Trio: *The Adventurer*

Hideichi Eto

Composition is, for the most part, an effort of slow diligence and steady perseverance. — *The Adventurer*

I.

When Dr Johnson concluded his *Rambler* in 1752, he presided Ivy Lane Club at the steakhouse named King's Head. The Club later developed into the well-known Literary Club. Some of the members of the Ivy Lane Club suggested that a new periodical should be published as a successor of the ended periodical. There were two Johns: Hawkesworth, a journalist, and Payne, a successful printer. They agreed to publish a new periodical, whose forms and days of the publication as well as price were the same as those of the *Rambler*. 'The magazine would consist of pieces of imagination, pictures of life, and disquisitions of literature.'[1] They named it the *Adventurer*. The new magazine was different from others in that it would be ended when number 140 was published and would be reprinted as a collection of four duodecimo volumes.

As for the contributors, half of the 140 essays were assigned to Hawkesworth, the chief editor, and one third of the rest were assigned to Bonnell Thornton, who was supposed to write every third number, and the rest of them were to a few other writers.

Everything was settled and the first number of the *Adventurer* was issued on 7 November, 1752. The first number was, of course, written by Hawkesworth, and the second one was also written by him. The third number was written by Thornton as they had planned. Thornton, who was a young man under thirty, had gained the popularity for light satire through some other journals[2]. His

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[1] *The Letters of Samuel Johnson* ed. Bruce Redford, 5 vols (Princeton: Princeton University Press, 1992), vol. 1, p. 67.

[2] James L. Clifford, *Dictionary Johnson: The Middle Years of Samuel Johnson* (New York: McGraw-Hill, 1979), p. 108.

essays were in fact light touch and full of humour, as some titles of them suggest, such as 'Proposal to improve the dramatic entertainment of the animal comedians', 'Scheme of a new memorandum-book for the use of the ladies, with a specimen', and 'Adventures of a halfpenny'. He supplied three essays of every third number, that is to say, Nos 3, 6 and 9, but after that he didn't write till number 19. He did not write as he had agreed. After he wrote number 19, he undertook Nos 23, 25, 35, and 43, which was his last essay in the *Adventurer*. He didn't write any more after that. If he had continued, the character of the *Adventurer* would have been very different.

Dr Johnson, who had been involved in the planning of this periodical from the very start and had dictated general policies[3], thought that he should help to find some new contributors so that his friend Hawkesworth could continue this periodical. So he wrote to Joseph Warton, who is an excellent Oxford classical scholar, and asked for his assistance. Johnson believed Warton's 'fund of literature will enable him to assist them with very little interruption of his studies.'[4]

What Johnson desired Warton to do was to write some literary criticism. Warton may have been unwilling to be a contributor, because he had already taken on a responsibility to write for another periodical, the *World*. But in the end he agreed to write several essays for the *Adventurer*, being advised by Dodsley, the publisher of the *World*[5].

Johnson not only made great efforts to persuade Warton to be one of the contributors but also he was possibly urged to write some essays for this periodical. He decided to be one of the contributors, though he had no intention of writing essays for it at first.

They rearranged the order of writing. When Thornton left, there remained 92 papers to be issued. Half of those 92 papers were assigned to Hawkesworth, and the rest of them were divided into two, each of which was assigned to Johnson and Warton respectively. In the end Johnson wrote twenty-nine essays, and

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[3] Ibid., p. 107.

[4] *The Letters*, vol.1, p. 67.

[5] Clifford, p.113.

Warton twenty-four. The characteristics of those three writers mingled one another harmoniously and it made the *Adventurer* a successful periodical. In this paper I am writing about each character of those three writers' essays and showing how interesting this periodical became, provided with the essays by those three talented writers.

II.

The main theme of Johnson's twenty-nine essays is the same as that of 18th-century periodical essays: the pursuit of happiness, or how to be happy. He said in the *Preface of Shakespeare* that the end of writing is to instruct: the end of poetry is to instruct by pleasing[6]. Instruction and pleasing are two important factors for him when he wrote. He tries to instruct us and show the way to a happy life by pleasing us in the *Adventurer* essays.

He thought that human life was miserable, as we see in his *Rasselas*, an Oriental tale. He said, 'Human life is every where a state in which much is to be endured, and little to be enjoyed.'[7] In No 120 of the *Adventurer*, we find the same premise as 'Misery is the lot of man, that our present state is a state of danger and infelicity.'[8] But when we read through his *Adventurer* essays, we find that he did not say that we could never be happy. Nor does he persuade us to give up our wish to be happy. On the contrary he encourages us to live actively and positively without yielding to our miserable conditions. He insists on the importance of not being idle and of striving with difficulties, because we have more powers than we imagine.

In No 81, he said:

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[6] 'Preface to Shakespeare' in *Johnson on Shakespeare* ed. Arthur Sherbo, vol. VII (1968) of *The Yale Edition of the Works of Samuel Johnson* (New Haven: Yale Univ. Press, 1958-) p. 67.

[7] *The History of Rasselas, Prince of Abissinia*, ed. Gwin J. Kolb, vol. XVI (1990) of *The Yale Edition of the Works of Samuel Johnson* (New Haven: Yale Univ. Press, 1958-) p. 50.

[8] *The Idler and The Adventurer*, ed. W.J. Bate, John M. Bullitt and L.F. Powell, vol. II (1963) of *The Yale Edition of the Works of Samuel Johnson* (New Haven: Yale Univ. Press, 1958-), p.466. All further references to Johnson's essays in the *Adventurer* will be from this edition and appear parenthetically by its serial number. As for the essays by Hawkesworth and Warton, they will be from *THE ADVENTURER* in *Samuel Johnson & Periodical Literature* edited by Donald D. Eddy (New York and London: Garland Publishing, 1978) in the same way.

> He that has no hopes of success, will make no attempts; and where nothing is attempted, nothing can be done. Every man should, therefore, endeavour to maintain in himself a favourable opinion of the powers of the human mind, which are, perhaps, in every man, greater than they appear, and might, by diligent cultivation, be exalted to a degree beyond what their possessor presumes to believe.

He admonishes total idleness. He advises us not to be a total idler. In short, admitting that human life is miserable and human being has a lot of vices and follies, he recognises the need for hope to encourage ambitions[9]. This was an unexpected surprise because I imagined he depicted a number of miserable lives and that he insisted how miserable human life was in his essays.

The similar positive view is to be seen in number 111.

> He that labours in any great or laudable undertaking, has his fatigues first supported by hope, and afterwards rewarded by joy; he is always moving to a certain end, and when he has attained it, an end more distant invites him to a new pursuit...labour, though unsuccessful, is more eligible than idleness. To strive with difficulties, and to conquer them, is the highest human felicity; the next is, to strive, and deserve to conquer.

Hardy says that these words have behind them the experience of half a life time, as well as an unshakable faith in the dignity of honest endeavour[10]. He was making a determined struggle to compile the English dictionary at the time. These passages seem to have been a kind of spurs to him. They encourage us as well when we are engaging ourselves in a difficult project and are annoyed with slow progress in it.

In number 67, Johnson said, 'Nothing is useless...what is thrown away by one is gathered up by another; and the refuse of part of mankind furnishes a subordinate class with the materials necessary to their support. That's why

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[9] Robert D. Spector, *Samuel Johnson and the Essay* (Connecticut: Greenwood Press, 1997) p. 177.

[10] J.P. Hardy, *Samuel Johnson: A Critical Study* (London: Poutledge & Kegan Paul, 1979) p.95.

every person is very important and necessary for our human society.'

He puts an emphasis on the importance of being involved with the world and he warns against the pride of singularity. His morality is anti-Stoic[11].

In the same way he encourages the projectors, who attempt new experiments or new explorations (No 99). He explains some general reasons of their failure in their undertaking, but he never thought their undertakings were useless, saying, '...from such men, and such only, are we to hope for the cultivation of those parts of nature which lie yet waste, and the intention of these arts which are yet wanting to the felicity of life. If they are, therefore, universally discouraged, art and discovery can make no advances.'

So he urges us not to 'consider a flight through the air in a winged chariot, and the movement of a mighty engine by the steam of water as equally the dreams of mechanick lunacy', but 'just to encourage those who endeavour to enlarge the power of art, since they often succeed beyond expectation; and when they fail, may sometimes benefit the world even by their miscarriages.'

This idea appears again in *Rasselas*, where the young prince never gave up escaping from the happy valley even after the failure of inventing flying machines.

The next quotation is a very interesting comparison of human life Johnson translated in English. They are interesting and striking examples on how the same objects show the different faces. Next is a complaint Posidippus, a comic poet, utters.

Through which of the paths of life is it eligible to pass? In public assembles are debates and troublesome affair: domestick privacies are haunted with anxieties; in the country is labour; on the sea is terrour: in a foreign land, he that has money must live in fear, he that wants it must pine in distress; are you married? you are troubled with suspicions; are you single? you languish in solitude; children occasion toil, and a childless life is a state of destitution: the

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[11] See Robert DeMaria, Jr, *The Life of Samuel Johnson: A Critical Biography* (Oxford: Blackwell, 1993) p.175, and Donald Greene, *Samuel Johnson: Updated Edition* (Boston: Twayne Publishers, 1989) p.109. Johnson writes in number 85:...he...that has collected his knowledge in solitude, must learn its application by mixing with mankind....To read, write, and converse in due proportions is, therefore, the business of a man of letters.

time of youth is a time of folly, and gray hairs are loaded with infirmity. This choice only, therefore, can be made, either never to receive being, or immediately to lose it.

Next is the statement of Metrodorus, a philosopher of Athens. He exhibits the present state of man in brighter colours.

You may pass well through any of the paths of life. In publick assemblies are honours and transactions of wisdom; in domestick privacy is stillness and quiet: in the country are beauties of nature; on the sea is the hope of gain: in a foreign land, he that is rich is honoured, he that is poor may keep his poverty secret: are you married? you have a cheerful house; are you single? you are unincumbered; children are objects of affection, to be without children is to be without care: the time of youth is the time of vigour, and gray hairs are made venerable by piety.
It will, therefore, never be a wise man's choice, either not to obtain existence, or to lose it; for every state of life has its felicity. (No 107)

Through this comparison, Johnson teaches us that 'we should not determine too hastily the value of existence,' and we should not judge of the whole from only a small part we see. In Johnson's essays we come across these sorts of passages which are instructive as well as interesting to read.

Compared with the *Rambler* essays, the *Adventurer* essays have generally low estimates[12], but Spector has a high opinion on the *Adventurer* essays. He tried to read them as the common readers of Johnson's age, whom he thought of as the most logical audience for the essay-sheet[13]. Hardy writes that Johnson makes

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[12] For example John Wain's comment: The firm moral purpose is as evident as it always was, but there is more sense of holiday and fun. (*Samuel Johnson*, New York: The Viking Press, 1974, p.203.) ; DeMaria's is: In some later numbers of the *Adventurer*, Johnson rises to philosophic heights, but these essays, especially at the start, are less powerful and less volatile than the *Rambler*. (*The Life of Samuel Johnson*, p.174.) Christopher Hibbert mentioned the periodical very little, and he mistook Joseph Warton for Thomas Warton, saying that Rev Thomas Warton,...whom he(=Johnson) had persuaded to write occasional pieces for Hawkesworth's *Adventurer*. (*The Personal History of Samuel Johnson*, New York: Harper and Row, 1971, p.112).

[13] Spector, p. 174.

explicit what he had implied in some of his portraits in the *Rambler* in some passages of the *Adventurer*[14]. I agree with Spector's opinion that the essays themselves, well-designed for the common reader, deserve more attention than they have received[15]. The individual essays in the *Adventurer* served Johnson's ultimate purpose in promoting his religious and moral principles, no less than the *Rambler*[16], even if they are written in less elaborate language, and being less philosophical.

His conversations and writings are full of descriptions of afflictions, calamities and evils. He could, however, observe the suffering in this life with a good deal of objectivity and view it with hope[17]. He is in fact, as Philip Davis says, the finest of human encouragers[18]. Thus the *Adventurer* essays are very important to know his real view of life. We must not be misguided by his other writings and sayings.

III.

Hawkesworth wrote seventy-two essays in all. He said in the final issue of the *Adventurer* about his intention of this undertaking.

> As a moralist, therefore, I determined to mark the first insensible gradation to ill, to caution against those acts which are not generally believed to incur guilt, but of which indubitable vice and hopeless misery are the natural and almost necessary consequences. (No 140)

It is said that his essays were so similar in style to those of Johnson's that

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[14] J. P. Hardy, p.97.

[15] Spector, p. 171.

[16] Ibid., p.174.

[17] Richard B. Schwarts, *Samuel Johnson and The Problem of Evil* (Wisconsin: The University of Wisconsin Press, 1975) p. 42.

[18] Philip Davis, 'Extraordinarily ordinary: the life of Samuel Johnson' in *The Cambridge Companion to Samuel Johnson*, ed. Greg Clingham (Cambridge: Cambridge Univ. Press,1997) p. 17.

some readers mistook his essays for Johnson's[19]. This similarity in style even led to the confusion about authorship[20], and even highly qualified analysts and advanced modern techniques of stylistic study have been unable to distinguish reliably between two writers[21]. But there seems fewer striking and encouraging passages or epigrams in Hawkesworth's essays. That does not mean Hawkesworth's essays are not interesting and useless. He used a different form of writing. In fact he is an exuberant and versatile story-teller.

He gained a high reputation of his story-telling. Dr Lynam says in his preface of *The British Essayists* that one of the most peculiar characters of the *Adventurer* is the number of tales which it comprises....He continues that his (=Hawkesworth's) domestic tales are contrived with very great art; the events have a mutual and regular connexion; the curiosity is excited, and the interest sustained, without any improbable incidents; and a clear and useful moral is always elicited from the story.[22]

Hawkesworth's readers are, as he himself said in No 140, 'young and gay, who are entering the path of life.' In order to amuse the imagination and fix the attention of the young people who are new 'adventurers' in the course of life, he dramatises his moral instruction.

His stories are full of unexpected incidents. We are sometimes surprised and excited, or sometimes offended, by those unexpected incidents he describes. The lives which Hawkesworth shows to young people are full of vicissitudes. He brings orphanage and benefactors' death into his stories in order to show how human life is hard and changeable. He suggests how jealousy, lying, disobedience, and distrustfulness destroy our happy lives.

The story of Melissa (No 7) is one of the good examples of his way of telling stories.

Melissa was born an orphan and her grandfather refused to take her. She was

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[19] J.L. Clifford cites Birch's letter to Yorke in his *Dictionary Johnson* (p.110); *The Adventurer*, of which the second number appeared today, is evidently from the same hand with *the Rambler*.

[20] Spector, p. 171.

[21] Pat Rogers, *The Samuel Johnson Encyclopedia* (Connecticut: Greenwood Press, 1996), p. 174.

[22] Rev Robt. Lynam, A.M., *The British Essayists*, Vol. XIV (London, 1827), pp.vi-vii.

taken by her uncle and his wife, who loved her as though she was their own daughter and let her go to school. Melissa led a happy life before she was overwhelmed by her uncle's sudden death. Soon after that her aunt followed him, but fortunately their landlord adopted her and loved her as much as her uncle and aunt did. Time healed her grief and hurt. She was happy as she was loved by the landlord and his wife.

If this were a story for small children, it would end with this: Melissa met a nice gentleman and got married to him and lived happily forever. Yes, Melissa met a nice gentleman, a son of this landlord. He was attracted by Melissa's beauty and her graceful attitude. He decided to seduce her. He suggested his love and affection to her, but Melissa, thinking that to accept him was an act of betrayal against her benefactor, refused his advances. Unfortunately the landlord saw his son taking her hand and seducing her without their noticing him. He got angry and expelled her.

By adding prostitutes and brothels to the tragedy of Melissa, the typical 18th-century's tragic scene is completed. The story of Amugas's daughter (Nos 134-36) is one of the examples, which is more thrilling and more painful than Melissa's.

Amugas's daughter, who was also an orphan, led almost the same life as Melissa before her benefactor died. She was taken by a kind schoolmistress, and lived happily with her, before, as is the same with Melissa, she was devastated by the sudden death of the mistress. So the daughter became an apprentice to a dress-maker. She hoped she could be independent after her apprenticeship was over. But her mistress treated her as a servant, and with such inhumanity that she frequently considered an escape. One day she sat on the bench and burst into tears, when one elderly woman approached to her, sat down to her side and listened to her sad story. She invited her to her home and allowed her to stay till she started her work. As we can easily imagine, the mistress was so-called a talent scout to a prostitute. In this way she was forced to be a prostitute.

Seduction and prostitution are not only a popular theme in 18th-century novels but also social evils of the age.

Now Hawkesworth's great creative powers of imagination are exhibited. He puts ordeals to her one after another.

One night she succeeded in escaping from the house, but was attacked by a man. This is one ordeal. She screamed for help. The watchman heard her voice and ran up to her. He examined her and decided by her appearance that she was a strolling prostitute and sent her to Bridewell. This is another ordeal. Hawkesworth never helped her out. Soon after she was discharged, she met an emissary of the mistress of the brothel, and was forced to return to the old residence. By the tactful plot and successive incidents he brings into his stories, we are moved to sympathise with her in her ill fortune.

Hawkesworth also had a good reputation in Oriental tales, which were very popular in the 18th century. Here, too, Hawkesworth surprises us by using unexpected irony of fate. Almerine's tragedy (Nos 103-104) is one of the good examples.

Almerine was one of the daughters of the principal nobles of a mighty king named Soliman. She was so beautiful that, according to Hawkesworth's description, 'She was the object of universal admiration, every heart throbbed at her approach.' Nourassin, the doctor of the king Soliman, was one of the teachers of Almerine. She fell in love with him and they loved each other. Now the tragedy begins.

It was the custom of the nobles to introduce their daughters to the king, when they were eighteen years old. Almerine had looked forward to it before, but now wished to prevent the ceremony. The day came. She was introduced to the king, and the king admired Almerine, deciding to get married to her at once. Almerine, who listened to his decision, fell down into arms of women. She was carried to another room of the palace, where the king commanded his doctor Naurassin to attend her. This is really a skillful plot.

Nourassin, who knew what had happened, made a trick. He gave her a poison and suggested to her that she should lead ingeniously the king to drink it before their marriage. But king's attendants unintentionally gave her a drink with the poison in it. She groaned. This is what Hawkesworth describes:

Naurassin was again introduced, and acquainted with the mistake; an antidote was immediately prepared and administered; and Almerine waited the event in agonies of body and mind, which are not described. The internal commotion every instant increased; sudden and intolerable heat and cold succeeded each

other; and in less that an hour, she was covered with a leprosy; her hair fell, her head swelled, and every feature in her countenance was distorted.

Imagination indeed seems to have been Hawkesworth's chief intellectual excellence. He perpetually puts the vast variety of scenes, unexpected events and sudden turns of fortune before us. Moreover his skillful story-telling is of great success in the comedy as well as the tragedy. Number twenty-four is an example of his success.

This is a story of a gentleman who went up to London and went to a theatre to see a play. He waited with full of hope of entertainment. But his expectation was betrayed when a large bulky gentleman sat on the seat just in front of him just after the curtain rose. That hindered his view of the stage. He moved to the right or the left as the gentleman before him moved so that he could see the performance. This scene is very funny because most of us have had the similar experience.

Hawkesworth is undoubtedly possessed of a fine genius and a fertile imagination, which he happily employs to advance the cause of virtue and religion.[23] He also knows the human nature and heart very well. He seems to have observed people's behaviour very carefully in his daily life. He never misses our common mistakes or misbehaviour. That enables him to write such humorous character sketches.

Walter Graham admits that the general popularity of the *Adventurer* was ascribed to Hawkesworth's allegorical, oriental and domestic tales, but he decides that 'those of Hawkesworth have had their day and no longer greatly entertain readers'[24]. It is true that social backgrounds and structure of the age were different from those of our day, but human mind is always the same and life is always full of vicissitudes. There still exist follies, betrayals, and tricks in the 20th century. Therefore even now Hawkesworth's tales excite our curiosity about the lives of his heroes and heroines. His tales also retain various social evils of the age. They show us how unwisely we have repeated those follies and

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[23] John Lawrence Abbott, *John Hawkesworth: Eighteenth-Century Man of Letters* (Wisconsin: The University of Wisconsin Press, 1982), p.40.

[24] Walter Graham, *English Literary Periodicals* (New York: Octagon Books, 1966), pp.126-27.

evils though we have made scientific and economic progress. His tales are still to be enjoyed and instructive. If he had written many more stories and denounced those social evils as prostitutes and debtors' prisons, he would be one of the novelists who are representative in the 18th century, or he could be an author like Mrs Stowe, who wrote to make denunciations of social evils.

IV.

Entreated by his friend Samuel Johnson, Joseph Warton decided to be a contributor and wrote twenty-four essays for the *Adventurer*. These were a family effort. Some of them were collaboration by his brother Thomas and No 87 was written by his sister Jane[25].

Of his/ their twenty-four papers ten are literary criticism. He writes on the comparison between the *Odyssey* and the *Iliad* in No 75. He argues the superiority of the *Odyssey* to the *Iliad* in two successive papers, numbers 77 and 78. He complains of the custom that teachers made young people acquainted with the *Iliad*, rather than the *Odyssey*. In his opinion the latter was superior in many respects. The moral of the *Odyssey* is more useful, he says. To him the *Odyssey* had 'a greater number of beautiful images as well as novelty'. He concludes his argument like this:

> Upon the whole, the *Odyssey* is a poem that exhibits the finest lessons of morality, the most entertaining variety of scenes and events, the most lively and natural pictures of civil and domestic life, the truest representation of the manners and customs of antiquity, and the justest pattern of a legitimate Epopee... (No 83)

For these reasons he recommends young people to read the *Odyssey* early and attentively. Morality in literature is a very important criterion for him in the *Odyssey* criticism. This reflects the eagerness to improve public morals the 18th

[25] Clifford, p.114.

century writers and critics had in mind[26]. Here he is one of Horatian followers.

In addition to classics, he wrote on Shakespeare in five papers, two of which are about *Tempest,* three *King Lear.* Warton affirms that the consistency of characters is the most important in the drama by saying that these excellencies, particularly the last (preservation of the consistency of his characters) are of so much importance in the drama, and they amply compensate for his transgressions against the rules of Time and Place,... (No 93). He also lays new emphasis on characterisations[27], because , he says, only those who know the heart of man could portray characters naturally and to preserve them uniformity. Warton concludes that 'The *Tempest* is the most striking instance of his creative power of all the plays.' (No 93) He illustrates Shakespeare's excellence in creating his characters, by pointing out some of his master-strokes and his great skill in uniting poetry with propriety of characters in *Tempest* (No 97). He admits that Shakespeare almost always violated unities of action, place and time, but he indicates that in *Tempest* the playwright preserved those unities as well as the uniformity of characters.

As for his essays on *King Lear,* Warton tries to show how Shakespeare succeeded in describing the origin and progress of Lear's distraction. He did it in a very emotional way.

Concerning the question Lear asked Goneril before Gloucester's Castle, 'Ar't not asham'd to look upon this beard?', his comment is that 'I never have read without tears...' (No 113). There are several other similar comments. At scene four in act three, Lear sees Edgar, who disguises a mad beggar, being almost naked. Lear asks the beggar:

What! have his daughters brought him to this pass?
Couldst thou save nothing? Didst thou give them all?

On this question Warton writes he never could read without strong emotions of pity and admiration (No 116). Or 'The imagery is extremely strong, and chills one with horror to read it' is his comment on the scene in which Lear, half

[26] S. Homchaudhuri, *Shakespeare Criticism: Dryden to Morgann* (New Delhi: S. Chand & Company, 1979), p.197.

[27] Harry Blamire, *A History of Literary Criticism* (London: Macmillan, 1991), p.187.

distracted, imagines he is punishing his daughters (No 116). As for the scene in which Cordelia sees his father for the first time since she was away to France, Warton says, 'I know not a speech more truly pathetic than that of Cordelia' (No 122). In addition to these, he often uses the emotional expressions like 'a beautiful apostrophe' and 'pity and horror' (No 122).

Not only does he describe his comments very emotionally, but also he even urges us to read *King Lear* in the same emotional way. He desires in number 122, 'I hope I have no readers that can peruse his answer without tears,' for the scene in which Cordelia, kneeling to her father, asks him if he remembers her.

He did not, however, have to be so emotional. Rather he should analyse Shakespeare's effective way of using the words and show why we are moved to tears. In fact in number 116, he succeeded in paraphrasing a single short line 'With break my heart' in the stormy scene and it is very convincing. He also explains successfully Shakespeare's effective employment of thunder and his economy of language to express about the anguish of Lear's mind such as 'O me, my heart! my rising heart!— but down' or 'O fool!— I shall go mad!' (No 113) He also analyses Lear's answer to Cordelia properly: 'The humility, calmness, and sedateness of his speech, opposed to the former rage and indignation of Lear, is finely calculated to excite commiseration.' (No 122)

In the age when the criticism of Shakespeare is on the whole of a general nature, Warton is among the first to have realised the futility of being confined to general observations and he becomes one of the fore-runners of the great 19th century analysts of the poet's works by suggesting the importance of a comprehen -sive treatment of Shakespeare's works[28]. He thought of general criticism as useless and unentertaining. To appreciate Shakespeare's genuine beauties, Warton asserts that we must accompany Shakespeare step by step, and scene by scene, in his gradual developments of characters and passions (No 116).

In addition to literary criticism, he wrote character sketches, moral essays and an oriental story as well. The last one is a stale moral tale. In No 109 he writes on the lives of the people in Bedlam hospital in pseudonym of Sophron and in No

[28] Homchaudhuri, pp.163, 165.

129 the people in Bath under the name of Philomides. These character sketches might be said to be of no great success. He doesn't seem to be good at this field. His talent is outstanding in the field of criticism as Dr Johnson wrote in his letter.

In No 49, which is his first contribution, he argues the importance of reading originals, and in No 59 he criticises the excuse of the poverty of authors. These two essays are very persuasive and full of sense of humour, especially in the latter essay. There he illustrates the examples of poverty authors like Virgil, Terence, Tasso, Dante and Cervantes suffered from. He mentions there was an unspoken agreement among poets that they should be poor and must not have their own house. Warton does not agree with their lives, however. He refers a lot of poets and authors who attained an economic success. Splendor and honours were enjoyed by such writers as Aeschylus, Theocritus and Sophocles enjoyed. He concludes that poetry and prudence are not incompatible.

Number 63, which is an argument about the difficulty of being original writers, is interesting to know the problem of literary criticism in his age. This paper is important in the history of literary criticism, because in the age of neo-classicism he opposes the servile imitations of the ancient poets and writers, and shows the new direction criticism was taking[29]. Here Warton laments that epic or dramatic writers were always following Homer and Sophocles without being totally original. For him even Pope was not exceptional. In the same paper Warton takes up Pope's several passages and compares them with those of classic and French writers in order to verify his hypothesis that Pope borrowed his ideas and expressions from them. Warton thought Pope's successes in didactic, moral and satiric poetry were not successes in the most poetic species of poetry. He claims that Pope defects in those two qualities which are chief nerves of genuine poetry: a creative and glowing imagination.

He is a learned scholar, and has a great knowledge of classic writers. His essays, especially literary criticism, give the *Adventurer* scholarly tincture and sophistication. At that time criticism had long been a common ingredient of the social periodicals[30]. So literary criticism was indispensable for the *Adventurer* to

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[29] Blamire, p.188.

[30] *English Literary Periodicals*, pp.63-64.

acquire new patrons, an educated general reading public. Warton's critical essays meet the demand. They still give the *Adventurer* a high rank among essay serials[31].

V.

The *Adventurer*, as I have mentioned above, provides us three different types of writings after Johnson and Warton became regular contributors. One is the stories told mainly by Hawkesworth, and a second is Johnson's encouraging essays, and a third is literary criticism by Warton. Those three different types of writings, mingling in the periodical and echoing one another, give us the pleasure of reading the *Adventurer* essays as well as giving us some instructions to lead a happy life. In this sense, the *Adventurer* is like a trio in music.

The *Adventurer* had a wide circulation, and when republished, sold four large editions in eight years.[32] It was shown by Lady Bradshaigh, one of Samuel Richardson's friends, that the *Adventurer* was greatly admired. She got a four-volume duodecimo by the recommendation of Richardson. She read through the volumes and was charmed. She wanted to read them again in the folio edition. She was sorry Hawkesworth finished the periodical[33]. Miss Catherine Talbot is another who was disappointed by its conclusion, saying that 'Never was paper more lamented. Every body is impatient to have him begin on some new scheme...' Miss Elizabeth Carter was also unhappy. She said, 'I am vexed and mortified to hear that the *Adventurer* is at an end .'[34]

The success in the *Adventurer* gained Hawkesworth his literary character and he received a Lambeth degree from the Archbishop of Canterbury[35]. This means that he established himself as a leading moralist of the day. Warton was gratified

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[31] Ibid., p. 127.

[32] In book form it saw some ten London and four Dublin editions independent of its publication in various collections of essays; and it was translated three times into French and once into German. (*John Hawkesworth*, p.42)

[33] Clifford, p. 116.

[34] Ibid., pp. 115-116.

[35] John Hawkins, *The Life of Samuel Johnson, LL.D.* (1787; abridged edition edited by B.H. Davis, London: Jonathan Cape) p.128, and *Yale* vol. 2, p. 336.

by a still greater honour, Johnson's sincere praise, by the success of the periodical [36], and Johnson was looked up to as a master of human life, a practical Christian and a divine [37]. Payne, the publisher, was rewarded by a comfortable profit [38]. We, readers, are entertained by reading those different types of essays as I have already mentioned.

Periodical essays of the day are very important for the development of the English novels of the nineteenth century. They determined to a great extent the familiar and intimate prose style of the future [39]. They also served as the training ground for most writers who would become famous in literature [40]. It is significant that this tradition brought about serials on the newspapers like Charles Dickens' and produced many more writers in the next century.

*This is an expanded and revised version of the paper presented at Cambridge Society for Visiting Scholars in English and other subjects on 21 of November 1995.

[36] *Yale*, vol.2, p. 336.

[37] Hawkins, p.139.

[38] *Yale*, vol.2, p. 336, and *English Literary Periodicals*, p. 126.

[39] *English Literary Periodicals*, p. 144.

[40] Alvin Sullivan (ed.), *British Literary Magazines: The Augustan Age and the Age of Johnson*, 1698-1788 (Connecticut: Greenwood Press, 1983), pp. xxii-xxv.