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DONALD M. KORTE

Smollett's "Advice" and "Reproof": Apprenticeship in Satire

Because Smollett's novels are multi-faceted works which clearly show the influence of several literary traditions and genres, they have evaded rigid classification. While some scholars have emphasized the picaresque aspects of his novels, others, pursuing a different tack, and often aware of the picaresque, have urged the kinship of Smollett's work with travel literature. At least one critic has argued that they belong to the genre of comic romance. Still other scholars have suggested that Smollett's novels share several characteristics with the genre of formal verse satire. This last group of commentators, however, has not fully utilized what is perhaps the best possible evidence to support their thesis—Smollett's own verse satires, "Advice" and "Reproof," which were published a short time before his first novel appeared in January, 1748.

The many links that exist between "Advice" and "Reproof" and the novels indicate the continuity of Smollett's work and the important role that these satires play in his literary development. The satirist of "Advice" and "Reproof"—he is an early study of the major satiric agents in the later works—is only one of the many links with the novels. His cynical adversary, the "Friend," comes to life again in the novels in the guise of other characters. Several additional characters, some only roughly sketched in the satires, also figure in the novels. Numerous themes and motifs introduced in the satires reappear in the novels where they are developed further. Various satiric butts in "Advice" and "Reproof" come under attack in the novels. Finally, in the verse satires Smollett employs a variety of conventions, modes, and structures such as the exemplum and satiric anatomy which he uses again in the novels.


“Advice” and “Reproof” are excellent examples of the genre of formal verse satire. These works take the form of a dialogue between two speakers, a satirist (the Poet) and his adversary (the Friend), who argue a thesis in a setting which is hinted at but not fully delineated. As we shall see, Smollett’s Poet employs many rhetorical devices which the satirist of verse satire traditionally draws upon to illustrate his thesis. For the dialogue, Smollett devises the fiction of having the poverty-stricken Poet come to the Friend to seek his counsel about finding employment. The Friend, a spokesman for society’s values, advises him time and again to compromise his moral code in order to advance in the world, but the Poet resolutely rejects these temptations. At the end his plight is unaltered: he is still without work. Smollett thus demonstrates the dilemma of a moral individual in an immoral world which denies employment and advancement to the virtuous and the worthy. The Poet’s moral dilemma is dramatized by means of a dialectic, a device which permits Smollett to render effectively a schema of antithetical values. This dialectic functions in the following manner: when the Friend advises compromise, sycophancy, and narrow self-interest, the Poet rejects his advice, countering him with his values of integrity, independence, and benevolence. Thus norms are articulated by the Poet; departure from norms, by the Friend.

Unswerving in his devotion to truth and justice, the Poet is an outspoken critic of vice wherever it appears. Smollett gives him the persona of the zealous hero who attacks evil as the following lines illustrate:

... thanks to discord, war shall be my friend;
And moral rage, heroic courage lend
To pierce the gleaming squadron of the foe,
And win renown by some distinguish’d blow.4

The Poet’s somber tone, martial imagery, and mask are significant, for they point to another satirist in Smollett’s work—Sir Launcelot Greaves. At the end of a speech in which Greaves rejects the idea that he is a modern day Don Quixote, the same solemn tone, imagery, and mask of the hero appear. Greaves says: “I quarrel with none but the foes of virtue and decorum, against whom I have declared perpetual war,

4. For a detailed account of this genre, see Mary Claire Randolph, “The Structural Design of the Formal Verse Satire,” Philological Quarterly, XXI (1942), 368-84.

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and them I will everywhere attack as the natural enemies of mankind."\(^6\)
Moreover, the Poet resembles Greaves in honoring the dictates of his conscience and the law and in viewing his role as a critic of society as a sacred calling.\(^7\) The Poet, like Greaves, also rails at various individuals in a shrill tone. This tone is apparent in his attack upon certain ladies who had once patronized Russell, a mimic and singer, and then ignored him:

![Image of the text]

("Advice," lines 196-98)

Both Greaves and Matthew Bramble, the major satirist in *Humphry Clinker*, rail at the vicious and foolish in similar fashion.\(^8\)

The Poet foreshadows Greaves and Bramble in still another way. He values benevolence as his attack upon a callous patron indicates:

![Image of the text]

("Advice," lines 152-54)

In *Sir Launcelot Greaves* Smollett dramatizes this norm through the protagonist's many charitable acts of aiding the poor and oppressed. Bramble is also compassionate and is moved by suffering to perform acts of charity. Jery Melford, Bramble's nephew, notes his generous nature in the following passage: "His blood rises at every instance of insolence and cruelty, even where he himself is no way concerned; and ingratitude makes his teeth chitter. On the other hand, the recital of a generous, humane, or grateful action, never fails to draw from him tears of approbation, which he is often greatly distressed to conceal" (*HC*, I, 86-87). Greaves and Bramble then, as benevolent railers, are clearly patterned after the Poet of the satires.

Peregrine Pickle also matches the Poet in valuing benevolence. Smollett refers to his "natural benevolence" and his "compassionate"


7. The Poet states that he is guided by his conscience and the law in line 220 of "Advice" and describes his conscience as a "sacred pow'r" in line 229 of the same work. Greaves sees himself as an instrument of justice. He states: "I do purpose . . . to act as a coadjutor to the law, and even to remedy evils which the law cannot reach; to detect fraud and treason, abase insolence, mortify pride, discourage slander, disgrace immodesty, and stigmatise ingratitude . . ." (*SLG*, p. 18). Greaves alludes to the sacred nature of his calling in speaking of the "force which Heaven has lent me . . ." on page 258.

8. No e, for example, Greaves' attack upon corrupt politicians (*SLG*, pp. 102-3) and Bramble's condemnation of the people of Bath (*HC*, I, 73).
nature (PP, I, 184; II, 13), and he shows Peregrine unobtrusively doing good works, like Bramble: "Numberless were the objects to which he extended his charity in private. Indeed, he exerted this virtue in secret, not only on account of avoiding the charge of ostentation, but also because he was ashamed of being detected in such an awkward unfashionable practice, by the censuriferous observers of this humane generation" (PP, IV, 48). Another benevolent man appears in Peregrine Pickle, one whom Smollett first mentions in a footnote to line 122 of "Reproof." He is Daniel MacKercher, the "melting Scot," as Smollett calls him in his verse satire. Peregrine encounters MacKercher in the Fleet where he hears a lengthy account of his difficulties from a clergyman, who states that MacKercher "... is this day one of the most flagrant instances of neglected virtue which the world can produce" (PP, IV, 152). This theme of neglected merit—one which shall be examined shortly—harks back to the verse satires and the plight of the Poet.

The narrator of Ferdinand Count Fathom also parallels the Poet in a number of ways. He is a satirist too, and his wry remarks on individuals and institutions provide the novel with much of its satiric content. The following satiric aside is typical of the narrator: "He [Fathom] was blooded, vomited, purged, and blistered, in the usual forms (for the physicians of Hungary are generally as well skilled in the arts of their occupation as any other leeches under the sun) ..." (FCF, I, 34). He also frequently adopts an overtly didactic tone, especially in outlining norms and in censuring aberrant modes of behavior.10 At times his strong moral sense gives rise to a high degree of emotionalism.11 In these respects the narrator resembles the Poet of the satires.

The Poet's adversary and the mode of behavior he advocates also reappear in the novels. The Friend's advice that the satirist forget his conscience and bend to society's code reveals his values:

Behold the bounteous board of fortune spread;  
Each weakness, vice, and folly yields thee bread;  
Wouldst thou with prudent condescension strive  
On the long settled terms of life to thrive.  
("Advice," lines 209-12)

This code of blatant opportunism is a predatory one that requires an individual to seek out the flaws of others and victimize them. Such

10. Note, for example, the narrator's remarks on virtue and vice (FCF, I, 228).
11. For instance, see FCF, II, 87 where the narrator lashes the protagonist.
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a cynical mode of action rests on the assumption that man's mainspring of action is self-interest. The Friend's speech thus suggests the Hobbesian law of the jungle, a principle which Random sees practiced all around him and tries to adopt himself although he fails in the attempt. An able practitioner of this code is Ferdinand Count Fathom—the protagonist of Smollett's third novel—a master of duplicity and fraud, who very skillfully ingratiates himself with others, learns their weakness, and then plunders their wealth or chastity. Fathom's Hobbesian philosophy is revealed in this passage:

He had formerly imagined, but was now fully persuaded, that the sons of men preyed upon one another, and such was the end and condition of their being. Among the principal figures of life, he observed few or no characters that did not bear a strong analogy to the savage tyrants of the wood. One resembled a tiger in fury and rapaciousness; a second prowled about like an hungry wof, seeking whom he might devour; a third acted the part of a jackal, in bearing the bush for game to his voracious employer; and the fourth imitated the wily fox, in practising a thousand crafty ambuscades for the destruction of the ignorant and unwary. This last was the department of life for which he found himself best qualified by nature and inclination; and he accordingly resolved that his talent should not rest in his possession (FCR, I, 54-5).

Ferrer, a character in Sir Lancelot Greaves, also echoes the Friend's cynicism, inverted values, and predatory philosophy when he says: "I look upon mankind to be in a state of nature; a truth, which Hobbes has stumbled upon by accident. I think every man has a right to avail himself of his talents, even at the expense of his fellow-creatures; just as we see the fish, and other animals of the creation, devouring one another" (SLG, p. 276).

The Friend's predatory code points to the major theme or thesis of the satires: the idea that society is decadent. As the Friend repeatedly tells the satirist, in such a society prostitution and predaciousness are necessary for advancement. Smollett enlarges upon this aspect of decadence in his first novel: Random discovers that the only way to obtain a position is to seek the aid of influential patrons and that bribery and debauchery are required to win their favor. In short, Random, like the Poet of the satires, learns that debasement is required for advancement. Another indication of society's perverted values is that

12. For the hero's experiences with two patrons—Mr. Cringer and Lord Strutwell—see Roderick Random, I, 99-102 and III, 40-8. Random quotes lines from "Advice" during his interview with Strutwell, as Donald Bruce notes. Also Bruce quite rightly observes that "Advice" contains the theme of "the corruption of the individual by a society which puts a premium on base conduct"—a theme which appears in the "novel's which Smollett was later to write..." See Bruce, Radical Doctor Smollett (London, 1964), pp. 76, 161.
it does not recognize and reward merit. The Poet's moral sensitivity equips him to be a critic of society, yet he cannot find employment as a satirist. In *Roderick Random* Smollett reiterates the theme of society's blindness to merit by means of an interpolated tale of Melopoy, a tragic poet, whom Random meets in the Marshalsea where both of them have been jailed for their debts. In Melopoy's account of his hardships in the literary world, Smollett makes this theme explicit. Supple, an individual who frequently encourages Melopoy to seek the aid of patrons to get his play performed, tells him that "... merit alone will not bring success" (RR, III, 147). Melopoy—who is portrayed as a writer of considerable talent—is lied to, abused, disappointed, and humiliated by his patrons. Finally, he is sent to prison without ever having obtained a performance. He is told that people of fashion ignore merit and genius; instead, they cultivate and encourage sycophants and buffoons (RR, III, 160). This statement echoes the Poet's complaint that he cannot "rouse th' ingag'd attention of the great" because they are preoccupied with trivia ("Advice," line 28).

The Poet's contention that society is in a state of decline prompts him to describe his country as a "sinking land" ("Reproof," line 118). Bramble frequently echoes this charge; thus, he becomes the principal delineator of the degeneration theme in *Humphry Clinker*. On one occasion he rails at the tastelessness of his era, describing it as a "degenerate age, fast sinking into barbarism"; he complains of the "madness of the times" which is destroying sense and morality; and he speaks of "these times of dulness and degeneracy" in referring to the current dearth of great artists (*HC*, I, 99, 73, 188). The society which Smollett depicts in *Sir Launcelot Greet* is not very different from the society which the Poet and Bramble see about them. The many corrupt individuals who fill the novel are evidence of a general moral decline. Callous squires oppress their tenants; a villainous individual separates his niece from her lover; tyrannical magistrates abuse their authority by persecuting the innocent and defenseless; and greedy people incarcerate unwanted relatives (even those who are completely sane) in private madhouses (*SLG*, pp. 28, 47, 117, 255).

The satires and one of the novels correspond in another major respect: both convey a similar Weltanschauung. The world of the satires is one in which good and evil are clearly recognizable. The Poet, by his many statements of his commitment to virtue and truth and by his detestation of vice, portrays himself as a thoroughly good man. The drama of the satires arises from a moral temptation, the tempter, of course, being the Friend. Symbolically speaking, he is Satan, and to emphasize this fact Smollett has the poet hint at the Friend's Satanic...
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identity when he says, "... what daemon thunders at the gate?" ("Re-
proof," line 4). This simplistic world view of good and evil is carried
over into Ferdinand Count Fathom. There, too, the major characters
are readily identifiable as either angelic or demonic. Monimia is de-
scribed as "all-perfect," and the vicious Fathom, who threatens her
chastity, is called a "venomous serpent" (FCF, II, 72, 199). Renaldo,
like Monimia, is altogether good: he is trusting, benevolent, and for-
giving—the obvious antithesis of Fathom as Smollett intended.13

Another link between the satires and the novels is the motif of
retirement. References to retirement appear at the opening of the
second satire: the Poet, who shuns "this giddy world," is in his "retreat"
—a "sequester'd nook," as the Friend describes it. These are the only
allusions to retirement in the satires; in Humphry Clinker, however,
it figures prominently. Bramble fully articulates this concept by means
of the Horatian city-country value schema. After railing at London
and contrasting its incommodeous, debased pleasures, and adul-
terated foods with the comforts and salutary pleasures and fare available
at his own country home in Wales, Bramble says: "Thank Heaven!
I am not so far sucked into the vortex, but that I can disengage myself
without any great effort of philosophy. From this wild uproar of
knavey, folly, and impertinence, I shall fly with double relish to the
serenity of retirement, the cordial effusions of unreserved friendship,
the hospitality and protection of the rural gods; in a word, the jucunda
oblivia vitae, which Horace himself had not taste enough to enjoy"
(HC, I, 160-161).14 The concept of retirement is significant in
Humphry Clinker. It provides a model of the good life not only for
Bramble but for Baynard—whose estate and manner of living Bramble
reforms—and Charles Dennison as well. The fact that the happiness
and harmony of the Bramble party reach a high point during their
sojourn at the Dennisons' emphasizes the value that Smollett attaches
to the idea of retirement. This concept is present in Smollett's other
novels also. At the end of each work the major characters retire to the
country, thus implicitly rejecting the "giddy world."

"Advice" and "Reproof" anticipate the novels in still another
way: they contain various objects of ridicule which appear in Smollett's
later work. Patrons and patron seeking—a major satiric butt in the
verse satires—come under attack not only in Roderick Random, as we
have seen, but in Peregrine Pickle as well. Peregrine himself becomes
a literary patron for a brief period and is ridiculed for his vanity, self-
delusion, and affectation:


14. The Latin phrase which Bramble quotes (translated: to enjoy sweet
forgetfulness of life's cares) comes from Horace's Saizes, II, vi.
... our young gentleman was no sooner distinguished as an author, then he was marked out as a patron by all the starving retainers to poetry; he was solemnised in odes, celebrated in epigrams, and fed with the milk of soft dedication. His vanity even relished this incense; and, though his reason could not help despising those that offered it, not one of them was sent away unowned by his munificence. He began to think himself in good earnest, that superior genius which their flattery had described; he cultivated acquaintance with the wits of fashion, and even composed in secret a number of bons-mots, which he uttered in company as the impromptus of his imagination. In this practice, indeed, he imitated some of the most renowned geniuses of the age, who, if the truth were known, have laboured in secret, with the sweat of their brows, for many a repartee which they have vended as the immediate production of fancy and expression (PP, IV, 2).

Peregrine is also a victim of patrons who encourage then finally disappoint him, sometimes cheating him in the process. For example, a patron treats Peregrine shabbily when he runs for Parliament: in fact, he causes the hero to lose the election (PP, IV, 54-7). Peregrine's efforts at patron seeking come to nothing, for he finds that "... he was always too late in his application, or the place he demanded chanced to be out of the minister's gift" (PP, IV, 76). The hero's patron is finally unmasked by another nobleman, who "... gave our adventurer to understand, that he had been leaning upon a broken reed; that his professed patron was a man of shattered fortune and decayed interest, which extended no farther than a smile and a whisper ..." (PP, IV, 77).

Another object of derision in both the satires and in Peregrine Pickle is the cynic, the merely negative critic or misanthrope. The Poet lashes this type of individual in lines 201-4 of "Reproof":

And let me still the sentiment disdain
Of him who never speaks but to arraign;
The sneering son of calumny and scorn,
Whom neither arts, nor sense, nor soul adorn.

These lines could apply to Cadwallader Crabtree, the misanthrope, whose "every sentence ... was replete with gall ..." (PP, III, 6).\(^{15}\) Never curbing his misanthropy and sarcasm, Crabtree ridicules Peregrine in the midst of his difficulties:

[the] ... disapproved of those schemes which miscarried with Peregrine, and now took unseasonable methods of valuing himself upon his own foresight. Nay, he was between wh'is like a raven, croaking presages of more ill-luck from the deceit of the

\(^{15}\) This passage from "Reproof" could also describe Ferret, the Hobbesian misanthrope of Sir Launcelot Greaves. Smollett distinguishes between constructive and destructive critics (Greaves and Ferret) in this novel just as he does in his verse satire.
Smollett effectively satirizes this misanthrope by having Peregrine teach him a lesson. He writes Crabtree a letter whose purport is that Crabtree shall lose three hundred pounds. Upon receiving the letter, the misanthrope loses his philosophical calm, as Peregrine duly notes:

Peregrine having perused the biller, and listened to this ejaculation, replied with great composure, that he was ashamed to see a man of his years and pretensions to philosophy so ruffled by a trifle. 'What signify all the boasted hardships you have overcome,' said he, 'and the shrewd observations you pretend to have made on human nature? Where is that socal inducedness you affirm you have attained, if such a paltry disappointment can disturb you in this manner?' . . . These are the comfortable fruits of your misanthropy,' answered the youth; 'your laudable scheme of detaching yourself from the bonds of society, and of moving in a superior sphere of your own. Had you not been so peculiarly sagacious and intemperate as to have been discovered by such a pitiful inconvenience . . .'

(PP, IV, 73-5).

Another satiric butt in the verse satires and in the novels is the law—not ideal or moral law, but law as men practice it—which the Friend describes as "a humming bear without a claw." He continues:

Nor this, nor that, is standard right or wrong,
Till minted by the mercenary tongue.
("Advice," lines 221-3)

This dark view of the legal system is shared by the narrator of Ferdinand Count Fathom, who says: "The laws of Hungary, like those of some other countries I could name, afford so many subterfuges for the purposes of perfidy and fraud . . ." (FCF, II, 149). Smollett also dramatizes corruption in the legal profession in several of the novels. Numerous individuals associated with the law have names which indicate their avaricious nature. For example, a greedy magistrate named Justice Buzzard is depicted in Humphry Clinker (I, 199); Vulture, a bailiff, appears in Roderick Random (II, 18); and in Launcelot Greaves (p. 116) there is a Justice Gobble.

Smollett deals with the subject of the law to such an extent in Launcelot Greaves that it becomes one of the novel's main themes. The law—its abuses and proper implementation—looms almost as
minister, the dissimulation of his patron, the folly of the projector, for whom he was bound, the uncertainty of the seas, and the villainy of those with whom he had intrusted his cash, for Crabtree saw and considered everything through a perspective of spleen, that always reflected the worst side of human nature.

For these reasons our young gentleman began to be disgusted, at certain intervals, with the character of this old man, whom he now thought a morose cynic, not so much incensed against the follies and vices of mankind, as delighted with the distress of his fellow-creatures (PP, IV, 63-6).

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large in the work as the theme of madness. Through the use of many examples, Smollett demonstrates the inadequacy of a legal system which allows corrupt and grasping law officers to flourish and to use their position to exploit others. For instance, an avaricious and cruel lawyer is mentioned on page 57, and a justice of the peace whose ethics are questionable—he had been a petitfogger—is portrayed on page 66. Justice Gobble (pp. 116-7) is portrayed as a vicious, nearly illiterate magistrate who enforces the law in a completely arbitrary manner. Smollett employs other means to satirize the legal profession besides depicting examples of corrupt lawmen. In one instance, he makes a direct thrust at lawyers by describing Tom Clarke as an attorney "whose goodness of heart even the exercise of his profession had not been able to corrupt" (SLG, p. 2). Obviously, Smollett regards Clarke as a rare individual in a profession overrun by knaves. Perhaps the greatest flaw in the legal system which Smollett attacks is the institution of the debtors' prison. He illustrates the debilitating and degenerative effect of this institution by describing a respectable couple who lose all sense of decency and turn to drink and fighting once they are imprisoned (SLG, p. 226). Their fate is even more tragic because they are guilty of no serious crime. They—and others like them—are victims of a callous creditor who uses the law to satisfy his desire for personal vengeance (SLG, p. 228).

Greaves is outraged by these various abuses of the law and by inequities in the legal system. Therefore, he assigns himself the task of implementing the law, and, whenever it is possible in the course of his adventures, he enforces it properly in cases in which it has been misapplied or abused. For example, upon encountering tyrannical Justice Gobble and learning about his oppression of innocent people, Greaves initiates legal proceedings to punish Gobble and to divest him of his authority (SLG, p. 132). Greaves also uses legal means to free Aurelia from a private madhouse and to punish its manager, Mr. Shackle. He obtains a search warrant to gain entry to Shackle's establishment and wins a lawsuit against him on the charge of kidnapping. In addition, Greaves uses a judicial writ to free those inmates whom Shackle unjustly holds captive (SLG, pp. 266, 273).

The beau monde also comes under attack in the satires and in the novels. It is a major source of irritation to the Poet, who excoriates it again and again in "Reproof." He ridicules its absurd custom of keeping up the appearance of a friendship by sending an empty chair to perform visits, and he scores the paucity and lewdness of its wit (lines 174-6). His contempt for its foppery and coquetry is indicated by the animal images he uses to describe these two figures:
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. . . the vain fop, with apish grin, regards
The gig'ling minx half-chok'd behind her cards.
("Reproof," lines 177-8)

Its lack of any positive or permanent values and ideals particularly enrages him. He cries:

Let pride conceive and folly propagate,
The fashion still adopts the spurious brat:
Nothing so strange that fashion cannot tame;
By this dishonour ceases to be shame.
("Reproof," lines 181-4)

In short, the Poet condemns the beau monde en masse for its many practices which are the "motley spawn of ignorance and whim" (line 180). In Peregrine Pickle (IV, 27-34) Smollett illustrates polite society's lack of discernment and superficiality when he has his protagonist succeed, for a time, in passing off a beggar woman's daughter as a lady of fashion. Fashionable society is also ridiculed as foolish and credulous in Ferdinand Count Fathom. The hero of that work easily dupes the beau monde into thinking that he is a connoisseur: "Nothing was so wretched among the productions of art, that he could not impose upon the world as a capital performance; and so fascinated were the eyes of his admirers, he could easily have persuaded them that a barber's bason was an Etrurian patena, and the cover of a copper pot no other than the shield of Ancus Marcius. In short, it was become so fashionable to consult the Count in everything relating to taste and politeness, that not a plan was drawn, not even a house furnished, without his advice and approbation . . ." (PCF, I, 211). The beau monde is also a target for satire in Launcelot Greaves. In that novel Smollett depicts a young widow who poses as a lady of fashion. A slave to fashion's whims and to her own vanity, she accumulates debts which she cannot meet; as a result, she is taken to debtors' prison. Even there she continues her absurd behavior, never questioning the values which she has acquired. She will not give up her pretensions, as a fellow prisoner indicates:

. . . the still affects to keep state amidst the mysteries of a jail;
and this affectation is truly ridiculous. She lies a-bed till two o'clock in the afternoon. She maintains a female attendant for the sole purpose of dressing her person. . . . She has found means to run in debt. . . . She has even borrowed small sums from divers prisoners, who were themselves on the brink of starving. She takes pleasure in being surrounded with duns, observing, that by such people a person of fashion is to be distinguished (SLG, p. 235).

Smollett scores the beau monde again in his last novel. Mrs. Baynard, a fatuous and pernicious woman in her servitude to the current mode, is held up to ridicule in that work. Under Mrs. Baynard's direction her
husband’s estate and his manner of living undergo a startling metamorphosis. In following the mode, she destroys the “venerable appearance” of his home (HC, II, 143) with tasteless renovations and turns his once productive and pleasant gardens into an ugly wasteland.

A variety of structures which Smollett first uses in “Advice” and “Reproof” also reappears in the novels. Most obvious among these is the satiric portrait or exemplum, a mode of characterization typical of the genre of verse satire, which Smollett utilizes in all of the novels.\textsuperscript{16} In the verse satires and in the novels, Smollett employs a technique of contrasting exempla with complimentary portraits of worthy individuals.\textsuperscript{17} For example, “Reproof” contains a few briefly-sketched portraits (lines 110-22) of men who embody ideals of public spirit, generosity, and compassion—ideals which are diametrically opposed to the selfishness, miserliness, and callousness of individuals who are ridiculed in exempla in both satires. In like manner Smollett contrasts his study of Mrs. Baynard with the Dennisons (HC, II, 189-200), a couple whose estate and mode of living reflect the sound, time-tested values to which they are committed. The portraits of the Dennisons, Chesterfield, MacKercher, and Barnard then function similarly in providing normative values for the works in which they appear. Finally, Smollett carries over into his novels the basic ordering device of the genre of formal verse satire: this device is satiric anatomy, i.e., an exploration of a particular vice. As Paulson has demonstrated, satiric anatomy appears in Smollett’s novels and contributes to their structure by functioning as a unifying device that connects various satiric passages in each work.\textsuperscript{18}

In his satires Smollett makes use of several modes which he turns to again in the novels. None of these modes is peculiar to the genre of verse satire, yet each is worth noting because it reappears in the later works. Reductive animal imagery is one such mode. The Poet on one occasion refers to Sir John Cope (commander-in-chief of the English forces in Scotland during the rebellion of 1745) as a “courier ape,” “Pug,” and a “scar’d baboon” (“Reproof,” lines 58, 61, 65). Animal images frequently appear in the novels, often in exempla. For instance, consider this portrait of a court dependent: “Without principle, talent, or intelligence, he is ungracious as a hog, greedy as a

\textsuperscript{16} So many satiric portraits can be found in the novels that it seems unnecessary to cite specific examples. For satiric portraits in the verse satires—one of a patron and one of a miser—see “Advice” (lines 131-54) and “Reproof” (lines 151-60).

\textsuperscript{17} Lewis Knapp also makes this point in \textit{Tobias Smollett: Doctor of Men and Manners} (Princeton, 1949), p. 313.

vulture, and thievish as a jackdaw . . ." (HC, I, 127). In the same passage in which the Poet alludes to Cope there is another mode—the mock-heroic—which Smollett utilizes in his narrative prose fiction. Echoes of the diction and magisterial tone of the epic occur in the Poet’s account of the military court which tried Cope for cowardice:

Th’ inquiry past, each in his turn began,  
The culprit’s conduct variously to scan.  
At length the sage uprear’d his awful crest,  
And pausing thus his fellow chiefs address’d:—  
If age, that from this head its honours stole,  
Hath not impair’d the functions of my soul,  
But sacred wisdom hath experience bought,  
While this weak frame decays, matures my thought,  
Th’ important issue of this grand debate,  
May furnish precedent for your own fate.  
("Reproof," lines 73-82)  

Smollett seems to be echoing Milton’s epic here, an inference which becomes more plausible when we observe that he alludes to Milton in a note to line 21 of his first satire. “Grand debate” is especially Miltonic: it suggests Satan’s consultation with the fallen angels in the council in Hell (Paradise Lost, Bk. II, 1-505). The satiric implication regarding the military council which tried Cope and then cleared him of the charge of cowardice is obvious. The mock-heroic mode recurs in the first few chapters of Ferdinand Count Fathom where Smollett describes Fathom and his mother, a whore and a camp follower who strips the dead of their goods on the battlefield. Smollett uses the mock-heroic again in Launcelot Greaves (pp. 39-40). Another mode is evident in “Reproof”—one which is unrelated to satire. It appears in the Poet’s indictment of a vicious usurer:

. . . griping Jasper g’ories in his prize,  
Wrung from the widow’s tears and orphan’s cries.  
("Reproof," lines 129-30)

These lines are noteworthy because of their sentimental—even melodramatic—nature: the sentimental and the melodramatic are of course very definite dimensions of Smollett’s later work. For example, the history of Miss Williams in Roderick Random (II, 1-27) is presented in the melodramatic mode.  

The many echoes in the novels of the satires’ characters, themes, modes, and structures demonstrate the seminal nature of “Advice” and “Reproof.” It is clear that although Smollett turned only briefly to

19. Italics are mine.

20. Melodrama also appears in Ferdinand Count Fathom. Note in particular that the phrase “his perfidious conduct to the widow and the fatherless” (FCF, II, 147) suggests line 130 of “Reproof.”
writing verse satires, this experience helped to shape his conception of the novel. In completing these two brief satires, Smollett not only veered from writing poems to writing plays, but also demonstrated that he had served his apprenticeship in satire—an effort which was to prepare him for creating the satire that figures so prominently in the five novels he wrote later in his career.

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