Dear Colleagues,

There is great news! The journal is now available online,
but the usual number of copies will continue to be printed and circulated in the traditional way. The whole collection is therefore available to everybody, with the exception of the first three years, which we will hopefully soon recover. We are old-fashioned people, it is true, but we have now discovered the planet internet, our Elysium, that represents a further step towards "liberation" from silly laws used to 'regulate' the publication of books and newspapers, from the mere display of moral sentiments. Humphry Clinker is a fictional version of a new series of dictionaries, the European -and Western- cultural civilization clearly needs. After all dictionaries, like those of Samuel Johnson for English, of the Grimms for German, Manzoni and Frasca-Spada for Italian, mark a turning point in the history of civilization. But these great men wrote for their own 'nations', while today we are citizens of a larger, greater native land: Europe, not to say the West.

Humphry Clinker

Tobias Smollett's final novel, The Expedition of Humphry Clinker, published in 1771, is commonly viewed as the quintessential epistolary travel novel. It represents a further step in the transition from the picaresque adventure narrative to the more humanistic handling of epistolary form. Part of Smollett's achievement in Humphry Clinker is in re-fashioning the epistolary travel journal to the purposes of literary fiction while retaining the consider-able scope of that genre. Smollett's choice of the epistolary travel form enabled him to range across subjects as varied as social change and the effects of luxury, topographical detail, moral observation, the description of customs and manners, and reflections on human nature and 'character'. It also allowed him to draw upon his considerable talents as novelist, travel writer, historian, satirist, and all round eighteenth-century man of let-ters. Humphry Clinker is a work of great technical skill in which Smollett juggles the multiple viewpoints of five narrators – the superficially misanthropic Welsh Squire Matthew Bramble, his nephew Jery and niece Lydia, the highwayman Martin's pathetic reaction, and even the usually indifferent Jery is not normally indifferent. What makes Humphry Clinker so magical is how much interest in human diversity as universal aspects of human nature such as sympathy. Part of the reason for this interest is because Humphry Clinker is a fictionalized version of a particular type of travel literature – epistolary travel writing – which was very much in vogue in the second half of the eighteenth century.

The links between Humphry Clinker and the science of human nature go, however, beyond the mere display of moral sentiments. Humphry Clinker displays as much interest in human diversity as universal aspects of human nature such as sympathy. Part of Smollett's work such as the unity or focus towards formal elements of his novel marries the natural history of man – travel writings as a vehicle of investigation – to its ability to offer empirical observations on customs and manners, and indeed, Robert Boyle and the Royal Society were active in reshaping the genre to the needs of science by offering different routes for trav-ellers by which they could improve their observations and aid natural historical enquiry. This is not to say that by 1771 travel writing was purely a vehicle for natural history. Humphry Clinker is a fictional version of a particular type of travel literature – epistolary travel writing – which was very much in vogue in the second half of the eighteenth century. Smollett had successfully employed this form in his own Travels through France and Italy of 1766, the same year that Christopher Anstey published his popular New Bath Guide. A series of poetic travel epistles penned from the multiple perspectives of a fictional family of eccentrics and an immediate pre-cursor to Humphry Clinker. Epistolary travel writing tended to be a musingly miscalculation of everything from useful directions through to topographical detail and reflections on manners – a diffuse model for fiction, as reflected in the Gentleman's Magazine of July 1771 which complained that, rather than being a novel, Humphry Clinker is a miscellany containing disser-tations on various topics, exhibitions of character, and descriptions of places. Nevertheless, in mentioning 'character' the review points to one area where epistolary travel writers acted as prop and support to the study of man, that is in providing obser-vations on the different charac-ters of mankind.

The idea of 'character' here should not be understood in a purely aesthetic sense: although often discussed using terms bor-rowed from portraiture, 'charac-ter' also possessed a wider mean-ing which indicated exceptions to the uniformity of human nature, as in Hume's observation that despite the 'uniformity of human actions' throughout his-tory, allowance should yet be made for 'the diversity of charac ters, prejudices, and opinions' evident in the world.

Character also pre-assumed the idea of 'national character' or the singularities in genius and tempera-ment evident within different nations. In the wake of Montesquieu, philosophes like Hume and Adam Ferguson actively inquired into whether these differences are due to either moral causes such as the nature of government or to physical differences. Humphry Clinker and Human Diversity

Introduction

Tobias Smollett (1721-1771), the eighteenth-century man of let-ters, published his final novel, Humphry Clinker, in 1771. The novel is commonly viewed as the quintessential epistolary travel novel, representing a further step in the transition from the picaresque adventure narrative to the more humanistic handling of epistolary form. Smollett's choice of the epistolary travel form enabled him to range across subjects as varied as social change and the effects of luxury, topographical detail, moral observation, the description of customs and manners, and reflections on human nature and 'character'. It also allowed him to draw upon his considerable talents as novelist, travel writer, historian, satirist, and all round eighteenth-century man of letters. Humphry Clinker is a work of great technical skill in which Smollett juggles the multiple viewpoints of five narrators – the superficially misanthropic Welsh Squire Matthew Bramble, his nephew Jery and niece Lydia, the highwayman Martin’s pathetic reaction, and even the usually indifferent Jery is not normally indifferent. What makes Humphry Clinker so magical is how much interest in human diversity as universal aspects of human nature such as sympathy. Part of Smollett's work such as the unity or focus towards formal elements of his novel marries the natural history of man – travel writings as a vehicle of investigation – to its ability to offer empirical observations on customs and manners, and indeed, Robert Boyle and the Royal Society were active in reshaping the genre to the needs of science by offering different routes for travellers by which they could improve their observations and aid natural historical enquiry. This is not to say that by 1771 travel writing was purely a vehicle for natural history. Humphry Clinker is a fictional version of a particular type of travel literature – epistolary travel writing – which was very much in vogue in the second half of the eighteenth century. Smollett had successfully employed this form in his own Travels through France and Italy of 1766, the same year that Christopher Anstey published his popular New Bath Guide. A series of poetic travel epistles penned from the multiple perspectives of a fictional family of eccentrics and an immediate precursor to Humphry Clinker. Epistolary travel writing tended to be a musingly miscalculation of everything from useful directions through to topographical detail and reflections on manners – a diffuse model for fiction, as reflected in the Gentleman’s Magazine of July 1771 which complained that, rather than being a novel, Humphry Clinker is a miscellany containing dissertations on various topics, exhibitions of character, and descriptions of places. Nevertheless, in mentioning ‘character’ the review points to one area where epistolary travel writers acted as prop and support to the study of man, that is in providing observations on the different characters of mankind.

The idea of ‘character’ here should not be understood in a purely aesthetic sense: although often discussed using terms borrowed from portraiture, ‘character’ also possessed a wider meaning which indicated exceptions to the uniformity of human nature, as in Hume’s observation that despite the ‘uniformity of human actions’ throughout history, allowance should yet be made for ‘the diversity of characters, prejudices, and opinions’ evident in the world. Character also pre-supposed the idea of ‘national character’ or the singularities in genius and temperament evident within different nations. In the wake of Montesquieu, philosophes like Hume and Adam Ferguson actively inquired into whether these differences are due to either moral causes such as the nature of government or to physical differences.
For Jery, the encounter with the Scots is an encounter with some- thing treacherous and fallacious, and he continually remarks upon the ‘filthy’ and ‘inhuman’ behaviour of the Scots and Londoners, according to the variations of the time, that he knows not another people upon earth, so strongly marked a part of national charac-

ter (p. 259). The question of national character emerged as a major topic of conversation when explaining that ‘people at the consumption of the people of Boulogne, and how the spirit, character and morals of the people have been warped by arbitrary govern-
mint’—what eighteenth-cen-
tury philosophers understood as a natural cause of national diversity. The Expedition of Humphry Clinker Despite the over-abundance of what many have regarded as ‘national stereotyping’ in Smollett's Travels, his observations on French character do belong to a tradition of observing human diversity. This tradition provides a context for the observations of character in Humphry Clinker. The question of national charac-
ter is, for example, particularly prominent in the Scottish leg of Brablam's tour, which serves to outline its context in the Great Britain itself. The Scots, as Jery observes...

Sacred to being servile imi-
tators of our modes and fashion-
able vices. All their customs and regulations are political and private, economy of business and diver-
sion, are in their own minds. This renders them incapable of their mind, that they know not another people upon earth, so strongly marked a part of national charac-
ter (p. 259). The significance of this text that resonates throughout Humphry Clinker: Jery Melford, the novel's main observer, likes nothing better than a strong, lively and picturesque description of character, while the Gentleman's Magazine remarked that Humphry Clinker is "by no means a novel or romance as such, but principally a narrative of events, but rather a miscellany containing dissertations on var-
odious topics, exhibitions of charac-
ter, and descriptions of places. Many of the characters are drawn with a free but a masterly hand; in some particulars perhaps they are exaggerated, but are not therefore the less entertaining or instructive: some appear to be pictures of real persons, others of individuals peculiarly distinguished, but drawn from imagination rather than life... In this part of the work consists its principal excellence, and its principal defect is the want of event" (p. 188).

Bramble—whose prototype lies in Smollett’s splenetic traveller—provides a riposte to such criti-
cisms. As he admits following a conversation with the M.P. George Heathcote: "I know you will say, G.H.—say that I have been treacherous and fallacious, for I am ranked by the spleen— Perhaps you are partly in the right; for I have per-
cided that my opinion of mankind, like mercy in the elec- two fires and the two coaches overturned—before travelling on their way of life, according to the variations of the weather” (p. 108). Bramble, as a novel, is a self-pro-
essed observer of human nature who frequently questions his own judgment on that score. As he states “If the morals of mankind have not fallen as far as they do a degree of depravity, within these thirty years, then I must be...
influenced with the common virtue of old men, difficulties, querula, laborious passages, etc., or which is more probable, the impetuous pursuits and associations of youth have formerly hindered me from observing those rotten parts of human nature, which now appear so offensively to my observation" (p. 138).

It seems then, that one’s character can colour one’s view of human nature, and even one’s age may dictate whether that view is optimist or pessimist. In this way, Humphry Clinker not only follows travel literature in observing the different characters of mankind; by presenting these observations through the eyes of five very different narrators, it also makes the ‘diversity of characters, prejudices, and opinions’ noted by philosophers like Hume one of its key organizational principles.

Ronnie Young
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3 This article is based on a paper delivered at the ECSSS conference in Montpellier 2007 as part of the 12th International Congress of Enlightenment. I would like to thank Richard Shur and the conference organisers for allowing me the opportunity to present this and the British Academy for their financial support. I would also like to thank Kenneth Norris for his comments on a later draft.


6 Tobias Smollett, The Expedition of Humphry Clinker, ed. by Angus Ross (Harmondsworth: Penguin, 1985), pp. 49–50, 194, 301–3. All further references to this edition will appear in brackets in the main body of the article.


13 Pierre Augustin de Guyes, A Sentimental Journey Through France and Italy (1765), pp. 1–2. The translator of this volume is not named.


15 Tobias Smollett, Travels Through France and Italy (Teddington: The Echo Library), p. 69.

16 ibid, pp. 54–55.

17 See, for instance, Philip Thicknesse’s response to Smollett’s Travels in Kelly, p. 188.

18 James Beattie, Essays on poetry, music and as he affects the mind, on laughter and ludicrous composition; on the usefulness of classical learning, 4th edn. (London, 1779), p. 429.

19 Spada, pp. 223-24.

20 Kelly, p. 214.

21 ibid, pp. 210–11.

22 See Kelly, pp. 187-89, 190.

I have a guilty conscience. In a previous issue of this journal I wrote: “Hume’s character can be seen as a dangerous blind to an institution.”

The cabinet system

Now Hume was out of tune with public opinion in 1769 but not for the reason given. George III was unpopular, because he acted clumsily with respect to national government. His grandfather George II acted with discretion (notwithstanding his utter inability to be a political nonentity). No one, not even Burke in 1770, had a clear notion of the development of that system. So the assumption that Hume was blind to what developed later into the development of that system is an example of anachronistic arrogance. He could not recognize this because there was no development of such a system for another two decades. Afterwards, when the system did exist, you could interpret certain signs as the prehistory of such a development. For the contemporary observers these signs were impossible to detect. To substantiate this minor point in my analysis of Hume’s History I have been looking at Smollett’s Continuation of Mr. Hume’s History and Burke’s Thoughts on the Cause of the Present Discontents. As to the development of the cabinet system we have Tredyunay’s observation. He is writing that eighteenth-century aristocrats made a great contribution to “the growth of British political tradition”.

The aristocrats devised the machinery by which the legislature could control the executive without hampering its efficiency. This machinery is the Cabinet system and the office of Prime minister. By the Cabinet System we mean in England a group of ministers dependent on the favour of the House of Commons and all having seats in Parliament, who must make a common policy and who are responsible for one another’s actions and for the government of the country as a whole. Did Smollett understand this machinery? He wrote the history of Mr. Hume’s Continuation is utterly confusing.

Smollett, Burke and the blindness of David Hume

Edmund Burke

As far as I can make out, Smollett had published his History of England from the Revolution to 1760-1765. Herein he related events between 1760 and 1764. The next edition of 1771 with the same publisher Richard Baldwin continued the events between 1764 and 1765. Smollett started to use an edition of 1848 (simply because it is in our university library; its pages had never been cut before) with the title A History of England from the Revolution to the Death of George the Second Designed as a Continuation of Mr. Hume’s History. It covers the events from 1688-1760. It probably goes back to an edition published in 1785, by Thomas Cadell (who took over from Andrew Millar, the publisher of Hume’s History).4

When I planned the article I knew nothing of the man or his writings, but – as to the question of whether Smollett spotted the emergence of the cabinet system - I was soon to be better informed starting to read his Continuation in the version of 1848. Smollett prefaced that he was writing impartial history. That meant a strict report on events and though he had a great deal of material, he never used it. For example, in his 1848 Preface he says: “His reflections are, for the most part, just, the sometimes superfluous.” Smollett’s recipe makes for a dull story. He writes well and his prose is enjoyable enough to raise Macaulay’s wrath. Macaulay writes in his diary: “I spent much of the day studying Smollett. It is exceedingly bad; détèstably so.”5 So perhaps we should look elsewhere.

There are other complications in this history and I am not sure that my account is completely correct, but this much is clear: Smollett never intended to continue Hume’s History. “The design” is an invention of the publisher Thomas Cadell. Smollett wanted to add the latest events between 1760 and 1765 to his Compleat History and called it the Continuation to his History. As far as I can make out, later he filled the missing gap between 1748 and 1760 in a subsequent edition. This is not entirely clear.

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Degeneracy and corruption

‘Corruption’ is a synonym for current British politics. About this later, but as to ‘degeneracy’, Sekora explains how Smollett used the term for the loss of morality in society for the public good, even at the expense of personal sacrifice. Smollett’s key-notions are ‘degeneracy’ and ‘corruption’.

Regarding the eighteenth centuy

Smollett and Hume emphasized the cyclical rather than the progressive aspects of history. And without the idea of progress the emergence of the cabinet system becomes impossible theoretical vision.

Burke and the Party

So me culp. Just because Hume was an insider he was not blind.

He was too conversant with the theoretical discussion of the system of mixed government. He is only much later in his political writing to unite against the evil forces of the revolution. The charge of encroachment has to do with the French Revolution and the emergence of the new Tory party under the leadership of William Pitt the younger and not with a change of government.

France and An Appeal from the New to the Old Whigs, both from 1790, that his notion of a party is such that he urges the good men to unite against the evil forces of the revolution. This charge of encroachment has to do with the French Revolution and the emergence of the new Tory party under the leadership of William Pitt the younger and not with a change of government.

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Hume and the Cabinet System

Hume's view of luxury is well-developed. It helps to stimulate commercial expansion. “Vicious luxury” is not compatible. So spoke the man of our mixed government.”

Sekora’s conclusion to Bramble’s History of the Atom.


decrease in living. Refusing to bend to the blasts of fashion from the south, the people and their institutions have kept the best of ancient traditions, remaining hardly and virile.

Smollett did not fit in with London society, though he lived there most of his life, and he viewed politics from the outside.

His other key-word was ‘corruption’. He writes about Robert Walpole:

He perceived the bulk of mankind were actuated by a sordid thirst of lucre; he had sagacity enough to convert the machinery of the time to his own advantage.

Walpole orchestrated the wheeling and dealing between Court, Parliament and Ministers for posts, pensions and preference.

In the long period of Whig supremacy, until 1760, William Pitt the elder was at first, according to Burke, a political exception. In 1757 he is one of the most illustrious patriots of Great Britain, and the term ‘patriot’ is illustrative of Smollett’s political views.

A patriot is one who is guided by motives for the public good, even at the expense of personal sacrifice.

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F. L. van Holthoorn

University of Groningen


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4. Richard Sher confirms this assessment in “Smollett and Anti-Revolutionary Propaganda” as part of “Bramble’s History of the Atom.


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La personnalité et la nationnalité
chez Madame de Staël

Individu et nationnalité

Dans ses écrits, Madame de Staël développe l'opinion inspîrée par David Hume, Montesquieu et Rousseau, selon laquelle chacun d'eux a posé un caractère national qui est formé par les institutions politiques, la société, les lois, l'histoire et la culture, mais aussi par le climat, le paysage, la nourriture et d'autres aspects typiques pour le pays. L'écrivain considère, à la manière de ses précurseurs, chaque aspect dans un ordre hiérarchique et donne, comme Rousseau, à l'influence du climat et du paysage une place importante. La théorie de Madame de Staël est étroitement liée à l'idée de l'État et de la nation, en particulier ceux des nations européennes.

Caractère national

Les analyses de Madame de Staël sont influencées par son voyage à l'italie en 1794-1796, où elle rencontre les œuvres de Victor Hugo, Béatrice Didier, et par ses contacts avec les philosophes de la Révolution française. Elle considère que le caractère national est formé par les institutions politiques, la société, la culture, l'histoire et la géographie. L'écrivain développe l'idée que chaque nation possède un caractère national qui est influencé par le climat, le paysage, la nourriture et les différents aspects typiques pour le pays. Elle considère que le caractère national est influencé par le passé, le présent et le futur de la nation.

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Le roman

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Recent Linguistic Conferences

Eurolinguistics symposium
Lisbon, 9-12 September 2009

A workshop devoted to “Inner and Global Eurolinguistics” was held at the 42nd meeting of the Société Linguistique Européenne at the University of Lisbon, in the Faculdade de Letras, on the 11th of September. The main conference, which lasted from the 9th to the 12th of September, was devoted to the theme of “Inner and Global Eurolinguistics”, as presented also in the proceedings of the Eurolinguistics conference in Rome in 2007.

The first day of the conference was devoted to the presentation of the main contributions, which were given by different speakers. The main contributions were presented by four different speakers, each presenting their own research on the topic of Inner and Global Eurolinguistics.

The second day of the conference was devoted to the presentation of the poster contributions. The poster contributions were presented by different researchers from various institutions.

The third day of the conference was devoted to the presentation of the workshop contributions. The workshop contributions were presented by different researchers from various institutions.

The conference was a great success, with a large number of participants from various institutions and countries. The participants were from different fields, such as linguistics, anthropology, and sociology.


On May 8th, 9th, and 12th, 2009, an International Conference on “The Dynamics of Global Communication between British English, Euro-English, Globish and the other European Languages” was held in Rome. The conference was organized by the Department of Languages for Public Policies of the University of Rome Tor Vergata.

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The journal appears twice a year, in June and December. The publisher is the ‘Milton School of Languages’ srl, Via Grande Muraglia 301, 00144 ROMA. Cost of each issue is € 10, S 10, £ 7. The subscription (individuals) is € 25, S 25, £ 15; institutions and supporting € 50, S 50, £ 35), can be sent to the ‘Milton School of Languages’, from any post office, in Italy, to our ‘conto corrente postale’ no. 4079/566, with a ‘bollettino postale’. From outside Italy it is possible to make direct transfer of money to our post account, IBAN: IT72 X07601 382000 00004792566, or to send a cheque to the Milton School Publishers’ plc. We do not have the capacity to accept credit card payments. Please, take out a subscription to the journal. Help us find a subscription. *** *** ***

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Adrian George Spoto (Premio Internazionale Città di Casino) spoke about the participation of foreign students to the events organized by the cultural organization ‘Letterature dal Fronte’. The next session was chaired by Martindella Rocca Longo. Domenico Scrinina (University of California) spoke about linguistic and cultural challenges in ‘Plain English References’. The next talk, by Francesca Vaccarelli (University of Pavia) and Francesca Liberali (Sapienza University of Rome) addressed the International Grammar of English, underlining the fact that English is increasingly functioning as a lingua franca, and thus its grammar use tends to become more accessible, with for instance the use of short sentences, the use of the active form and the avoidance of the double negatives and phrasal verbs.

Laura Mariela Mattiro (Sapienza University of Rome) provided a talk on anglicisms in the Latin American language, while Viola Ghyseg (University ‘Tor Vergata’ Rome) reconstructed the role of the media, especially that of the Kuwaiti media, in the intercultural education between Albania and Italy.

The third day of the conference was held on Tuesday May 12th, at ‘Sapienza’. The central topic was film dubbing, which in Italy has a long tradition. Each phase of the process was described in detail. Many crucial aspects were discussed, such as the translation and the adaptation of the original dialogues. In fact, a literal translation is not enough to meet the technical and artistic needs related to the dubbing of a movie. The talk by Giuseppe Castorina was an enlightening in this sense. He compared film dubbing to the translation of a poem; by comparing the Italian and English version of Giacomo Leopardi’s poem ‘L’infinito’, Castorina argued that a translation is to be considered successful when both the communicative and expressive aspects are being conveyed. Indeed, these three days represented an enlightening and enriching event.

Adam Ferguson: History, Progress and Human Nature

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