1766 another visit was paid to Bath, where he gathered material for his last novel, *Humphry Clinker*. But before this book was written he gave to the world one more example of his old unbridled and vindictive spirit in *The History and*

¹ “He set out,” says Sterne, “with the spleen and jaundice, and every object he passed by was discoloured and distorted.”

Adventures of an Atom. This book was a savage satire upon public men and public affairs, in which he struck out indiscriminately at king and ministers. It could only have been produced by a man who—in his own phrase—was suffering from “systema nervosum maxime irritabile.”

In December 1769 he went abroad for the last time. He settled near Leghorn in 1770, and there wrote the latest, the pleasantest and most “humane” of all his novels, *The Expedition of Humphry Clinker*.

In 1771 he died at the age of fifty-one.

The most important part of Smollett's work, that which is destined to live, consists in his three novels, *Roderick Random*, *Peregrine Pickle* and *Humphry Clinker*. Of these *Roderick Random*, the first in time, is still the best known.

The preface to the book should be carefully read, for in it the author explains in the frankest way that *Roderick Random* is modelled on the plan of Le Sage, who, in his *Gil Blas* “has described the knavery and foibles of life with infinite humour and sagacity.” The structure of his story, for it cannot be said to possess a plot, is therefore derived consciously from the Picaresque school of writers, the best exponents of which were Cervantes, Le Sage and Defoe. Smollett intends to provide us with a novel depicting crowded hours of adventurous life by sea and land, in the tavern or the gambling-den, and introducing in almost bewildering succession types of all sorts and conditions of men.

Roderick Random may be said to possess a general value and a special value. Its general value is best understood if we realise that Smollett is doing with his pen what Hogarth was doing with his brush. One cannot turn over the pages of his book without constant reminders of the works of Hogarth. In both artists there is a wide selection of types, the same narrow observation of low life, the study of the fop, the impostor, the dupe and the criminal; often the same insistence in detail upon the brutal, the ugly, and the obscene. Only in Smollett the tendency to caricature his subjects is far more pronounced. We are viewing in sharp outline those sides of society in the eighteenth century which can nowhere else be seen from the same angle or on the same scale, save always in the works of Henry Fielding.

But it is the special value of the book that we propose to emphasise at greater length. In *Roderick Random* we are

given, for the first time in "true" fiction, a new set of characters taken from the quarter-decks and forecastles of His Majesty's ships. Neither Defoe nor Swift nor Fielding had the first-hand experience of the Navy, essential for the task. Indeed, the most faithful representation of naval life in the eighteenth century had hitherto appeared, not in fiction, but in Shadwell's play, *The Fair Quaker of Deal, or Humours of the Navy*, which had been produced in 1710 at Drury Lane. Yet the characters, though full of life, are not seen on active service afloat.

Smollett, then, was the first serious novelist who thought it worth while to draw from the Navy his most notable characters and his liveliest scenes. He had, as we have seen, the rare advantage of first-hand knowledge combined with peculiar power to record it faithfully.

The Navy when Smollett saw it was suffering a period of eclipse. Between the triumphs of the Great War of the Spanish Succession, which, at its conclusion in 1713, had brought us Gibraltar, Minorca, and vast territory in North America as the fruits of sea-power, and the still greater triumphs of the Seven Years' War, which by 1763 established our Canadian and Indian Empires, there lay the peace period of Walpole. This was for the Navy a period of dry-rot. The sword, being sheathed for lack of argument, was allowed to become very rusty, and the fault lay at the door of the Government. The political and financial corruption rife in the age of Walpole, rendered the honest and efficient administration of the Navy impossible. It was not that the robust fighting spirit of the seamen had declined nor the quality of the officers as a whole deteriorated, although the system which permitted commanding officers to be on active service in Parliament sometimes led to such political animosities between admirals afloat as prevented them from combining whole-heartedly even in presence of the national foe.

The lower ratings were largely recruited (as was Roderick) by way of the Press-gang, and there is abundant evidence available to support Smollett's description of impressment and of the depraved and brutal shipmates whose company he was at first forced to share. He is detailing the crude facts as he met them, and his truth is stranger than fiction. Nor can it be doubted that the living picture of his messmates in the cockpit, the loathsome nature of the food, the nauseating conditions under which it was consumed, and the callous

neglect to provide reasonable quarters and comforts for the sick and wounded, was a composite presentment of what could and did happen in an "unhappy" ship, commanded by a brutal captain.

While it is not necessary to believe that there were many Captain Oakums in the Service, the early entry (often as a child), the rigour of the life, the long periods of isolation afloat and the constant exercise of tyrannical power, all tended to produce uncultured, harsh, eccentric officers. Captains of the "fine gentleman" type caricatured in the person of Captain Whiffle, were less frequently found in Smollett's day than in the Restoration times, when, as Macaulay said, there were gentlemen and seamen in the Navy, but the gentlemen were not seamen and the seamen were not gentlemen.

Professional inefficiency was certainly exceptional. Smollett's evidence has been challenged on the ground that, as a lowly surgeon's mate, he could have had but slight opportunities for close observation of his commanding officers. Yet it must be always remembered that here was a man of unusual intelligence, whose "journalistic" faculty was keenly sharpened to use the mass of new material lying at his disposal. "Every intelligent reader," he tells us in his Preface, "will at first sight perceive I have not deviated from nature in the facts, which are all true in the main, although the circumstances are altered and disguised to avoid personal satire."

It is not the Oakums, the Mackshanes and the Crampleys on whom our gaze will linger in Smollett's gallery of naval portraits. The unforgettable characters are the irascible, yet kindly, little Welsh doctor, Morgan, and the simple, downright sea-dog, Lieutenant Tom Bowling. For them, as for the honest sailor, Jack Rattlin, the author intends—as he so seldom does—that our entire sympathy should be enlisted. They have but one rival in his works, the immortal figure of Hawser Trunnion (*Peregrine Pickle*). Smollett is doing for the first time with entire success what few, excepting Marryat, have since achieved: he shows us, in his image as he was, the naval worthy of the period. He who runs may read and never doubt the truth of the descriptions.

When Roderick Random turns from the senior officers and lower ratings to criticise the conduct of the campaign by the commander-in-chief, his trenchant commentary has far less value. It is true that he is an eyewitness of the failure before Cartagena in 1741. He wrote, indeed, two further

accounts of the operations, one in his *History of England*, and another in his *Compendium of Voyages*, published in 1757. His view of Admiral Vernon could hardly be dispassionate. What he had seen and suffered made it impossible for a man of his temperament, even had he possessed more knowledge, to mete out even justice to those in high command. Admiral Vernon and General Wentworth are, to him, equally deserving of blame. That is not the verdict of competent historians. Undeniably, there were faults of temper on both sides, but to Wentworth's account must be added convictions of incompetence and lethargy amounting almost to imbecility. It is strange that the fiasco at Cartagena should still be regarded primarily as a *naval* failure, since to impose on Vernon the lion's share of responsibility is wilfully to ignore the facts. Granted that his fleet was ill-equipped for its work and its standard of efficiency low, Vernon conducted the naval operations with briskness and effect. Unfortunately he was quite unable to communicate his zeal to his military colleague, who in choice and method of attack showed woeful lack of judgment.

In the dark period¹ before the sun of Anson and Hawke arose, Vernon deserved well of his country. One order of his in particular deserves to be remembered, although we have no mention of it by Smollett. In August 1740, the customary issue of half a pint of raw rum to the seamen was forbidden, and in its stead a mixture was served liberally diluted with water. The wisdom of this reform was soon apparent in a marked increase of health, discipline and general efficiency, and a corresponding decrease of sickness throughout the fleet. The issue of this order by Vernon explains the introduction of the word "grog" as applied to the watered rum, the admiral himself being familiarly known as "Old Grog," on account of his fondness for a cloak which was made of grogram.

Vernon continued to show the keenest interest in the welfare of the common seaman, until his own career on the active list came to an abrupt close in 1745. Students of naval tactics have further reason to remember him as the first to issue additional fighting instructions whereby admirals hitherto tied and bound by the strict limits of an old and stereotyped system, might find some measure of freedom in manœuvre.

¹ At this very time Anson was embarked on the famous voyage round the world (1740-4) which brought so poignantly to his notice many grievous defects of naval administration.

Sir Chaloner Ogle, who commanded the squadron in which Smollett (and Roderick) served, was a flag-officer of respectable though not of outstanding quality. Sir Charles Knowles, of whom Smollett fell foul in later years, was a zealous and studious officer, whom we know to have been keenly alive to the defects of the Service from lengthy and thoughtful memoranda submitted by him to the Admiralty.

It is just, then, to conclude that Smollett's criticisms of these senior officers are the least trustworthy part of his testimony: they are certainly the least important, for he is never at his best unless in close personal contact with his characters. After the creation of Hawser Truncheon in *Peregrine Pickle* he makes no full-dress addition to his naval portraits. The Navy as transformed by Anson was not the Navy that Smollett knew, and he had the wisdom to refrain from second-hand and "literary" presentment.

He had done enough to whet the public taste for sea fiction. A host of imitators followed in his wake, but he had no serious rival until Captain Marryat produced the wonderful series of novels depicting the Navy in which he had served for upwards of ten years during the Napoleonic Wars. Marryat owed much to Smollett, both in his method of description and in his tendency to dwell upon the unhappy sides of naval life. The midshipman's berth in *Frank Mildmay* reminds us of the cockpit in Smollett's *Thunder*, and in *Peter Simple* much of his material is autobiographical. The characters of the boatswain "Gentleman" Chucks and Midshipman Easy, like Bowling and Morgan, must have been drawn from life and will always be alive. In this mode nothing comparable has been achieved for the modern Navy by modern novelists. The material is still there, because the Navy is careful of its types and traditions, but neither "forrard" nor on the quarter-deck has the writer of genius as yet appeared to use it.

Appreciation of Smollett's work as a whole, apart from his contribution to our knowledge of the Navy in the eighteenth century, is a difficult task. This is due to a certain "methodlessness" in his writing and an almost entire absence of form or plot. This, if a defect, does not make him the less readable: he is seldom or never dull, and the varied and lively episodes in the many changes and chances of his hero's fortunes make it possible to read his *Roderick* literally at random. If one is seldom edified, one can hardly be bored in his company.

The most serious charge to be made against him is his deliberate indecency. His books are not for family use, nor for the class-room, since much of his work is tainted by the nastiness of his times. Sometimes he seems at pains to detail the coarsest incidents in the coarsest language. His insistence on the indelicate, the brutal and the bestial is a serious blot on his writing.

That he has held his own among the many giants of eighteenth-century literature is itself a proof of the enduring quality of his best books. Facts, as he himself says, are stubborn things, and it is a fact that Charles Dickens owed as deep a debt to Smollett as Thackeray did to Fielding. The reader who knows his *Pickwick* must recognise the emphasis on external eccentricities of character, the loose stringing of the episodes, the rapid changes of scene, the absence of definite plot as features common to the method of both Dickens and Smollett. The autobiography in *Copperfield*, too, is introduced in a manner that recalls *Roderick*. In both there is a similarity of humour in the sense that Ben Jonson understood that word.

On his merits as a keen observer of his age, as a humorist, as the great originator of naval types in fiction, and as the writer of vivacious and lucid prose, Smollett is entitled to a high, if not the highest, place in the illustrious ranks of British novelists. Hazlitt has summarised his merits justly when he says that his novels "always enliven, and never tire us: we take them up with pleasure, and lay them down without any strong feeling of regret."

For further detailed information on the condition of the Navy in the eighteenth century see the admirable introduction, by Mr. John Masefield, to *A Voyage Round the World* by Lord Anson (Everyman's Library, No. 510).

H. W. HODGES.

SELECT BIBLIOGRAPHY

COLLECTED WORKS. *Miscellaneous Works of Tobias Smollett* (novels, poems, plays, and travels), 6 vols., 1790; with memoir of life and writings by R. Anderson, 6 vols., 1796; with life of author, 12 vols., 1824; with memoir by T. Roscoe, 1841. *Works of Tobias Smollett*, selected and edited, with historical notes and life of author, by D. Herbert, 1870. *Works*, ed. J. P. Browne, 8 vols., 1872; ed. Professor George Saintsbury in 12 vols., 1895, 1925. *Works of Tobias Smollett*, with Introduction by W. E. Henley, in 12 vols., 1899-1901.

Novels, with memoir by Sir Walter Scott, in 2 vols., 1821. Shakespeare Head Edition of Novels, 1925.

Poetical Works, with life of author, 1794; with life by S. W. Singer, 1822; ed. E. Sanford, 1822.

NOVELS. *The Adventures of Roderick Random*, 1748; 3rd edition, 1750; 8th edition, 1770; with six plates, 1780; with life (Cooke's edition), 1793; illustrated by George Cruikshank, 1831; with memoir by G. H. Townsend, 1857; many other editions until present day. Abridged by R. Lewis (Dublin), 1791. Translated into French as *Histoire et aventures de Roderik Random*, 1782; other editions, 1784 and 1804.

The Adventures of Peregrine Pickle, in which are included *Memoirs of a Lady of Quality*, 1751; 3rd edition, 1765; 7th edition, 1784; Cooke's edition, 1794, with plates by T. Rowlandson, 1805; illustrated by Phiz, 1857; illustrated by George Cruikshank, 1904; translated into French by the author of *Les Mœurs* as *Histoire et aventures de Sir Williams Pickle*, 1753. For special reference to this novel see Howard S. Buck's *Study in Smollett*, 1925.

The Adventures of Ferdinand, Count Fathom, 1753; 2nd edition, 1771; other editions, 1780, 1782; Cooke's edition, 1795, 1890; illustrated by T. Stothard, 1905; translated into French by T. P. Bertin as *Fathom et Melvil*, 1798 (?).

The Adventures of Sir Launcelot Greaves, 1762; Cooke's edition 1793; with engravings, 1839; many other editions, until present day. Translated into French by M. de F... as *Les Aventures de Sir Launcelot Greaves*, 1824.

The Expedition of Humphry Clinker, 1771; 2nd edition, 1772; Cooke's edition, 1794; with memoir by T. Roscoe and illustrated by George Cruikshank, 1831; illustrated by Phiz, 1857; illustrated by Cruikshank and bibliography by J. H. Isaacs, 1895; with portrait and illustrated by Cruikshank, 1904; with introduction and notes by L. Rice-Oxley, 1925. Adapted as a farce by J. Cumberland, 1828.

PLAYS, POEMS, AND SATIRES. *The Regicide: or James the First of Scotland, a tragedy*, 1749; *The Reprisal, or the Tars of Old England, a comedy*, 1757; and other editions. *The Tears of Scotland*, 1746; *Advice, a Satire* (in verse), 1746; *Reproof, a Satire* (in verse), 1747; reprinted as *Advice and Reproof*, 1748, 1826. *Burlesque Ode on the Loss of a Grandmother*, 1747; *Ode to Independence*, published posthumously, 1773. *The History and Adventures of an Atom* (prose, a satire), 1749, 1769, 1786, and 1795.

MISCELLANEOUS WORKS. Medical treatise, entitled *An Essay on the External Use of Water*, 1752. Began in 1756 *A Complete History of England from the descent of Julius Caesar to the Treaty of Aix-la-Chapelle*, 1748; continued in 1763 as the *Continuation of the History of England*; afterwards known as *The History of England from the Revolution to the Death of George the Second*, and published in 1790. *Travels through France and Italy* appeared in 1766; 2nd edition, 1772; with introduction by Osbert Sitwell, 1949; translated by C. Albini Petrucci, with Lady Wortley Montagu's Letters as *Impressioni italiane di viaggiatori inglesi del sec. xviii*, 1916.

Smollett also translated *Gil Blas*, 1749, and numerous later editions; *Don Quixote*, 1755, and numerous later editions; several works of Voltaire, 1761; Fénelon's *Adventures of Telemachus*, 1776.

In 1756 Smollett edited the *Critical Review*; the *British Magazine* in 1760; the *Briton* from 1762 to 1763; *A Compendium of Authentic and Entertaining Voyages*, 1766.

A work sometimes attributed to Smollett is the *Faithful Narrative of the base and inhuman arts that were lately practised upon the brain of Habbakkuk Hilding*, by Drawcansir Alexander, Fencing-Master and Philomath, 1752.

BIOGRAPHY AND CRITICISM. G. M. Kahrl: *Tobias Smollett: Traveller-Novelist*, 1945; L. M. Knapp: *Tobias Smollett: Doctor of Men and Manners*, 1949; L. Brander: *Tobias Smollett*, 1951.

EVERYMAN'S LIBRARY: A Selected List

BIOGRAPHY

- Baxter, Richard** (1615-91).
THE AUTOBIOGRAPHY OF RICHARD BAXTER. 868
See Johnson.
- Boswell, James** (1740-95). See Johnson.
- Brontë, Charlotte** (1816-55).
LIFE, 1857. By *Mrs Gaskell*. Introduction by *May Sinclair*. (See also Fiction.) 318
- Burns, Robert** (1759-96).
LIFE, 1828. By *J. G. Lockhart* (1794-1854). With Introduction by *Prof. James Kinsley, M.A., PH.D.* (See also Poetry and Drama.) 156
- Byron, Lord** (1788-1824).
LETTERS. Edited by *R. G. Howarth, B.LITT.*, and with an Introduction by *André Maurois*. (See also Poetry and Drama.) 931
- Canton, William** (1845-1926).
A CHILD'S BOOK OF SAINTS, 1898. (See also Essays.) 61
- Cellini, Benvenuto** (1500-71).
THE LIFE OF BENVENUTO CELLINI, written by himself. Translated by *Anne Macdonell*. Introduction by *William Gaunt*. 51
- Cowper, William** (1731-1800).
SELECTED LETTERS. Edited, with Introduction, by *W. Hadley, M.A.* 774
(See also Poetry and Drama.)
- Dickens, Charles** (1812-70).
LIFE, 1874. By *John Forster* (1812-76). Introduction by *G. K. Chesterton*. 2 vols. (See also Fiction.) 781-2
- Evelyn, John** (1620-1706).
DIARY. Edited by *William Bray*, 1819. Intro. by *G. W. E. Russell*. 2 vols. 220-1
- Fox, George** (1624-91).
JOURNAL, 1694. Revised by *Norman Penney*, with Account of Fox's last years. Introduction by *Rufus M. Jones*. 754
- Franklin, Benjamin** (1706-90).
AUTOBIOGRAPHY, 1817. With Introduction and Account of Franklin's later life by *W. Macdonald*. Reset new edition (1949), with a newly compiled Index. 316
- Goethe, Johann Wolfgang von** (1749-1832).
LIFE, 1855. By *G. H. Leves* (1817-78). Introduction by *Havelock Ellis*. Index. (See also Poetry and Drama.) 269
- Hudson, William Henry** (1841-1922).
FAR AWAY AND LONG AGO, 1918. Intro. by *John Galsworthy*. 956
- Johnson, Samuel** (1709-84).
LIVES OF THE ENGLISH POETS, 1781. Introduction by *Mrs L. Archer-Hind*. 2 vols. (See also Essays, Fiction.) 770-1
- BOSWELL'S LIFE OF JOHNSON**, 1791. A new edition (1949), with Introduction by *S. C. Roberts, M.A., LL.D.*, and a 30-page Index by *Alan Dent*. 2 vols. 1-2
- Keats, John** (1795-1821).
LIFE AND LETTERS, 1848. By *Lord Houghton* (1809-85). Introduction by *Robert Lynd*. Note on the letters by *Lewis Gibbs*. (See also Poetry and Drama.) 801
- Lamb, Charles** (1775-1834).
LETTERS. New edition (1945) arranged from the Complete Annotated Edition of the Letters. 2 vols. (See also Essays and Belles-Lettres, Fiction.) 342-3
- Napoleon Buonaparte** (1769-1821).
HISTORY OF NAPOLEON BUONAPARTE, 1829. By *J. G. Lockhart* (1794-1854). 3
(See also Essays and Belles-Lettres.)
- Nelson, Horatio, Viscount** (1758-1805).
LIFE, 1813. By *Robert Southey* (1774-1843). (See also Essays.) 52
- Outram, General Sir James** (1803-63), 'the Bayard of India.'
LIFE, 1903. Deals with important passages in the history of India in the nineteenth century. By *L. J. Trotter* (1827-1912). 396
- Pepys, Samuel** (1633-1703).
DIARY. Newly edited (1953), with modernized spelling, by *John Warrington*, from the edition of *Mynors Bright* (1875-9). 3 vols. 53-5
- Plutarch** (46?-120).
LIVES OF THE NOBLE GREEKS AND ROMANS. Dryden's edition, 1683-6. Revised, with Introduction, by *A. H. Clough* (1819-61). 3 vols. 407-9
- Rousseau, Jean Jacques** (1712-78).
CONFESSIONS, 1782. 2 vols. Complete and unabridged English translation. New Introduction by *Prof. R. Niklaus, B.A., PH.D.*, of Exeter University. 859-60
(See also Essays, Theology and Philosophy.)
- Scott, Sir Walter** (1771-1832).
LOCKHART'S LIFE OF SCOTT. An abridgement by *J. G. Lockhart* himself from the original 7 volumes. New Introduction by *W. M. Parker, M.A.* 39