

The Adventures of Jack Smart

The Adventures of Jack Smart relates the adventures of the male protagonist Jack Smart. Finding himself disengaged from business Smart disguises himself as a beggar and takes his stand in Lincoln's Inn Fields, where he becomes involved in discussions with various characters. He meets a real beggar and they decide to beg together, under the pretence that the real beggar is blind. Their plan is discovered and they are taken before a magistrate. The real beggar feigns madness and they are acquitted, before the real beggar takes Smart into a club of beggars. After this episode Smart sees an advertisement in a daily paper, wherein a lady advertises for a husband, to which he replies and meets with her. He pursues this days later, after recovering from an illness, to find that the lady married an Irishman, who abandoned her after taking her virtue and her money. Days pass, in which Smart meets with various characters, visits Oxford, and is then taken ill again. After recovering Smart dresses as a woman and is introduced into a company of ladies, before returning home. Leaving his home drunk he jumps into the window of a house in Essex Street, where he meets a young lady in her bedroom, whom he charms with his humour. The lady hides Smart in her closet for the night, but, when a servant enters the room in the morning, he is exposed and tied up. The lady orders his release and they are married.

The physical book at Chawton House Library is one brown leather bound duodecimo volume with gilded fillets on the spine. There is no mention of price on the book, but in 1756 the *London Evening Post* advertised it at three shillings neatly bound.¹ The top and bottom of the spine are decorated with acanthus leaves, which may well have been a kind of library badge, made to match the rest of the owner's books in their library. Interestingly there seems to be more than one name written on the front inside cover, with attempts to erase one of the names, suggesting that there was more than one owner of the text. The names are almost indecipherable, but the words 'His Book' are clearly visible, indicating that a previous owner took great pride in owning this text and marked it as their

¹ 'Classified ads', in the *London Evening Post* (London, England), Tuesday, February 3, 1756; Issue 4406, accessed via <http://find.galegroup.com> on 14/12/2010 at 10.10.

own. This correlates with Simon Dickie's argument that books such as *Jack Smart* had great significance in the eighteenth century literary marketplace, as they were produced and bought in large numbers and 'meant something to the readers who bought them in such quantities'.² This is reiterated by the reader's annotations in the text, as there are distinct markings underlining the reference to the author's 'Pedigree'³ and 'the generous Reader' (p. 2). These markings show the reader's interest in the position of author and reader, which is reinforced by the author in the epigraph, as they highlight 'Novel-Writers' and associate them with 'Physicians' (p. 1). The art of writing is likened to a Physician's practice of 'prescrib[ing]' (p. 1) medicines 'agreeable to [a] *Patient's* Palate' (p. 1), as the author writes that they have 'temper[ed] [their] Satire and Instructions with a sufficient Quantity of *Wit* and *Humour*, to render them palatable to the Relish of the World' (p. 1). Thus, from the beginning of the text the process of writing is seen to be highly constructed and the author is viewed in a professional capacity.

This representation of the author is reiterated in their acknowledgement of readership, as they write that the 'Publick will probably expect....that [they] should, in the first Place, give them some Account of [their] Pedigree' (pp. 1-2), implying that it was customary for readers to do so, and customary for writers to divulge such information. However, this particular author refuses to do so as they are allegedly 'the illegitimate Son of a late *Baron* of the *Exchequer*' (p. 2), which would be damaging if they were to reveal their identity. The frankness of this statement leads me to believe it to be a tongue in cheek response to the norm at the time. The gender indication here is supported in the text, as Smart displays knowledge of the legal system and knowledge of the Classics, such as 'Job [and] Socrates' (p. 13), indicating male spheres of knowledge.

The author's boldness, as comical as it may seem to a modern reader, was not received well in the eighteenth century. One critic from that era writes that the 'author sat down determined to write whatever came uppermost, without paying the smallest regard to order, connection, probability,

² Simon Dickie, 'The Forgotten Best-Sellers of Early English Fiction', in *Cruelty and Laughter: Forgotten Comic Literature and the Unsentimental Eighteenth Century*, (Chicago: University of Chicago Press, forthcoming 2011), pp. 311- 366, p. 315.

³ *The Adventures of Jack Smart*, (London: S. Crowder and H. Woodgate, 1756), p. 2. All references are to this edition and are given in parentheses.

manners, or stile’,⁴ sarcastically adding that they may be a ‘genius not to be confined by vulgar rules’ (p. 126). The individual accounts within the text ‘contain nothing either entertaining or affecting’ (p. 126) according to this critic and the lack of structure means that the book ‘may justly be compared to an old coat patch’ d up of ill-coloured rags, without either neatness or fancy’ (p. 126). This critic actually claims that the author’s ‘delicacy, correctness, humour, wit, and ingenuity’ (p. 127) may be discerned solely in the letter from Jack Drivequill, which undeniably alludes to Jonathan Swift’s ‘A Beautiful Young Nymph Going to Bed’. Thus, the part of the text that the critic finds most impressive cannot be credited to the author as it has irrefutable ties to the work of Swift. Another critical reviewer refers to the epigraph on the title page, concluding that the author is ‘the most unhappy boaster’⁵ with ‘not one article of his ample promises being fulfilled’ (p. 361). In contrast to both of these reviews is Dickie’s claim that the printer ‘Henry Woodgate reissued most of *Jack Smart*....as *The Fortunate Imposter* (1759), simply renaming the hero and not much caring if anyone noticed’,⁶ which suggests that *Jack Smart* was in fact successful during the eighteenth century, as such ‘“Ramble novels”’,⁷ as Dickie calls them, ‘were clearly a profitable commodity to....[eighteenth century] booksellers’.⁸

According to Dickie, books like *Jack Smart*, including Tobias Smollett’s *The Adventures of Roderic Random* (1748) and *The Adventures of Peregrine Pickle* (1751), and many others, form a sub-genre of eighteenth century fiction called ‘“Ramble novels”’.⁹ Their structures are very similar, with each following their central protagonist’s ‘haphazard progress through the world’¹⁰ with an ‘almost total lack of structure’,¹¹ which, as I have mentioned, was an issue for a certain eighteenth century critic. The author of *Jack Smart*, however, makes claims to truth on its title page, correlating with the notion that, due to changing social and economic developments, the novel was ‘matter of-fact, and

⁴ ‘Art V. The Adventures of Jack Smart Review’, in *The Critical Review, or, Annals of literature*, (London : W. Simpkin and R. Marshall, 1756), pp. 125- 129, p. 126. All subsequent references are to this text and are given in parentheses.

⁵ ‘Book Review’, in *The Monthly Review*, (London : Hurst, Robinson, and Co., 1756), pp. 360-361, p. 361. All subsequent references are to this text and are given in parentheses.

⁶ Dickie, p. 335.

⁷ Dickie, p. 312.

⁸ Dickie, p. 312.

⁹ Dickie, p. 312.

¹⁰ Dickie, p. 312.

¹¹ Paul-Gabriel Boucé, *The Novels of Tobias Smollett*, (London: Longman Group Limited, 1976), p. 100.

realistic in the sense of being interested in real people in real-life situations'.¹² This can be seen in the success of Samuel Richardson's *Pamela* (1740), which also makes claims to truth on the title page. The huge demand for this novel may be largely because of this claim to truth and people's interest in this. However, Richardson's text is saturated with didactic purpose and moralising aims, whereas *Jack Smart* is concerned primarily with 'Satire [and] Wit' as well as realism. According to Paul-Gabriel Boucé, Smollett's 'representation of the real cannot be dissociated from satire',¹³ adhering to the idea that satire is arguably the 'crudest kind of realism that contributed to the novel',¹⁴ during this time, in its ability to destroy illusions and expose idealisations. It attacks idealisation 'by means of a counter-reality based on exaggerated probability',¹⁵ presenting the 'ugly and gross, the sensual and fecal',¹⁶ as real, compared to the ideal and beautiful. In the Preface to *Roderic Random* Smollett writes that the most entertaining and improving satire comes in the form of 'an interesting story, which brings every incident home to life'¹⁷ and 'represent[s] familiar scenes in an uncommon and amusing point of view' (p. 2). This use of satire in the representation of the real is partly derived from the techniques used in Jestbooks. Jestbooks 'were an enormously profitable part of the eighteenth-century book market',¹⁸ often dealing with crude matters, such as sex and violence. So why were they in such high demand? It is partly because the humorous incidents 'ring with authenticity'.¹⁹ Such events occur in 'named London streets, taverns, and coffee-houses, theatres and law courts', making the 'sheer *self-evidence*'²⁰ of these events so appealing. The humorous characters and incidents are brought to life, as they are in *Jack Smart*. For example, Smart, dressed as a beggar, takes his stand 'in *Lincoln's-inn-fields*, near the old *Play house*' (p. 3) and later goes into '*Essex- Street in the Strand*' (p. 212), furnishing the events with a touch of realism.

¹² Ronald Paulson, *Satire and the Novel in Eighteenth-Century England*, (London: Yale University Press, 1967), p. 3.

¹³ Boucé, p. 255.

¹⁴ Paulson, p. 24.

¹⁵ Paulson, p. 24.

¹⁶ Paulson, p. 24.

¹⁷ Tobias Smollett, *The Adventures of Roderic Random, Volume 1*, (London: C. Cooke, 1793), p. 2. All subsequent references are to this edition and are given in parentheses.

¹⁸ Simon Dickie, 'Hilarity and Pitelessness in the Mid-Eighteenth Century: English Jestbook Humour', in *Eighteenth Century Studies, Volume 37, No. 1*, (Baltimore: The John Hopkins University Press, 2003), pp. 1-22, p. 5.

¹⁹ Dickie, in *Eighteenth Century Studies*, p. 13.

²⁰ Dickie, in *Eighteenth Century Studies*, p. 14.

In order for this realism to be achieved, previous literary models are referred to and disregarded. The author mocks the Classical invocation of Muses, as Smart, posing as a poet, is unable to write with a broken leg, as ‘the Muses will never grant Inspiration to a *Cripple*’ (p. 16). Conundrum later insults ‘the *Ancients*’ (p. 49), talking about their ‘strange obscure rustic Notions’ (p. 49). There is also an echo of the chivalric and romantic literary traditions here as Conundrum draws a line between the current ‘polite Age’ (p. 49) in which ‘*Pleasure, Luxury, and Effeminacy*’ (p. 49) more define a man than ‘*Virtue*’ (p. 49), implying that previously respected and esteemed attributes have been replaced. Classical, romantic and chivalric heroes are hereby disregarded and replaced with a ‘Heroe’ (p. 35) like Smart in the picaresque or anti-romance forms emerging in the sixteenth and seventeenth centuries. The break from the traditional romantic hero, who embarks on quests and overcomes various trials, to that of the satirical male protagonist, who faces real-life dramas and events, was part of the search for realism that occurred particularly over the seventeenth and eighteenth centuries, with satire as an effective tool. Thus, in the continental picaresque, the protagonist, or the picaro is ‘of low birth, self-centered, mercenary, realistic, and adaptable to his surroundings, however mean’;²¹ everything the romantic hero is not. I am not proposing that Smart is all of these things, but I am suggesting that *Jack Smart* is the work of a satirist. Aside from the mention of ‘Satire’ in the epigraph, the text supports this, as the comedy throughout the text largely derives from the exposure and ridicule of short-comings, vices, faults and follies, adhering to the satirical form. In addition, satire is thought to be ‘preoccupied with the moment of action rather than with the developing personality of the agent’,²² which is true in *Jack Smart*. The concern is not with Smart’s person or morals, but with ‘action, incident and amusement’,²³ corresponding to the notion that satiric realism is concerned not with ‘moral truth but the truth of actual experience’.²⁴ The author’s reference to ‘Nature’ on the title page reiterates this, as if they are saying ‘I am going to show you things as they really are’,²⁵ through the means of satire.

²¹ Paulson, p. 24.

²² Paulson, p. 4.

²³ Dickie, p. 314.

²⁴ Paulson, p. 11.

²⁵ Paulson, p. 19.

So, the representation of society in *Jack Smart* is founded in realism. The characters featured in the text include a beggar, a parson, gentlemen, a sailor, a Frenchman, a whore, a kept-mistress, and so on. The purpose of this conveyor-belt of humanity is to capture the variety within real society, supporting Francis Coventry's claim that the eighteenth century was a "life-writing Age",²⁶ in which a variety of characters, undesirable ones included, were presented to readers. Because of this, the author of *Jack Smart* is able to delve into various aspects of real society, which would have been appealing and relevant to an eighteenth century reader.

The first character Smart meets with is a Parson, whom he insults by saying that 'a Man in the right Senses would never ask Charity of a Parson' (p. 5). Smart's lie about having 'three poor motherless Infants in a most deplorable starving Condition' (p. 4) is not presented as so morally wrong, as the Parson gives him what he thinks is a penny, but is actually 'bad Ha'pence' (p. 6). Immediately then the Church is not presented positively, as may be expected in the so-called 'Age of Reason',²⁷ which is said to have 'compromised religion'.²⁸ This so-called Age of Reason is commonly known today as the Enlightenment. According to B. W. Young it is often thought that 'the roots of England's Enlightenment lay in a confusion of developments, social, political, religious, and intellectual',²⁹ as well as 'in the 'bourgeois' triumph of the Restoration, as Charles II's Royal Society promoted the claims of scientific rationality'.³⁰ More recently, however, it has been argued that the Enlightenment was the result of a new 'natural history of religion',³¹ or 'the effective desacrilization of Christian historiography',³² as was achieved by freethinkers in the late seventeenth and early eighteenth centuries. Whatever the reason, this social context is apparent in the text, firstly, in the satirical representation of the clergy and, secondly, in the attitude of the 'young gaudy Beau' (p. 7) Smart meets immediately after his encounter with the Parson. This young man rebukes Smart's pleas for money in the name of 'the Lord' (p. 7), telling him that 'if [he] were to lend Money to the Lord,

²⁶ Dickie, p. 313.

²⁷ B. W. Young, *Religion and Enlightenment in Eighteenth Century England: Theological Debate from Locke to Burke*, (Oxford: Clarendon Press, 1998), p. 2.

²⁸ Young, p. 2.

²⁹ Young, p.4.

³⁰ Young, p. 4.

³¹ Young, p. 4.

³² Young, p. 4.

and afterwards it should be [his] Fate to go to Hell' (p. 7) he would 'never have an Opportunity to demand [his] debt' (p. 7), referring to such charity as 'precarious Security' (p. 7). This clearly demonstrates the decreasing power of the Church in favour of rational thinking prevalent during the period, or simply a response to clerical corruption.

The author gives us further insight into their cultural and social context by including the Frenchman whom Smart meets early in the text. Relations between France and Britain were tense at the time, and the war between the two nations, the war we now know as the Seven Years War, was declared in May 1756. We know from advertisements in the *London Evening Post* in February 1756 that *Jack Smart* was already published. This conflict is acknowledged in the text, as Smart creates an image of good relations between the nations, as he says that as a '*true Englishman* [he] love[s] any thing that bears a *French Name*' (p. 11), and refers to the flourishing import trade between France and Britain, as the English 'love *French Wine, French Dishes*' (p. 11), and '*French Fashions*' (p. 11). He even goes as far as to say that 'a *Farthing*, from a *Foreigner*, is better than a *Shilling* from an *Englishman*' (p. 11), which would seem quite an anti-nationalistic comment if it were not for the Frenchman's response. He becomes 'greatly enraged at the Substance of [Smart's] Petition' (p. 11), calling him a '*Villain*' (p. 12) and an '*impudent Coquin*' (p. 12), conflicting with such praise of his nation. This signals underlying tensions, implying that it was unrealistic for an Englishman to say such things at the time, as the Frenchman can seemingly detect sarcasm in Smart's words. Later in the text Smart meets a gentleman who boasts about his 'Pedigree' (p. 121), claiming that his 'Great Great Grandfather' (p. 121), as a General in the Army, 'defeated *Thirty Thousand* of the *French*' (p. 122) in battle, reinforcing England's conflict with France, by presenting them as victorious historically.

The author again engages with political and social issues in the character of Mr MacAdams, 'an *Irish Gentleman*' (p. 72). The events between Mr and Mrs MacAdams are one of the more serious episodes in the text, with a considerable amount of time spent on the consequences for Mrs MacAdams. From the offset Mr MacAdams is presented as a deceitful character, as he has 'nothing to recommend him but his laced Cloaths and Assurance' (p. 72), but manages to convince the soon-to-be

Mrs MacAdams' confidante, through 'false Suggestions, and plausible Pretences' (p. 72) that he has 'very large Estates both in *England and Ireland*' (p. 72). The notion of false appearances and deception is a recurring theme in the text, yet Smart makes his disguises known to the reader, outlining that he does it 'purely for Amusement' (p. 4), and no serious harm is done. However, the actions of Mr MacAdams are presented as very harmful, as he abandons his wife after 'having got Possession of her Money, and, what is more valuable, her Innocence and Virtue' (p. 73). Smart sympathises with Mrs MacAdams, relating her lengthy soliloquy in which she exclaims that 'there is no real Happiness in this Life' (p. 76). The characterisation of the Irish may be so negative because of ongoing struggles between the Irish and English at the time. From the late seventeenth century to the early nineteenth century Ireland was in a state of conflict, with many British colonists settling in the country in the wake of its conquest by England and colonisation in the plantations of Ireland. Under the Penal Laws the vast majority of Irish people were excluded from power and land ownership. Irish-born Jonathan Swift mocks the authority of the British officials in Ireland by highlighting and exaggerating their mistreatment of the Irish people in *A Modest Proposal For Preventing the Children of Poor People in Ireland from Being a Burden to Their Parents or Country, and for Making Them Beneficial to the Public*, commonly referred to as *A Modest Proposal*, published in 1729, in which he mentions the lack of employment available to the Irish people and satirically advises that the best option for them and their younger generations is to resort to cannibalism, as the English settlers have already 'devoured most of the parents'.³³ This mistreatment is reiterated in *Jack Smart*, by providing us with a glimpse of stereotypes circulating at the time concerning the Irish. Dickie reinforces this as he identifies that 'a large number of Irish rascals'³⁴ feature in ramble fiction from the time.

Both the satirical element of the text and the political content would have appealed to both male and female readers, as they appeal to society in general. There are, however, different opinions about the book's main readership. An anonymous eighteenth century critic likens *Jack Smart* to one of the many 'vile romances' being printed at the time and blames 'ladies' for the 'scandalous

³³ Jonathan Swift, 'A Modest Proposal', in Jonathan Swift, *A Modest Proposal and Other Satirical Works*, ed. by Stanley Appelbaum, (New York: Dover Publications Inc., 1996), pp. 52-64, p. 56.

³⁴ Dickie, p. 320.

inundation'³⁵ in the printing press. This suggests that they saw the readership of the text as largely female, as their supposed bad taste was the cause of such works being printed. There is evidence within the text that supports this. Firstly, the author appears to have considerable sympathy with women. The soon-to-be Mrs MacAdams is presented as a strong female character. In her first meeting with Jack she confidently acknowledges her position as a woman as she tells him that she supposes he'll 'expect to see [her] *Ten Thousand Pounds*' (p. 38) before he considers marrying her, as her fortune will become his through marriage. She then boldly comments on the inequality between the sexes, telling him that it is 'very unjust, and unreasonable, that [women] should be absolutely deprived of [the] Advantages which [men] enjoy in such an unlimited Degree' (p. 41), and refers to men as 'stupid Dunces' (p. 41), as they often misinterpret a woman's advances that, because of 'her *fashionable Modesty*' (p. 41), must be made through her '*Eyes*' (p. 41), rather than her words. The author spends a great deal of time on her soliloquy following her mistreatment by Mr MacAdams and also spends considerable time relating the events in the lives of other female characters, often laying the blame for undesirable circumstances with men. Miss Straddle, for example, is a kept mistress because her father was a corrupt clergyman who lost his family's fortune, and a young lady Smart meets later is forced to beg for charity because her father also lost his fortune and subsequently her dowry, preventing her marrying her chosen suitor. Dickie points out that the considerable female readership of this type of novel is 'suggested by Polly Honeycombe's library catalogue, which contains all of the most unpleasant ramble novels'³⁶ and 'finds solid evidence in one of the most fascinating documents of mid-century recreational reading, the 1928 Sotheby's catalogue of Lady Mary Wortley Montagu's library, complete with facsimiles of her annotations and marginalia'.³⁷ The author actually addresses female readers, asking for their pardon for 'exposing their Frailties, and Imperfections' (p. 208) and goes on to write that Woman is the 'most amiable, lovely, and admirable Fabrick' (p. 208) created by God, suggesting that they believed their text would be read by women.

³⁵ 'Book Review', in *The Monthly Review*, (London : Hurst, Robinson, and Co., 1756), pp. 360-361, p. 361.

³⁶ Dickie, p. 360.

³⁷ Dickie, pp. 360-361.

However, correlating with Dickie's claim that a modern reader may find 'the contents of many rambles....specifically directed at men',³⁸ there is also evidence within the text that points to a predominately male readership. Smart's desire to amuse himself in public through his various costumes and adventures and his drunken behaviour, according to Dickie, 'echo[es] with the bluff, boozy confidence of the moronic young men who must have read these books'.³⁹ Despite the fact that this is oddly inconsistent with the rest of Dickie's chapter, which argues strongly that it is a mistake to infer a novel's readership from its content, there is evidence that supports this in the text. Smart often uses derogatory terms when addressing women, such as 'Whore' (p. 13) and gossiping 'Birds of Prey' (p. 207), and Limp, the beggar, blames their overt sexuality for his counterfeiting blindness, as he says that he wished to avoid 'the enchanting heaving snowy Breasts which are daily exposed to public View' (p. 24) in order to avoid being 'tempted to Wickedness' (p. 24).

Thus, there are numerous ambiguities within the text concerning readership. But that is the point of it. Smart disguises himself and ventures out on adventures in order that the author can explore different aspects of society. The conveyor-belt of humanity is constantly moving throughout the text and Smart continues to jump on without siding heavily with certain classes, genders, or professions. Like many ramble books there is 'a mingling of amusement and contempt that....points us towards the major readership'.⁴⁰ Yet, here the major readership is society in general. A reader who is insulted or offended by a particular part will be made to laugh at another. The purpose of the novel is simply to delve into and expose parts of society previously unseen, very much like Eliza Haywood's *The Invisible Spy* (1755). At the time there was evidently a desire to explore previously unseen territories, as the protagonist of Haywood's text continues to slip on their so-called 'Invisible Belt' and, in their 'Invisible capacity',⁴¹ 'make....Invisible Visits, at those hours in which....[people's] behaviour [is] most unguarded' (p. 9). Similarly Smart's various disguises and adventures permit him access into previously unseen areas, such as the hidden behaviour of household servants, as he witnesses a

³⁸ Dickie, p. 359.

³⁹ Dickie, p. 321.

⁴⁰ Dickie, p. 329.

⁴¹ Eliza Haywood, *The Invisible Spy, Volume 2*, (London: H. Gardner, 1773), p. 18. All subsequent references are to this edition and are given in parentheses.

servant 'breaking Wind' (p. 223) after drinking 'a very hearty Draft' (p. 223) of strong liquor while he is hidden in the closet.

This exposure is where the humour is to be found in *Jack Smart*, which is not as crude as Jestbook humour and other ramble novels, such as Edward Kimber's *Life and Adventures of Joe Thompson* (1750), whose hero 'delights in practical jokes and seems to specialize in terrifying people into poeing their pants',⁴² which, by anybody's standards, is low comedy. The only example of this kind of comedy in *Jack Smart* is when Tom Drolly writes to Smart telling him that he intentionally 'made *Urine*' (p. 66) whilst following his father's coffin at his funeral. However, these are not the actions of the 'Heroe' of the novel, who never makes any kind of display like this. This, I believe, was greatly influenced by the work of Henry Fielding. Fielding's *Joseph Andrews* moves away from the popular pranks and practical jokes, with its 'good-hearted plebeians and depraved or idiotic aristocrats'.⁴³ His essay 'On the Benefit of Laughing' warns against "'malicious" or "treacherous" laughter',⁴⁴ and in his Preface to *Joseph Andrews* he takes great care to outline what is appropriate comic material. Fielding's self-conscious narrative style is also echoed in *Jack Smart*. The author's visibility from the beginning and the acknowledgement of the writing as a refined construction, as well as the detailed chapter summaries and contents pages are, I think, inspired by Fielding's narrative style. An anonymous eighteenth-century critic identifies this self-conscious narrative style, writing that the author 'finds himself either witty or comical, or both, in every page; and lest the reader should not discover it, he takes care to tell him of it'.⁴⁵ Like Fielding's work, *Jack Smart* does not evoke laughter at cripples or physically vulnerable people, as Jestbooks commonly did, but finds humour in characterisation. Fielding pokes fun at Parson Adams throughout *Joseph Andrews*, whilst maintaining his likeability, as does the author of *Jack Smart*, as he urges the reader to laugh at certain characters,

⁴² Dickie, p. 317.

⁴³ Simon Dickie, 'Joseph Andrews and the Great Laughter Debate', in *Studies in Eighteenth-Century Culture, Volume 34*, ed. by Catherine Ingrassia and Jeffrey S. Ravel, (Baltimore: The John Hopkins University Press, 2004), pp. 271- 332, p. 286.

⁴⁴ Dickie, in Ingrassia and Ravel, p. 296.

⁴⁵ Art V. The Adventures of Jack Smart Review, in *The Critical Review, or, Annals of literature*, (London : W. Simpkin and R. Marshall, 1756), pp. 125- 129, p. 126.

such as the Buck, who tells the Doctor he needs purging as he has an ‘abundance of crabbed Wit’ (p. 52) in him, but doing so with no hint of malice or cruelty.

The Adventures of Jack Smart does not fit as easily into Dickie’s group of ramble novels as he would have us believe. He describes the novels as mostly ‘sloppy and ethically careless’⁴⁶ and most of them as ‘very, very bad’,⁴⁷ overlooking the content of *Jack Smart* and its social and literary significance. James Raven argues that from the tenth century onwards ‘London led the political, economic, social, and cultural life of England’,⁴⁸ acting like ‘a magnet, attracting ambitious would-be booksellers and publishers’,⁴⁹ as well as readers and authors, creating a hub of literary works. He describes Paternoster Row, which is where *Jack Smart* was published, as ‘cluttered’⁵⁰ with the ‘signs of the booksellers....[hanging] down every few yards from the upper storeys’.⁵¹ Surviving maps show us just how cluttered and busy Paternoster Row was, supporting Raven’s claim that ‘[a]bout 40 per cent of the primary tenancies in the Row was taken by booksellers, stationers, printers, or bookbinders’.⁵² The author of *Jack Smart* must have recognised this and seen it as the ideal location for the novel, as it engages explicitly with social issues of the time. The printers of the novel, Stanley Crowder and Henry Woodgate, who ‘jointly published at least 180 books and periodicals’⁵³ in their ‘formal partnership....from 1754 to 1757’,⁵⁴ may have identified this and saw their location, as the supposed pinnacle of social life in England, as one fitting such a socially engaged novel. *Jack Smart* then, engages with eighteenth-century social and political issues, providing us with a window into that culture, as well as literary past and future, as it is an example of the novel breaking with old literary traditions and being used as a vehicle for social commentary and change in its representation of real life.

⁴⁶ Dickie, p. 311.

⁴⁷ Dickie, p. 334.

⁴⁸ James Raven, *The Business of Books: Booksellers and the English Book Trade, 1450-1850*, (New Haven, London: Yale University Press, 2007), p. 9.

⁴⁹ Raven, p. 9.

⁵⁰ Raven, p. 170.

⁵¹ Raven, p. 170.

⁵² Raven, p. 168.

⁵³ Raven, p. 176.

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Bibliographical Description of *The Adventures of Jack Smart*

Author (and attribution as it appears on title page, or note of pseudonym or anonymity)	<ul style="list-style-type: none">• Anonymous author
Title (as it appears on title page)	<ul style="list-style-type: none">• The Adventures of Jack Smart
Imprint (Place of publication: publisher, year of publication as they appear on title page)	<ul style="list-style-type: none">• LONDON: Printed for S. CROWDER and H. WOODGATE, at the <i>Golden Ball</i>, in <i>Pater-noster-row</i>. M.DCC.LVI. (1756)
Physical description (details relating to all copies, e.g. number of vols., number of pgs, size, price – sometimes shown on title page, quality of paper and printing, illustrations, etc.)	<ul style="list-style-type: none">• One duodecimo volume, two hundred and thirty one pages plus six contents pages• Printer’s ornament on title page below title and epigraph• No mention of price
Physical description (details relating only to this specific copy, e.g. binding & decoration, binding anomalies, annotations etc.)	<ul style="list-style-type: none">• ‘JACK SMART’ title label on spine• Names of owners written on front inside cover• Brown leather binding• Gilded fillets on spine• Good quality paper (only slightly browned)• Acanthus leaves at top and bottom of spine• A few markings throughout, specifically underlining of certain lines and words
Provenance (e.g. bookplates, inscriptions)	<ul style="list-style-type: none">• None

<p>Details of advertisements (you can summarise if there is a long list e.g. genre, price range, a few characteristic or notable titles)</p>	<ul style="list-style-type: none"> • None
<p>Paratext (title page epigraph, subscription list, dedication, preface, introduction, etc. noted or summarised)</p>	<ul style="list-style-type: none"> • Detailed contents pages with chapter summaries • On title page: 'Let Novel-Writers spin their Tales, and think insipid Bulk prevails: Here Satire, Wit, and Nature join, To yield Delight in ev'ry Line.' • Introduction, in which the author introduces themselves as the 'illegitimate son of a late Baron of the Exchequer' and reinforces the statement in the epigraph, writing that they have 'temper[ed] [their] Satire and Instructions with a sufficient Quantity of <i>Wit</i> and <i>Humour</i>, to render them palatable to the Relish of the World'